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Elvehjem Museum of Art

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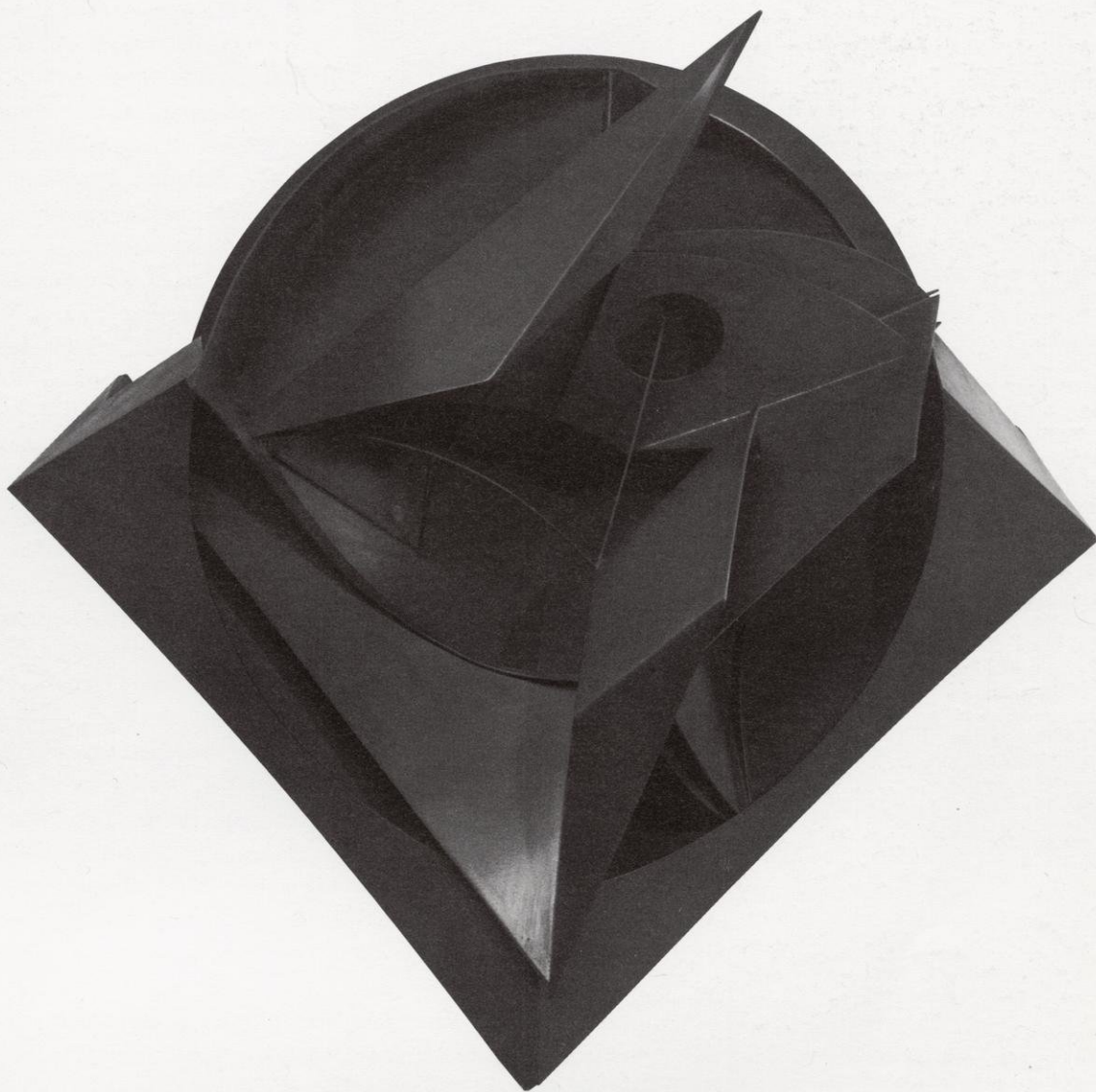
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ELVEHJEM
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ARTSCENE

Elvehjem Museum of Art

University of Wisconsin–Madison



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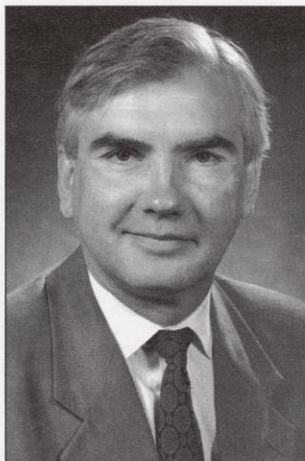
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Cover: Antoine Pevsner (French, b. Russia, 1886-1962), *Construction en rond (Construction in the Round)*, 1925, bronze, 18 7/8 x 19 1/4 x 10 1/4 in. Elvehjem Museum of Art General Endowment Fund purchase, 2000.8



From the Director

We have in Mayer Gallery this summer an exhibition of what is sometimes called civic art. The purpose of these particular installations is to influence viewers and provoke a public discussion of violence in our society.

Throughout its history art has served many purposes. For example, the architecture and sculpture of ancient Rome impressed visitors with the city's power. Paintings in the Middle Ages taught religious stories to the illiterate. During the Renaissance in Europe, painters, and some sculptors, used pictorial perspective to measure and understand the physical world around them.

Throughout European history, all media were used to commemorate important individuals and record historical events. Other visual artists communicated ideas and emotions considered impossible to express in words. And, finally, one should mention the painting, sculpture, and decorative arts produced purely for sensual or intellectual satisfaction. In all cases, art gained its moral, political, philosophical, social, didactic authority from its manufacture. In that sense when one talked about the art, the term always implied the art of something, i.e., the art of painting, the art of sculpture, the art of printmaking, etc. In recent times, however, some visual artists have become impatient with the idea of manufacture and proceeded directly to the message. Also, as American viewers of art have laid more and more stress on the question "What does it mean?" they have become more and more demanding of art in which the message is the most important factor.

In the Public Realm: Installations by Bradley McCallum represents this development in the latter half of the twentieth century; Brad McCallum's purpose is primarily social advocacy. Violence against the individual, especially against children, is an important issue in our society. McCallum's art particularly decries violence against the individual and reminds the viewer in unequivocal terms that it is also detrimental to the community in which it occurs. For him the message itself is so compelling that he reduces all extraneous factors to a minimum and so does not separate his art from his social purpose.

Art like McCallum's is difficult for a museum, which by definition is in the business of collecting. Museums focus on the appreciation and collection of the manufactured object. How does one collect these "visual" messages, especially as, which often is the case, the message relies heavily on the spoken or written word? Do museum visitors come to see the art or do they principally come to show solidarity with the concerns expressed? What happens after the expressions of solidarity? Many galleries with such exhibitions are filled to capacity during openings and special events but empty during normal public hours. How does this affect museums that must justify their existence through attendance figures?

These, among others, are interesting issues facing artists and museums today, and therefore it is fitting for a university museum to engage in the dialogue. In this spirit we welcome these creations and are grateful to Bradley McCallum for offering us the opportunity to install them in our galleries. We also wish to thank the Wisconsin Arts Board for generously supporting this and other Elvehjem programs and exhibitions.

Russell Panczenko

An American Sculptor: Seymour Lipton



Seymour Lipton (American, 1903–1986), *Scroll*, 1960, nickel silver on Monel metal, 29 1/2 x 43 x 19 in., Collection of James R. and Barbara R. Palmer

Opening June 24 and remaining on view through August 27 is the traveling exhibition *An American Sculptor: Seymour Lipton*. Seymour Lipton (American, 1903–1986) achieved art-world recognition in the 1950s as one of a small number of avant-garde construction sculptors. He did not, however, begin as a vanguard artist. From 1933 to the early 1940s, he carved primarily wood sculptures in the then-popular Social Realist manner. The figures were simplified and distorted for expressive purposes.

With the outbreak of World War II in 1939, Lipton's sculptures referred increasingly to the conflict. The change in subject matter proved critical to Lipton's development. After the entry of the United States into the war, he experienced a profound sense of anguish about the human condition, which could no

longer be conveyed by the topical themes and the sculptural limitations of his early Social Realist style.

In his desire to work more spontaneously, Lipton was attracted to the practice of automatism in which conscious thought is suspended. As a sculptor, and particularly as a carver, he could not use automatism as freely as painters could, but he could in his drawings. As he gave his subconscious freer rein, Lipton's imagery became increasingly abstract. His process was to make quick preliminary drawings, translate them into small working models or maquettes, and then turn these models into larger, more "finished" metal constructions.

In the 1950s, Lipton began to weld Monel metal planes and braze the surfaces with nickel silver or bronze. He became identified with welders who had achieved prominence during

that decade such as Herbert Ferber, David Hare, Ibram Lassaw, and Theodore Roszak. This group was considered the sculptural counterpart of abstract expressionism. As Irving Sandler notes in his catalogue introduction, "Just as the painters used the direct process of painting to encounter new motifs, so the sculptors used the direct process of welding. The welding medium enabled them to improvise relatively freely with structure and with the molten crust that activated the unconscious imagination and suggested biomorphic images."

Probably no other American sculptor of his generation was more widely collected than Lipton from the mid-1940s through the 1970s. His works were acquired by nearly every major museum that included contemporary American sculpture in its scope. However, by 1980 Lipton's popularity and critical reputation were in decline, a fate he shared with most of his colleagues except for David Smith.

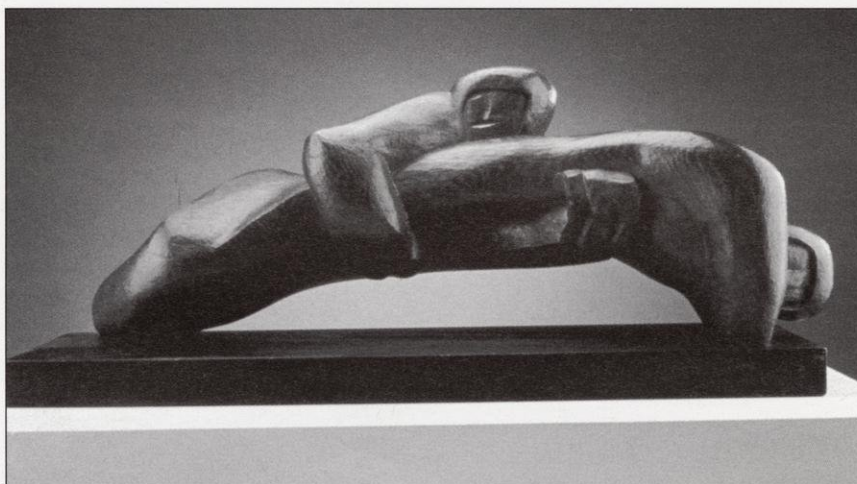


Seymour Lipton (American, 1903–1986), Winterseed, 1968–1974, nickel silver on Monel metal, 30 x 36 x 11 in., Collection of James R. and Barbara R. Palmer

No major study of Lipton's work has been published since Albert Elsen's monograph of 1974. This exhibition and the accompanying catalogue provide a critical reevaluation of Lipton's prolific career, which spanned six decades.

The exhibition was coorganized by the Palmer Museum of Art of The Pennsylvania State University, University Park, and the Marion Koogler McNay Art Museum, San Antonio. The fully illustrated catalogue has an introduction by Irving Sandler who places Lipton in context with his fellow artists and within the prevailing social milieu. Lori Verderame, who received her doctorate from Penn State in 1996, is the principal author. In five separate essays she offers fresh insights into Lipton's work-

ing methods and development of recurring themes. The 128-page hard-cover publication with full-color illustrations is available in the Museum Shop for \$34.95 (members \$29.71).



Seymour Lipton (American, 1903–1986), Football Players, 1936, oak, 15 x 39 x 13 in., Collection of James R. and Barbara R. Palmer

Civic Art Installations at Elvehjem

A new movement in the art world attempts to break down the barriers between artistic practice and living experience. This new hybrid fuses aesthetic pursuits and political activities, social work, and community organizing. A prime exponent of this art can be found in *In the Public Realm: Installations by Bradley McCallum*, which opened May 6 at the Elvehjem and continues on view at the two entrances to the museum, in Paige Court, and in the Mayer Gallery through July 30.

This exhibition presents representative pieces of three previous public works: *Shroud: Mothers' Voices*; *The Manhole Cover Project: A Gun Legacy*, and *Witness: Perspectives on Police Violence*. Each records the impact of violence on both survivors and their communities. In addition, he is previewing a work-in-progress, *The Madison Project*, which will later be installed in public venues in Madison.

The earliest work, first presented at the Art and Architecture Gallery of Yale University in 1992, is *Shroud: Mothers' Voices*, on view in Mayer Gallery. Faces of mothers whose children have been killed appear on silk veils; text below each image identifies mother and victim. The shrouds, presented together, make a group of mourners out of grieving individuals. McCallum videotaped the oral histories of dozens of people affected by gun violence; mothers speak of memories of their children, the circumstances of their deaths, and how this has affected their families, adding their voices to the faces on the silk shrouds.

The Manhole Cover Project: A Gun Legacy was first exhibited in the public courtyard of the Wadsworth Atheneum in Hartford, Connecticut in 1996, to address the legacy of contemporary gun violence. McCallum created the manhole covers from guns confiscated by the Connecticut State Police from 1992 to 1996. Taking guns off the street and reconfiguring them into utility covers was a tribute to victims in Hartford. The covers boldly declare, "Made from 172 lbs of your confiscated guns, CT Police 1996." Interviews with healthcare workers, family members of fatal gunshot victims, young witnesses and survivors of gun-related violence, and perpetrators are broadcast from speakers mounted in freestanding glass and steel pylons near the pallets of manhole covers at each entrance to the museum.



McCallum turned guns into these manhole covers

Witness: Perspectives on Police Violence was partly inspired by two high-profile cases of police brutality in New York City: the unarmed Amadou Diallo killed by forty-one bullets and Abner Louima brutalized inside the police station. This installation at the Elvehjem includes a collage of a decade of news articles on police violence in New York City and images and voices of witnesses to police violence.

In the Madison project, McCallum has been working with students from the four

Madison public high schools to create a new public artwork for the city. Elements of the installation—the wall text, the archive, the audio table, and the drawings—focus on the interviews that the students and McCallum have conducted during the past year and a half. Like McCallum's other public works, this project uses audio-recorded testimonies as a primary element.

Bradley McCallum was born in Green Bay, Wisconsin in 1966. He graduated from Madison's West High School in 1985, then attended Virginia Commonwealth University in Richmond for his BFA. He received his Master of Fine Arts from Yale University School of Art in New Haven.

A catalogue for this exhibition is on sale in the Museum Shop for \$5.95 (members \$5.06). In addition to descriptions of the installations, it includes an essay by Dan Cameron, senior curator for the New Museum of Contemporary Art in New York. Cameron makes a lucid argument for the power of this kind of art and evaluates a decade of McCallum's art.



Veils from *Shroud: Mothers' Voices*

Elvehjem Acquires New Works by Antoine Pevsner

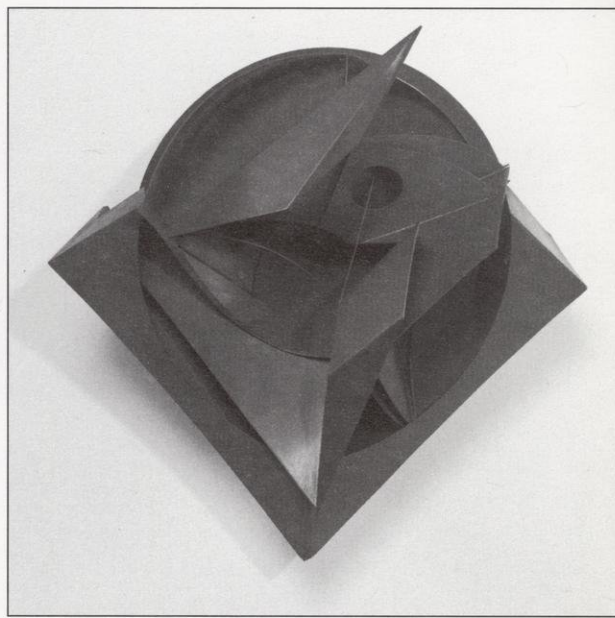
In the summer of 1999, the Elvehjem Museum became the leading center in the United States for the study of Antoine Pevsner's graphic work, when it acquired a major collection of 118 drawings by this Russian sculptor. Spanning from 1912 to 1956, this group of drawings represents the entire career of the artist, who lived from 1886 to 1962. More recently the museum acquired an important sculpture, *Construction en rond* (Construction in the round) of 1925, to complement the collection of drawings by this artist who is pivotal in the history of twentieth-century sculpture. Executed in oxidized bronze that has been cut and welded, *Construction en rond* is signed by the artist with the letters "A. P." inscribed into the metal at the bottom point of sculpture. The date, "25," is engraved at the left of the initials. The abstract play of intersecting planes, of solids and voids, vividly captures the viewer's imagination.

The Elvehjem's new Pevsner sculpture displays the concerns that were central to the constructivist movement of the teens and early twenties of the twentieth century. Art historian Herbert Read remarked about early constructivist sculpture, "what holds our attention and overwhelms all other sensations is the disposition and interlocking of precisely defined planes, the rhythmic organization of space." This observation holds true of this sculpture, which can be seen on the fourth floor of the Elvehjem.

Born in Orel, Russia, in 1886, Antoine Pevsner was an early proponent of the constructivist movement, started by Moscow artists who attempted to apply engineering techniques to the making of sculpture from 1914 forward. They called

the resulting objects "constructions." Vladimir Tatlin (1885–1953) and his rival Kasimir Malevich (1878–1935), the leaders of this group of artists experimenting with abstraction, were joined by returning Russian artists who had left Moscow for Paris in the years prior to the Bolshevik Revolution of 1917. Pevsner had first gone to Paris in 1912, where he was exposed to the cubist paintings of the Salon des Indépendents and to the structural and aesthetic marvel of the Eiffel Tower. In subsequent sojourns in the French capital he met such artists as Alexander Archipenko and Amedeo Modigliani, whose works increasingly focused on the relationship between structure, space, form, and abstraction.

In 1917, Pevsner returned to Moscow, where he was appointed professor at the Academy of Fine Arts, joining Kandinsky and Malevich who were already on the faculty. In the revolutionary and postrevolutionary years, Pevsner, together with his younger brother Naum Gabo (1890–1977), tackled the conflicting views presented by Malevich and Tatlin that, on the one hand, art was free from practical considerations and could express spiritual experience, and that, on the other hand, the new art was a result of the technology of the modern age. In response to Tatlin's increasingly dominant view on the utilitarian and materialistic conception of art, Gabo drafted a




Antoine Pevsner (French, b. Russia, 1886–1962), *Construction en rond* (Construction in the round), 1925, bronze, 18 7/8 x 19 1/4 x 10 1/4 in. Elvehjem Museum of Art General Endowment Fund purchase, 2000.8

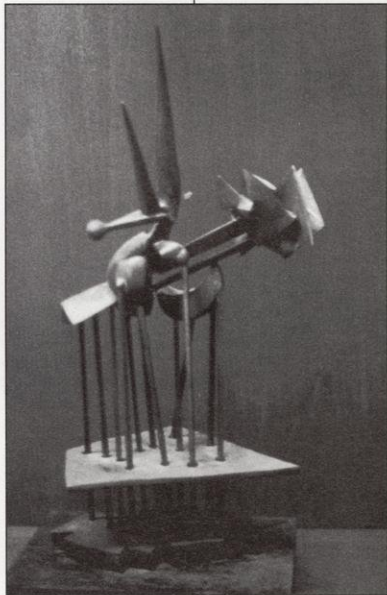
Realistic Manifesto in 1920, which Pevsner also signed. In its condemnation of the cubists and futurists, the manifesto proclaimed that "the realization of our perceptions of the world in the forms of space and time is the only aim of our pictorial and plastic art." It asserted that works of art are "real" and absolute objects, without a utilitarian function except beauty itself. For these views, the brothers came under official disapproval that prompted their departure from Russia in 1922. Pevsner settled in Paris, becoming a French citizen in 1930.

Construction en rond (Construction in the round), 1925, was in the collection of the artist until 1948 when it was purchased in Paris by a Swiss professor, W. Löffler. It was exhibited in Zurich in the following year and in Paris at the Musée d'Art Moderne in 1956–1957.

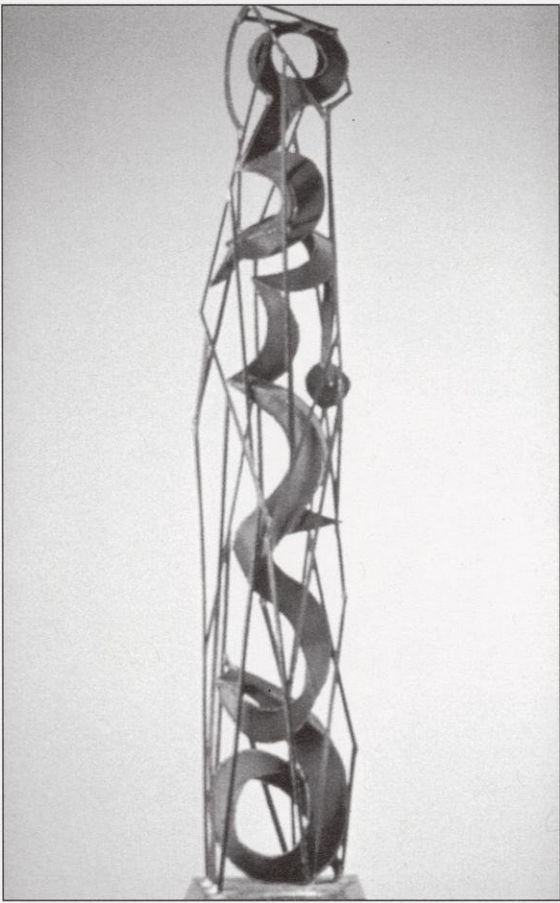
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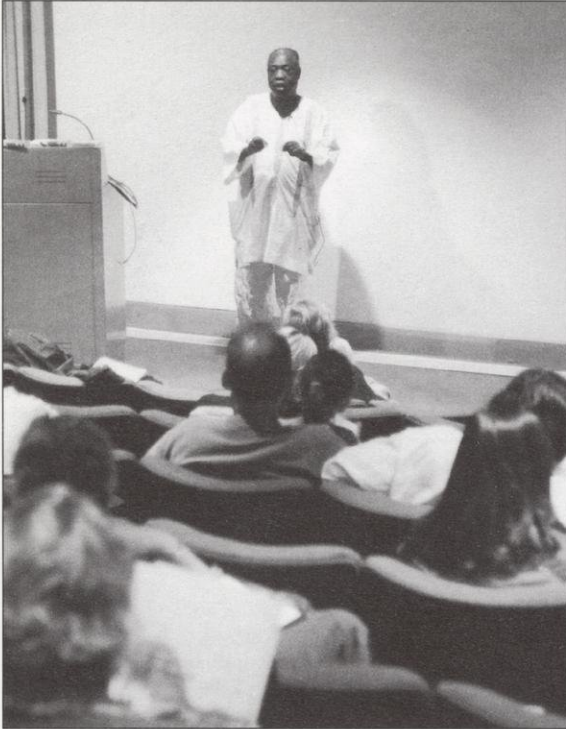
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
CONTINUING EXHIBITIONS <i>In the Public Realm: Installations by Bradley McCallum in Mayer Gallery through July 30</i>				1 12:30 p.m. Tour of permanent collection, 40 minutes, by a docent	2	3
4 2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent	5 Galleries closed	6	7	8 12:30 p.m. Tour of permanent collection, 40 minutes, by a docent	 <p>Gun encased in a glass brick from <i>In the Public Realm: Installations by Bradley McCallum</i></p>	
11 2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent	12 Galleries closed	13 2–3:30 p.m. Curatorial course: Prints from Plates and Stones	14	15 12:30 p.m. Tour of permanent collection, 40 minutes, by a docent 2–3:30 p.m. Curatorial course: Prints from Plates and Stones		
18 2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent	19 Galleries closed	20 2–3:30 p.m. Curatorial course: Prints from Plates and Stones	21	22 12:30 p.m. Tour of the permanent collection, 40 minutes, by a docent 2–3:30 p.m. Curatorial course: Prints from Plates and Stones	23	24 Museum Shop Members' Sale starts EXHIBITION OPENS <i>An American Sculptor: Seymour Lipton in Galleries VI, VII, VIII through August 27</i>
25 Museum Shop Members' Sale 2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent	26 Galleries closed	27 2–3:30 p.m. Curatorial course: Prints from Plates and Stones Museum Shop Members' Sale	28 Museum Shop Members' Sale ends	29 12:30 p.m. Tour of permanent collection, 40 minutes, by a docent 2–3:30 p.m. Curatorial course: Prints from Plates and Stones	30 Museum Shop closed for inventory	

J U L Y

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
CONTINUING EXHIBITIONS <i>An American Sculptor: Seymour Lipton</i> through August 27						
2 2 p.m. Tour of temporary exhibition, 40 minutes, by a docent	3 Galleries closed	4 Galleries open Museum Shop closed No tour	5	6 2-3:30 p.m. Curatorial course: Art of the Italian Renaissance 7:30 p.m. Lecture, "Religion and Art of the Pharaohs during the Amarna Period," by Barry B. Powell, Elvehjem LI40	7	8
9 2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent	10 Galleries closed	11 2-3:30 p.m. Curatorial course: Art of the Italian Renaissance	12	13 2-3:30 p.m. Curatorial course: Art of the Italian Renaissance	14	15
16 2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent	17 Galleries closed	18 2-3:30 p.m. Curatorial course: Art of the Italian Renaissance	19	20 2-3:30 p.m. Curatorial course: Art of the Italian Renaissance	21	22
23 2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent	24 Galleries closed	25	26	27		
30 2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent	31 Galleries closed EXHIBITION CLOSED <i>Installations by Bradley McCallum</i>			<i>Seymour Lipton, Moon Flower, 1949, from An American Sculptor: Seymour Lipton</i>		

AUGUST

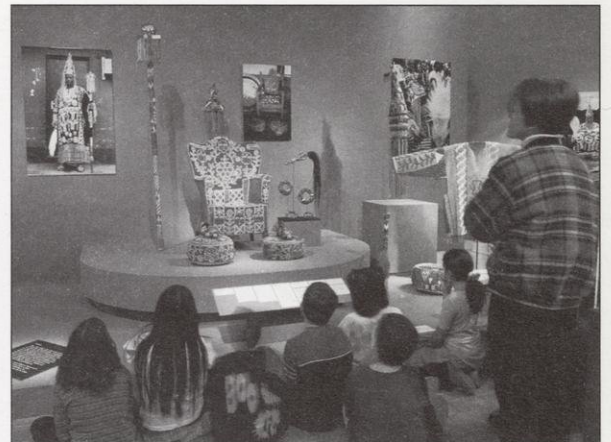
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>CONTINUING EXHIBITIONS <i>An American Sculptor: Seymour Lipton</i> through August 27</p> <p>6 2 p.m. Tour of temporary exhibition, 40 minutes, by a docent</p> <p>13 2 p.m. Tour of temporary exhibition, 40 minutes, by a docent</p> <p>20 2 p.m. Tour of temporary exhibition, 40 minutes, by a docent</p> <p>27 2 p.m. Tour of temporary exhibition, 40 minutes, by a docent</p>		<p>1</p>	 <p><i>Seymour Lipton, Prisoner, 1948, from An American Sculptor: Seymour Lipton</i></p>		<p>5</p>	
	<p>7 Galleries closed</p>	<p>8</p>				<p>12</p>
	<p>14 Galleries closed</p>	<p>15</p>				<p>19 UW-Madison Open House activities at the Elvehjem</p>
	<p>21 Galleries closed</p>	<p>22</p>	<p>23</p>	<p>24</p>	<p>25</p>	<p>26</p>
	<p>28 Galleries closed</p> <p>EXHIBITION CLOSED <i>An American Sculptor: Seymour Lipton</i></p>	<p>29</p>	<p>30</p>	<p>31</p>		



Nigerian storyteller Ademola Iyi-Eweka told stories appealing to adults and children as part of the extensive programming for Beads, Body, and Soul



Yale professor Robert Farris Thompson gives a gallery tour of Beads, Body, and Soul



In one of many public school tours of the exhibition, Beads, Body, and Soul, children learn about the beaded throne and other royal regalia



Ebony Expressions from Madison's Wright Middle School performs at Children's Carnival, March 4, at the opening reception for Children Are Beads



Exhibition cocurator Henry Drewal (on right) dances at the opening reception of Beads, Body, and Soul

Summer Curatorial Courses

Small class size and intimate, behind-the-scenes investigation of works of art with a curator is the salient features of the summer courses. These two noncredit classes provide the opportunity for students to examine and discuss the art works in an interactive setting with an expert.

Prints from Plates and Stones

Have a close look at what makes a print a print in this Elvehjem summer class. Drew Stevens, curator of prints, drawings, and photographs, will teach classes in the commodious Mayer print study room. Participants will take a close look at etchings, engravings, lithographs, and such obscure processes as mezzotint and herkamogravure to see what makes them different from one another and how they were used by such famous practitioners as Dürer, Rembrandt, Goya, and Jasper Johns, among others. The class will not only inspect prints, but will also examine the paper on which they are printed. The Elvehjem's fine print collection will supply the landmarks on this tour through the print-making landscape of five centuries.

Six sessions will be Tuesdays and Thursdays, June 13, 15, 20, 22, 27, and 29 from 2-3:30 p.m.



Andrew Stevens, curator of prints, drawings, and photographs

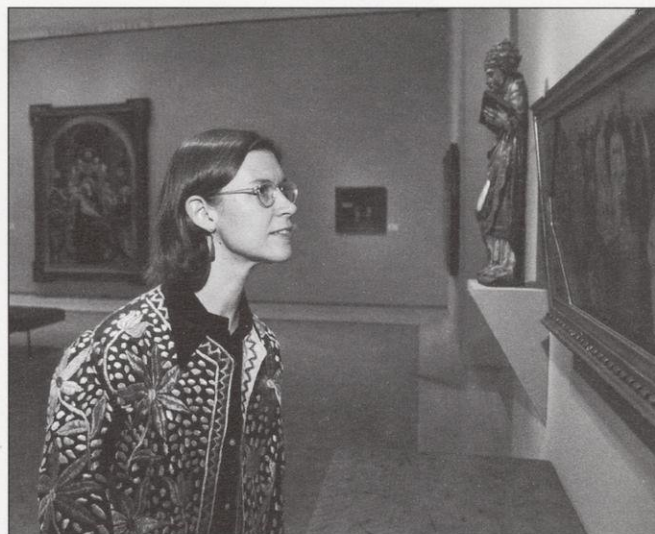
The Art of the Italian Renaissance

Drawing primarily from the Elvehjem's collection of paintings and sculpture, Maria Saffiotti Dale, curator of painting, sculpture, and decorative arts, will provide an overview of the art of the Italian Renaissance. Using the galleries as their classroom, participants will have the opportunity to delve into a variety of issues surrounding artistic production in Italy from the late fourteenth to the late sixteenth centuries. A close look at works of art in the collection will allow detailed discussion of artists' materials and techniques, as well as questions of connoisseurship. Class meetings will include sessions on the domestic interior, the development

of the renaissance altarpiece, painting in north Italy, Italian renaissance sculpture, and the portrait medal.

Six sessions will be Tuesdays and Thursdays, beginning on Thursday, July 6, and continuing on July 11, 13, 18, 20, and 25 from 2-3:30 p.m.

Preregistration is required and each class is limited to 15 people. The cost is



Maria Saffiotti Dale, curator of painting, sculpture, and decorative art

\$60 for each course (\$50 for Elvehjem members). Members of the Elvehjem Print Portfolio group may register for the print course for \$45. To request a registration form, call 608 263-4421. For information about Elvehjem membership or Print Portfolio membership, call 608 263-2495.

Slide-lecture on Ancient Egypt

Barry B. Powell, Halls-Bascom Professor of Classics, will give a slide-lecture on Egyptian art and religion of the Amarna period, on Thursday, July 6, at 7:30 p.m. in Elvehjem room LI40. The talk is designed primarily to increase the pleasure of viewing the exhibition *Pharaohs of the Sun: Akhenaten, Nefertiti, and Tutankhamen*, by participants on the trip to the Art Institute of Chicago, sponsored by the Elvehjem and the Friends of WHA/ Wisconsin Public Television. However, the general public will be welcome at this free lecture. Professor Powell teaches a popular undergraduate course on the art and culture of ancient Egypt and an advanced course in hieroglyphics and leads educational tours to Egypt.

Busy Docents: Beads, Body, and Soul

The staff recognizes the extraordinary effort that the docents have made to the museum and the community by guiding tours in the exhibition *Beads, Body, and Soul: Art and Life in the Yorùbá Universe*. The group gave guided tours to 5,450 people in the first two months of the exhibition, far exceeding other recent popular exhibitions.

We have been especially fortunate to have docents who joined our guide corps to give tours specifically on this exhibition. These *Beads, Body, and Soul* docents, drawn from university students and the community, have vigorously helped us meet the added demand for tours of this popular exhibition. As this publication went to press the following new docents had given guided tours:

Joann Baldwin	Steve Mueller
Julia Carpenter	Rachel Naylor
Christy Flak	Nike Onayemi
Audrey Gilliam	Donna Peterson
Terry Jackson	Cheryl Sterling
Gloria Jones-Bey	Fred Wegener
Saadia Lawton	

The Elvehjem is grateful to all the docents, a gifted and giving group of volunteers.

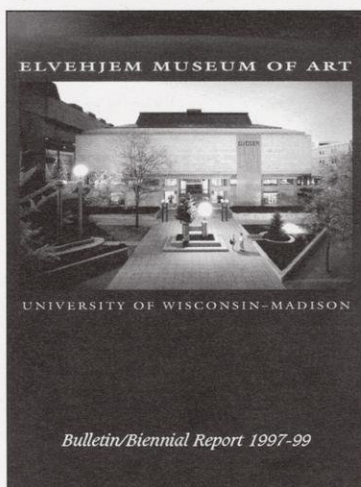


Docent Marjon Ornstein gives Madison's Randall Elementary School a class a tour of *Beads, Body, and Soul*

Latest Bulletin at Museum Shop

Want to know what the museum has accomplished in two years? What new acquisitions the Elvehjem has made? As a member and supporter, you can share with the museum the official record of the past two years. The *Bulletin/ Biennial Report* for July 1997 through June 1999 will be available in the Museum Shop in July. The Elvehjem is mailing a postcard to all members during those two years to let you know your free copy is ready. Please show this card to the staff at the Museum Shop. If you are unable to come to the museum to get your free copy, please call 608 263-2246 and ask that we mail the publication to you.

The Bulletin contains articles on the permanent collection. This years' articles include a charming glimpse into the exciting early years of the Elvehjem in "Reminiscences: The Elvehjem's First



Years" by the museum's first director, Millard F. Rogers, Jr. He shares stories of his fear for the collection during the days of student rioting and police tear gas and his pride in the response of alumni and friends who gave so generously to the new institution.

Douglas Dreishpoon, curator of the Albright-Knox Art Gallery in Buffalo,

New York, provides a context for the drawings, prints, and sculpture in the museum's collection by the important twentieth-century artist Theodore Roszak. Conservator Anton Rajer draws our attention to a less well-known Wisconsin artist Lester Bentley and his two very different works in the collection, *Portrait of Conrad Elvehjem* and *Pivonka's Kitchen*. Art history graduate student Jim Bryan gives a compelling analysis of the wonderful painting in Paige Court, *Portrait of Lady Caroline Montagu* by George Hayter.

The Biennial Report brings you up to date on all museum activities for the two years. Along with an illustrated list of new acquisitions are reviews of activities in the curatorial, educational, and development departments and a list of members and generous donors to the museum, all accompanied by photographs of people and art.

Japonisme at the Elvehjem

Regular visitors have probably seen one of the many exhibitions the museum has put together from its extensive collection of Japanese prints, most of which were donated by John Hasbrouck and Abigail Van Vleck. However, what may not be so obvious is the influence that this collection has had on other areas of collecting. Japanese prints had a profound influence on printmaking in the West. This is the subject of curatorial research that will result in an exhibition at the Elvehjem in 2002. The exhibition will demonstrate many of the issues previewed here.

People's fascination with the colors and designs of Japanese prints continues today, but it reached a fever pitch in the late nineteenth century. As Europeans and Americans became more aware of the other cultures of the globe, their curiosity was whetted to learn more. Japan was a particular mystery; it had kept contact with westerners to an absolute minimum, until its forced opening by Admiral Perry's expedition to Japan in 1852. This event set Japan on a dedicated course of modernization, at the same time as it brought many more Japanese goods to markets worldwide.

Japanese prints, colorful and inexpensive, were among the flood of decorative objects that were soon snapped up by the West. These goods were not only the height of fashion, but became a measure of the West's view of its own arts. Artists dissatisfied with the academy got a glimpse of an artistic tradition that they could appreciate as being as august and refined as the western tradition, but which had developed in a completely different direction. Japanese prints not only represented a glimpse of a profoundly different culture, they also opened up new possibilities for western artists.

The Elvehjem has collected a number of prints by western artists influenced by Japanese prints to provide a point of



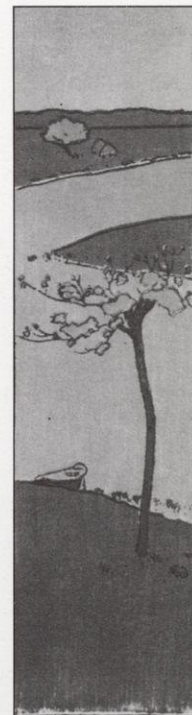
Henri-Gustave Jossot (French, 1866–1951), *La Vague* (The Wave), 1894, lithograph, 24 x 13 7/8 in. John H. Van Vleck Endowment Fund purchase, 1999.81

comparison to its Japanese print collection. A work such as Henri-Gustave Jossot's *La Vague* (The Wave) shows an artist and his easel being thrown from a boat by a distinctly Japanese wave. Jossot's lithograph, printed in green ink, first appeared in *L'Estampe originale* in 1894, and it playfully alludes to the powerful influence of Japanese art on European artists, who imitated its patterns, colors, compositions, and less modeled styles of depiction.

In America, too, artists were profoundly moved by their experience of Japanese art, none more so than Arthur Wesley Dow. Dow was an artist whose talent and hard work supported two trips to France, where he attended the Académie Julien and then traveled to Pont-Aven in an effort to bring his art closer to nature and further from what he found a rather dry, academic accuracy. When he returned to America, Dow consciously strove to broaden his own appreciation of art by studying images

from other lands available to him at the Boston Public Library; it was here in 1891 that he discovered a book of Hokusai illustrations. The experience was to inform the rest of his career as an artist, for in Japanese prints he found what he felt was an authentic response to nature, which did not slavishly copy it, but caught its essence. He wrote to his future wife: "It is now plain to me that Whistler and Pennell, whom I have admired as great originals, are only copying the Japanese. One evening with Hokusai gave me more light on composition and decorative effect than years of study of pictures. I surely ought to compose in an entirely different manner and paint better."

His interest led him to begin experimenting with Japanese media, and he took up ink painting as well as the difficult technique of Japanese-style woodblock printmaking. Among his first efforts, his print *Bend of a River*, has the very vertical proportions of Japanese *hashira-e* or pillar prints, and its landscape subject combines the sinuous curve of the river with the slender, straight tree trunk in an elegant composition. Dow became an influential teacher in the United States, and his promulgation of the technique helped spur a nationwide interest in color woodblock printmaking.



Arthur Wesley Dow (American, 1857–1922), *Bend of a River, or Wild Apple Tree*, 1891–1893, color woodblock, 9 1/4 x 2 9/16 in. John H. Van Vleck Endowment Fund purchase, 1999.121

TRAVEL OPPORTUNITIES

Travel to Chicago this summer to visit ancient Egypt

Join the Elvehjem Museum and Friends of WHA-TV/Wisconsin Public Television for a day trip to Chicago to visit the traveling exhibition *Pharaohs of the Sun: Akhenaten, Nefertiti, and Tutankhamen* on Wednesday, July 26. This exhibition brings together more than 300 objects from the Amarna period (1353–1336 B.C.), and explores the civic and cultural achievements of the city of Amarna, founded by Akhenaten. The exhibition will include representations of the royal family and private citizens, objects from daily life, architectural fragment from Amarna, a large-scale model of the city, and more. This will be the only Midwest venue for this exhibition.

The Elvehjem/WHA tour will depart from Madison in the morning and travel to Chicago in time for lunch. A lecture will be followed by the visit to the exhibition, with free time for looking through the museum. The bus will return to Madison by 7 p.m. Price of \$82 for members, \$92 for nonmembers includes coach transportation, lunch, and admission to the exhibition and an accompanying lecture. If you are not a member and you'd like to receive a registration form, please call 263–2246. Deadline for registration is June 19, 2000.

Barry B. Powell, Halls-Bascom Professor of Classics, will give a slide-lecture on the art and religion of the Amarna period, on Thursday, July 6, at 7:30 p.m. in Elvehjem room L140.

Enjoy the art and culture of the Southwest this fall

Space is limited for a tour of museums, galleries, and historic and geographic sites of New Mexico offered by the Elvehjem and Friends of WHA-TV/Wisconsin Public Television from September 30 to October 9. The registration deadline is August 1, but seats are filling fast. Elvehjem Museum members save \$100 on the tour price! Please call 608 263–2246 if you would like to receive a registration form or have questions about the tour.

Members Enjoy Additional Shop Discount

If you are a member of the Elvehjem Museum, you can save a total of 20 percent on purchases made in the Elvehjem Museum Shop during the special members-only sale from Saturday, June 24 through Wednesday June 28. Cards, jewelry, t-shirts, and other unique gifts are available.

Matching Gifts Double Your Donation

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

GENEROUS DONORS DESERVE SPECIAL MENTION

The Elvehjem Museum of Art benefits from the generosity of thousands of individuals, corporations, foundations and government agencies, and UW departments and trusts. The museum's current fiscal year ends on June 30, and we'd like to take this opportunity to thank the following organizations and agencies for their contributions to our exhibitions and educational programs presented between July 1, 1999 and June 30, 2000:

The Wisconsin Arts Board provided general support for the Elvehjem's exhibition program.

The Chipstone exhibition, *Makers and Users: American Decorative Arts, 1630–1820* was supported by the Hilldale Fund, the Evjue Foundation Inc./The Capital Times, and the Chipstone Foundation.

Generous support from the following

donors helped fund the exhibition of *Wildworld: The Art of John Wilde*: The Erdman Family Foundation, Karen Johnson Boyd, Anonymous donor, Hilldale Fund, Brittingham Fund, Inc., the Evjue Foundation/The Capital Times, Dane County Cultural Affairs Commission with additional support from the Madison Community Foundation and the Overture Foundation, the Richard Florsheim Art Fund, and the Madison CitiARTS Commission

The *Beads, Body and Soul: Art and Light in the Yorùbá Universe* exhibition and related programs and events were made possible by major funding from the National Endowment for the Arts with additional support for local presentation from the Madison Community Foundation, Wisconsin Humanities Council and

the National Endowment for the Humanities, UW Arts Institute, Anonymous Fund, Brittingham Fund, Inc., the Evjue Foundation, Inc./The Capital Times, Dane County Cultural Affairs Commission with funds from the Madison Community Foundation and the Overture Foundation, Kemper K. Knapp Committee, Humanistic Fund, UW–Madison African Studies program, the Brittingham Visiting Scholars Program, and the NAVE Fund.

We also thank all of the individual donors and members who contribute to the Elvehjem's success through gifts of cash, stock, and works of art. While your names are too numerous to mention here, our appreciation goes out to all of you!

Information: 608 263-2246

Admission is free

Gallery and Museum Shop Hours

Tuesday–Friday 9 a.m. –5 p.m.

Saturday–Sunday 11 a.m.–5 p.m.

CLOSED MONDAY

Kohler Art Library Hours

Monday–Thursday 8 a.m.–9:45 p.m.

Friday 8 a.m.–4:45 p.m.

Saturday and Sunday 1–4:45 p.m.

For hours between terms call 608 263–2258

Museum Membership Benefits

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

Annual benefits include

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

As a member you support

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

Parking

The city of Madison's Lake Street and Frances Street ramps, university lot 46 on Lake Street between Johnson Street and University Avenue, university lot 47 on Johnson Street between Park and Lake streets. Evening and weekend parking also available under Grainger Hall; enter on Brooks Street between University Avenue and Johnson streets.

For Visitors with Disabilities

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

Tours

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

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

Museum Etiquette

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

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

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

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

MEMBERSHIP FORM

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

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

Name _____

Address _____

City/State/Zip _____

Home phone _____ Business phone _____

Check level: ☐ Founder \$100 ☐ Family \$45 ☐ Individual \$30 ☐ Student \$20 ☐ Senior \$20

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

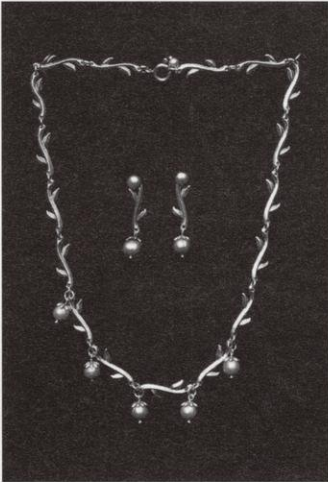
☐ Charge my ☐ Visa ☐ MasterCard

Card # _____ Expir. date _____ Signature _____

Recruiting Member: _____ Phone _____

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

Reflect the Summer Season
with our new floral motif accessories



This gray pearl necklace with an antiqued silver vine motif is an adjustable length choker. \$80 (members \$68). Matching gray pearl stud earrings feature removable drop jackets for \$36 (members \$30.60). Come in to see additional styles.



Delicate hand-embroidered flowers adorn this sheer silk scarf, available in pale pink, lavender, and charcoal (68 x 14 inches, \$78; \$66.30 members). More colors and styles are available.

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20% off ♦ June 24-28

ARTSCENE

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University of Wisconsin-Madison
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