

## **Bulletin: July 1, 2003-June 30, 2005; July 1, 2005-June 30, 2007.**

Chazen Museum of Art

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UNIVERSITY OF WISCONSIN-MADISON



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# Elisabetta Sirani's Signora Orsola Leoni Gordini as St. Dorothy

Barbara Bopp

## STUDIES IN THE PERMANENT COLLECTION



# Elisabetta Sirani's *Signora Ortensia Leoni Cordini as St. Dorothy*

BABETTE BOHN

Elisabetta Sirani (1638–1665) was a rarity in seventeenth-century Italy: a famous woman painter. As a daughter of the Bolognese painter Giovanni Andrea Sirani, who worked as Guido Reni's assistant until the latter's death in 1642, Elisabetta had access to professional training unavailable to most women in early modern Italy. A child prodigy who at age seventeen produced her first public altarpieces, Elisabetta was soon regarded as "the best brush in Bologna"<sup>1</sup>—a remarkable accomplishment in a field dominated by male artists. In fact, it was so unusual for a woman to excel in the art of painting that Sirani's earliest biographer, Carlo Cesare Malvasia, who knew the artist personally, felt obliged to account for this anomaly by explaining that she never worked like a woman, but always more like a man.<sup>2</sup> Elisabetta's status as a *peintre-graveur* was also unusual for a seventeenth-century woman; in addition to being a painter, she was a printmaker who produced a dozen etchings.<sup>3</sup>

Moreover, Sirani was arguably the first great female draftsperson in Europe, producing a larger and more diverse corpus of drawings than any other woman artist before 1700.<sup>4</sup> Many of the roughly one hundred drawings by Sirani that are still known were used to design her paintings and prints. She also relied on drawings, the traditional tools of artistic instruction, in her role as founder of the first secular school of painting for Italian women. Sirani's school made professional training available to at least a dozen Bolognese women, whose achievements turned Bologna into Europe's first secular artistic center for women. After Sirani's premature

death at age twenty-seven, her students and successors continued to produce oil paintings, prints, and even frescoes, the rarest accomplishment of all for women artists.

Sirani was one of the first Italian women (after Artemisia Gentileschi) to specialize in history painting, the broad category that includes religious, mythological, allegorical, and historical subjects. This shift in specialization from portraiture and still life marks a critical turning point in the history of women artists, because history painting enjoyed a higher status than portraiture or still life in Italy. History painting was regarded as more intellectually demanding of an artist, requiring both education and a capacity for invention, whereas portraiture was understood as an art of replication rather than original creation. For this reason, portraiture was long understood as the most appropriate art form for women, who were considered fundamentally incapable of invention.<sup>5</sup>

Unlike the paintings of her Bolognese predecessor Lavinia Fontana (1555–1614), who capitalized on her gender and artistic skills to become her generation's most popular portraitist of aristocratic Bolognese women, most of Sirani's paintings portrayed religious subjects. Fifty-eight percent of Sirani's pictures were private devotional works, by far her largest category of production. The second largest group of Sirani's works, public devotional paintings, comprised another 15 percent of her oeuvre.<sup>6</sup> Sirani's allegorical paintings were the next largest category; twenty-five allegorical pictures, 13 percent

of her total production, are named in a list of paintings compiled by the artist and published by Malvasia.<sup>7</sup> Elisabetta produced relatively few portraits, mythologies, and historical paintings, each category making up only 5–6 percent of her listed works.

Thus Sirani's portraits constitute a small and very particular category of her paintings. Apart from at least three self-portraits,<sup>8</sup> a lost portrait of the artist's parents, and a lost portrait of her student Ginevra Cantofoli,<sup>9</sup> the dozen or so remaining portraits by Sirani were evidently commissioned by private patrons. Only three of Sirani's commissioned portraits are still known: *Signora Ortensia Leoni Cordini as St. Dorothy* (1661); the *Portrait of Vincenzo Ferdinando Ranuzzi as Cupid* (1663; National Museum, Warsaw); and the *Portrait of Anna Maria Ranuzzi as Charity* (1665; Cassa di Risparmio, Bologna).<sup>10</sup> These three works all demonstrate the artist's fondness for complex

iconographies. Instead of simply portraying her subjects in contemporary dress, Sirani represented the sitters in the guises of a saint, a mythological deity, and an allegorical figure, respectively.

The artist's intricate iconography is also evident in her *Self-Portrait as the Allegory of Painting* (1658; Pushkin Museum, Moscow), in which Sirani represented herself as the personification of painting. The artist-subject looks directly at the viewer, pausing momentarily from working on the canvas at right. Crowned with a poet's laurel, the twenty-year-old's rich attire suggests her elevated social status, and the books and statuette on either side of the figure connote her intellectual accomplishments. Thus the specific iconography of Sirani's historicized portrait also testifies to her identification with history painting.

The earliest of Sirani's three extant commissioned portraits is the portrait of *Signora Ortensia Leoni Cordini as St. Dorothy*, in the Chazen Museum of Art (fig. 1).<sup>11</sup> This life-sized bust-length portrait, painted in oil on canvas, portrays a handsome young woman richly attired in a blue-gray dress trimmed in gold, a rose-colored cloak, pearl earrings, and a gold necklace and hair ornament. The youthful sitter's gaze engages the viewer, and a strong light illuminates the golden highlights in her hair and costume, which contrast with the shadows on her left cheek and neck. The figure is dramatically set against a dark background. Sirani's list noted that this painting, one of two works for the Florentine Francesco Cordini, was the portrait of Cordini's wife as St. Dorothy, "il ritratto della moglie in una testa significante santa Dorotea."<sup>12</sup>

Gasparo Bombaci described the portrait in a poem of 1666 and provided the full name of the sitter,<sup>13</sup> who was born into the noble Bolognese Leoni family. Sirani evidently enjoyed relationships with several of the Leoni women: One relative of Ortensia Leoni Cordini, Clementina or Clemenza Ercolani Leoni, was also Sirani's patron and owned two works by the artist.<sup>14</sup>

The portrait's historicized iconography presents the sitter in the guise of St. Dorothy, an early Christian saint who lived in Caesarea, Cappadocia, during the



Fig. 1. Elisabetta Sirani (Italian, 1638–1665), *Signora Ortensia Leoni Cordini as St. Dorothy*, 1661, oil, 23  $\frac{1}{8}$  x 19  $\frac{5}{8}$  in. Gift of Mr. and Mrs. Marc B. Rojzman, 60.5.2



emperor Diocletian's persecution of the Christians. When she refused to make sacrifice to the gods, the Roman governor had Dorothy tortured and executed. On her way to the execution, she met the lawyer Theophilus, who taunted her by requesting fruits from the garden she would soon inhabit. In answer to Dorothy's prayers, an angel delivered a basket with three roses and three apples to Theophilus, conveying Dorothy's message that she would meet the lawyer in the garden. Theophilus converted to Christianity and was later martyred. Though Sirani's figure wears contemporary clothing, the basket with apples and roses are clear references to this story.

The lower left corner of the picture (a section measuring 22 x 17.3 cm), including the basket, fruit, flowers, drapery, and hands, is painted on a separate piece of canvas. Examined under ultraviolet light, it appeared that most of the basket, fruit, and flowers are original, although much of the left hand and lower drapery was repainted at a later date.<sup>15</sup> Apart from this area, the rest of the picture is in good condition. The painting was restored by Maricetta Parlatore Melega in preparation for a 2004 exhibition of Sirani's works in Bologna. (See technical note, p. 11.)

The signature in gold letters, which can be seen in the sitter's bodice, reads: "ELISA.TA SIRANI F. MDCLXI." This inscription is entirely original and provides a fine example of the artist's unusual fondness for signing her works. Sirani signed roughly 70 percent of her known works—a higher percentage than any other Italian artist of the day. This is particularly notable for Bologna, where male artists rarely signed their paintings. Elisabetta's father Giovanni Andrea Sirani, for example, signed only one painting, and his master Guido Reni never signed any of his pictures. The frequency of Elisabetta Sirani's signatures seems to reflect the pressure she felt to claim the credit for her paintings. Like many women painters, Elisabetta's responsibility for her works was frequently questioned, and her father sometimes had to deny allegations that he had actually painted these pictures.

The Cordini portrait's signature is one of the first in Sirani's oeuvre to include the date in Roman numerals and is one of the artist's earliest signatures placed in clothing. Four years later, she repeated this device, placing her signature in the sitter's sleeve in her *Portrait of Anna Maria Ranuzzi as Charity*. During the 1660s, Sirani became increasingly inventive in placing her signatures, which are often incorporated into the illusionistic fabric of the painting. Inscriptions appear in the details of clothing, as in the Cordini portrait, and in one work even on the buttons of an allegorical figure's costume. This inventiveness in signature placement seems to have been designed especially for the sophisticated and wealthy private collectors who became Sirani's main clientele. Such signatures are not immediately obvious; they require a close and attentive viewing of the paintings, engaging the spectator in a game of hide-and-seek to discover the subtle assertion of the artist's presence, a game limited to sophisticated viewers. To the wealthy connoisseurs who commissioned these works, Sirani's witty signatures paid a subtle compliment to their sophistication.<sup>16</sup>

These knowledgeable and affluent private patrons, both within Bologna and outside the city, provided the artist with her main source of income. Sirani's most prominent patrons included several members of the Florentine Medici family, most notably Leopoldo de' Medici, a prince and, later, cardinal who was one of the greatest collectors of the seventeenth century. At Leopoldo's death in 1675, his collection included some 700 paintings, 600 portrait miniatures, 800 cameos and intaglios, and 700 mostly antique coins and medals.<sup>17</sup> The wealthy Marchese Ferdinando Cospi, a Bolognese senator, nobleman, and art collector who was the Bolognese art agent to the Medici Grand Duke of Florence,<sup>18</sup> assembled one of the great Bolognese art collections of the Seicento, including 160 paintings and numerous antiquities. The Museo Cospiano, published in 1677 and dedicated to Grand Duke Ferdinando III de' Medici, described Cospi's collection of natural curiosities and art works, including four paintings by Elisabetta.<sup>19</sup>



A key Bolognese patron was Senator Saulo Guidotti, a nobleman with a strong interest in art who was a member of one of the oldest noble families in the city. Guidotti was also Elisabetta Sirani's godfather, and he was responsible for burying her in the same tomb as Guido Reni. Both artists were interred in the Guidotti family chapel in San Domenico, the leading Dominican church in Bologna. Sirani's patrons outside Bologna included the duchesses of Mantua, Parma, Braunschweig, and Bavaria, the duke of Mirandola, and the count of Novellara.

Although Elisabetta Sirani's painted portraits like the portrait of *Signora Ortensia Leoni Cordini as St. Dorothy* constitute only a small part of her surviving legacy, they provide eloquent testimony to the artist's iconographic originality and groundbreaking independence as a woman painter. Her insistence on historicized iconographies in her portraits shows that she identified herself as a history painter and aspired to the higher status this category entailed. Her signatures on all three of her extant commissioned portraits underscore her struggle to claim credit for her remarkable achievements in a culture that gave little credence to the notion of women's creativity.

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## NOTES

1. This characterization appears in a 1662 letter from the Marchese Ferdinando Cospi to Prince Leopoldo de' Medici, published in Edward L. Goldberg, *Patterns in Late Medici Art Patronage* (Princeton: Princeton University Press, 1983), 42. After discussing two drawings by Elisabetta Sirani that he had sent to Prince Leopoldo, Cospi remarked that she is now considered a *maestra* in Bologna and that "Signor Volterrano, who has seen her things and watched her work, considers her the best brush now in Bologna."
2. "... non oprò mai da donna, e più da uomo. . . ." Carlo Cesare Malvasia, *Felsina Pittrice, vite de' pittori bolognesi*, ed. G.P. Zanotti (Bologna, 1678; Bologna: Tipografia Guidi all'Ancora, 1841), 2:402.
3. Bartsch listed ten etchings by Sirani, and Paolo Bellini attributed two more in "Elisabetta Sirani," *Nouvelles de l'estampe* (1976), 7–12. An etching of Venus was unconvincingly ascribed to Sirani by Adelina Modesti, "Alcune riflessioni sulle opere grafiche della pittrice Elisabetta Sirani nelle raccolte dell'Archiginnasio," *L'Archiginnasio* 96 (2001), plate 43.
4. On Sirani's drawings, see Babette Bohn, "Elisabetta Sirani and Drawing Practices in Early Modern Bologna," *Master Drawings* 42 (2004), 207–36.
5. Fredrika H. Jacobs, *Defining the Renaissance Virtuosa: Women Artists and the Language of Art History and Criticism* (Cambridge: Cambridge University Press, 1997), 40–47.
6. There is not always a clear distinction between public and private devotional pictures. Some works were obviously intended for public spaces, like the *St. Anthony* commissioned by Simone Tassi for San Leonardo, but the situation for other paintings is less clear, since private individuals frequently commissioned works for churches. For consistency I have categorized as public pictures all works that were displayed in churches during the patron's lifetime, except for three tiny works on copper that were clearly employed for private devotion, such as the *Madonna addolorata* (1657), now in the Pinacoteca nazionale, Bologna.
7. This does not include the *Portrait of Anna Maria Ranuzzi as Charity*, tabulated here with the portraits. Sirani's list of works, in chronological order from 1655 to 1665, is found in Malvasia, *Felsina Pittrice*, 2:393–400.
8. Sirani painted two self-portraits during 1658, both still extant: her *Self-Portrait as a Saint*, painted for the Church of San Girolamo della Certosa, Bologna, and now in storage at the Pinacoteca nazionale, Bologna, has been cut down from a full-length to a half-length figure and has been heavily restored. Sirani's *Self-Portrait as the Allegory of Painting* (Pushkin Museum, Moscow) is signed and dated 1658. A third self-portrait, now lost, portrayed the artist painting a portrait of her father. This work is now known only through a preparatory drawing in a private collection and through a much later engraved reproduction. On these three works, see Babette Bohn, "Female Self-Portraiture in Early Modern Bologna," *Renaissance Studies* 18 (2004), 239–86; Jadranka Bentini and Vera Fortunati eds., *Elisabetta Sirani, "pittrice eroina," 1638–1665* (Bologna: Editrice Compositori, 2004), nos. 1, 2; and Adelina Modesti, *Elisabetta Sirani: una virtuosa del Seicento bolognese* (Bologna: Editrice Compositori, 2004), pp. 15, 23. Sirani also produced self-portrait drawings; on these, see Bohn, "Female Self-Portraiture," pp. 249–50, 259, 264.



9. The portraits of Sirani's parents and Cantofoli appear in Sirani's list of works, both during 1656 (Malvasia, *Felsina Pittrice*, 2:393).
10. The Ranuzzi family were Bolognese nobility of senatorial rank, and they commissioned several paintings from Sirani. Vincenzo was also the heir of Ferdinando Cospi, another of Sirani's important noble patrons in Bologna. Both Ranuzzi portraits are catalogued and illustrated in Bentini and Fortunati, *Elisabetta Sirani*, nos. 49, 51. On the portrait of Ranuzzi as Cupid, see also Babette Bohn, "Elisabetta Sirani," in *Leonardo da Vinci and the Splendor of Poland: A History of Collecting and Patronage*, ed. Laurie Winters (New Haven and London: Yale University Press, 2002), 106–7. Both Ranuzzi portraits are signed and dated.
11. Chazen Museum of Art, University of Wisconsin, Madison, Gift of Mr. and Mrs. Marc B. Rojzman, acc. no. 60.5.2. The painting is oil on canvas and measures 59.1 x 48.6/49.5 cm. (irregular).
12. Malvasia, *Felsina Pittrice*, 2:396. Sirani's *Amorino* for Cordini is now lost. The portrait was sold by Sotheby's as Sirani's "Portrait of a young woman" (25 July 1956, lot 166), given to the museum in 1960, and published as Sirani's "Woman with a basket of fruit" by B. B. Fredericksen and F. Zeri, *Census of pre-19th Century Italian Paintings in North American Public Collections* (Cambridge: Harvard University Press, 1972), 189, 593. On this work, see most recently Babette Bohn, "Ritratto della Signora Ortensia Leoni Cordini come Santa Dorotea," in *Elisabetta Sirani*, ed. Bentini and Fortunati, no. 48, and Modesti, *Elisabetta Sirani*, 10–11.
13. Bombaci's poem "Alla Sig. Barbara Sirani mentre la Signora Elisabetta sua Sorella faceva il Ritratto dell'Illustriss. Signora Ortensia Leoni Cordini" was published in Giovanni Luigi Piccinardi, *La poesia muta celebrata dalla pittura loquace, applausi di nobili ingegni al pennello immortale della Signora Elisabetta Sirani pittrice bolognese* (Bologna: Evangelista Dozza, 1666), 13. Bombaci's painting of Elisabetta Sirani in a temple was made for Sirani's funeral, according to Malvasia, *Felsina Pittrice*, 2:391.
14. The 1699 inventory of her collection (Getty Provenance index, inventory n. I-2140) includes Sirani's *Carità* (no. 38) and *Amorino* (no. 48). Sirani listed the latter in 1662 (Malvasia, *Felsina Pittrice*, 2:396). See Bohn, "Female self-portraiture," 261.
15. In addition, a strip of canvas measuring 3–3.8 cm wide was added to the right of the picture. I am grateful to Maria Saffiotti Dale for her generous assistance with this picture.
16. See Babette Bohn, "Il fenomeno della firma: Elisabetta Sirani e le firme dei pittori a Bologna," in *Elisabetta Sirani*, Bentini and Fortunati eds., 107–18.
17. Edward L. Goldberg, *After Vasari: History, Art, and Patronage in Late Medici Florence* (Princeton: Princeton University Press, 1988), 26. Leopoldo became a cardinal four years later, in 1668.
18. On Cospi, see Edward L. Goldberg, *Patterns in Late Medici Art Patronage* (Princeton: Princeton University Press, 1983) 34–53; Riccardo Carapelli, "Un importante collezionista bolognese del Seicento: Ferdinando Cospi e i suoi rapporti con la Firenze medicea," *Il Carrobbio*, 14, 1988, 99–114; and A. Modesti, *Patrons as Agents and Artists as Dealers in Seicento Bologna*, in *The Art Market in Italy 15th–17th Centuries*, M. Fantoni, L. Matthew, & S. Matthews-Grieco, eds. (Ferrara: Panini Editore, 2003), 367–88.
19. Lorenzo Legati, *Museo Cospiano annesso a quello del famoso Vlisse Aldrovandi e donato alla sua Patria dall'Illustrissimo Signor Ferdinando Cospi . . .*, Giacomo Monti, Bologna, 1677.

## Technical Note: Conservation Summary of Sirani's *Signora Ortensia Leoni Cordini as St. Dorothy*

MARIA SAFFIOTTI DALE

Elisabetta Sirani's allegorical portrait *Signora Ortensia Leoni Cordini as St. Dorothy* (1661) has undergone some significant physical changes since its creation in the mid-seventeenth century. The painting was examined in April 2000 by Joan Gorman, Senior Paintings Conservator at the Midwest Art Conservation Center, as part of a survey funded by the Institute of Museum and Library Services. The painting was conserved from October to November 2004 by Barbara Lavorini and Maricetta Parlatore Melega at the Laboratorio degli Angeli in Bologna, Italy, in preparation for inclusion in the first monographic exhibition on this artist, *Elisabetta Sirani "pittrice eroina," 1638–1665*, which was on view at the Museo Civico Archeologico in Bologna from December 4, 2004 until April 10, 2005.\* Technical analysis, including X-radiography and infrared reflectography, was expertly carried out in Bologna by Teobaldo Pasquali of PanArt, Bagno a Ripoli (Florence). The following description of the painting's condition prior to conservation and a summary of the technical analysis and treatment are based on documents provided by conservators Gorman and Lavorini preserved in the curatorial file.

### Condition of the Painting Before Conservation

The painting is executed in oil on a finely woven, lightweight, plain-weave canvas support primed with a moderate layer of red-brown ground material. It is lined to a finely woven basket-weave fabric with what appears to be an aqueous glue/paste adhesive. Lavorini thought

the painting was wax lined instead, but further technical analysis would be necessary to determine the exact lining adhesive used. The paint layer has suffered from excessive cleaning and it retains a thick layer of aged, pigmented natural resin varnish that was applied sometime in the past in an effort to achieve a unified visual effect. Areas of abrasion are especially noticeable on the neck of the sitter, in the hair at the back of the sitter's head where a blue ribbon is tied, on the brown cloth of the sitter's left shoulder, and on the dark background. In addition, only traces of the necklace worn by Signora Cordini remain; in its original condition, it would have resembled more closely the richly built-up paint texture of the jewel on the sitter's head.

Cleaning tests and an examination of the structural and surface conditions of the painting using ultraviolet light were executed by Gorman at the time of the 2000 paintings survey (fig. 1). These revealed that the dimensions and composition of the original canvas differed significantly from its present state. A major alteration to the painting had taken place sometime prior to its acquisition by the museum in 1960. The lower left corner of the canvas, containing the sitter's proper right hand holding a basket of roses and apples—a key iconographic element for the identification of the portrait and its allegorical source—was cut out of its original location in what is presumed to have been a larger

\* My sincere thanks to Prof. Babette Bohn for her initial recommendation that the painting be sent to Bologna for treatment by Maricetta Parlatore Melega.





**Fig. 1.** *Signora Ortensia Leoni Cordini as Saint Dorothy*, after initial cleaning tests



**Fig. 2.** X-ray of *Signora Ortensia Leoni Cordini as St. Dorothy*



**Fig. 3.** X-ray with indications of original canvas structure (B. Lavorini)



**Fig. 4.** X-ray with proposed reconstruction of original composition (B. Lavorini)



**Fig. 5.** Infrared reflectogram (IRR) mosaic of *Signora Ortensia Leoni Cordini as St. Dorothy*

original canvas and inserted in its present position. The sitter's proper left hand, shown supporting the basket, as well as the blue-gray sleeve, were added at that later time to integrate the composition. Strips of canvas were added along the bottom and right edges of the painting to accommodate this pictorial addition, as well as to balance the overall composition.

## Treatment Summary

In 2004, two principal actions were taken by conservators: first, discolored varnish was reduced only where necessary in order to reestablish a balanced tonal relationship among different parts of the composition that had been compromised by excessive cleaning in the past and by the application of pigmented varnish. Second, areas of overpaint were removed only where original paint layers were found underneath. Discolored varnish was reduced with neutral solutions of organic solvents (50 percent acetone, 50 percent white spirit, then "washed" with white spirit) in the following areas: the rose in the basket, the apple held by the sitter, the red drapery, the light blue bodice and its inscribed neck line, and the sitter's pearl earrings. The following overpaints were removed with neutral solutions of organic solvents (70 percent acetone, 30 percent white spirit, then "washed" with white spirit): two leaves between the sitter's right hand and her neckline (while the added leaves cascading over the sitter's

left thumb were retained due to the extensive overpaint in that area); the brown line over the canvas seam between the right edge of the apple and the light blue bodice; and a patch of light blue color under the apple held by the sitter, revealing the original drapery painted in red lake. Areas of overpaint were also removed from the left edge of the basket and from the seam of the cut-and-paste section.

With regard to the horizontal strip of canvas that was added at the bottom of the painting containing the majority of the sitter's proper left hand, the curiously foreshortened blue-gray sleeve, and an extension of the reddish-brown drapery, it was decided to retain this section as physical evidence of the painting's troubled history. Moreover, in order to clearly distinguish between the original canvas and this addition, with the aim to present to the viewer what remains of Sirani's original painting, a wooden liner was added to the frame to conceal the added horizontal strip at the bottom edge.

Two methods of technical analysis were used to determine the past physical history of this painting: X-radiography and infrared reflectography. These techniques reveal information about how the artist painted and how the work of art has changed over time. The analytical photographs taken before the treatment reveal that Sirani's canvas was altered significantly (figs. 2–5). The X-ray of the Sirani painting shows the nature of the support and its preparation, revealing three different





Fig. 6. *Signora Ortensia Leoni Cordini as St. Dorothy* after conservation

types of canvas that are otherwise difficult to detect with the naked eye. The X-ray of this painting reveals that the area of canvas containing the basket and right hand of the sitter corresponds in weave texture and preparation to the rest of the original canvas, suggesting that it was removed from its original location below and to the left of the new location of the patch (fig. 4). This hypothesis was strengthened by Lavorini's observation that the weave deformations of the patch are more pronounced than those of the adjacent areas of canvas, as would be expected in a location closer to the edge of the picture and corresponding to the original nail positions (figs. 3 and 4). The X-ray also shows that strips of different types of canvas were added to the right side and along the bottom edge of the picture, including a white, commercially prepared canvas in the lower half of the right edge. Also visible in the X-ray are losses in the original paint layer, as can be seen on the bridge of the nose, around the neck area, and on the sitter's right hand. The X-ray also reveals

important information about the artist's technique (in particular the lighter brushstrokes used to paint the face), and provides useful data on previous restorations, such as the addition of a horizontal strip of canvas along the bottom edge of the painting which includes the major portion of the sitter's left hand.

Infrared reflectography (IRR) is a nondestructive technique used for analyzing the condition of the uppermost layers of a painting. Infrared reflectograms of the Sirani portrait (fig. 5, and a pseudocolor IRR, not shown) reveal discrepancies in pigments used for the original painting and overpaints, as well as changes in composition made by the artist (*pentimenti*). Areas of the Sirani portrait that appear blue or green in the painting and red in the pseudocolor IRR, such as the bodice with bow and some, but not all, of the leaves cascading over the edge of the basket, are painted with the original blue pigment used by the artist. The leaves that appear dark green in the pseudocolor IRR reveal the use of a different pigment, also an indication of a later addition. Two *pentimenti* are visible in the IRR mosaic: alterations in the length of the fourth and little fingers of the sitter's right hand, and the outline of the neckline of the light blue bodice.

The technical examination and conservation of the Chazen's *Signora Ortensia Leoni Cordini as St. Dorothy* has brought to light this painting's altered state, thus enabling a newly informed reading of the present composition (fig. 6). As one of only three surviving commissioned and documented portraits by Sirani, this work occupies an important place in the artist's oeuvre, and, despite its compromised physical condition, can be appreciated as one of her most compelling portraits.

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## Roman Coins from the Emmett Bennett Collection

KRISTIAN LORENZO

The Chazen Museum of Art at the University of Wisconsin–Madison houses a collection of 3,706 ancient coins. A hoard of 2,899 bronze Roman imperial coins, mostly dating from the fourth and fifth centuries AD, make up the vast majority of the museum's coin collection.<sup>1</sup> The remaining coins span the sixth century BC to the end of the fourth century AD and primarily come from ancient Rome, Greece, and the Near East.<sup>2</sup> In early March 2005, Emmett Bennett Jr., emeritus professor of the University of Wisconsin Classics Department and an intellectual of long-standing academic importance in the field of classical and linear B scholarship, donated seven ancient Roman coins to the museum. Professor Bennett's maternal grandfather, a missionary who traveled in Asia Minor (present-day Turkey) around 1913, acquired the coins at that time.

All seven coins are made of bronze. The bronze coins of the Roman imperial monetary system were the *sestertius* and the *as*; the *sestertius* half-piece, the *dupondius*; the *as* half-piece, the *semis*; and the *quadrans*, a quarter of the *as*.<sup>3</sup> The seven coins include two *sestertii*, one *dupondius*, and four *asses*. The earliest comes from the principate of Augustus (27 BC–AD 14), the first Roman emperor, and the latest coin comes from the troubled principate of Commodus (AD 180–192). The other coins were minted during the principates of Claudius (AD 41–54), Nero (AD 54–68), Hadrian (AD 117–138), and Antoninus Pius (AD 138–161). The archaeological context of the coins is unknown, so all the data that could be derived from it does not exist. But even without

that information these coins are valuable for their iconographical details and as windows into the past. The most interesting and best-preserved are the two Neronian coins (figs. 1, 2). Each of the coins bears the emperor's bust on its obverse, while the Shrine of Janus Quirinus dominates their reverses. This little-known monument and its patron god played a central (yet poorly understood) role in the urban fabric of Rome and its culture.

Janus was of considerable importance for the Romans. He was the god of doors and gates, but more generally of beginnings. He is, notably, the eponym for the month of January. During the Roman Republic, the double-headed and bearded bust of Janus was typically featured on the obverse of the *as*. The Chazen Museum of Art houses many excellent examples of coins with similar images of the god on them.<sup>4</sup> The reason Janus was



Fig. 1. AE *as*, 25 mm, 11.26g. Mint: Rome, AD 64–66; Nero, AD 54–68; Obverse: laureate bust of Nero, to right; NERO CAESAR AVG GERM IMP. Reverse: Closed shrine of Janus; S C; around, PACE P R UBIQ PARTA IANVM CLUSIT. Gift of Dr. Emmett L. Bennett, 2005.6.4





**Fig. 2.** AE sestertius, 33 mm, 22.53 g, Mint: Rome, AD 66–68; Nero, AD 54–68; Obverse: bust of Nero, bare, to left; IM[PI] NERO CLAVD CAESAR AVG GERM [P M TR P XIII P P]. Reverse: Closed shrine of Janus; S C; around, PACE P R TERRA MARIQ PARTA IANUM CLUSIT. Gift of Dr. Emmett L. Bennett, 2005.6.7 (MacDowall, *Western Coinages*, 78, 211)



**Fig. 3.** AE as, 24.5 mm, 10.76 g, Hadrian, AD 124–138; Obverse: laureate bust of Hadrian, to right; HADRIANVS. Reverse: standing figure, to right; S C. Gift of Dr. Emmett L. Bennett, 2005.6.1 (Mattingly, *Coins Vol. III*, 438)



**Fig. 4.** AE dupondius, 25 mm, 12.39 g, Augustus, bc 7; Obverse: bust of Augustus, bare, to right; AVGVST PONT [MAX TRIBVNIC POT]. Reverse: S C; around, PLVRIVS AGRIPPA III [VIR A A F F]. Gift of Dr. Emmett L. Bennett, 2005.6.2 (Martini, "Caesar Augustus," 273)



**Fig. 5.** AE as, 27 mm, 10.47 g, Claudius, AD 50–54; Obverse: bust of Claudius, bare, to left, TI CLAVDIVS C[AESAR] AVG[P M TR P] IMP P P. Reverse: standing female figure with arms outstretched, S C; around, LIBER[T A S]AVGVSTA. Gift of Dr. Emmett L. Bennett, 2005.6.3 (Mattingly, *Roman Imperial Coinage: Vol. I*, 130)



**Fig. 6.** AE sesterius, 27 mm, 28.93 g, Commodus, AD 186–189; Obverse: laureate bust of Commodus, to right; [M COMM]ANT[P] FELIX AVG [BRIT]. Reverse: Standing Victory, to left, with shields; VICTOR[IAE FELICI COS V P P S C]. Gift of Dr. Emmett L. Bennett, 2005.6.5 (Mattingly, *Roman Imperial Coinage: Vol. III*, 429)



**Fig. 7.** AE as, 23 mm, 10.61 g, Antoninus Pius, AD 158–161; Obverse: laureate bust of Pius, to right; ANTONINVS AVG PIVS P P TR P XXII. Reverse: Fortuna holding a rudder and a cornucopia; S C, around [FORTUNA OPSEQVENS], below, COS IIII. Gift of Dr. Emmett L. Bennett, 2005.6.6 (Mattingly, *Roman Imperial Coinage: Vol. III*, 60)



depicted on the Roman Republican *as* is not known, but the choice reflects the republican tradition of featuring busts of deities or abstract personifications only on the obverse of coins.

In the imperial period, however, Roman emperors such as Nero favored depicting the Shrine of Janus Quirinus for blatantly propagandistic purposes. This shrine was one of the oldest and most venerable monuments in the Roman Forum, the very heart of Roman government and politics. The legendary second king of Rome, Numa Pompilius (715–672 BC), is credited for not only establishing the shrine but also instituting a ceremony to indicate whether Rome was at war or at peace.<sup>5</sup> The central symbol of this ceremony was the position of the shrine's double doors: if they were open, Rome was at war; if they were closed, Rome was at peace on all fronts. In AD 66 Nero, through both savvy diplomatic policy and successful military maneuvers by his general Corbulo, brought universal (if only temporary) peace to the Roman empire when he personally crowned the new king of Armenia.<sup>6</sup> The kingdom of Armenia was a buffer state between Rome's eastern frontier and the powerful Parthian empire. Rome's greatest eastern enemy, Parthia at its height controlled the lands from modern Iraq and Iran to the Indus valley.<sup>7</sup> Nero averted a widespread and possibly devastating war by installing an Armenian king acceptable to both empires. His coins advertise this achievement by depicting the closed double doors of the Shrine of Janus.

Besides serving as a visual record of the emperor's propaganda, Neronian coins featuring the Shrine of Janus are valuable iconographic records of what the shrine actually looked like in antiquity. The best-preserved coins show a small, rectangular, open-air building with two opposing arched doors flanked by engaged columns; the other walls consist of five courses of cut-stone masonry with a grating above. Then come two frieze courses: the first is decorated with scrolls, the second with palmettes.<sup>8</sup> This form of the shrine existed probably no earlier than

the early second century BC, since its arched doors and the motifs of the frieze courses became common only after the Second Punic War (218–201 BC).<sup>9</sup> Unfortunately, the archaeological remains of the shrine are incomplete and not well understood; however, the Roman author Procopius (ca. AD 500–570) gives a good description of the structure.<sup>10</sup> He wrote: “And the temple is entirely of bronze and was erected in the form of a square, but it is only large enough to cover the statue of Janus.... And there are bronze doors fronting each face [of the statue].”<sup>11</sup> This description corresponds nicely with the shrine as depicted on Neronian coins and suggests that the shrine did not change its overall form and decorative embellishments for at least 700 years. The reasons for such apparent architectural longevity are a mystery that only enhances the intrinsic value of these coins and magnifies their contribution to the Chazen Museum of Art collection.

Roman imperial coins were extremely useful for disseminating propaganda. By studying their iconography, modern scholars can glimpse historical events and monuments long since ruined. As much information as they offer, however, these coins—like so many other artifacts—also clearly point to many intriguing mysteries from antiquity—such as Atlantis—that still tantalize us today.

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## NOTES

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# The Ryōgoku Bridge in Japanese Ukiyo-e Prints

CORY PILLEN

*Ryōgoku ya fune mo hito-gumi toshiwasure*

Ryōgoku bridge—  
on a boat, too, a party  
drinks away the year  
—KOBAYASHI ISSA (1763–1827)

The Ryōgoku Bridge is the single location depicted more often in Japanese woodblock prints than any other.<sup>1</sup> The collection of the Chazen Museum of Art alone includes over forty prints that highlight the landmark. An imposing structure, the bridge was built by the Tokugawa shogunate after a fire in 1657 left hundreds of people stranded on the banks of the Sumida River and destroyed over two-thirds of Edo. The arching bridge, which connected the Edo provinces of Musashi and Shimoosa, was over 570 feet long and rested on stout piles. Although the Ryōgoku Bridge was not the longest bridge in Edo, it was one of the most traveled and was used by a variety of individuals ranging from merchants and entertainers to samurai. A Japanese proverb claimed that “one never saw fewer than three officials’ spears” on the bridge.<sup>2</sup>

Although references to the Ryōgoku Bridge appear in many studies of *ukiyo-e*, the specific reasons for its repeated depiction have not been fully explored. A popular place for festivals and a center of activity in Edo, the bridge was the site of many pleasurable pursuits that served as the subject matter for woodblock prints. The popularity of the site, combined with Edo’s growing commercial culture and traditions of representation

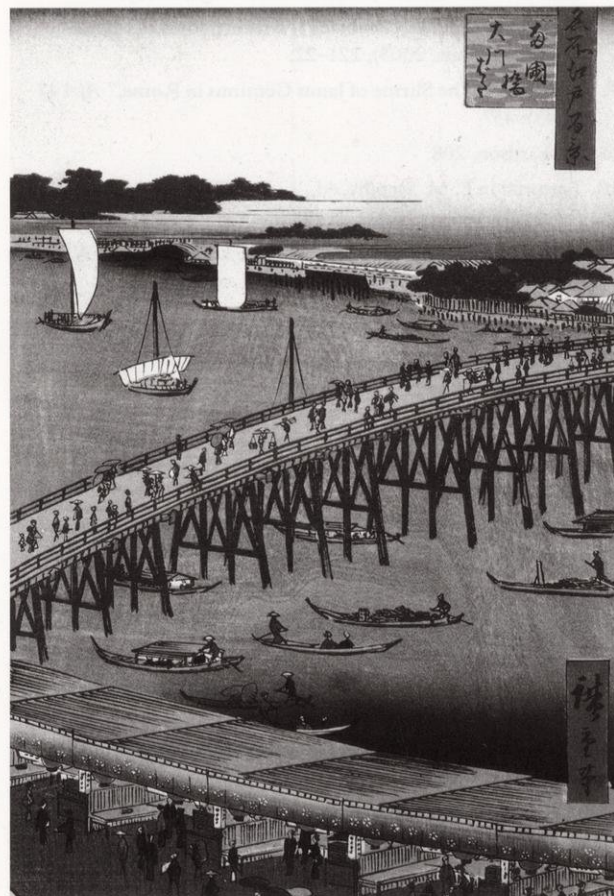


Fig. 1. Utagawa Hiroshige (Japanese, 1797–1858), *The River Bank by Ryōgoku Bridge (Ryōgokubashi ōkawabata)*, no. 53 from the series *One-hundred Views of Famous Places in Edo*, 8/1856, color woodcut, 342 x 226 mm. Bequest of John H. Van Vleck, 1980.1633



in Japanese art, contributed to the appearance of the Ryōgoku Bridge in ukiyo-e prints. These economic and cultural factors were cultivated in Edo's particular urban environment, a climate that merchants and artists managed and capitalized upon, establishing new identities for themselves and their art through the production of ukiyo-e prints such as those of the Ryōgoku Bridge.

"Ukiyo-e" is a term associated with Japanese woodblock prints as well as a distinct style of painting and book illustration. Ukiyo-e originated in Edo (now Tokyo) during the Tokugawa or Edo period (1600–1867). The term combines the Japanese words for "floating world" (*ukiyo*), originally a Buddhist term expressing life's transience, and "pictures" (*e*). Literally translated as "pictures of the floating world," ukiyo-e is often defined by its particular subject matter. Early ukiyo-e artists pictured a world of pleasure associated with extravagance and high living. Included in their repertoire were images of stylish and sophisticated pastimes, often involving Edo's Kabuki theater and the Yoshiwara pleasure district.<sup>3</sup>

As Henry Smith II notes in "The Floating World in its Edo Locale," the breadth of ukiyo-e grew between the eighteenth and nineteenth centuries to include images of daily life and locales. These subjects encompassed a broader public realm and more widely accessible forms of leisure and entertainment.<sup>4</sup> Prints of the Ryōgoku Bridge began to appear during this period of expanding subject matter. Images of the bridge, rather than picturing only sophisticated pastimes, illustrate a functional structure used by a range of social classes for a variety of purposes.

The frequent depiction of the Ryōgoku Bridge in these ukiyo-e prints implies its central role in the daily life of Edo. Foremost, the bridge enabled transportation. Utagawa Hiroshige (1797–1858) emphasizes the functional purpose of the bridge in *The River Bank by Ryōgoku Bridge* (*Ryōgokubashi ōkawabata*) (fig. 1). Hiroshige uses the bridge to connect opposite sides of the parallel riverbanks, its diagonal placement suggesting an active role as a passageway in the composition. Further emphasizing the functional role of the bridge, he depicts a variety of cargo and passenger boats on the river below.

Pedestrians, evenly spaced over the length of the bridge, make their way across.

In addition to facilitating travel, the bridge and its surrounding area was a center of entertainment for Edo locals. Hiroshige, who depicted the Ryōgoku Bridge approximately sixty-five times in his various series of famous places, described the area as the "liveliest place in Edo."<sup>5</sup> On either end of the Ryōgoku Bridge were plazas where individuals could engage in a variety of amusements. People from all levels of society mingled to buy produce, charter evening pleasure cruises, drink barley tea, see fortunetellers, and attend Kabuki theater. Also popular in the plazas were shows and exhibitions of oddities (*misemono*) that included "demon girls," exotic animals, and fire-eaters.<sup>6</sup> To ensure greater patronage, organizers often held *misemono* in conjunction with displays of sacred artifacts normally unavailable to the public for viewing (*kaichō*). Many of these temporary exhibitions took place near the eastern end of the Ryōgoku Bridge at the Ekōin temple and lasted from several days to three months, drawing thousands of people.<sup>7</sup>

Crowded throughout the year, the bridge and its plazas were particularly popular during the three-



Fig. 2. Utagawa Toyoharu (Japanese, 1735–1814), *Picture of People Enjoying the Evening Cool at Ryōgoku* (*Ryōgoku yūsuzumi no zu*), from the series *Perspective Pictures*, 1770s, color woodcut, 246 x 366 mm. Bequest of John H. Van Vleck, 1980.3082





Fig. 3. Torii Kiyonaga (Japanese, 1752–1815), *Twilight Glow at Ryōgoku Bridge* (*Ryōgokubashi no sekishō*), from the series *Eight Views of Edo*, 1776–1777, color woodcut, 132 x 170 mm. Bequest of John H. Van Vleck, 1980.2514

month high summer season. Large numbers of people would congregate in riverside teahouses and on the high balustrade of the bridge, seeking relief from the summer heat through the cool river breezes. This custom was known as “taking in the cool of the evening” (*nōkyō* or *yūsuzumi*).<sup>8</sup> In *Picture of People Enjoying the Evening Cool at Ryōgoku* (*Ryōgoku yūsuzumi no zu*) (fig. 2), Utagawa Toyoharu (1735–1814) offers a bird’s-eye view of this popular summer pastime. Although completed earlier than prints of the bridge by Utagawa Hiroshige, Toyoharu’s image is consistent with Hiroshige’s description of the area as a center of activity in Edo. The crowded Ryōgoku Bridge is shown in the center of the image surrounded by boats. Equally populated, Broad Street (*Ryōgoku Hirokoji*), situated in the foreground of the print, was a popular location near the Ryōgoku Bridge that housed stalls for shopping and entertainment. It was here that a diverse public mingled to see *misemono*, shop, and drink tea. Offering a closer view of the street, Torii Kiyonaga (1752–1815) depicts a *Ryōgoku Hirokoji* stall in *Twilight Glow at Ryōgoku Bridge* (*Ryōgokubashi no sekishō*) (fig. 3). A crowded Ryōgoku Bridge is shown in the left of the image, behind the stall’s patrons.



Fig. 4. Utagawa Toyokuni (Japanese, 1769–1825), *Fireworks at Ryōgoku* (*Ryōgoku hanabi no zu*), ca. 1820, color woodcut, 771 x 798 mm. Bequest of John H. Van Vleck, 1980.3205a–f

Fireworks displays were an important component of the evening cool at the Ryōgoku Bridge. Fireworks, introduced in the late sixteenth century from China, were so popular that the threat of fire led Edo authorities to restrict their use to the Sumida River. The first of the large fireworks displays over the Ryōgoku Bridge was commissioned in 1733 by the shogun Yoshimune to appease the souls of those who had drowned at sea and to petition the gods to end an epidemic of disease and famine. This event marked the first of an annual “river opening” ceremony that has been held almost every year since.<sup>9</sup>

These fireworks displays were illustrated by many ukiyo-e artists. In *Fireworks at Ryōgoku* (*Ryōgoku hanabi no zu*) (fig. 4), Utagawa Toyokuni (1769–1825) shows a burst of fireworks directly above a crowd of spectators. The dark night sky contrasts sharply with the fireworks and the populated area below, accentuating the liveliness of the scene. Further emphasizing the popularity of the event, Toyokuni crops each side of the bridge with the



picture frame. The dense group of spectators pushes through the print's boundaries, suggesting that the scene continues beyond what is visible to the viewer. To a similar end, Toyokuni depicts the event in a shallow picture plane, extending the scene into the viewer's space and reinforcing its crowded and energetic appearance.

In addition to the seasonal fireworks displays, celebrity banquets (*shogakai*) attracted many people to the area around Ryōgoku Bridge. Throughout the early nineteenth century, these banquets served as a forum for the intermingling of Edo's cultural elite. Literally translated as "calligraphy and painting gathering," *shogakai* attracted cultural figures such as painters, writers, and ukiyo-e printmakers. Although the banquets were initially promoted as cultural symposia, later manifestations were extravagant commercial endeavors that provided the host and important guests a forum for self-promotion and monetary gain. For a small gratuity, prominent artists and literary figures produced spontaneous examples of their art for the public. Conversely, the public that paid to attend the events was given a chance to mingle with the cultural elite of Edo.<sup>10</sup>

By the 1800s, these banquets had become common events in the cultural life of Edo. Although temples and homes occasionally served as the sites for *shogakai*, large restaurants were the most frequent locales. In an 1824 business directory, all four restaurants advertising banquet facilities were located in the Ryōgoku and immediately adjacent Yanagibashi districts. A two-day banquet sponsored by Shikitei Sanba was held at the Nakamura Heikichi in Onoe-chō, a restaurant located at the eastern end of Ryōgoku Bridge. The event included participants from the publishing industry as well as ukiyo-e artists Utagawa Toyokuni and Utagawa Kunisada.<sup>11</sup>

In his essay on celebrity banquets of the late Edo period, Andrew Markus notes that ukiyo-e artists occasionally illustrated *shogakai* scenes in their prints.<sup>12</sup> Utagawa Hiroshige II (1829–69), for example, depicts a *shogakai* in *A Gathering of Painters and Calligraphers near Ryōgoku Bridge* (*Ryōgokubashi shogakai sekijō*) (fig. 5). In this image, Hiroshige II situates the viewer within the

banquet room, looking out toward the Sumida River and the Ryōgoku Bridge. A painting is shown in the right foreground of the image, emphasizing the inclusion of the arts at these cultural events.

Frequent celebrities at the banquets, ukiyo-e artists were also intimately familiar with the areas in which *shogakai* were held, including popular landmarks and other restaurants. Both Utagawa Toyokuni and Utagawa

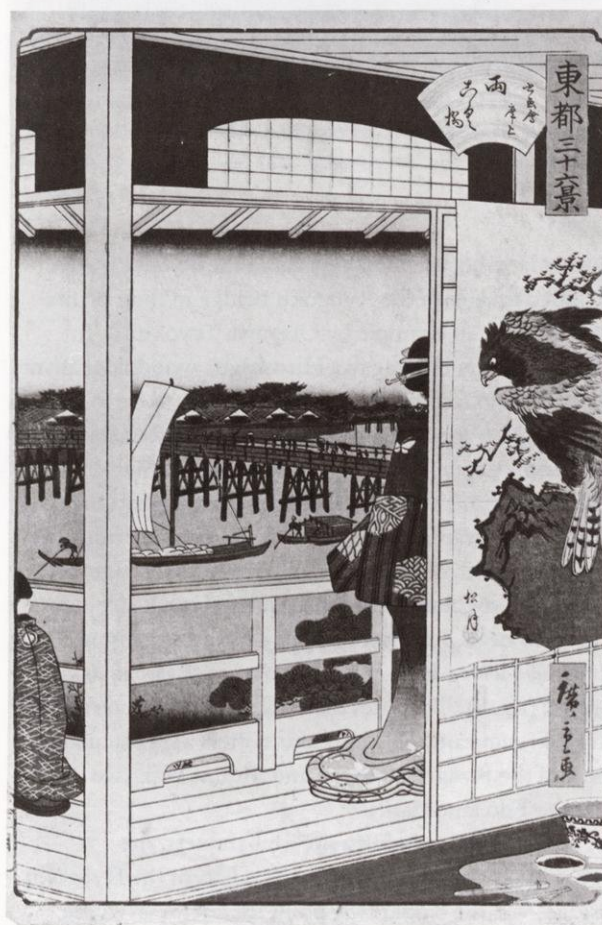


Fig. 5. Utagawa Hiroshige II (Japanese, 1829–1869), *A Gathering of Painters and Calligraphers near Ryōgoku Bridge* (*Ryōgokubashi shogakai sekijō*), from the series *Thirty-six Views of the Eastern Capital*, n.d., color woodcut, ca. 343 x 230 mm. Bequest of John H. Van Vleck, 1980.2268





Fig. 6. Utagawa Hiroshige (Japanese, 1797–1858), *Restaurant with a View of Ryōgoku Bridge* (*Ryōgoku chōbō ryōriya*), from the series *Famous Places in Edo*, 3/1858, color woodcut, 213 x 340 mm. Bequest of John H. Van Vleck, 1980.1510

Kunisada, who attended *shogakai* in the Ryōgoku area, included images of the Ryōgoku Bridge in their prints (see fig. 4 for an example by Utagawa Toyokuni). In addition, many of Utagawa Hiroshige's woodblock prints included Edo restaurants, several of which were located in the Ryōgoku area. In a series titled *Famous Restaurants from the Eastern Capital* (also translated as *Famous Storytellers' Theaters in the Eastern Capital*), Hiroshige depicts the Aoyagi restaurant, located near the Ryōgoku Bridge. In this image, Hiroshige shows an actor in the foreground with the Ryōgoku Bridge encapsulated in a heart just above his head. Another image by Hiroshige, titled *Restaurant with a View of Ryōgoku Bridge* (*Ryōgoku chōbō ryōriya*) (fig. 6), illustrates three figures in the interior of an Edo restaurant. The restaurant offers a spectacular view of the Ryōgoku Bridge and Mount Fuji, two popular Edo landmarks.

In addition to being a site for banquets, the Yanagibashi district, immediately adjacent the Ryōgoku Bridge, was the embarking point for ferries servicing the Yoshiwara pleasure district.<sup>13</sup> A licensed center of prostitution, the Yoshiwara was an integral part of the floating world depicted in ukiyo-e prints. Embodying glamour and spectacle, the courtesans of the Yoshiwara

captured the imagination of many ukiyo-e artists. Located just outside of Edo, the pleasure district could be reached by taking a boat from Yanagibashi up the Sumida River to the Sanya Canal. The landmarks along this route became closely identified with visits to the Yoshiwara and evoked associations of adventure and romance when referred to in art or literature.<sup>14</sup> Near a point of departure to the Yoshiwara, the Ryōgoku Bridge would have signified the mysterious and exciting world of the pleasure district for many people.

## Ukiyo-e and the Rise of Edo's Commercial Popular Culture

The success of ukiyo-e prints was integrally linked to the rise of a commercial popular culture during Japan's Edo period. Peter Nosco, a scholar of Japanese intellectual and social history, suggests several reasons for this development, including a concentrated population, a surplus of wealth, an improved transportation and communications network, and rising literacy rates.<sup>15</sup> As commercial products sensitive to shifts in consumer demand, ukiyo-e prints flourished as a result of the rapid urban growth brought about by the social changes that Nosco describes. Within this context, prints became commodities that signaled a move "away from learned culture and exclusiveness toward entertainment and inclusiveness," a fact reinforced by the shifting subject matter of ukiyo-e prints toward daily life and locales.<sup>16</sup>

Edo was the residence of the Tokugawa shogun and the administrative capital of Japan between 1615 and 1868. Between 1635 and 1642, the Tokugawa enforced a system of alternate attendance, requiring daimyos to spend every other year at the shogunate court in Edo. Edo's population quickly exceeded one million people, with half of the population consisting of samurai and their families working in the service of the regional daimyo or the shogun. With a large portion of its population holding official or ceremonial positions, Edo's economic culture revolved around the consumption rather than the production of goods. Consequently, merchants realized



considerable wealth providing food, clothing, and entertainment to Edo's large population of samurai. Edo experienced phenomenal economic growth during the reign of the Tokugawa, fueled in part by this increase in trade and merchant activity.<sup>17</sup>

Despite the increasing wealth of Edo's merchant class, a rigid social structure enforced by the shogunate limited the avenues in which merchants could spend their money. The Tokugawa enforced a strict hierarchical division of society that separated the samurai, or military class, from the merchants. To prevent any semblance of class movement, the Tokugawa drafted sumptuary laws restricting merchants' behavior and activities. One of the few avenues of expression available to the merchant class was the pursuit of pleasure and entertainment. As a result, merchants channeled considerable resources into the diversions offered by Edo's rich urban culture. In addition to attending festivals, banquets, and the pleasure quarters, Edo merchants became patrons of the arts.<sup>18</sup> These activities, which reflected a new formation of the floating world culture, "came to denote the promise of equalization and freedom from the Tokugawa regime."<sup>19</sup>

Patronage of the arts by Edo merchants stimulated an increase in the commercial production of woodblock prints. Woodblock prints and illustrated books were the most popular art forms in Edo, overshadowing all other media in number and variety. Their popularity contributed to Edo's prominence as the center of the commercial publishing industry in Japan, eclipsing Kyoto and Osaka by the 1800s.<sup>20</sup> The medium of print allowed artists to produce their work in quantity, increasing their potential income from sales. The mass distribution of ukiyo-e prints was so successful that many artists were able to make a living from the public sale of their work rather than serving a select clientele or a single patron.<sup>21</sup> Because of the medium's commercial nature, artists chose subjects that would appeal to a broad audience. Images of the Ryōgoku Bridge, a popular destination for Edo locals and recognized as one of Edo's famous places, provided an accessible and saleable subject. The extended time frame

over which artists illustrated the bridge, and the variety in its representation, suggests its sustained market appeal.

Just as Edo's concentrated population and wealthy merchants stimulated the production of ukiyo-e prints such as those of the Ryōgoku Bridge, the depiction of famous locations in ukiyo-e prints engaged with an interest in travel that developed at the beginning of the seventeenth century. Following the restoration of peace and unification of Japan, the Tokugawa shogunate commissioned geographical surveys and instigated road improvements to facilitate internal trade and travel. As a result, tourism became a viable commercial industry. The Ryōgoku Bridge, in addition to drawing local pleasure seekers, was one of the most popular tourist attractions in Edo. Suggesting the bridge's popularity, the protagonist of Ichiba Tsūshō's 1782 literary work *Mameotoko Edo kenbutsu* (Mr. Tiny Tours Edo) lists the Ryōgoku area as the third stop on his travel itinerary after the municipal fish market and Asakusa Kannon.<sup>22</sup> Edo publishers capitalized on this rise in tourism by marketing ukiyo-e prints, such as those of the Ryōgoku Bridge, as inexpensive souvenirs of the capital.<sup>23</sup>

In response to the increased travel within Japan, publishers also produced a variety of guidebooks that provided practical travel information as well as the historic and poetic associations of popular destinations. The success of these travel guides, the earliest of which were known as *meisho-ki*, led to a new genre of illustrated "gazetteers" that focused on the topographical features of common travel sites.<sup>24</sup> These gazetteers provided practical information for artists as well as travelers. For example, Hiroshige used the gazetteer *Illustrated Famous Places of Edo* (*Edo meisho zue*, 1834–36) for his detailed rendering of the series *One-hundred Views of Famous Places in Edo* (*Meisho edo hyakkei*), which includes the image *The River Bank by Ryōgoku Bridge* (*Ryōgokubashi ōkavabata*) (fig. 1).<sup>25</sup> These types of landscape subjects became increasingly popular with artists after the Tokugawa shogunate issued a ban on images of current events, erotica, and other "unsuitable subjects" in the Kansei reforms (1789–1801).<sup>26</sup>





Fig. 7. Utagawa Hiroshige (Japanese, 1797–1858), *The Floating Bridge of Heaven (Ama no ukihashi)*, no. 1 from the series *An Illustrated History of Japan*, ca. 1850, color woodcut, 223 x 340 mm. Bequest of John H. Van Vleck, 1980.2149

## The Ryōgoku Bridge and Traditions of Representation

In addition to portraying the contemporary economic and social culture of Edo, depictions of the Ryōgoku Bridge conformed to themes of representation that were deeply rooted in the visual culture of Japan. Prior to the depiction of the Ryōgoku Bridge in ukiyo-e prints, generations of Japanese represented bridges in their art. Ukiyo-e artists, using this common and symbolic motif, referred to a long-established tradition of artistic representation. Furthermore, depictions of the Ryōgoku Bridge reflected both the Heian tradition of *meisho-e* (pictures of famous places) and sixteenth-century panoramic scenes of Kyoto.

In addition to their practical role in Japan's mountainous landscape, bridges have a symbolic association with the country's origin. A creation story illustrated in Japanese art describes the god Izanagi and the goddess Isanami stirring the sea from the Bridge of Heaven (*Ama-no-Hashidate*). The story claims that the Japanese islands were formed from drops of water falling from their jeweled spears. In addition, an isthmus in the western part of Kyoto, which is often regarded as one of the most

beautiful places in Japan, was said to have been formed by a collapse of this heavenly bridge.<sup>27</sup> Integrally tied to the history and culture of Japan, stories such as the creation myth informed the work of many Japanese artists. Hiroshige, for instance, illustrated the story in a print entitled *The Floating Bridge of Heaven (Ama no ukihashi)* (fig. 7).

Images of the Ryōgoku Bridge in ukiyo-e also engaged with the Japanese tradition of representing famous places in pictures (*meisho-e*). Literally translated as “place with a name,” *meisho-e* have been important components of Japanese art since the Heian period (794–1185). Artists traditionally depicted famous places with poetic and seasonal connotations, conveying a sense of local atmosphere by drawing on motifs and imagery from classical literature. Integrating pictorial elements with calligraphy and poetry, their images reflected Japanese court poetry (*waka*) and the associated painting style of *yamato-e* (indigenous Japanese pictures).<sup>28</sup> Intended for an elite audience during the Heian period, these traditional associations were increasingly accessible to the broader public during the Edo period. Edo's growing prosperity facilitated a substantial increase in literacy, making classical literature and the imagery associated with it intelligible to a wider audience.<sup>29</sup>

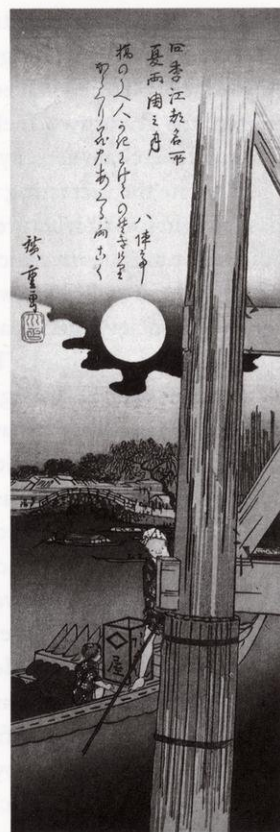


Fig. 8. Utagawa Hiroshige (Japanese, 1797–1858), *Summer Moon at Ryōgoku (Natsu ryōgoku no tsuki)*, from the series *Famous Places in Edo in the Four Seasons*, ca. 1835, color woodcut, 380 x 127 mm. Bequest of John H. Van Vleck, 1980.1707



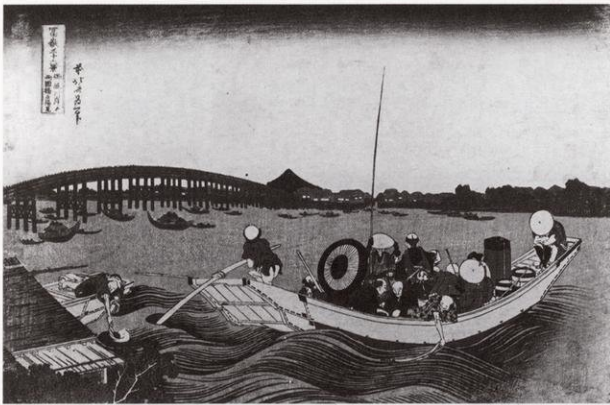


Fig. 9. Katsushika Hokusai (Japanese, 1760–1849), *Watching the Sunset over Ryōgoku Bridge from Ommayagashi* (*Ommayagashi yori ryōgokubashi no sekiyō o miru*), from the series *Thirty-six Views of Mt. Fuji*, 1830–1835, color woodcut, 248 x 373 mm. Bequest of John H. Van Vleck, 1980.2401

Hiroshige, in the tradition of *meisho-e*, combines seasonal references with poetry in *Summer Moon at Ryōgoku* (*Natsu ryōgoku no tsuki*) (fig. 8). From the series *Famous Places of Edo in the Four Seasons* (*Shiki edo meisho*), the image depicts a summer scene, the time of year most associated with the bridge. A poem located in the upper portion of the image reads: “Where do the fireworks flame on high?” On Ryōgoku Bridge where the meeting and parting crowd pass on.”<sup>30</sup> Rather than emphasizing the physical structure of the bridge, Hiroshige illustrates the association of passing suggested by the poem. A boat in the foreground, cropped by the picture frame and partially hidden by a pier, gives the impression of slowly moving through the water. Unlike images of Ryōgoku’s crowded fireworks displays (fig. 4), Hiroshige depicts a quiet and sparsely populated scene. Hiroshige’s deserted view suggests that the crowd has indeed passed on, just as the boat will.

Within the popular culture of Edo, many artists emphasized the representation of an actual place rather than a location’s poetic associations. The repertoire of *meisho-e* expanded to include public places of relaxation as well as less frequently depicted areas of historical or topographical significance.<sup>31</sup> These images, however,

often retained many of the seasonal associations depicted in earlier works.

Many prints by ukiyo-e artist Katsushika Hokusai (1760–1849) suggest this later manifestation of *meisho-e*. In *Thirty-six views of Mount Fuji* (*Fugaku sanjūrokkei*), Hokusai renders the famous mountain in varying seasonal conditions. Included in this series is an image titled *Watching the Sunset over Ryōgoku Bridge from Ommayagashi* (*Ommayagashi yori ryōgokubashi no sekiyō o miru*) (fig. 9). In this print, Hokusai shows the Ommaya ferry making its way across the Sumida River with Mount Fuji and the Ryōgoku Bridge in the background. Stressing the importance of these two famous sites, Hokusai places Mount Fuji in the center of the image with the Ryōgoku Bridge extending from it. The bridge mirrors the arch of the boat, which is placed prominently in the foreground of the image. Hokusai created many prints of bridges throughout his career, including a series titled *Remarkable Views of the Bridges in All Provinces*.<sup>32</sup> Although these locations did not necessarily engender poetic associations, they were important cultural sites recognized by a broad public.

During the sixteenth century, artists combined a new interest in contemporary genre detail with these traditional themes of seasons and famous places. One of the most popular of these genre depictions was the panoramic cityscape of Kyoto. These *rakuchū rakugai*, literally translated as “inside and outside the capital,” provided an overview of architectural monuments in Kyoto. These traditional images served as inspiration for many later artists, including Edo painters and printmakers. During the Edo period, however, painters expanded the subject matter and narrowed the breadth of representation of these scenes. In addition to the traditional panoramas, artists began to depict detailed views of entertainment quarters and various sites within the city. Images of this type served as the source for many “famous place” images that were developed by later ukiyo-e artists. Whereas only wealthy merchants could afford the culturally prestigious *rakuchū rakugai*, the less affluent could own ukiyo-e prints.<sup>33</sup>



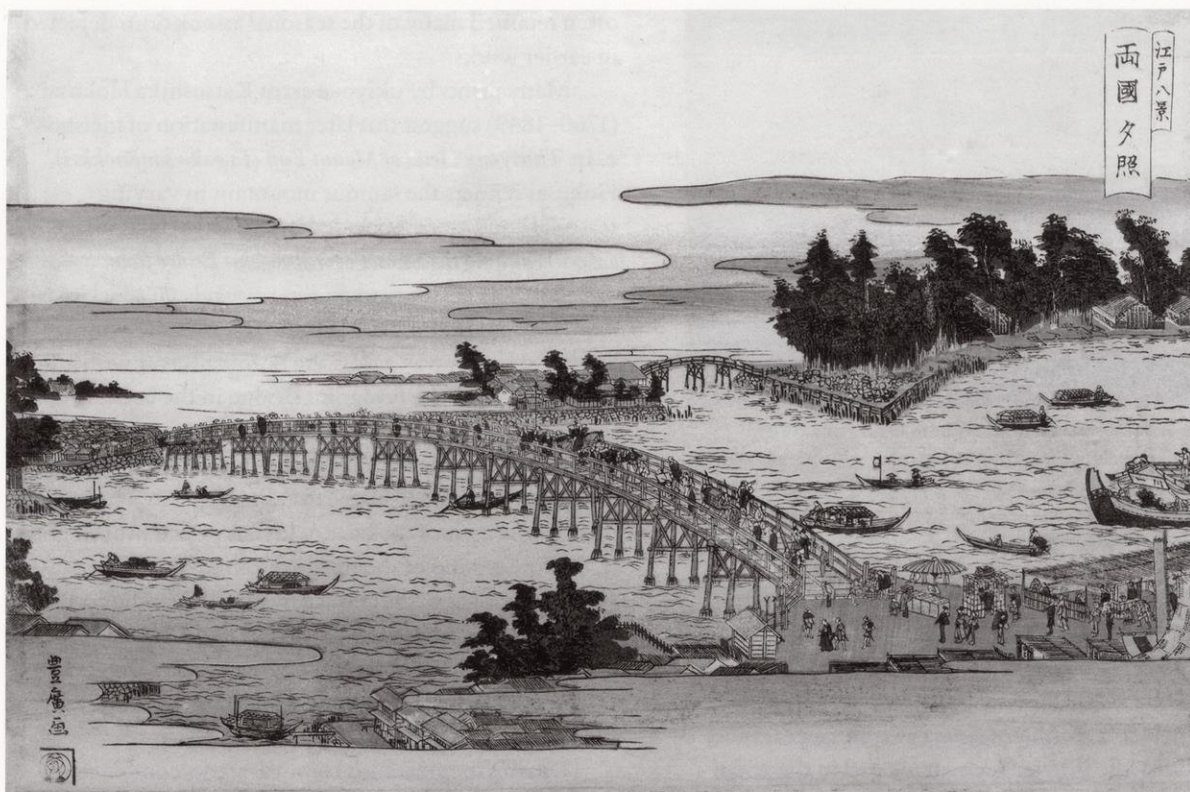


Fig. 10. Utagawa Toyohiro (Japanese, 1773–1828), *Evening Glow at Ryōgoku Bridge* (*Ryōgoku no sekishō*), from the series *Eight Views of Edo*, 1804–18, color woodcut, 254 x 378 mm. Bequest of John H. Van Vleck, 1980.3129

Utagawa Toyohiro's *Evening Glow at Ryōgoku Bridge* (*Ryōgoku no sekishō*) (fig. 10), is similar to these *rakuchū rakugai* scenes in both subject matter and composition. Toyohiro's landscape, like many of the Kyoto scenes, is a site easily recognized by its distinct architectural features and its surrounding topography. In addition, Toyohiro's image of the Ryōgoku Bridge is a panorama viewed from a high vantage point, a stylistic device characteristic of *rakuchū rakugai*.<sup>34</sup>

In a study of the art of Edo Japan, Christine Guth notes that art is a "bridging activity" that allows individuals to construct identities for themselves.<sup>35</sup> Although a more literal representation of "bridging" than Guth intended, the depiction of the Ryōgoku Bridge in ukiyo-e prints suggests the ability of merchants and

artists to negotiate and establish their identity within Edo's growing commercial culture. For merchants, depictions of the Ryōgoku Bridge symbolized an outlet for otherwise restricted displays of creativity and wealth. It also represented access to an artistic heritage once reserved for courtly classes. For artists and publishers, the Ryōgoku Bridge offered a viable subject for a commercial product. It reflected a center of urban activity and the growing interest in travel and Edo's famous sites. For both, depictions of the Ryōgoku Bridge represented the shared experience of urban life in Edo.

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## NOTES

1. Henry D. Smith II, "The Floating World in Its Edo Locale, 1750–1850," in *The Floating World Revisited*, ed. Donald Jenkins (Honolulu: The University of Hawaii Press, 1993), 33.
2. Andrew Markus, "The Carnival of Edo: Misemono Spectacles from Contemporary Accounts," *Harvard Journal of Asiatic Studies* 45, no. 2 (December 1985): 508.
3. Donald Jenkins, *The Floating World Revisited* (Honolulu: The University of Hawaii Press, 1993), 4.
4. Smith, "The Floating World in Its Edo Locale," 26, 32.
5. Henry D. Smith II, introduction and plate commentaries to *One Hundred Famous Views of Edo* by Ando Hiroshige; introductory essays by Henry D. Smith II and Amy G. Poster, preface by Robert Buck; commentaries on the plates by Henry Smith II (New York: Braziller, 1986), 11 and commentary to plate 59.
6. Markus, "The Carnival of Edo," 499, 508.
7. Markus, "The Carnival of Edo," 505–506. See also P. F. Kornicki, "Public Display and Changing Values: Early Meiji Exhibitions and their Precursors," *Monumenta Nipponica* 49, no. 2 (summer, 1994): 178–79.
8. Smith, introduction and plate commentaries to *One Hundred Famous Views of Edo*, commentary to plate 98.
9. See Michael McDonagh, "Ryōgoku: Land of the Giants," *Metropolis*, 373 (June 2001). <http://metropolis.co.jp/tokyotravel/tokyojapantravel/373/tokyojapantravelinc.htm> (accessed September 16, 2008). See also Smith, introduction and plate commentaries to *One Hundred Famous Views of Edo*, commentary to plate 98.
10. Andrew Markus, "Shogakai: Celebrity Banquets of the Late Edo Period," *Harvard Journal of Asiatic Studies* 53, no. 1 (June 1993): 135–67.
11. Markus, "Shogakai," 135–67, especially 141.
12. Markus, "Shogakai," 144.
13. Markus, "Shogakai," 141.
14. Jenkins, *The Floating World Revisited*, 16–17.
15. Peter Nosco, quoted in Mark H. Sandler, "The Traveler's Way: Illustrated Guidebooks of Edo Japan," *Asian Art* 5, no. 2 (spring 1992): 53.
16. Kornicki, "Public Display and Changing Values," 181.
17. See Jenkins, *The Floating World Revisited*, 7, 13; and Smith, "The Floating World in Its Edo Locale," 28. See also Paul Varley, *Japanese Culture* (Honolulu: University of Hawaii Press, 2000), 168.
18. See Jenkins, *The Floating World Revisited*, 13; and Elizabeth Swinton, "Hiroshige and His Pictures of the Famous Places," *Asian Art* 5, no. 2 (spring 1992): 57.
19. Jilly Traganou, "The Fireworks of Edo," *Architronic* 6, no. 1 (December 1997). <http://corbu2.caed.kent.edu/architronic/v6n1/v6n1.04a.html> (accessed September 16, 2008).
20. See Sandler, "The Traveler's Way," 39; and Smith, "The Floating World in Its Edo Locale," 38.
21. Sandy Kita, "From Shadow to Substance: Redefining Ukiyo-e," in *The Floating World of Ukiyo-e: Shadows, Dreams, and Substance* (New York: Abrams with the Library of Congress, 2001), 29.
22. Edo Bungaku Chimei jiten quoted in Markus, "The Carnival of Edo," 508.
23. Christine Guth, *Art of Edo Japan: The Artist and the City 1615–1868* (New York: Abrams, 1996), 112.
24. See Swinton, "Hiroshige and His Pictures of the Famous Places," 64; and Sandler, "The Traveler's Way," 31–33.
25. See Smith, introduction and plate commentaries to *One Hundred Famous Views of Edo*, 11; and Swinton, "Hiroshige and His Pictures of the Famous Places," 64.
26. Guth, *Art of Edo Japan*, 112.
27. John Sweetman, *The Artist and the Bridge, 1700–1920* (Brookfield, VT: Ashgate, 1999), 151.
28. See Jenkins, *The Floating World Revisited*, 9; Sandler, "The Traveler's Way," 31; and Swinton, "Hiroshige and His Pictures of the Famous Places," 59–61.
29. Jenkins, *The Floating World Revisited*, 20.
30. Carolyn Staley Japanese Prints. <http://www.carolynstaleyprints.com/prints/XBW37.05.html> (accessed November 25, 2004).
31. Smith, introduction and plate commentaries to *One Hundred Famous Views of Edo*, 10–11.
32. Matthi Forrer, *Hokusai: Prints and Drawings* (London: Royal Academy of Arts, 1991), 28.
33. See Sandler, "The Traveler's Way," 36, 43; and Swinton, "Hiroshige and His Pictures of the Famous Places," 63.
34. Sandler, "The Traveler's Way," 43.
35. Guth, *Art of Edo Japan*, 89.



# Ancient Greek and Roman Glass in the Chazen Museum of Art

KATIA SCHÖRLE

The Chazen Museum of Art holds a comprehensive collection of ancient Greek and Roman glass. At its core is the Millicent Kalil collection, a gift to the museum in 1980, which consists mainly of artifacts that were most likely excavated in Mashgara, Lebanon, and brought to the United States by Salem Abou Khalil prior to his death in 1909.

Overall, the collection traces the evolution of ancient glass from about the sixth century BC to the sixth century AD. The majority of early objects were made by forming glass around a core of wet sand, often in blue glass with colored trailing (like those in the Chazen Museum of Art), in order to reproduce ceramic shapes such as the alabastron (fig. 1), used to keep unguents or perfumes, and the oinochoe (fig. 2), which was used to serve wine. Later techniques included making objects on a potter's wheel, pressing the glass into hollow molds, and free blowing. Particularly noteworthy among mold-blown glass are objects blown in biomorphic shapes, such as the two-headed bottle (fig. 8), the bottle in the form of stylized grapes (fig. 23), or the flask in the shape of a date (fig. 7). The flask's shape perhaps referred to its place of origin, Phoenicia, famed not only for its glass but for its dates as well. These flasks are examples of the eastern Mediterranean products of the third and fourth century AD, and are a testimony to the Syro-Palestinian innovative spirit and mastery of the art of glassmaking.

Another vivid example of the ancient mastery of glassmaking is the *conchylia cup*, a vase with fish decoration. These vases could be free blown or mold blown, and the final free-blown details were attached

onto the glass, creating a three-dimensional aspect. In the case of the conchylia cups, these details were fish, like the Chazen example (fig. 24).

The majority of ancient glass has a bluish-green or green color, a natural result of the presence of iron oxides in sand. The difference in colors is obtained by the addition of metal oxides, such as manganese for brown glass and antimony or manganese in small quantity for clear colorless glass, which was the most sought after in Roman times.<sup>1</sup> Brown glass (fig. 20) was also rare. Current testing techniques such as ultraviolet analysis reveal the exact chemical composition of glass and allow us to better understand the make-up of ancient glass. However, iridescence, the opaque, brilliant mother-of-pearl shine often seen on ancient glass that famously inspired Tiffany, was not the original intent of the makers, but is due to the process of oxidation over time.



**Fig. 1 Alabastron**

Greek, ca. 6th–5th century BC

Core-formed glass, H. 4 1/4 in.

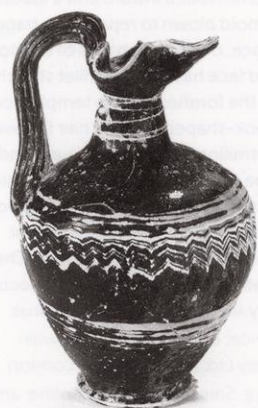
Art Collections Fund and Mary B. Kieckhefer  
Collection Fund purchase, 1977.94

Alabastron in bright blue glass with yellow and  
turquoise tooled thread decoration.

Provenance: Purchased from Gawain McKinley Ltd.,  
New York and London.

Reference: McKinley, G. *Ancient Glass and Glazed  
Wares*. London: Gawain McKinley Publishing, 1964.

Published in: *Elvehjem Art Center Bulletin*  
1976–1977. Madison, WI: Elvehjem Art Center,  
1977, 65.



**Fig. 2. Oinochoe**

Greek (eastern Mediterranean), ca. 6th–4th century BC

Core-formed glass, H. 4 ½ in.

Art Collections Fund and Lynn Ashley Fund purchase, 1977.95

Black glass oinochoe formed from a core with a trefoil lip and an arched handle. Yellow threads on the lip, neck, foot, and lower shoulder, followed by pale blue threads and white zigzag lines. Pale blue, white, and yellow threads on body.

Provenance: Purchased from Gawain McKinley Ltd., New York and London.

Published in: *Elvehjem Art Center Bulletin* 1976–1977, 65.



**Fig. 3. Bowl**

Hellenistic, ca. 2nd century BC

Glass, Diam. 5 ½ in.

Fairchild Foundation Fund purchase, 1976.144

Rounded amber-green bowl with slightly uneven ground rim and two pairs of wheel-cut grooves inside.

Provenance: Purchased from Sotheby Parke Bernet sale, New York, December 11, 1976, lot 11.

Reference: Saldern, A. von, et al. *Gläser der Antike, Sammlung Erwin Oppenländer*, Mainz am Rhein: P. von Zabern, 1974.

Published in: Sotheby Parke Bernet, Inc. *Antiquities*, December 11, 1976, 6, lot 11. *Elvehjem Art Center Bulletin* 1976–1977, 65.



**Fig. 4. Two Fragments of Cast Floral Plaques**

Roman (Egypt), ca. end of 1st century BC–1st century AD

Mosaic glass, 3 x 2 in. (both irregular)

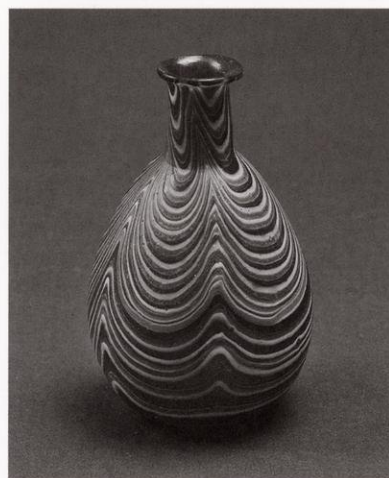
Art Collections Fund purchase, 1977.120 and 1977.121

Two small fragments of cast plaques with floral design. Yellow fan-shaped flowers tipped in red with green leaves and a cluster of round yellow petals imbedded in a translucent blue ground; red-tipped yellow blossoms, a yellow central palmette shape flanked by two clusters of yellow dots and white, yellow, and green flowers below. Floral plaques come almost exclusively from Egypt, and more specifically Asyut, Antinoöpolis, Bahnasa (ancient Oxyrhynchos), Alexandria, and possibly Dendira. These fragments may come from a *nymphaeum*, or fountain, but could well have been used as revêtement panels on furniture, shrines, or in wall decoration.

Provenance: Purchased from Gawain McKinley Ltd., New York and London. Michel Abemayor Collection.

Reference: Stern, E. M. *Early Ancient Glass of the Roman World. 1600 BC–AD 50*. New York: Hudson Hills Press, 1994, cat. nos. 146–47. British Museum, cat. no. 56.

Published in: *Elvehjem Museum of Art Bulletin* 1977–1978. Madison, WI: Elvehjem Museum of Art, 1978, 68.



**Fig. 5. Unguentarium**

Roman, ca. 1st century AD

Free-blown glass, H. 3 ⅝ in.

Art Collections Fund and Mary B. Kieckhefer Collection Fund purchase, 1977.98

Free-blown dark blue glass with white, grey, and transparent trailed and tooled decorations dragged up and down to create a feather pattern; elongated tubular neck.

Provenance: Purchased from Gawain McKinley Ltd., New York and London.

Reference: Stern, E. M. *Roman, Byzantine, and Early Medieval Glass: The Ernesto Wolf Collection, 10 BCE–700 CE*. Ostfildern: Hatje Cantz Publishers, 2001, cat. no. 5.

Published in: *Elvehjem Art Center Bulletin* 1976–1977, 66.





**Fig. 6. Dinner Service (seven pieces)**

Roman (Herculaneum), 1st century AD  
Free-blown glass, b:  $1 \times 6\frac{1}{2}$  in.; c:  $1 \times 6\frac{5}{8}$  in.;  
d:  $2\frac{1}{8} \times 4\frac{3}{8}$  in.; e:  $1\frac{7}{8} \times 4\frac{3}{8}$  in.; f–h:  $1\frac{3}{8} \times 2\frac{7}{8}$  in.

Evjue Foundation Fund purchase,  
1977.103b–h

Seven of a group originally consisting of eight pieces, including two (formerly three) flat dishes with vertical sides, two bowls, and three cups in clear transparent yellow glass. The dealer Gawain McKinley suggested that the group was presumably a dinner service, from a tomb near Herculaneum.<sup>2</sup>

Provenance: Purchased from Gawain McKinley Ltd., New York and London. Private collection in Germany.

Reference: For glassware from Herculaneum and Pompeii, see Beretta, M. and Di Pasquale, G., eds. *Vitrum. Il vetro fra arte e scienza nel mondo romano*. Florence–Milan: Giunti, 2004.

Published in: *Elvehjem Art Center Bulletin* 1976–1977, 66.



**Fig. 7. Bottle in the Form of a Date**

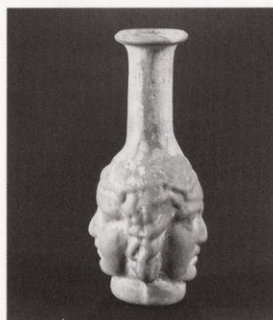
Roman (Syria, probably Sidon), middle of 1st–early 2nd century AD  
Mold-blown glass, H.  $2\frac{3}{4}$  in.  
Art Collections Fund and Professor and Mrs. Glenn T. Trewartha Fund purchase, 1977.96

Small bottle in brown glass with opaque white lining, mold-blown in the shape of a date. The date-shaped bottle is probably the most common type of fruit-shaped glass, and examples from Boosen and from the Oppenlander collection point to a general date of 1st–2nd century AD. Date-shaped bottles most probably stem from Phoenicia (Phoenix in Greek means “date palm”), famed not only for its glass, but also for its dates. Most date bottles have been found in burial contexts, but, as Stern points out, do not have to be limited to funerary practice. The bottles quite possibly contained unguents, oils, or scents made from dates.

Provenance: Purchased from Gawain McKinley Ltd., New York and London.

Reference: Boosen, M. *Antike Gläser. Vollständiger Katalog. Kataloge der Staatlichen Kunstsammlungen*. Kassel Nr. 11, 1984, cat. no. 13; Saldern, *Gläser der Antike, Sammlung Erwin Oppenländer*, 174, n. 476–78; Stern, *Roman, Byzantine, and Early Medieval Glass*, cat. no. 52. For a discussion of the type, see Stern, E. M. *Roman Mold-Blown Glass: the First through Sixth Centuries*. Rome: L’Erma di Bretschneider in association with the Toledo Museum of Art, 1995, 91–94, 172–79, cat. nos. 84–107, 56 (photo).

Published in: *Elvehjem Art Center Bulletin* 1976–1977, 65.



**Fig 8. Double-Headed Bottle**

Roman (Syria, probably Sidon), 2nd half of 1st–2nd century AD  
Mold-blown glass, H.  $3\frac{1}{8}$  in.  
Art Collections Fund and Mary B. Kieckhefer Collection Fund purchase, 1977.97  
Light blue opaque glass bottle, with an

everted rim rolled inward and a tubular neck, mold blown to represent a happy and a sad face, one on each side of the bottle. The sad face has a curved fillet stretching across the forehead at the temples; curls and hook-shaped locks of hair fall over it. The smiling face is more round and full than the sad face. This example is unique in that most of the double-headed bottle types are opaque white, transparent blue, or transparent purplish red.<sup>3</sup> The only datable bottle stems from a second century AD tomb at Korakou, Cyprus.

Provenance: Purchased from Gawain McKinley Ltd., New York and London.

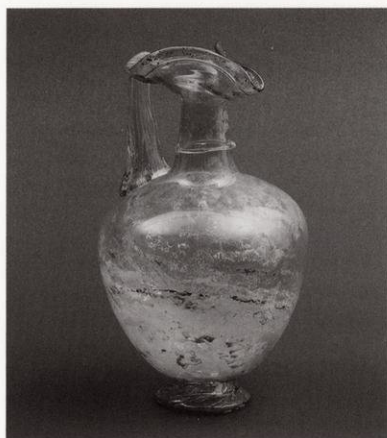
Reference: Stern, *Roman, Byzantine, and Early Medieval Glass*, cat. nos. 73–75. For a discussion of the type, see Stern, *Roman Mold-Blown Glass*, cat. 141, 221–22, drawings 141, 327, and photos 23, 60. For four-headed flasks, see Boosen, *Antike Gläser. Vollständiger Katalog*, 23; also Neuburg, F. *Antikes Glas*. Darmstadt: E. Roether, 1962, cat. no. 45.

Published in: *Elvehjem Art Center Bulletin* 1976–1977, 66.



**Fig. 9. Plate**

Roman (Syria), ca. 2nd–3rd century AD  
Glass, Diam.  $4\frac{5}{8}$  in.  
Art Collections Fund and Mary B. Kieckhefer Collection Fund purchase, 1977.99  
Plate in brilliant green, yellow, and red millefiori swirl-patterned glass from Syria.  
Provenance: Purchased from Gawain McKinley Ltd., New York and London. James Bomford Collection.  
Published in: *Elvehjem Art Center Bulletin* 1976–1977, 66.



**Fig. 10. Large Jug**

Roman, ca. 2nd–3rd century AD  
Free-blown glass, H. 10 ½ in.  
Elvehjem Museum of Art General  
Endowment Fund, 1977.124

Large and fine jug in light bluish-green glass with an inverted pear-shaped body rising from a pinched foot. A large trefoil lip and strap handle from shoulder to lip, adorned with a simple trail on the neck.

Provenance: Purchased from Gawain McKinley Ltd., New York and London.

Published in: *Elvehjem Museum of Art Bulletin* 1977–1978, 68.



**Fig. 11. Bottle in the Form of Stylized Grapes (series A)**

Roman, ca. 2nd–3rd century AD  
Mold-blown glass, H. 5 in.  
Gift of Millicent L. Kalil, 1980.9

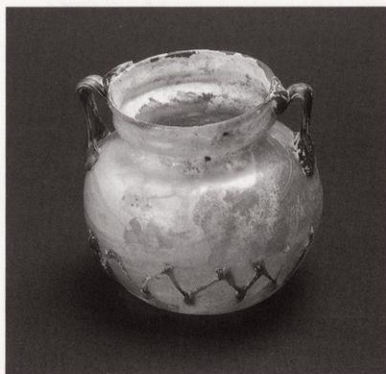
Brown molded glass with a regularly beaded ovoid body, a triangular leaf on the shoulder, an elongated neck and everted

overhanging rim, ground pontil. This is considered a series A bottle. Stylized-grape bottles are dated to the 3rd–4th century on stylistic grounds and seem to have been used in Syro-Palestine and possibly Egypt. Unfortunately, no bottle has been excavated from an independently datable context.<sup>4</sup>

Provenance: Probably excavated in Mashgara, Lebanon, by Salem Abou Khalil (died 1909).

Reference: Stern, *Roman Mold-Blown Glass*, 191 cat. no. 120, 57 (photo), 317 (drawing); Stern, *Roman, Byzantine, and Early Medieval Glass*, cat. no. 72.

Published in: *Elvehjem Museum of Art Bulletin* 1978–1980. Madison, WI: Elvehjem Museum of Art, 1983, 84.



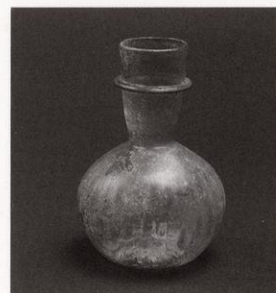
**Fig. 12. Vase**

Roman (probably Syria), 2nd–4th century AD  
Free-blown glass, H. 3 ¾ in.  
University Fund purchase, 68.16.1

Two-handled vase of greenish glass with a trailed and applied zig-zag decoration in bluish-green glass on the lower part of the body. Slightly indented base, wide round neck with upturned rim. Some iridescence and mud deposits.

Provenance: Purchased from the Milwaukee Arts Center. Sculpture Masterworks Company, Ancient Arts Division, New York, importer.

Reference: Honey, W. B. *Glass: A Handbook and a Guide to the Museum Collection*. London: Victoria and Albert Museum, 1946, plate 11B.

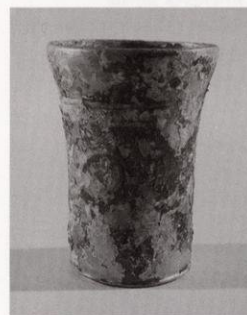


**Fig. 13. Cosmetic Bottle**

Roman (Syria), 2nd–4th century AD  
Free-blown and mold-blown glass, H. 3 ¾ in.  
University Fund purchase, 68.16.2

Tall greenish glass bottle with a pushed-up bottom, bulbous body, and tapering neck. Spiraling mold-blown ribs and a glass ring around the neck.

Provenance: Purchased from the Milwaukee Arts Center. Sculpture Masterworks Company, Ancient Arts Division, New York, importer.



**Fig. 14. Beaker**

Roman, ca. 2nd–4th century AD  
Free-blown glass, paint, H. 4 in.  
Gift of Jane Werner Watson, 1977.4

Beaker with flaring sides. Surface flaking but still containing traces of gold-painted decoration. Banded top and bottom. Some iridescence.

Published in: *Elvehjem Art Center Bulletin* 1976–1977, 65.





**Fig. 15. Balsamarium**

Roman, ca. 2nd–4th century AD

Free-blown glass, H. 3 3/4 in.

Gift of Millicent L. Kalil, 1980.7

Clear green glass, double tubular body with applied glass threads wound around body and looped in a zig-zag pattern below the rim, base rounded with pontil mark. These free-blown bottles commonly found in the second to fourth centuries are thought to have contained unguents or kohl.

Provenance: Probably excavated in Mashgara, Lebanon, by Salem Abou Khalil (died 1909).

Reference: For examples of similar balsamaria, see Saldern, *Gläser der Antike*, 232–33; Neuburg, *Antikes Glas*, 1962.

Published in: *Elvehjem Museum of Art Bulletin* 1978–1980, 84.



**Fig. 16. Plate**

Roman, ca. 3rd century AD

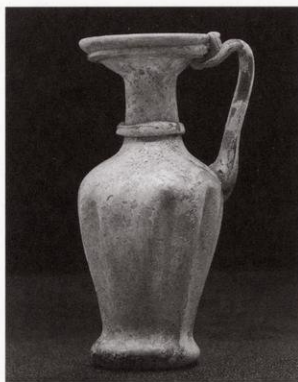
Glass, 1 5/8 x 7 1/8 in.

Gift of Millicent L. Kalil, 1980.5

Green glass plate with swirl-form center, flattened, everted lip, iridescence. Crack across the diameter.

Provenance: Probably excavated in Mashgara, Lebanon, by Salem Abou Khalil (died 1909).

Published in: *Elvehjem Museum of Art Bulletin* 1978–1980, 84.



**Fig. 17. Round-Mouthed Jug**

Roman (Palestine or Egypt), early 3rd century (probably) AD

Free-blown glass, H. 5 in.

Gift of Mr. and Mrs. Arthur J. Frank, 1976.1

Transparent green jug with a flaring round mouth and elongated neck, tall vertical indentations on the body, applied strap handle from shoulder to rim and a trail on the neck, with iridescent incrustation. Originating from Palestine or Egypt, according to Joel Malter, *Numismatic Fine Arts*.

References: Stern, *Roman, Byzantine, and Early Medieval Glass*, cat. 96; Edgar, M.C.C. *Graeco-Egyptian Glass. Catalogue Général des Antiquités Égyptiennes du Musée du Caire*. Cairo: Institut Français d'Archéologie Orientale, 1905, 32.549.

Published in: *Elvehjem Art Center Bulletin* 1975–1976, n.p.



**Fig. 18. Bottle**

Roman, ca. 3rd century AD

Mold-blown glass, H. 9 1/8 in.

Fairchild Foundation Fund purchase, 1976.158

Large, thin-walled vessel with indented base, a tall neck with a constriction at its base, swirled ribs on the body, and bulged flange beneath the rim. Iridescent greenish glass.

Provenance: Purchased from Sotheby Parke Bernet sale, New York, December 11, 1976, lot 7.

Published in: Sotheby Parke Bernet, Inc., *Antiquities*, lot 7 (illus.). *Elvehjem Art Center Bulletin* 1976–1977, 65.



**Fig. 19. Beaker**

Roman, ca. 3rd century AD

Free-blown glass, H. 3 3/4 in.

Gift of Millicent L. Kalil, 1980.8

Clear greenish glass with iridescent incrustation, narrowing neck with applied glass thread, everted lip rim, cut foot rim, unground pontil.

Provenance: Probably excavated in Mashgara, Lebanon, by Salem Abou Khalil (died 1909).

Published in: *Elvehjem Museum of Art Bulletin* 1978–1980, 84.



**Fig. 20. Balsamarium**

Roman, ca. 3rd century AD

Free-blown glass, H. 4 ¾ in.

Gift of Millicent L. Kalil, 1980.6

Provenance: Probably excavated in Mashgara, Lebanon, by Salem Abou Khalil (died 1909).

Green iridescent glass, double tubular body with applied handles (one is broken off), everted lip and flattened base.

Reference: For examples of similar

balsamaria, see Saldern, *Gläser der Antike*, 232–33; Neuburg *Antikes Glas*, 1962.

Published in: *Elvehjem Museum of Art Bulletin* 1978–1979, 84.



**Fig. 21. Aryballos**

Roman (Homs, Syria), ca. 3rd–4th century AD

Free-blown glass, H. 4 in.

Art Collections Fund purchase, 1976.145

Heavy olive green glass aryballos with a globular body encircled by a rotary-cut groove, thick rim folded down and up, and twin wavy handles. Reportedly found at Homs (ancient Emesa).

Provenance: Purchased from Sotheby Parke Bernet sale, New York, December 11, 1976, lot 25. Private collection.

Reference: Examples from Boosen, *Antike Gläser*, cat. nos. 59–64, which date from the first to third century AD.

Published in: Sotheby Parke Bernet, Inc., *Antiquities*, 4, lot 25 (illus. p. 6).

*Elvehjem Art Center Bulletin* 1976–1977, 65.



**Fig. 22. Balsamarium**

Roman, ca. 3rd–4th century AD

Free-blown glass, H. 6 ¼ in.

Elvehjem Museum of Art General Endowment Fund purchase, 1976.146

Green iridescent glass with some incrustation, double tubular body with a triple-looped handle above, and two side handles. Base rounded with pontil mark.

Provenance: Purchased from Sotheby Parke Bernet sale, New York, December 11, 1976, lot 34.

Reference: For examples of similar balsamaria, see Saldern, *Gläser der Antike*, 232–33; Neuburg, *Antikes Glas*, cat. nos. 28, 29, 60.

Published in: Sotheby Parke Bernet, Inc., *Antiquities*, 5, lot 34. *Elvehjem Art Center Bulletin* 1976–1977, 65.



**Fig. 23. Bottle in the Form of a Naturalistic Bunch of Grapes**

Roman (probably Syro-Palestine), ca. 3rd–4th century AD

Mold-blown glass, H. 4 ½ in.

Lynn Ashley Fund purchase, 1977.100

Brown glass with an inverted pear-shaped body blown in a two-part mold of two visible vertical sections, an elongated neck, and a flat rim. The body is irregularly beaded to represent a bunch of grapes.

Provenance: Purchased from Gawain McKinley Ltd., New York and London.

Reference: Stern, *Roman, Byzantine, and Early Medieval Glass*, cat. no. 70. On the type, see Stern, *Roman Mold-Blown Glass*, 191–95, cat. nos. 120, 122.

Published in: *Elvehjem Art Center Bulletin* 1976–1977.



**Fig. 24. Fish Appliqué from a Conchylia Cup**

Late Roman, ca. 4th century AD

Free-blown glass, W. 2 7/8 in.

Art Collections Fund and Elvehjem Museum of Art General Endowment Fund purchase, 1977.104

Stylized fish in transparent iridescent glass, swimming to the left with open mouth, indented fins, and inward curving tail, fragment of the vessel made from the same transparent glass still affixed to the concave part of the fish. The type of vessel to which marine animals are applied, generally shapes of fish and shells, is

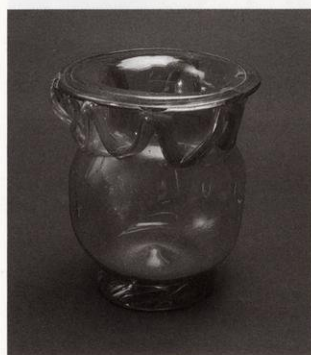


called a conchylia cup. About four intact conchylia cups are known. When this object was acquired, it was suggested that it came from Egypt. Fragments of conchylia cups, especially fish appliqué, are found throughout the Mediterranean, but the only intact conchylia cups were found in Cologne and Trier, which have been suggested as manufacturing centers, along with Rome.<sup>5</sup> Stern suggests that these cups were used as oil lamps rather than drinking vessels.

Provenance: Purchased from Gawain McKinley Ltd., New York and London.

Reference: Stern, *Roman, Byzantine, and Early Medieval Glass*, 143, cat. nos. 68–69. About the type, see Doppelfeld, O. *Kölner Konchylienbecker, Archéologie en Histoire. Opge dragen aan H. Brunstig bij zijn zeventigste verjaardag*. Bussum, 1973, 281–94. Newby, M. "Ancient in Glaze: Fish imagery in Greek, Roman and Egyptian Glass" *Apollo* 138, 1993, 20–24. For its Roman origin, see Fremersdorf, F. *Römisches Geformtes Glas in Köln*. Cologne: Denkmäler des römischen Köln, vol. 6, 1961, 27; this is also discussed by Stern, *Roman, Byzantine, and Early Medieval Glass*, 143. For a discussion of appliqué, see Sternini, M. *La Fenice di Sabbia*. Bari: Edipuglia, 1995, 124–25 and 118 (photo).

Published in: *Elvehjem Art Center Bulletin* 1976–1977, 66.



**Fig. 25. Jar**

Late Roman or Coptic (Karanis workshop, Egypt), ca. 4th–5th century AD  
Free-blown glass, H. 4  $\frac{5}{8}$  in.

Art Collections Fund, Ottilia Buerger Fund, and Professor and Mrs. Glenn T. Trewartha Fund purchase, 1977.101

This free-blown jar with a wide mouth, a pinched neck, and a tooled foot is decorated with indentations on the body and a trail of matching clear yellow glass zig-zagging between the lip and the shoulder. The jar has a small crack on the shoulder below the rim. Although no architectural remains of glass workshops were found at Karanis, the University of Michigan excavations conducted from 1924 to 1936 revealed hundreds of mostly intact glass vessels (more than double than from any other site in Egypt), which has led to the conjecture that a glass workshop must have been present in Karanis.

Provenance: Purchased from Gawain McKinley Ltd., New York and London.

Reference: Harden, D. B. *Roman Glass from Karanis, Found by the University of Michigan Archaeological Expedition in Egypt, 1924–1929*. Ann Arbor: University of Michigan Press, 1936.

Published in: *Elvehjem Art Center Bulletin* 1976–1977, 66.



**Fig. 26. Hanging Oil Lamp**

Byzantine (Syria), ca. 6th century AD  
Mold-blown glass, H. 4  $\frac{1}{2}$  in.

Evjue Foundation Fund purchase, 1977.102

Hanging lamp in transparent light turquoise glass, blown in a mold to form a decoration of cross-hatching on the body with a strengthened rim and three handles, plus a chain with a suspension hook and three branch chains.

Provenance: Purchased from Gawain McKinley Ltd., New York and London.  
James Bomford Collection.

Reference: Stern, *Roman, Byzantine, and Early Medieval Glass*, cat. no. 183.

Published in: *Elvehjem Art Center Bulletin* 1976–1977, 66.



**Fig. 27. Group of Beads (forty-seven pieces)**

Unknown, n.d.

Glass, varying sizes: smallest bead  $\frac{2}{16} \times \frac{3}{16}$  in.; largest bead  $1 \frac{3}{16} \times \frac{7}{16}$  in.

Gift of Millicent L. Kalil, 1980.10.1–47

Group includes thirty-seven amber beads on thread; four faceted amber beads; four faceted clear beads; one clear tubular bead; and one blue tubular bead.

Provenance: Probably excavated in Mashgara, Lebanon, by Salem Abou Khalil (died 1909).

Published in: *Elvehjem Museum of Art Bulletin* 1978–1980, 84.

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## NOTES

1. Pliny, *Natural History*. 36.195; 37.204.
2. From a letter written by Gawain McKinley to Eric McCready dated March 10, 1977 (in the curatorial file): "a group of glasses all made at the same time by one maker and found in a tomb in Herculaneum. They are not of great Art Historical significance, but they give an idea of an ancient dinner service."
3. E. M. Stern, *Roman Mold-Blown Glass: The First through Sixth Centuries* (Rome: L'Erma di Bretschneider in association with the Toledo Museum of Art, 1995), 222.
4. Stern, *Roman Mold-Blown Glass*, 191.
5. Fremersdorf, F. *Römisches Geformtes Glas in Köln* (Die Denkmäler des römischen Köln, Bd. 6. Cologne: Verlag Der Löwe, H. Reykers, 1961), 27.

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# The Sculpture of El Anatsui: Rupture and Renewal at the Chazen Museum of Art

JANINE SYTSMA

The Chazen Museum of Art's two recent acquisitions, *Old Used Torn Towel* (2003) and *Danu* (2006), are part of contemporary Ghanaian artist El Anatsui's extensive thirty-five year narrative, in which he employs reincarnation as an ideological framework to visualize West Africa's recovery from colonialism.<sup>1</sup> Anatsui acknowledges that colonialism has profoundly changed West African culture,<sup>2</sup> but by conceptualizing history according to reincarnation principles he suggests that the problems are not insurmountable. In reincarnation theory, death is not the end but rather the catalyst in an infinite cycle of birth and rebirth. Accordingly, in his work Anatsui presents history as being in perpetual transformation. Each historic rupture, regardless of how traumatic, gives way to a new era with new possibilities.

Anatsui's visualizations of his new West Africa reconfigure the past with a look toward the future. He explains that independence (from 1957 into the 1960s) compelled West Africans "to take stock in what happened before and during colonization in order to chart a mode of moving on," and they embraced the indigenous concept of *sankofa* (translated from Twi as "go back and retrieve") as their "ideological rallying point."<sup>3</sup> Filled with a new sense of cultural pride, people began reviving indigenous traditions. Yet they did not deny colonialism's impact, as they were aware that it imparted important innovations and life lessons.<sup>4</sup> To give a voice to the new era, Anatsui uniquely blends markers of indigenous traditions and the colonial history that temporarily disrupted their practice.



Fig. 1. El Anatsui (Ghanaian, b. 1944), *We de Patcham*, 1979, ceramic. Image courtesy of the artist

He began this process with his *Broken Pots* series (1975–1981) soon after moving to Nigeria, while working as an art instructor at the University of Nigeria at Nsukka. In the series, pots are emblems of the perennial cycle of life.<sup>5</sup> *We de Patcham*, 1979 (fig. 1), visualizes the rebirth that necessarily follows death. Built up from variously colored and patterned shards of destroyed pots, this work is tenuously held together like an improvised, globular jigsaw puzzle. The shards symbolize the residue of a diverse past. Anatsui embellishes some with common West African markings to evoke longstanding cultural traditions.<sup>6</sup> He gives others distinctive, bold, black-and-white palettes that recall colonial struggles. When



Fig. 2. El Anatsui (Ghanaian, b. 1944), *Old Used Torn Towel*, 2003, African hard woods, paint, 24 x 54 in. J. David and Laura Seefried Horsfall Endowment Fund purchase

assembled as a new pot, associations between individual shards resonate new meanings.

Anatsui associates his own process of reassembling pot shards with the longstanding African practice of recycling old pots to imply that his postcolonial synthesis is stronger than the antecedents from which it is made.<sup>7</sup> In much of Africa, broken pots are pulverized into grog and kneaded with fresh clay. The pots formed from the resultant mixtures endure more extreme temperatures than the originals because the incorporated grog has already been fired.<sup>8</sup> The shards that make up *We de Patcham* evoke fractured and tumultuous histories. Yet, Anatsui explains, when assembled together they, like the grog, “lend life to a newer pot.”<sup>9</sup>

Anatsui also suggests that subsequent pot incarnations will engender even greater strength. He named the work after a common pidgin expression that refers to broken pots: “dey patch am e dey leak.” Used colloquially in Nigeria in response to the question, How is life?, this aphorism presents the patching process as

endless. It suggests that as soon as one problem is resolved another emerges. The title *We de Patcham* is comparatively optimistic, shifting focus from eternal hardship to the resolve to overcome adversity. Anatsui employs a tenuous construction that will invariably collapse over time to imply that overcoming adversity may require rebuilding rather than mere patching.<sup>10</sup> Strength comes from accepting that fracture is an inevitable, even necessary, aspect of history and from the distinct capacity to pick up the pieces and start again.

The Chazen’s recent acquisitions, *Old Used Torn Towel* and *Danu*, similarly manifest this concept of nascence and rebirth. Using *We de Patcham* as my foundation, I will address how they symbolize the rebuilding process that inevitably follows rupture. *Old Used Torn Towel* (fig. 2) is from a series of wood wall hangings that Anatsui completed between 1980 and 2005. The works in this series generally consist of five to fifteen uniform panels made from up to six different African woods. *Old Used Torn Towel* is a larger example,



comprising fourteen vertical panels for a total horizontal expanse of fifty-four inches. Anatsui carved into the wood, along the borders, the words “torn towel,” “used towel,” and “old towel,” and in much of the remaining space cut deeper vertical grooves, which sometimes penetrate the wood. He then scorched the groove edges with a blowtorch, and added sporadic patches of red, yellow, green, and blue paint.

Like *We de Patcham*, *Old Used Torn Towel* is shaped by a long and complex history that is symbolized by fragments—this time, wood panels. However, whereas Anatsui attributes to each pot shard a distinct moment in history, he embeds each panel with signs of a diverse history to connote multiple incarnations. References to colonialism, for example, figure predominantly in the work. Anatsui carved grooves into the wood to “[parody] . . . the incidence of colonialism,”<sup>11</sup> and he burned the “savage” edges to reference the horrific tactics adopted by colonists in their mission to “civilize” West Africa.<sup>12</sup>

Yet allusions to indigenous West African traditions such as narrow-strip-woven cloth are also present in the work. The wood panels Anatsui incorporated are roughly the same size as the cloth strips (4–6 inches wide) and are pieced together in much the same fashion as the woven cloths. The parallel lines along the top and bottom evoke the contrasting patterns found near the ends of cloths. The black points at the end of each panel resemble cloths’ fringe, and the paint colors are typical *kente* cloth colors (red, yellow, green, and blue).<sup>13</sup>

This artwork clearly reflects the aspirations of Anatsui and other West Africans. The English text, “old,” “used,” “torn,” “towel,” relays many Westerners’ misguided conviction that West Africans are inferior and that their purported inferiority has prevented them from fully recovering from colonial history. However, in the last two panels the references to ancient African inscription that follow the English text undermine this view.<sup>14</sup> These references remind viewers of alternative perspectives on West Africans, which recognize their colonial experiences but characterize them as capable of carving out their own future from the past. In a

recent interview with Laura Leffler James, Anatsui says the symbols were intended to convey concepts like “unity and versatility”<sup>15</sup>—both of which have historically enabled recovery. He suggests that West Africans will prosper by joining together and adapting to their postcolonial society, regardless of how severe the obstacles, while embracing and learning from the past.

What Europeans have cast aside as colonial waste, Anatsui appropriates to create a new, powerful postcolonial entity. In this work, he marries references to the colonial history that divided the region and the precolonial traditions colonists devalued. By acknowledging colonial history, he offers essential, if painful, life lessons; by honoring indigenous traditions, he fosters new cultural pride. Anatsui encourages owners of works from this series to rearrange the panels and to integrate them with panels from other works. In so doing, he further suggests that this process will continue—West Africans will carry on reinventing culture within the context of tradition, and this will help them develop greater strength.

*Danu*, 2006 (fig. 3), is also a product of multiple incarnations.<sup>16</sup> This work is from a series of metallic sheets Anatsui has been working on since the late 1990s. To create them, he and a team of assistants flatten out and stitch together, using copper wire, thousands of multicolored and patterned liquor bottle-top wrappings. Unlike his wood wall hangings, these metallic works vary in size considerably: most are approximately 100 inches high, but some recent examples are several times larger. The color schemes also range greatly, as they depend on the colors in the bottle wrappers Anatsui has on hand at any given time. When these sheets are hung on metal frames, folds can be created by subtly manipulating the wire. The Chazen’s *Danu* is smaller than most works in the series. It is predominately gold with splashes of red. Numerous undulations transform it from a flat plane to a robust sculptural form.

In this work, unlike in *We de Patcham* or *Old Used Torn Towel*, West Africa’s diverse history is reflected in the materials themselves.<sup>17</sup> The aluminum bottle tops



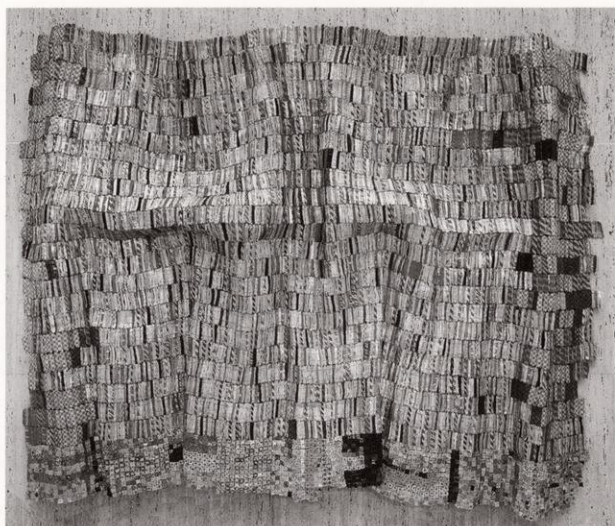


Fig. 3. El Anatsui (Ghanaian, b. 1944), *Danu*, 2006, aluminum and copper wire, 88 in. x 11 ft. 6 in. J. David and Laura Seefried Horsfall Endowment Fund purchase

discarded by the Nigerian distillers evoke the volatile history of trade with Europe.<sup>18</sup> Distilled liquor was first introduced, along with other European goods, with the transatlantic slave trade in the fifteenth century, and it was quickly appropriated for local traditional purposes. In rituals, it replaced local fermented drinks like palm wine and beer, as it was believed to stimulate fluid movement between the physical and spiritual realms.<sup>19</sup> In secular life, it was adopted as a status symbol, and in that role it helped establish and maintain the social hierarchies important in so many West African cultures. Social drinking has become more common since the nineteenth century,<sup>20</sup> and today there are growing concerns about liquor consumption. It appears to be on the rise and is thought to be linked to societal and familial disputes, although there are few statistics to confirm this.

*Danu* evokes this complex history in powerful, albeit abstract, ways. Like the wood panels in *Old Used Torn Towel*, the individual fragments in Anatsui's *Danu* retain signs of their own distinct histories. Anatsui explains, "Somehow the whole history of the various transitions that they have undergone is retained and made visible in

the artwork."<sup>21</sup> Flattened out to form bands, the bottle wrappers share similarities with the individual strips that comprise narrow-strip cloths, especially kente cloths, reaffirming the rich cultural legacies in West Africa. Yet, there are notable distinctions between *Danu* and actual cloths that complicate this reading. In her recent publication, Lisa M. Binder explains that her experience installing the 2005 exhibition *El Anatsui: "Gawu"* at London's *October Gallery* made her acutely aware the sculpture was not cloth. She notes that "the metallic screeching made by the sculpture as it was unfolded, the ping of the wires entangled in each other and finally snapping was enough to make anyone wince."<sup>22</sup> The bottle wrapper strips are indeed razor sharp and suggest a troubling colonial past.<sup>23</sup>

In *Danu*, predominant histories of liquor in West Africa, which chronicle its introduction through trade with Europe and emphasize its negative impacts on traditional life, are undercut. This comparably comprehensive narrative is a visual counterpart to recent counterhegemonic histories by writers such as Emmanuel Akyeampong that acknowledge the ramifications of liquor in West African history, but focus instead on its use within rituals and maintaining social hierarchies.<sup>24</sup> Anatsui explains that he is transforming what the "environment [threw] up" into something useful, as African artists have done for centuries.<sup>25</sup> The new entity recognizes the colonial history, but does not privilege it, and allows indigenous voices to be heard. When pieced together to form rippling, richly colored sheets, the bottle tops' collective beauty overwhelms their individual histories, and West Africa's complex history is manifest. After hanging in the Chazen's Paige Court for over a year, *Danu* was temporarily removed for an exhibition-related Big Top Gala in early May, 2008. When reinstalled, it took a slightly different form—perhaps, according to Anatsui's own logic, one even stronger, more beautiful, than the former.

Anatsui's works are built up from the residue of a long and complex history. The individual fragments used—pot shards, wood panels, and bottle



wrappers—evoke colonialism, but they are not symbols of oppression. Anatsui invites alternative readings that allude to West Africans' resilience, through which they maintained important traditions, while learning from colonial history. Sylvester Ogbechie equates Anatsui's process with a blacksmith's, recognizing that blacksmiths in West Africa are believed to possess occult powers because of their ability to transform material into distinct shapes using fire.<sup>26</sup> Addressing history's complexity, Anatsui transforms materials once emblematic of tradition, struggle, and loss into a powerful and beautiful symbol of hope for the future, in which identity is characterized as being in constant flux—forever evolving and changing with each incarnation.

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## NOTES

1. This belief is common among the Ewe of southeastern Ghana, where Anatsui was born, and the Igbo of southeastern Nigeria, where he has spent most of his adult life.
2. El Anatsui, "The Modern African Artist as Rebel: A Personal Perspective," paper presented at the Ninth Triennial Symposium on African Art, Iowa City, 2003.
3. Anatsui, "Convergence: History, Materials, and the Human Hand—An Interview with El Anatsui," interview by Laura Leffler James, *Art Journal* 67, no. 2 (Summer 2008): 43.
4. Anatsui, "'Sankofa: Go Back an' Pick': Three Studio Notes and a Conversation," interview by Olu Oguibe, *Third Text* 23 (Summer 1993): 50–51.
5. Oguibe, "Medium, Memory, Image," in *The Culture Game* (Minneapolis: University of Minnesota Press, 2004), 100.
6. The clearest references are to *adinkra* symbols used by the Asante peoples of Ghana. Originally *adinkra* was reserved for Asante kings, but over time it has been adopted by the general Akan population. The references in *We de Patcham* are rather vague, however, and may be syntheses of various West African script and design traditions.
7. Anatsui, "Sankofa," 45.
8. Ibid.
9. Ibid.
10. Oguibe, "El Anatsui: Beyond Death and Nothingness," *African Art* 31, no. 1 (Winter 1998): 52.
11. Anatsui, "The Modern African Artist as Rebel," paper presented at the Ninth Triennial Symposium on African Art.
12. Ibid.
13. Kente is a form of narrow-strip-woven cloth produced by the Ewe and Asante of Ghana. In the former Gold Coast of West Africa, it was originally reserved for special occasions. In the last forty years, however, it has been appropriated for broader use and is found on both sides of the Atlantic in a range of consumer goods. For more information on kente see Doran H. Ross, *Wrapped in Pride: Ghanaian Kente and African American Identity* (Los Angeles: UCLA Fowler Museum of Cultural History, 1998).
14. For more information on African writing, see Christine Mullen Kreamer, Mary Nooter Roberts, Elizabeth Harney, and Allyson Purpura, *Inscribing Meaning: Writing and Graphic Systems in African Art* (Washington: Smithsonian Institution, 2007).

15. Anatsui, "Convergence: History, Materials, and the Human Hand," 43.
16. Anatsui titled the work after an Ewe word for art and counsel; Anatsui, personal communication with author, June, 2008.
17. Lisa M. Binder points out that Anatsui chose to work with liquor bottle wrappers irrespective of their history; see Binder, "El Anatsui: Transformations," *African Arts* 41, no. 2 (Summer 2008): 27. Nonetheless, Anatsui recognizes that the history is relevant to analyses of the works; see Anatsui, "Convergence: History, Materials, and the Human Hand," 48.
18. Polly Savage chronicles this history and discusses its significance in Anatsui's work; see Polly Savage, "El Anatsui: Contexts Textiles and Gin," in *El Anatsui, 2006* (New York: David Krut Publishing, 2006).
19. Emmanuel Akyeampong, *Drink, Power, and Cultural Change: A Social History of Alcohol in Ghana, c. 1800 to Recent Times* (Portsmouth, NH: Heinemann, 1996), 26–27.
20. Charles Ambler, "Alcohol and the Slave Trade," in *Drugs, Labor, and Colonial Expansion*, ed. William Jankowiak and Daniel Bradburd (Tucson: The University of Arizona Press, 2003), 86–87.
21. Anatsui, "An Interview with El Anatsui," interview by Gerard Houghton, in *El Anatsui: Gawu*, ed. Martin Barlow (Llandudno: Oriel Mostyn Gallery, 2003), 23.
22. Binder, "Transformations," 29.
23. Anatsui originally called these works his "cloths," but has recently begun referring to them as "sheets" instead, possibly to recognize their broader resonance; see Anatsui, "Convergence: History, Materials, and the Human Hand," 37.
24. Akyeampong, 21–46.
25. Anatsui, "An Interview with El Anatsui," interview by Gerard Houghton, 24.
26. Sylvester Ogbechie, "Wonder Masquerade: Transfiguration and Embodiments in the Art of El Anatsui," in *El Anatsui: Gawu*, 15.





# BIENNIAL REPORTS





## Report of the Director

The last issue of our *Bulletin* was for the period July 1, 2001–June 30, 2003. During the subsequent years, preoccupation with fundraising for the new museum building and a succession of staff changes in our publications department diverted our energies elsewhere and delayed the publication of the 2003–05 issue. Rather than produce two separate volumes at this time, we chose to combine two biennia into one publication covering the period July 1, 2003–June 30, 2007. We apologize for any inconvenience this may have caused our readers and hope the exciting news featured in the present publication more than makes up for the hiatus.

As always, the years were replete with exciting exhibitions, programs, and wonderful additions to the permanent collection, which are enumerated and described in the following pages. However, the most significant event occurred on May 6, 2005, when the museum announced it received a historic \$20-million gift by UW alumni Simona A. and Jerome A. Chazen and would henceforth be called the Chazen Museum of Art.

Signs that the museum was outgrowing the original building, designed by Harry Weese in the late 1960s, became apparent in the early 1990s. By that time the collection had grown large enough that only about 4 percent could be on view at any one time. Permanent collection displays and temporary exhibitions—both a significant part of the museum's teaching mission—competed for gallery space. Art storage was seriously overcrowded, and some educational programs were curtailed. As a consequence of the space shortage, we heard repeatedly from alumni collectors that art donations were in jeopardy: "We want to give our collection to the UW–Madison but we want it available to students and the public, not stored in some distant warehouse."

Given Wisconsin's economic climate, it was clear that state funds would not be available for a new building and the museum would have to rely solely on private donations. Furthermore, a feasibility study conducted in 1998–99 concluded that the museum needed to receive a lead gift of at least half the cost of construction in order to fund the additional space. Responding to these challenging circumstances, Simona and Jerome Chazen stepped forward in May 2005 with their very generous gift and made it possible for the museum to take a dramatic leap toward realizing its plans to create a greater campus presence and a larger arts role in the general community. We will always be exceedingly grateful to them.

Key to the Chazens' decision was chancellor John D. Wiley's vision for an "arts district," anchored by the museum and including new state-of-the-art facilities for the School of Music. The location of the museum also furthered the university's long-term goal to create the East Campus Mall: a beautiful pedestrian and bicycle corridor extending all the way from Lake Mendota—traversing Library Mall and Murray Street—to Regent Street in the southeast corner of the campus. In August 2005, the renowned architect Cesar Pelli, who had recently completed the stunning Overture Center for the Arts on State Street, presented a preliminary programmatic study and massing plans for the museum expansion and a performance hall for the School of Music.

The expansion, at that time envisioned as a 62,000-square-foot facility located across Murray Street and connected to the current building by a bridge, was projected to cost \$35 million. In addition to much needed gallery space it would contain art storage areas, art study rooms, a 160-seat auditorium for lectures and



films, a conference room, and a lobby for expanded public events. Pelli's planning documents and roughed-out building model, together with the public announcement of the Chazen's lead gift, launched the museum's capital campaign.

Museums that are part of large state universities, unlike private institutions, go through an understandably long process of securing campus and system approvals, which are then taken to the state level. Permission to conduct the search for the architectural design team was granted in fall 2006. In January 2007, Machado and Silveti Associates of Boston, in association with Milwaukee-based Continuum Architects + Planners, were chosen by the State of Wisconsin to design and manage the Chazen expansion. The Boston firm, led by designer Rodolfo Machado, has primary responsibility for final program development and overall design of the building. Continuum Architects + Planners, led by Robert Barr, are the architects of record, responsible for overall project management. The design of the new addition was completed and released for bids by the end of 2008.

We owe thanks to the generosity and efforts of many people for progress on the capital campaign, the building's expansion, and the museum's many accomplishments during the 2003–07 biennia. First of all, I wish to acknowledge the commitment and loyalty of the Chazen Council. The members of this group are among the most dedicated and enthusiastic supporters of the museum. Tim Erdman graciously agreed to follow Jane Coleman as Council chair. We bid farewell to four retiring Council members and thank them for their service: Diane Seder, Judy Pyle, Millard Rogers, and William Wartmann. We also welcomed four new members: Gabriele Haberland, Emily McKay, Abigail Melamed, and Toni Sikes. We mourn the loss of George Parker, who joined the Council in 2001 and passed away in 2004.

To the credit of the University of Wisconsin–Madison, the Chazen's parent institution, the museum continues to thrive. I wish to acknowledge John Wiley for his exciting vision for the arts on campus and for his personal commitment to the museum's place in higher

education. Special recognition must be given to deans of the College of Letters and Sciences, Phillip Certain (through June 2004) and Gary Sandefur, who have administrative jurisdiction over the museum. Both have been staunch advocates for the Chazen, and their counsel and dedication have been vital. Thank you also to Sandy Wilcox, president of the UW Foundation, and his staff, especially Walt Keough and Robert Lange, who worked tirelessly on the museum's behalf.

Thank you to the many generous individuals, foundations, corporations, and museum members, all who are individually named in this *Bulletin*, for their financial contributions to museum operations and the capital campaign. Although the Chazen receives significant support from the UW–Madison, it depends on private donations for collections, exhibitions, and public educational programs. Also, the new building is possible only because of private donations. We truly are grateful to all for the confidence and support.

As always, volunteers were at the very heart of educational and outreach services. The museum docents are dedicated, tireless, and generous with their time. As educators and goodwill ambassadors, they have no equal.

Numerous members of the UW–Madison faculty, especially those from the departments of art, art history, and human ecology, again contributed to the museum's success. They selflessly shared their knowledge—curating exhibitions, serving on museum committees, and providing expert counsel on various matters. Thank you also to the university's many professional, administrative, and support staff who industriously turned institutional wheels and helped to make things happen.

Finally I wish also to acknowledge the museum's staff members for their professionalism and hard work; they are essential to the museum's every success. Their individual creativity and unfaltering dedication combine into a unified team effort on which the Chazen completely depends.

RUSSELL PANCZENKO  
DIRECTOR

# Council and Accessions Committee

JULY 1, 2003-JUNE 30, 2005

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Gry Sabin (2004-2005)  
Russell P. Sabin  
Andrew A. Wilson

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Anne Bick  
Simon Chace  
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Leticia Gustin  
Gabriel Haberman (begin fall 2004)  
Frank Haddock  
Richard K. Kessler (begin fall 2004)  
Richard Kessler  
Glenn D. Kline  
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Jan McManis  
Angela Menden (begin fall 2004)  
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John Pappas  
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\* deceased 2004

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## Council and Accessions Committee

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Phillip R. Certain (2003–2004)  
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\* deceased 2004

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#### Faculty and Student Members

Laura Mueller, art history graduate student (2003–2004)  
Michelle Craig, art history graduate student (2004–2005)  
Willy Haeberli, UW faculty at large (through spring 2004)  
Kenneth Kushner, UW faculty at large (began fall 2004)  
Tom Loeser, Department of Art (through spring 2004)  
Jim Escalante, Department of Art (began fall 2004)  
Gene (Quitman) Phillips, Department of Art History

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(2003–2004)  
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## Collection

### HIGHLIGHTS

#### Painting, Sculpture, and Decorative Arts

Through the generosity of Juli Plant Grainger, the Chazen was able to acquire an exquisite picture by the American impressionist Theodore Robinson (1852–96). *On the Cliff (A Girl Sewing)* was painted in Dieppe, France, on June 25, 1887, the year Robinson met Claude Monet at Giverny. It belongs to a group of small-format paintings from the period 1884–87 that were executed on wood panels in a sketchy, thinly painted technique. Robinson is recognized as a pioneer of American impressionism. His work expressed a tension between academic training, which emphasized rigorous draftsmanship and figural representation, and impressionism, in which line and form dissolve into color and light. The artist's diaries tell us that the figure sitting on the hillside is Marie, for whom Robinson had developed a serious and lasting attachment beginning in the summer of 1886. The distinguished provenance of this recent acquisition can be traced directly to the artist himself; in 1979, it was acquired by the late Baron H. H. Thyssen-Bornemisza of Lugano, Switzerland, the first great European collector to focus on American nineteenth-century painting.

The monumental canvas *The Voyage of St. Brandan*, executed in 1908 by the English artist Edward Reginald Frampton (1872–1923), exemplifies the lasting impact of the Pre-Raphaelite Brotherhood on British painting into the twentieth century. Closely following the decorative example of Edward Burne-Jones and the French painter Puvis de Chavannes, Frampton's work combines the muted coloring of the later Pre-Raphaelites with the



Theodore Robinson, *On the Cliff (A Girl Sewing)*, 1887, Juli Plant Grainger Gift, 2003.44

distinct linear quality of Italian Renaissance painting. *The Voyage of St. Brandan* was created as an exhibition picture and first shown at the New Gallery, London, in 1908; it received honorable mention at the Paris Salon in 1910. The narrative poem "Saint Brandan," written by the English poet Matthew Arnold (1822–88) and published in 1860, provides the subject for the painting. The fifth-century Irish monk and abbot St. Brandan is also referred to as Brendan the Navigator due to his historical as well as legendary sea voyages (the search for the mythical St. Brendan's Isle is cited as one factor that inspired Christopher Columbus's voyage to discover the New World). The painting shows the harrowing moment when the seafaring saint encounters the tormented figure of Judas Iscariot chained to an iceberg. Arnold vividly recounts the meeting in his poem, in which Judas explains to St. Brendan that he is granted a yearly respite from the fires of Hell in recompense for his single charitable act.





Aaron Bohrod, *Double Still Life*, 1977, Gift in memory of Julia Frances Loufek, 2003.36.28

The museum received an important gift from the estate of Delma Donald Woodburn: a historically significant landscape painting by John Steuart Curry (1897–1946), a renowned American regionalist painter and the UW’s first artist-in-residence. The painting, *Donald Rockview Farm*, was commissioned in 1940 by UW Professor James G. Woodburn (1894–1980) and his wife, Delma Donald Woodburn (1899–2001). Curry installed the painting above the wood-paneled mantelpiece in the Woodburn’s Madison home; it was bequeathed to the museum in 2001 upon Mrs. Woodburn’s death. Mrs. Woodburn recounted to curator Maria Saffiotti Dale that when the artist delivered the painting, Woodburn remarked that there were no cows in the landscape, so Curry painted them in on the spot. Two other works by John Steuart Curry, also executed during his time in Madison, are currently on loan to the museum from the university’s College of Agriculture and Life Sciences: *Our Good Earth*, dated 1942, and the 1941 portrait of Dean Chris L. Christensen. The southern Wisconsin landscape

in *Donald Rockview Farm* highlights Donald Rock, a boulder named after Mrs. Woodburn’s father, John S. Donald. In the 1998 exhibition catalogue *John Steuart Curry: Inventing the Middle West*, former Chazen curator Patricia Junker characterized Curry’s Wisconsin farm landscape like this: “The stubble fields were a hallmark of this region, lending a distinctive linear patterning to the landscape. . . . In the modern Wisconsin farmscape, shaped by scientifically informed crop rotation, these brown, stubbly, fallow fields lay alongside lush green fields under cultivation, the whole assuming a magnificent formal structure, an abstraction in line, color, and shape that represented in fact a human ideal—respect for and harmony with nature.”

The museum has also increased its holdings of works by UW–Madison’s second artist-in-residence, Aaron Bohrod (1907–92), adding three paintings executed in his hallmark *trompe l’oeil* style: *Double Still Life*, 1977, *Garage Sale*, 1979, and *Warts and All*, 1985. The last is an unapologetic self-portrait generously donated



by UW alumnus Douglas H. Schewe, who also gave four additional paintings: one by John Wilde, two by UW–Madison faculty Carol S. Pylant, and one by UW alumnus Gregory Schulte.

Madisonians Janice and Jean–Pierre Golay (a long-time Chazen docent and Swiss native) have generously donated a noteworthy collection of paintings, sculpture, prints, drawings, and photographs, including works by three painters active in Switzerland: Giorgi Bojilov (1935–2004), René Debossens (b. 1933), and Armande Oswald (b. 1940). In works dating from the 1980s and early 1990s, all three artists engage simultaneously with abstraction and figuration in highly individualistic ways.

A monumental untitled 1997 painting by Mexican painter and autodidact Néstor Quiñones is a gift of Peter Doroshenko, former director of the Institute of Visual Arts (inova) at the University of Wisconsin–Milwaukee, where the artist's work was shown in 1998. This unstretched acrylic on canvas is a welcome addition to the Chazen's limited holdings of Latin American painting. Quiñones (b. 1967) founded the independent collective art space La Quiñonera in Mexico City in 1988, and has exhibited in Mexico, the United States, and Europe.

On the occasion of the 2004–5 Chazen exhibition of work by internationally acclaimed Chicago artist David Klamen (b. 1961), the museum purchased an untitled 2004 oil painting on paper depicting a nocturnal landscape sparsely populated with trees and superimposed by a white bar that marks an abstract path to the location. The artist has insisted that his work is about “the slow disclosure of images,” forcing the viewer to process his images on multiple levels in the effort to understand how we interpret things, and the nature of images.

New sculpture acquisitions range from early modernist abstraction to 1970s funk to contemporary mixed-media constructions. The museum also added to its permanent collection ceramics, glass, and fiber works that exemplify artists' technical, formal, and interpretive experimentation with traditional craft media.

The sculptural work of American painter and theorist Charles Joseph Biederman (1906–2004) is represented

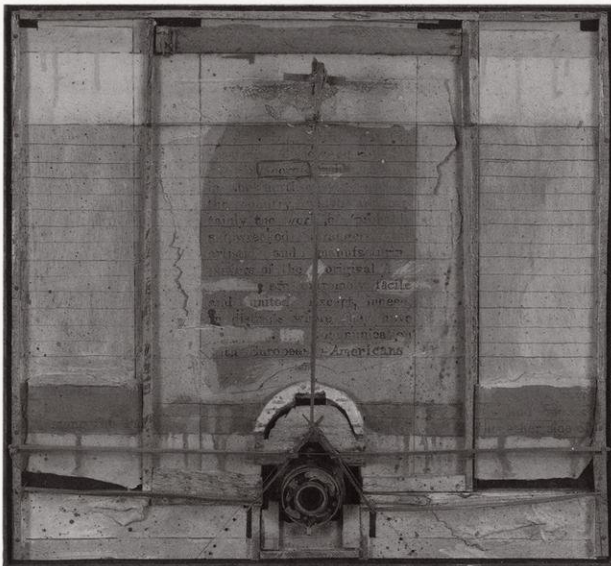
by a 1949 abstract painted aluminum and wood relief construction entitled *#13, 1/1949*. The artist gave this work to his brother-in-law in Red Wing, Minnesota, and it remained in the family until the museum purchased it in 2004.

Different approaches to mixed-media construction are represented in works by Robert Hudson (American, b. 1938), Henry Meyer (Swiss, b. 1952), John William Ford (American, b. 1958), and John Pittman (American, b. 1948). Hudson's *Dead Pan Expression*, 1977, is based on the assemblage sculpture and funk movements in California during the 1950s and 1960s. Characterized by wit and irony, his work comprises found objects set in a spatially complex whole. Meyer is an illustrator, printmaker, painter, sculptor, and accomplished writer. In both his writings and artwork, Meyer follows French author Alfred Jarry (1873–1907), creator of the grotesque and satirical farce *Ubu roi*, 1896. Jarry's philosophy of the absurd, called *pataphysique*, is a science of imaginary solutions that is still practiced today. Meyer integrates symbolic references to mythology, high art, and personal experience into his work. He created *Ghost of Nicotine (Fantôme de la Nicotine)*, 1981, after he quit smoking. The artist made this and a second sculpture of monsters out of papier-mâché, egg cartons, and other materials usually associated with children's art projects and folk art. In



David Klamen, *Untitled*, 2004, Richard R. and Jean D. McKenzie Endowment Fund purchase, 2004.71



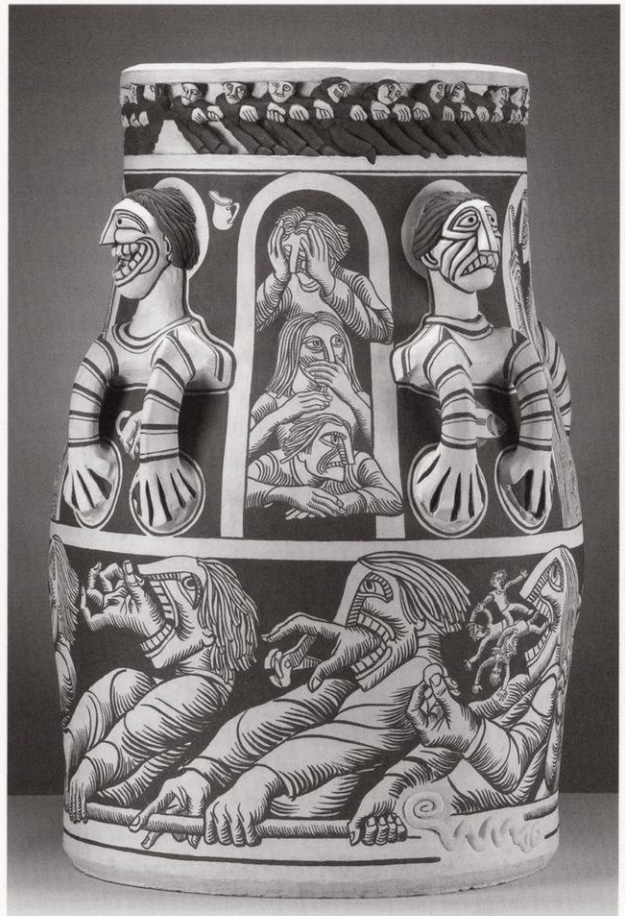


John William Ford, *A-Wake*, 1991, Gift of Janice and Jean-Pierre Golay, 2004.84.1

his carefully assembled found object wall piece *A-Wake*, 1991, John Ford is concerned with a humanitarian theme and psychological complexity. Pittman's mixed-media piece *Harp* of 1999 draws the viewer into its abstraction through its meticulous construction.

New acquisitions of ceramic, glass, and fiber art have continued to expand the Chazen's collections in these rapidly evolving areas. The large terra cotta urn by Peter Gourfain (American, b. 1934) is number seven from the *Ohio Pot Series*, executed in 1980. In his signature Romanesque-derived style, Gourfain combines imagery from life, politics, literature, and nature with inventiveness and a sense of urgency. Two stoneware works by former UW–Madison ceramics professor Don Reitz (American, b. 1929) represent distinct forms and periods in Reitz's artistic practice. *Covered Jar*, 1992, and *Mural*, 2002, employ the ceramicist's famed salt-glazing technique and his artistic language, grounded in abstract expressionism.

The Venetian master glassblower Lino Tagliapietra (b. 1934) has played a pivotal role in revitalizing the art of glass blowing. His teaching activity in the United



Peter Gourfain, *Untitled, no. 7*, from *Ohio Pot Series*, 1980, Mr. and Mrs. R. V. Anderson in memory of Louis Royal Anderson, Edward Blake Blair, Dr. Verna A. Carley, Mr. and Mrs. John C. Cleaver, Virginia Ellsworth, Adahmae Gallun, Mr. and Mrs. Newman T. Halvorson, Mary Ellen Hutterli, Mrs. Joseph D. Patton, Harry Steenbock, and Mrs. Gordon Walker Funds purchase, 2004.1

States began at the Pilchuck Glass School in 1979, and today he is considered among the finest glass artists in the world. *Dinosaur (6)*, 2000, acquired by the Chazen with a generous gift from John and Carolyn Peterson, belongs to a series that spans several years. Tagliapietra explains: "In my work, I try to create objects with simple forms. I think of dinosaurs as strong and docile creatures. . . . With this series, I have tried to integrate the strength of the dinosaur with the fluidity of the fishes that inhabit

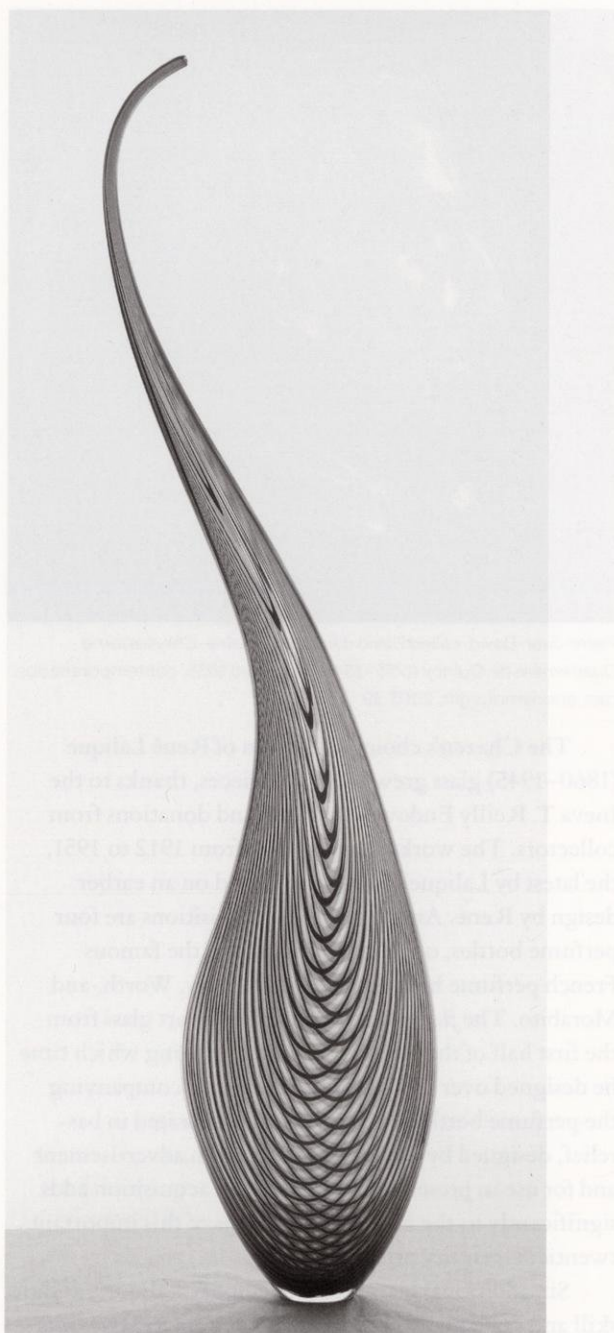


the waters of Venice” (William Traver Gallery, *Passione e vetro*, p. 42). This work reveals Tagliapietra’s technical expertise and mastery of color, form, and artistic expression.

Fiber artist Rebecca Medel (American, b. 1947) uses the ancient technique of knotted netting as the basis of her work. *Big Bang*, 1986, a fiber sculpture composed of planes of knotted linen nets, is visually fragile but physically strong. Medel emerged from the 1950s fiber arts movement, which brought traditionally two-dimensional fiber art into the realm of sculpture. Her vision is informed by mathematical theory, Buddhism, and the philosophy and aesthetics of minimalist art of the 1960s.

The Chazen enriched its valuable teaching collection of ancient coins by purchasing from the Wisconsin Historical Society more than seventy Ptolemaic, Bithynian, Persian, Macedonian, Parthian, Roman republican, Phoenician, Judaean, and Roman imperial coins ranging in date from the sixth century BC to the fourth century AD. Seven Roman imperial coins were also donated to the museum by UW–Madison professor emeritus of classics Emmett L. Bennett, Jr. Bennett founded the study of the Mycenaean script Linear B, which preserves the Greek dialect used in the Bronze Age from 1450 to 1200 BC. It is the oldest European writing system to be deciphered by modern scholars. (For more information, see *Roman Coins from the Emmett Bennett Collection*, p. 14 in this *Bulletin*).

An exquisite bronze medallion by the nineteenth-century French sculptor and medalist Pierre-Jean David, called David d’Angers (1788–1856), was donated anonymously to the museum. This new addition portrays the French architectural theorist Antoine-Chrysostome Quatremère de Quincy (1755–1849), and was designed and cast in 1835. David d’Angers initiated the revival of the cast medal by creating a series of large bronze portrait medallions of prominent men and women, among whom were artists, writers, philosophers, and survivors of the French Revolution. The loose, sketchy style reveals the artist’s revolutionary passion and the medals are an important contribution to the romantic movement.



Lino Tagliapietra, *Dinosaur (6)*, 2000, Gift of John and Carolyn Peterson, 2005.10





Pierre-Jean David, called David d'Angers, *Antoine-Chrysostome Quatremère de Quincy (1755–1849)*, designed 1835, contemporaneous cast, anonymous gift, 2003.39

The Chazen's choice collection of René Lalique (1860–1945) glass grew by eleven pieces, thanks to the Ineva T. Reilly Endowment Fund and donations from collectors. The works range in date from 1912 to 1951, the latest by Lalique's son, Marc, based on an earlier design by René. Among the new acquisitions are four perfume bottles, or *flacons*, designed for the famous French perfume houses of Coty, D'Orsay, Worth, and Morabito. The *flacons* represent Lalique's art glass from the first half of the twentieth century, during which time he designed over 250 perfume bottles. Accompanying the perfume bottles is a brass plaque decorated in bas-relief, designed by Lalique for Coty as an advertisement and for use in presentation boxes. This acquisition adds significantly to the museum's holdings of this important twentieth-century artist's work.

Six additional glass pieces exemplify Lalique's design skill and craftsmanship. In 1910 he bought a glassworks in Combs-la-Ville, a southeastern suburb of Paris, and in 1920 established the Verrerie d'Alsace in Wingen-sur-

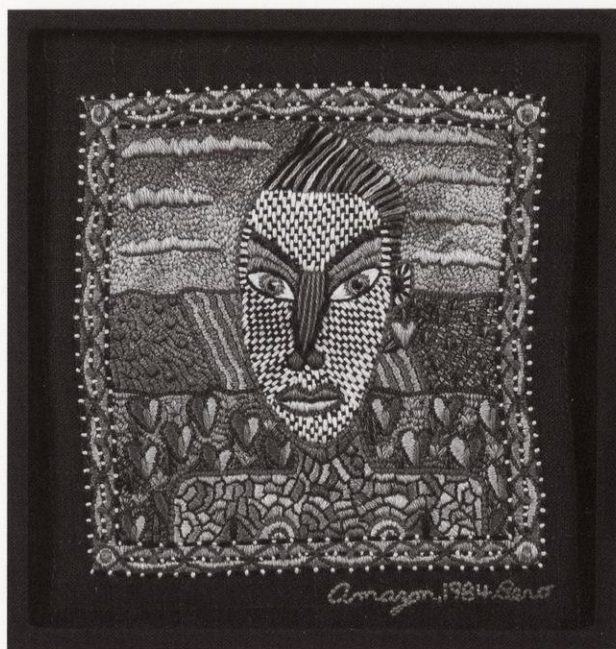


René Lalique, *Perfume Bottles* (from left): for *L'Effleurt* (*The Light Touch*) fragrance by Coty, model created in 1912, 2003.23a–b; for *Leurs Âmes* (*Their Souls*) fragrance by D'Orsay, model created ca. 1920, 2003.24a–b; attributed to Marc Lalique, for *Morabito No. 7* fragrance by Morabito, model created 1951, 2003.27a–b; for *Je Reviens* (*I Return*) fragrance by Worth, model created 1931, 2003.25a–c. Ineva T. Reilly Endowment Fund purchase

Moder where he employed the press-molding technique for mass-produced items including light fittings, vases, table lamps, clock cases, bowls, ashtrays, ceiling fittings, furniture and car mascots. The Chazen's ice bucket, 1922, is a noncommercial model commissioned by vintner and wine merchant Pierre Weissenburger of Obernai, Alsace. In the late 1920s and 1930s Lalique adopted the art deco style dominant in France at the time. In his later years, Lalique turned to religious themes, a shift represented in the Chazen collection by a glass pendant decorated with a raised cross and stalks of wheat.

Eight textiles donated by Chazen Council member Barbara Mackey Kaerwer were included in the 2003 exhibition *Design, Vienna 1890s–1930s*. Designed by Austrian artists Mathilde Flögl, Lotte Hahn, Maria Likarz-Strauss, Dagobert Peche, Clara Posnansky, and Felice Rix-Ueno, these examples of printed fabrics and lace represent the versatile application of early twentieth-century design innovations by the textile department of the Wiener Werkstätte, a Viennese association of artists and craftsmen. Illustrating organic motifs typical of earlier art nouveau, as well as abstract geometric designs of later art deco, the Wiener Werkstätte fabrics served various functions in the service of creating a unified modern design environment.





Mary Bero, *Amazon*, 1984, Gift of Janice and Jean-Pierre Golay, 2003.38.3

Mary Bero (American, b. 1949), a University of Wisconsin–Stout graduate, is a fiber artist whose minutely embroidered works emanate “crackling energy,” a term the artist has used to describe her work and personality. Bero begins each portrait by stitching the abstract patterned frame, which sets the scene for the artist’s vision of the central image. Reminiscent of the color application method used by pointillist painters like Seurat, Bero’s embroideries transform the materials and individual stitches into powerful images. Six works by Bero were donated by Janice and Jean-Pierre Golay, who collected them in the 1980s in Lausanne, Switzerland.

A notable addition to the growing African art collection is a nineteenth-century memorial head from the kingdom of Benin in southern Nigeria. Memorial heads, carved in wood with coconut shell inlay and brass attachments, were placed on ancestral altars in imitation of the cast brass heads in royal shrines. This handsome monumental example was formerly in the Bareiss Family Collection, which was on long-term loan to the Chazen.



Unknown (Nigerian, Benin Kingdom), *Memorial Head*, 19th century, J. David and Laura Seefried Horsfall Endowment Fund purchase, 2004.86

Sixty pieces from the collection were on view in 2004–5 in the exhibition *Perspectives: African Art from the Bareiss Family Collection*. The acquisition was made possible by the J. David and Laura Seefried Horsfall Endowment Fund dedicated to the purchase of African art.

Along with the notable collection of Indian miniatures bequeathed by Jane Werner Watson, the Chazen accessioned twenty-six South Asian small-scale sculptures and decorative arts objects collected by Mrs. Watson during her residence in India. These pieces complement the miniature paintings and similarly represent diverse styles, including Rajasthani, Pahari, Kishangarh, and Deccani.



## Works on Paper

The Chazen's substantial collection of works on paper grew with a rich mix of drawings, photographs, and prints dating from the sixteenth through the twenty-first centuries. Donors have always been the Chazen's most important source for artworks, and the museum is honored to have received so many important works. Several generous donors gave gifts of closely related works on paper that cover a range of time periods, artistic styles, and geography.

Xu Bing's *Ten Thousand Trees*, from his *Landscript* series of ink drawings, was executed on Nepalese rice paper specifically for the 2004 Chazen exhibition *Xu Bing: The Glassy Surface of a Lake*. This work continues the artist's ongoing investigation and subversion of calligraphy in the image-making process. In this particular work, repetitions of Chinese characters, which describe individual compositional elements, delineate the landscape forms. In July 1999, Xu Bing was awarded the MacArthur Award from the John D. and Catherine T. MacArthur Foundation for his original contribution to society through printmaking and calligraphy.

The year 2005 culminated forty years of gifts of Indian miniatures from Earnest C. Watson and Jane Werner Watson. Since the 1960s the Watsons have donated hundreds of Indian miniature paintings, sculpture, and works of decorative art. The final bequest

of Jane Werner Watson included eighty Indian miniature paintings, bringing the total number of works donated to 470. The Watsons collected Indian miniatures with the intention of representing the entire production of these exquisite objects from the sixteenth through the early twentieth century. The paintings, originally intended to illustrate books, and consequently quite intimate in scale, show the transformation of the art form over time and across the Indian subcontinent. They have been shown in many exhibitions over the years and studied by a succession of Indian miniature scholars who come to the museum specifically to use this invaluable resource.

In honor of an exhibition of works by artists of the Weiner Werkstatt, the collector (an anonymous UW alumnus) donated several of the exhibited works to the Chazen's collection, including drawings of textile designs and a self-effacing print by Emil Orlik (1870–1932), *Self-Portrait at the Easel with Fools* (*Selbstbildnis an der Staffelei mit Narren*), 1920.

Thanks to a generous donation by Linda and John Comstock, fourteen Japanese prints were reunited with the Chazen's Van Vleck collection. A descendant of Edward Burr Van Vleck, John Comstock inherited several prints that had been lovingly preserved in the family, and in 2003 he decided to donate them to the Chazen. Among these prints is the famous *Snowy Gorge at Fuji River*, 1842, a masterpiece by Utagawa Hiroshige



Xu Bing, *Ten Thousand Trees*, 2004, Chazen Museum of Art General Endowment Fund and Richard E. Stockwell Endowment Fund purchase, 2005.9a





Unknown (Indian). *A Seated Prince*, late 18th century, Bequest of Jane Werner Watson, 2005.1.36

(1797–1858), which fits beautifully into the museum's world-renowned collection of works by the woodblock print master.

A group of American prints from the 1930s and 1940s was donated by the family of Julia Frances Loufek, the artist who collected them. Loufek studied with Grant Wood and made prints of her own; the collection of art donated to the museum includes prints by Grant Wood, Thomas Hart Benton, and Louis Lozowick, two of her own works, and two paintings by Aaron Bohrod.

The museum added Hannah Palmer's *Street of Tombs, Pompeii*, 1838, to its British watercolor collection. The watercolor was made when she and her husband, the



Utagawa Hiroshige, *Snowy Gorge at Fuji River*, 1842, Gift of Linda and John Cornstock, 2003.48.10

artist Samuel Palmer, made their artistic pilgrimage to Italy to study Renaissance works; their stop in Pompeii not only chronicles the steaming Vesuvius but the state of excavations in the entombed city as well.

The Chazen's collection of contemporary drawings was enriched with the addition of an untitled delicate pencil-and-ink drawing, 1975–79, by Agnes Martin (American, 1912–2004), which comprises a square containing parallel lines and characterizes her late period of contemplative, straight-line drawings.

The purchase of print masterpieces continues at the Chazen, thanks to the generosity of donors to the museum's acquisition funds. Paul Klee's *Equilibrist*, 1923, is an introspective work that evokes daredevil acts and relates to his comment that

the artist is always a tightrope walker, balanced on each line drawn. *Portrait de Miró*, 1938, by Louis Marcoussis and Joan Miró, is a collaborative work, a semi-self-portrait replete with Miró's image embedded in the more abstract marks that are his signature style.

The Chazen's collection of Japanese prints continues to grow, adding masterpieces by great artists such as the series *Graffiti on the Wall of the Treasure Storehouse*, ca. 1847–48, by Utagawa Kuniyoshi (1798–1861). Made when images of Kabuki actors were repressed by the government, the set imitates graffiti of Kabuki actors





Hannah Palmer, *Street of Tombs, Pompeii*, 1838, Edward Blake Blair Endowment Fund and Walter A. and Dorothy Jones Frautschi Art Purchase Fund purchase, 2004.30

drawn on walls of Edo's white rice storehouses. None of the actors are named and they appear as broad caricatures, thus side-stepping the ban on portraits during this period.

Giuseppe Cesari (1568–1640), called Cavaliere d'Arpino, was successful in the extremely competitive field of artists in Rome around 1600 when he created his drawing *Adam*, ca. 1620. The principle painter for Pope Clement VIII Aldobrandini, Cesari was awarded important commissions and granted the title *Cavaliere di Cristo* by the pope. *Adam* is a figure study related to his monumental series of Old Testament paintings created for the Pope's villa in 1602–3.

Giovanni Battista Scultori's monumental print *Trojans Repelling the Greeks*, 1538, is an important addition to the collection's holdings of Italian printmaking and of sixteenth-century printmaking. Scultori (1503–75) was the scion of printmakers and is already represented in the Chazen's collection with important prints by his children Diana Scultori and Adamo Scultori, and by Giorgio Ghisi, who was closely associated with the family in Mantua. The large image drawn from the *Iliad* reflects Scultori's skill as an engraver, as well as the era's fascination with classical antiquity.



Utagawa Kuniyoshi, *Graffiti on the Wall of the Treasure Storehouse*, ca. 1847–1848, John H. Van Vleck Endowment Fund purchase, 2003.20a

## Conservation

The Chazen planned and implemented conservation surveys and treatments of works in the permanent collection. In December 2003, John Steuart Curry's *Donald Rockview Farm* was conserved at the Midwest Art Conservation Center (MACC, formerly the Upper Midwest Conservation Association) by David Marquis, Senior Paintings Conservator, with funds provided by James D. Woodburn. The painting was framed thanks to a generous gift of Robert Woodburn. Elisabetta Sirani's portrait of *Signora Ortensia Leoni Cordini* as





Giuseppe Cesari, called Cavalier d'Arpino, *Adam*, ca. 1620, Elvehjem Museum of Art General, Harry and Margaret P. Glicksman, Walter J. and Cecille Hunt, Cyril W. Nave, and Richard E. Stockwell Endowment Funds purchase, 2004.<sup>3</sup>

*St. Dorothy*, 1661, was treated in Bologna, Italy, in October and November 2004, by Maricetta Parlatore Melega and Barbara Lavorini of the Laboratorio degli Angeli, in preparation for inclusion in the international loan exhibition dedicated to this artist's work (for more on the conservation of this painting, see pp. 11–13). In May 2005, *Seated Bandit with His Loot*, 1830, painted by

an artist in the circle of Swiss painter Louis Léopold Robert (1794–1835), was conserved by David Marquis at MACC thanks to the generous financial support of the Swiss Benevolent Society of Chicago. Chazen docent Jean-Pierre Golay and his wife, Janice, who are members of the SBS, helped secure the support needed to clean the painting. As a result of the cleaning, the date of the painting was fully revealed.

In July 2004, the Chazen's preparators refurbished 280 frames as part of the Institute for Museum and Library Services (IMLS)-funded survey of nineteenth- to twenty-first-century paintings. In addition, the frame of Jean-Baptiste-Camille Corot's *Orpheus Greeting the Dawn*, 1865, was conserved by Donna Haberman at MACC. Haberman also treated the Chazen's Spanish sixteenth-century gilt polychrome sculpture of *St. Gregory* in summer 2004, in preparation for its loan to the exhibition *El Alma de España (The Soul of Spain)* held in Albuquerque, New Mexico, in 2005.

In a continuing effort to improve art storage areas for preserving the museum collection, the Chazen completed an upgrade of object storage in 2004 with federal funding

from the National Endowment for the Humanities. The project expanded art storage capacity by 86 percent (484 sq. ft. of metal shelving was installed to house 174 objects). In summer 2004, an additional object storage area was created with private gift funds (1,400 sq. ft. of metal shelving was installed to house 717 objects).



## ACQUISITIONS

### African Art

#### Sculpture

Unknown (Nigerian, Benin Kingdom)  
Memorial Head, 19th century  
Wood, with coconut shell inlay and brass,  
25  $\frac{5}{8}$  x 11 x 9  $\frac{3}{4}$  in.  
J. David and Laura Seefried Horsfall  
Endowment Fund purchase, 2004.86  
(Illustrated p. 53)

### Asian Art

#### Paintings

Xu Bing (Chinese, b. 1955, active in  
America)  
*Ten Thousand Trees*, 2004  
Ink on Nepalese paper, two panels, 43 x  
135 in. each  
Chazen Museum of Art General  
Endowment Fund and Richard E.  
Stockwell Endowment Fund purchase,  
2005.9a–b  
(Illustrated p. 54)

Unknown (Indian)  
*A Hill Chief Adoring the Goddess*, late 18th  
century  
Gouache and gold, 7  $\frac{5}{8}$  x 4  $\frac{7}{8}$  in.  
Bequest of Jane Werner Watson, 2005.1.43

Unknown (Indian)  
*A Hill Raja Holding Court*, end of 18th  
century  
Gouache, 8  $\frac{1}{2}$  x 10  $\frac{7}{8}$  in.  
Bequest of Jane Werner Watson, 2005.1.26

Unknown (Indian)  
*A King Smoking a Hukka*, late 18th century  
Gouache, 5  $\frac{1}{2}$  x 8 in.  
Bequest of Jane Werner Watson, 2005.1.41

Unknown (Indian)  
*A Lady Waiting for her Lover*, from a series  
illustrating the verse of Matiram, late  
18th century  
Gouache and gold, 9 x 7  $\frac{1}{4}$  in.  
Bequest of Jane Werner Watson, 2005.1.8

Unknown (Indian)  
*A Lady Waiting for her Lover by the Riverside*,  
from a series illustrating the verse of  
Matiram, late 18th century  
Gouache and gold, 9 x 7  $\frac{1}{4}$  in.  
Bequest of Jane Werner Watson, 2005.1.9

Unknown (Indian)  
*A Pensive Lady Listening to Music*,  
(*Prositabhartrka*), early 19th century  
Gouache and gold, 8  $\frac{1}{2}$  x 5  $\frac{1}{4}$  in.  
Bequest of Jane Werner Watson, 2005.1.45

Unknown (Indian)  
*A Seated Prince*, late 18th century  
Gouache, 4 x 2  $\frac{1}{2}$  in.  
Bequest of Jane Werner Watson, 2005.1.36  
(Illustrated p. 55)

Unknown (Indian)  
*An Episode from Hamir Hath*, early 19th  
century  
Gouache, 10  $\frac{3}{8}$  x 13  $\frac{1}{2}$  in.  
Bequest of Jane Werner Watson, 2005.1.44  
(Illustrated p. 58)

Unknown (Indian)  
*Asavari Ragini*, early 18th century  
Gouache and gold, 8  $\frac{5}{8}$  x 7 in.  
Bequest of Jane Werner Watson, 2005.1.3

Unknown (Indian)  
*Baz-Bahadur and Rupamati*, ca. 1700  
Gouache and gold, 6  $\frac{1}{2}$  x 6 in.  
Bequest of Jane Werner Watson, 2005.1.42



Unknown, *An Episode from Hamir Hath*, early  
19th century, Bequest of Jane Werner Watson,  
2005.1.44

Unknown (Indian)  
Two folios from an illustrated manuscript  
of Chitrāsena and Ratanmanjari, 19th  
century  
Gouache, 6  $\frac{3}{8}$  x 9  $\frac{1}{4}$  in.  
Bequest of Jane Werner Watson, 2005.1.20

Unknown (Indian)  
*The Descent of the Ganges*, early 19th  
century  
Gouache and gold, 9 x 6 in.  
Bequest of Jane Werner Watson, 2005.1.28

Unknown (Indian)  
*The Daughter of Ugrasena Threatened with  
Death*, ca. 1780  
Watercolor and ink, 8  $\frac{3}{4}$  x 12 in.  
Bequest of Jane Werner Watson, 2005.1.24

Unknown (Indian)  
*An Episode from the Ramayana*, late 18th  
century  
Gouache, 6  $\frac{3}{4}$  x 10  $\frac{1}{4}$  in.  
Bequest of Jane Werner Watson, 2005.1.14

Unknown (Indian)  
*Equestrian Portrait of Rao Raja Budh Singh of  
Bundi*, late 18th century  
Gouache, 11  $\frac{1}{8}$  x 9  $\frac{1}{2}$  in.  
Bequest of Jane Werner Watson, 2005.1.1

\*denotes objects that are not fully catalogued

Unknown (Indian) Folio from an unidentified work by the poet Krishna, late 18th century Gouache, 3 ¾ x 3 ¾ in. Bequest of Jane Werner Watson, 2005.1.13	Unknown (Indian) <i>Portrait of Rao Satrujit of Datia</i> (1762–1801), late 18th century Gouache and gold, 7 ⅝ x 5 ⅝ in. Bequest of Jane Werner Watson, 2005.1.10	Unknown (Indian) <i>Rama and Sita Enthroned</i> , mid-19th century Gouache, 7 ⅛ x 9 ¾ in. Bequest of Jane Werner Watson, 2005.1.6
Unknown (Indian) <i>Krishna Leading Radha Through a Garden</i> , early 18th century Gouache and gold, 9 ⅞ x 5 ½ in. Bequest of Jane Werner Watson, 2005.1.2	Unknown (Indian) <i>Prince Crossing a River to Meet his Beloved</i> , mid-18th century Gouache, 8 ¾ x 6 in. Bequest of Jane Werner Watson, 2005.1.16	Unknown (Indian) Folio from a series illustrating the <i>Ramayana</i> , late 19th century Gouache, 8 ¼ x 9 ¼ in. Bequest of Jane Werner Watson, 2005.1.29
Unknown (Indian) <i>Ladies at Their Baths and at Leisure in a Palace</i> , early 18th century Gouache and gold, 11 x 7 ⅞ in. Bequest of Jane Werner Watson, 2005.1.40	Unknown (Indian) <i>Raga Hindol</i> , ca. 1700–1750 Gouache and gold, 7 ½ x 6 in. Bequest of Jane Werner Watson, 2005.1.38	Unknown (Indian) <i>Restraining Runaway Elephants</i> , mid-19th century Gouache, 4 ¼ x 5 ⅝ in. Bequest of Jane Werner Watson, 2005.1.19
Unknown (Indian) <i>Lady and a Deer</i> , early 19th century Gouache, 7 ¼ x 4 ¾ in. Bequest of Jane Werner Watson, 2005.1.18	Unknown (Indian) <i>Ragaputra Kanara</i> , mid-18th century Gouache and gold, 8 ¼ x 6 in. Bequest of Jane Werner Watson, 2005.1.23	Unknown (Indian) <i>Satsai of Bihari</i> , late 18th century Gouache and gold, 6 ⅞ x 7 ⅞ in. Bequest of Jane Werner Watson, 2005.1.11
Unknown (Indian) <i>Lakshmi and Visnu</i> , ca. 1730 Gouache and gold, 7 x 4 ⅞ in. Bequest of Jane Werner Watson, 2005.1.22	Unknown (Indian) <i>Ragini Dhanasri</i> , ca. 1700–1750 Gouache and gold, 8 ½ x 7 in. Bequest of Jane Werner Watson, 2005.1.4	Unknown (Indian) An Illustration from the <i>Satsai of Bihari</i> , late 18th century Gouache and gold, 6 ⅞ x 7 ⅞ in. Bequest of Jane Werner Watson, 2005.1.12
Unknown (Indian) <i>Manavati Ragini</i> , ca. 1700–1750 Gouache and gold, 9 x 6 in. Bequest of Jane Werner Watson, 2005.1.37	Unknown (Indian) <i>Raja Bir Singh</i> (ca. 1789–1846 of Nurpur), ca. 1789–1846 Gouache and gold, 7 ⅞ x 4 ⅝ in. Bequest of Jane Werner Watson, 2005.1.25	Unknown (Indian) <i>Siva Seated on an Elephant Skin</i> , early 20th century Gouache, 3 ⅛ x 8 ⅝ in. Bequest of Jane Werner Watson, 2005.1.7 (Illustrated p. 60)
Unknown (Indian) Manuscript page, n.d. Gouache, 9 x 5 ½ in. Bequest of Jane Werner Watson, 2005.1.56	Unknown (Indian) <i>Raja Chhatar Singh</i> (1664–1690) of <i>Chamba</i> , early 18th century Gouache and gold, 6 ⅞ x 10 ⅝ in. Bequest of Jane Werner Watson, 2005.1.21	Unknown (Indian) <i>Tantric design</i> , n.d. Gouache and ink, 9 ¾ x 9 ⅞ in. Bequest of Jane Werner Watson, 2005.1.72
Unknown (Indian) <i>The Month of Agahan</i> , from a Baramasa series, late 18th century Gouache and gold, 6 ¼ x 9 ⅞ in. Bequest of Jane Werner Watson, 2005.1.39		





Unknown, *Siva Seated on an Elephant Skin*, early 20th century. Bequest of Jane Werner Watson, 2005.1.7

Unknown (Indian)

*The Image of Govindadeva-ji at Galta*, mid-19th century

Gouache, 6 ¼ x 5 in.

Bequest of Jane Werner Watson, 2005.1.5

Unknown (Indian)

*Tiipu Sultan*, ca. 1790

Ink and watercolor, 9 7/8 x 6 1/8 in.

Bequest of Jane Werner Watson, 2005.1.69

Unknown (Indian)

*Waiting for the Lover*, early 19th century

Gouache and gold, 8 ¾ x 6 ½ in.

Bequest of Jane Werner Watson, 2005.1.27

Unknown (Indian)

*Worship at a Krishna Temple*, early 18th century

Gouache, 14 x 11 7/8 in.

Bequest of Jane Werner Watson, 2005.1.15

Unknown (Indian, Basholi style)

*Lady Braiding her Hair*, ca. 1700

Gouache and gold, 6 ¾ x 4 ¾ in.

Bequest of Jane Werner Watson, 2005.1.53

Unknown (Indian, Basholi style)

*Portrait of a Hill Chief*, ca. 1700

Gouache and gold, 7 1/8 x 5 in.

Bequest of Jane Werner Watson, 2005.1.52

Unknown (Indian, Bundelkhand)

*Terrace Scene*, ca. 1780

Gouache and gold, 8 13/16 x 9 7/16 in.

Bequest of Jane Werner Watson, 2005.1.65

Unknown (Indian, Company School)

*Dancers in Palace*, late 19th century

Gouache on mica, 5 5/8 x 8 1/8 in.

Bequest of Jane Werner Watson, 2005.1.71

Unknown (Indian, Company School)

*Merchant Family*, after 1865–1875

Gouache and gold,

10 1/16 x 14 1/16 in.

Bequest of Jane Werner Watson, 2005.1.70

Unknown (Indian, Deccani)

*Lady with Pomegranates*, mid-18th century

Gouache and gold, 8 1/8 x 4 3/8 in.

Bequest of Jane Werner Watson, 2005.1.75

Unknown (Indian, Deccani)

*Ragini Varati*, early 1700s

Gouache and gold, 9 3/8 x 5 1/2 in.

Bequest of Jane Werner Watson, 2005.1.57

Unknown (Indian, Jaipur)

*Lady with Hookah*, ca. 1825

Gouache and gold, 8 5/8 x 5 15/16 in.

Bequest of Jane Werner Watson, 2005.1.64

Unknown (Indian, Kangra)

*Krishna Sheltering Radha from the Rain*, ca. 1800

Gouache and gold,  
7 1/2 in. x 4 7/8 in.

Bequest of Jane Werner Watson, 2005.1.76

Unknown (Indian, Kishangarh style)

*A Lady on Horseback*, ca. 1775–1800

Goache and gold, 5 1/4 x 5 7/8 in.

Bequest of Jane Werner Watson, 2005.1.51

Unknown (Indian, Kotah style)

*The Auspicious Sight of Radha*, ca. 1850

Gouache and gold, 12 x 8 1/4 in.

Bequest of Jane Werner Watson, 2005.1.49

Unknown (Indian, Mandi style)

*Raja Samsher Sen*, ca. 1750

Gouache, 6 1/4 x 4 7/8 in.

Bequest of Jane Werner Watson, 2005.1.54

Unknown (Indian, Marwar style)

*Goddess Saraswati*, ca. 1650

Gouache, 3 13/16 x 8 3/4 in.

Bequest of Jane Werner Watson, 2005.1.58

Unknown (Indian, Marwar style)

*Lady Beneath a Tree*, ca. 1825

Gouache and gold, 6 x 4 in.

Bequest of Jane Werner Watson, 2005.1.50

Unknown (Indian, Mughal after Persian)

*Bahram Gur*, 19th century

Gouache and bronze powder,  
8 x 3 3/8 in.

Bequest of Jane Werner Watson, 2005.1.30

Unknown (Indian, Mughal style)  
*A Yogini*, 1719–1748  
 Gouache and gold, 5  $\frac{3}{8}$  x 3  $\frac{1}{2}$  in.  
 Bequest of Jane Werner Watson, 2005.1.48

Unknown (Indian, Mughal style)  
*Portrait of a Deverish*, ca. 1650  
 Ink and gold, 2 x 1  $\frac{5}{8}$  in.  
 Bequest of Jane Werner Watson, 2005.1.47

Unknown (Indian, Mughal style)  
*Princess Seated on a Terrace*, from a  
 manuscript of Yusuf and Zuleika,  
 ca. 1610  
 Gouache and gold, 5  $\frac{1}{16}$  x 2  $\frac{1}{16}$  in.  
 Bequest of Jane Werner Watson, 2005.1.74

Unknown (Indian, Orissa)  
 Orissan manuscript, 18th century  
 Palm leaf, paint, 2 x 16  $\frac{1}{4}$  in.  
 Bequest of Jane Werner Watson, 2005.1.46

Unknown (Indian, Pahari style)  
*Ladies Under a Tree*, ca. 1750–1775  
 Gouache, 6  $\frac{1}{2}$  x 4  $\frac{3}{8}$  in.  
 Bequest of Jane Werner Watson, 2005.1.55

Unknown (Indian, Pahari style)  
*Nobleman*, late 1700s  
 Gouache and gold, 6  $\frac{3}{8}$  x 4  $\frac{3}{8}$  in.  
 Bequest of Jane Werner Watson, 2005.1.67

Unknown (Indian, Pahari style)  
*Ragini Gunakari*, late 1700s  
 Gouache and gold, 9 x 5  $\frac{1}{2}$  in.  
 Bequest of Jane Werner Watson, 2005.1.68

Unknown (Indian, Rajasthani style)  
*Three Ganjifa Playing Cards*, 18th century  
 Painted paper, Diam. 2  $\frac{1}{8}$  in. each  
 Bequest of Jane Werner Watson,  
 2005.1.79a–c

Unknown (Indian, Rajasthani style,  
 Bikaner)  
*Lady and Tree*, late 1600s  
 Gouache and gold, 5  $\frac{1}{16}$  x 2  $\frac{1}{2}$  in.  
 Bequest of Jane Werner Watson, 2005.1.62

Unknown (Indian, Rajasthani style,  
 Bikaner)  
*Ragini Vangala*, ca. 1700  
 Gouache, 5  $\frac{7}{8}$  in. x 4  $\frac{1}{8}$  in.  
 Bequest of Jane Werner Watson, 2005.1.63

Unknown (Indian, Rajasthani style,  
 Bundi)  
*Lady with Attendants on a Terrace*, late 17th  
 century  
 Gouache and gold, 11  $\frac{5}{8}$  x 7  $\frac{5}{16}$  in.  
 Bequest of Jane Werner Watson, 2005.1.77

Unknown (Indian, Rajasthani style,  
 Bundelkand)  
*Krishna and Radha on a Swing*, late 19th  
 century  
 Gouache and gold, 17  $\frac{7}{8}$  x 14  $\frac{1}{16}$  in.  
 Bequest of Jane Werner Watson, 2005.1.73

Unknown (Indian, Rajasthani style,  
 Kishangarh)  
*Krishna and Radha*, late 18th century  
 Gouache, watercolor, and ink,  
 8  $\frac{3}{4}$  x 6  $\frac{3}{8}$  in.  
 Bequest of Jane Werner Watson, 2005.1.61

Unknown (Indian, Rajasthani style,  
 probably Marwari)  
*A King Listening to Music*, early 1700s  
 Gouache and gold, 8  $\frac{1}{16}$  x 5  $\frac{1}{2}$  in.  
 Bequest of Jane Werner Watson, 2005.1.59

Unknown (Indian, Rajasthani style,  
 Marwari)  
*Princess Seated by a Window*, ca. 1825  
 Gouache, 6  $\frac{1}{8}$  x 4  $\frac{1}{8}$  in.  
 Bequest of Jane Werner Watson, 2005.1.60

Unknown (Indian, Rajasthani style,  
 Mughal, Kishangarh)  
*An Abbot at the Window*, ca. 1700  
 Gouache and gold, 6  $\frac{3}{8}$  x 4 in.  
 Bequest of Jane Werner Watson, 2005.1.66

Unknown (Persian)  
*Bathing Woman and Horseman*, late 19th  
 century  
 Gouache, 8  $\frac{1}{2}$  x 5  $\frac{1}{16}$  in.  
 Bequest of Jane Werner Watson, 2005.1.32

Unknown (Persian)  
*Palace*, 19th or 20th century  
 Gouache, 9  $\frac{1}{2}$  x 6  $\frac{1}{16}$  in.  
 Bequest of Jane Werner Watson, 2005.1.31

Unknown (Persian)  
*Prince and Elderly Petitioner*, late 19th or  
 early 20th century  
 Gouache, 8  $\frac{3}{8}$  x 6  $\frac{1}{8}$  in.  
 Bequest of Jane Werner Watson, 2005.1.33

Unknown (Thai)  
*Phra Malai*, 1850–1870  
 Gouache, 11  $\frac{3}{8}$  x 8  $\frac{1}{16}$  in.  
 Bequest of Jane Werner Watson, 2005.1.34

Unknown (Thai)  
 Untitled, 1850–1870  
 Gouache, 11  $\frac{1}{4}$  x 8  $\frac{1}{8}$  in.  
 Bequest of Jane Werner Watson, 2005.1.35



## Prints

Yoshito Arichi (Japanese, b. 1949)

*Space-Time 16-C*, n.d.

Intaglio, 11 x 13 3/4 in.

Gift of Ruth A. Ruege, 2005.2.7

Umetaro Azechi (Japanese, 1902–1999)

Untitled, n.d.

Color woodcut, 15 5/8 x 11 5/8 in.

Gift of Ruth A. Ruege, 2005.2.10

Keisai Eisen (Japanese, 1790–1848)

*Cormorant Fishing Boats on the Nagae River near Kodo*, No. 53, from the series *Stations on the Kisokaido*, 1835

Color woodcut, 213 x 340 mm

Gift of Linda and John Comstock, 2003.48.4

Utagawa Hiroshige (Japanese, 1797–1858)

*Beauties and Snow at Sumida River*, from the series *Famous Places of Edo in the Four Seasons*, 1848–1849

Color woodcut, 360 x 750 mm

Gift of Linda and John Comstock, 2003.48.2

Utagawa Hiroshige (Japanese, 1797–1858)

*Cherry Trees in Full Bloom in the Third Month along the Five Streets of the New Yoshiwara*, from the series *Famous Places in the Eastern Capital*, mid-1830s

Color woodcut, 370 x 772 mm

Gift of Linda and John Comstock, 2003.48.5

Utagawa Hiroshige (Japanese, 1797–1858)

*Crossing at Oigawa River*, ca. 1830

Color woodcut, a: 254 x 378 mm; b: 253 x 378 mm

John H. Van Vleck Endowment Fund purchase, 2003.11a–b

Utagawa Hiroshige (Japanese, 1797–1858)

*Driving Rain at Shono*, no. 46, from the series *Fifty-three Stations of the Tokaido Road (Hoeido Tokaido)*, 1833

Color woodcut, 220 x 344 mm

Gift of Linda and John Comstock, 2003.48.6

Utagawa Hiroshige (Japanese, 1797–1858)

*Kanazawa Bay at Moonlight*, from the series *Snow, Moon, Flowers*, 1857

Color woodcut, 14 3/4 x 29 3/4 in.

Gift of Linda and John Comstock, 2003.48.3

Utagawa Hiroshige (Japanese, 1797–1858)

*Night Rain in the Grove of Gion*, from the series *Parody of Eight Views (Taira no Tadanori Captures the Priest of Mido [the Oil-Thief])* ca. 1846

Color woodcut, a: 368 x 250 mm; b: 365 x 247 mm; c: 367 x 257 mm

John H. Van Vleck Endowment Fund purchase, 2003.13a–c

Utagawa Hiroshige (Japanese, 1797–1858)

*Snowy Gorge at Fuji River*, 1842

Color woodcut, 735 x 245 mm

Gift of Linda and John Comstock, 2003.48.10

(Illustrated p. 55)

Utagawa Hiroshige (Japanese, 1797–

1858); Utagawa Kunisada (Japanese, 1786–1864)

*Cherry Blossom Viewing of Sagano, Kyoto*, from the series *Collaboration on the Tale of Genji*, 1853

Color woodcut, 351 x 726 mm

Gift of Linda and John Comstock, 2003.48.14

Utagawa Hiroshige (Japanese, 1797–

1858); Utagawa Kunisada (Japanese, 1786–1864)

*Evening Garden with Elegant Prince Genji*, from the series *Collected Pictures of Elegant Prince Genji*, 1853

Color woodcut, a: 363 x 257 mm; b: 364 x 257 mm; c: 364 x 248 mm

John H. Van Vleck Endowment Fund purchase, 2003.14a–c

Shuzu Ikeda (Japanese, b. 1922)

Untitled, n.d.

Color woodcut, 16 5/8 x 11 5/8 in.

Gift of Ruth A. Ruege, 2005.2.8

Yoshikawa Kanpo (Japanese, 1894–1979)

*Kataoka Gado as Miyuki in Asagao Nikki*, 1924

Color woodcut, 397 x 270 mm

Gift of Ruth A. Ruege, 2005.2.12

Toyohara Kunichika (Japanese, 1835–1900)

*The Actor Bandô Hikosaburo V as Nikki Danjô* from an from an untitled series of actor portraits, 1869

Color woodcut, 355 x 232 mm

John H. Van Vleck Endowment Fund purchase, 2004.45

Toyohara Kunichika (Japanese, 1835–1900)

*The Actor Ichikawa Danjuro IX (Penname Danshu) Meditating in front of a Painting of Fudo Myoo*, 1892

Color woodcut, 358 x 734 mm

John H. Van Vleck Endowment Fund purchase, 2004.43a–c

Toyohara Kunichika (Japanese, 1835–1900)

*The Actor Ichikawa Sadanji I as Akiyama Kii no kami*, from the series *New Plays of the Meijiza Theater: The Conflagration*, 1894

Color woodcut, 359 x 712 mm

John H. Van Vleck Endowment Fund purchase, 2004.42a–c





Toyohara Kunichika, *Unity of Three Happinesses, Favorite Actors Before a White Waterfall*, 1863, John H. Van Vleck Endowment Fund purchase, 2004.56a–c

Toyohara Kunichika (Japanese, 1835–1900)

*The Actor Sawamura Tossho II as Sasaki Gennosuke*, from the series *Photograph Studio: Now on Sale*, 1870

Color woodcut, 14 ½ x 9 ¾ in.

John H. Van Vleck Endowment Fund purchase, 2004.44

Toyohara Kunichika (Japanese, 1835–1900)

*The Actors Onoe Matsusuke IV and Onoe Kikugoro V as Hakoya Minekichi and Hanai Oume: The Geisha Kohide*, 1888

Color woodcut, 14 ½ x 28 ½ in.

John H. Van Vleck Endowment Fund purchase, 2004.57a–c

Toyohara Kunichika (Japanese, 1835–1900)

*Unity of Three Happinesses, Favorite Actors Before a White Waterfall*, 1863

Color woodcut, 360 x 745 mm

John H. Van Vleck Endowment Fund purchase, 2004.56a–c

(Illustrated p. 63)

Utagawa Kunisada (Toyokuni III) (Japanese, 1786–1864)

*Shimada Station at Oi River*, from the series *Fifty-three Parallels for the Tokaido*, 1843–1845

Color woodcut, 14 ¼ x 9 ¾ in.

John H. Van Vleck Endowment Fund purchase, 2004.67

Utagawa Kunisada II (Japanese, 1823–1880)

*Scene of the Battle on the Rooftop of Horyukaku Pavillion*, from *The Satomi Clan and the Legend of the Eight Dog Warriors*, 1854

Color woodcut, a: 363 x 247 mm; b: 368 x 250 mm; c: 363 x 246 mm

John H. Van Vleck Endowment Fund purchase, 2003.12a–c

Utagawa Kunisada II (Japanese, 1823–1880)

*Triptych of Snow Scene*, ca. 1860

Color woodcut, 353 x 722 mm

Gift of Linda and John Comstock, 2003.48.8

Utagawa Kunisada (Japanese, 1786–1864)

*A Bijin Under a Crescent Moon, Standing Beneath a Flowering Cherry*, ca. 1825

Color woodcut, 8 ¼ x 7 ¼ in.

John H. Van Vleck Endowment Fund purchase, 2003.43

Utagawa Kunisada (Japanese, 1786–1864)

*Courtesans in Snow*, 1818–1830

Color woodcut, 14 ½ x 28 ½ in.

Gift of Linda and John Comstock, 2003.48.1

Utagawa Kunisada (attributed to) (Japanese, 1786–1864)

*Koban Shunga Toy*, ca. 1860

Color woodcut, 4 ¼ x 5 ¾ in.

Gift of Israel Goldman in honor of Andrew Stevens, 2003.42

Utagawa Kunisada (Japanese, 1786–1864)

*Standing Geisha Wearing an Obi Decorated with Bat Patterns*, 1804–1816

Color woodcut, 28 ¾ x 9 ¾ in.

Gift of Linda and John Comstock, 2003.48.13

Utagawa Kunisada (Japanese, 1786–1864)

*Triptych of Beauties*, ca. 1850

Color woodcut, 350 x 715 mm

Gift of Linda and John Comstock, 2003.48.9

Utagawa Kuniyasu (Japanese, 1794–1833)

*Geisha Walking in Snow Holding Umbrella*, 1810–1825

Color woodcut, 730 x 250 mm

Gift of Linda and John Comstock, 2003.48.12



- Utagawa Kuniyoshi (Japanese, 1798–1861)  
*Asai Bizen no Kami Nakamasa*, no. 7 from the series *Heroic Stories of the Taiheiki*, ca. 1848–1849  
Color woodcut, 14 ½ x 9 ⅜ in.  
John H. Van Vleck Endowment Fund purchase, 2005.12
- Utagawa Kuniyoshi (Japanese, 1798–1861)  
*The Fishing Fire: Watching a Fish in a Tub*, from the series *An Allegory of the Five Elements: Fire*, ca. 1851–1882  
Color woodcut, 355 x 732 mm  
Gift of Linda and John Comstock, 2003.48.7
- Utagawa Kuniyoshi (Japanese, 1798–1861)  
*Fujinoe at the Battle of Takadachi Castle*, no. 1 from the series *Eight Hundred Heroes of Our Country's Suikoden, One by One* (*Fujinoe, the Wife of Izumi Saburo Tadahiro*), ca. 1830  
Color woodcut, 376 x 259 mm  
John H. Van Vleck Endowment Fund purchase, 2003.18
- Utagawa Kuniyoshi (Japanese, 1798–1861)  
*The Ghost of Yoshihira at the Nunobiki Waterfall* (*Revenge of Minamoto no Akugenta Yoshihira on Naniwa Jiro*), ca. 1825  
Color woodcut, a: 376 x 256 mm; b: 373 x 256 mm; c: 377 x 257 mm  
John H. Van Vleck Endowment Fund purchase, 2003.22a–c
- Utagawa Kuniyoshi (Japanese, 1798–1861)  
*Graffiti on the Wall of the Treasure Storehouse*, ca. 1847–1848  
Color woodcut, 14 ⅞ x 9 ⅜ in.  
John H. Van Vleck Endowment Fund purchase, 2003.20a–e  
(Illustrated p. 56)
- Utagawa Kuniyoshi (Japanese, 1798–1861)  
*Kaoshō Rochishin*, no. 6 from the series *The 108 Heroes of the Popular Suikoden, One by One*, ca. 1830  
Color woodcut, 386 x 262 mm  
John H. Van Vleck Endowment Fund purchase, 2003.10
- Utagawa Kuniyoshi (Japanese, 1798–1861)  
*Kuwana: The Story of the Sailor Tokuzo*, from the series *Fifty-three Parallels for the Tokaido*, 1843–1845  
Color woodcut, 353 x 236 mm  
John H. Van Vleck Endowment Fund purchase, 2004.52
- Utagawa Kuniyoshi (Japanese, 1798–1861)  
*Minamoto no Raiko Slaying the Monster Kidomaru*, 1851–1852  
Color woodcut, a: 374 x 256 mm; b: 369 x 256 mm; c: 367 x 257 mm  
John H. Van Vleck Endowment Fund purchase, 2003.19a–c
- Utagawa Kuniyoshi (Japanese, 1798–1861)  
*Prince Hanzoku Terrorized by a Nine-Tailed Fox*, from the series *Japanese and Chinese Parallels to Genji*, 1855  
Color woodcut, 360 x 241 mm  
John H. Van Vleck Endowment Fund purchase, 2004.74
- Utagawa Kuniyoshi (Japanese, 1798–1861)  
*Roraishi*, from the series *Mirror of the Twenty-four Paragons of Filial Piety*, 1844–1846  
Color woodcut, 215 x 348 mm  
John H. Van Vleck Endowment Fund purchase, 2003.16
- Utagawa Kuniyoshi (Japanese, 1798–1861)  
*Seimenju Yoshi*, no. 8 from the series *The 108 Heroes of the Popular Suikoden, One by One*, ca. 1830  
Color woodcut, 380 x 265 mm  
John H. Van Vleck Endowment Fund purchase, 2003.9
- Utagawa Kuniyoshi (Japanese, 1798–1861)  
*Storm Clearing at Mama—The Chaste Woman of Katsushika*, from the series *Virtuous Women for the Eight Views*, ca. 1843–1845  
Color woodcut, 375 x 123 mm  
John H. Van Vleck Endowment Fund purchase, 2003.17
- Utagawa Kuniyoshi (Japanese, 1798–1861); Utagawa Yoshitori (Japanese, active ca. 1850)  
*Wanting to Have a Good Dream*, no. 4 from the series *Affectionate Feelings for Mountains and Seas*, 1852  
Color woodcut, 361 x 245 mm  
John H. Van Vleck Endowment Fund purchase, 2003.21
- Utagawa Kuniyoshi (Japanese, 1798–1861); Utagawa Yoshitori (Japanese, active ca. 1850)  
*Wanting to Suckle: Sea Cucumbers from Mikawa*, from the series *Affectionate Feelings for Mountains and Seas*, 1852  
Color woodcut, 370 x 252 mm  
John H. Van Vleck Endowment Fund purchase, 2003.15
- Kawanabe Kyosai (Japanese, 1831–1889)  
*Asakusa Hanayashiki and Tsukuba Nio*, from the series *Five Views of Civilized Tokyo*, 1875  
Color woodcut, 330 x 224 mm  
John H. Van Vleck Endowment Fund purchase, 2004.41



Kawanabe Kyosai (Japanese, 1831–1889)  
*May*, from the series *The Twelve Months*,  
 1887

Color woodcut, 365 x 763 mm

John H. Van Vleck Endowment Fund  
 purchase, 2004.47a–c

Kawanabe Kyosai (Japanese, 1831–1889)  
*Mi: Muramatsu Sandayu Takanao*, from  
 the series *Brocade of Japan in the Genroku*  
*Period*, 1886

Color woodcut, 355 x 236 mm

John H. Van Vleck Endowment Fund  
 purchase, 2004.54

Kawanabe Kyosai (Japanese, 1831–1889)  
*Modern Civilization in Hell*, no. 1 from the  
 series *Kyosai Scribbles (Kyosai rakuga)*,  
 1874

Color woodcut, 336 x 226 mm

John H. Van Vleck Endowment Fund  
 purchase, 2004.53

Kawanabe Kyosai (Japanese, 1831–1889)  
*Shoki and Two Demons*, ca. 1870

Color woodcut, 360 x 225 mm

John H. Van Vleck Endowment Fund  
 purchase, 2004.48

(Illustrated p.65)

Kawanabe Kyosai (Japanese, 1831–1889)  
*The Swordsman Sakakibara Kenkichi Walking*  
*in the Mountains*, no. 2 from the series  
*Kyosai Scribbles*, 1874

Color woodcut, 345 x 227 mm

John H. Van Vleck Endowment Fund  
 purchase, 2004.40

Kawanabe Kyosai (Japanese, 1831–1889)  
*Takahashi Densuke Takeyuki and Okajima*  
*Yasemon Tsuneki*, from the series *Brocade*  
*of Japan in the Genroku Period*, 1886

Color woodcut, 355 x 235 mm

John H. Van Vleck Endowment Fund  
 purchase, 2004.55

Kawanabe Kyosai (Japanese, 1831–1889);  
 Toyohara Kunichika (Japanese 1835–  
 1900); Toyohara Chikayoshi (Japanese,  
 active ca. 1870)

*The Inari Shrine at Oji*, from the series  
*Collection of Famous Views of Modern*  
*Tokyo*, 1875

Color woodcut, 325 x 225 mm

John H. Van Vleck Endowment Fund  
 purchase, 2004.49

Naoko Matsubara (Japanese, b. 1937)  
*Tanabata Tree*, n.d.

Color woodcut, 225 x 315 mm

Gift of Ruth A. Ruege, 2005.2.11

Kiyoshi Saito (Japanese, 1907–1997)  
*Ancient City, Nara*, 1957

Color woodcut, 15 x 20  $\frac{7}{8}$  in.

Gift of Ruth A. Ruege, 2005.2.1

Chikanobu Toyohara (Japanese, 1838–  
 1912)

*Three Famous Medical Doctors*, n.d.

Color woodcut, 358 x 224 mm

Gift of Ruth A. Ruege, 2005.2.14

Utagawa Toyokuni (Japanese, 1769–1825)  
*Actors Iwai Kumesaburo as Ohan and*  
*Ichikawa Yazo III as Choemon*, from an  
 untitled series of actors, ca. 1800

Color woodcut, 525 x 235 mm

Gift of Linda and John Comstock,  
 2003.48.11

Unknown (Japanese)

*The Collision Between the Japanese and*  
*Russian Cavalry at Phong-Yang*, 1904–  
 1905

Color woodcut, 13  $\frac{1}{16}$  x 27  $\frac{1}{16}$  in.

Gift of Ruth A. Ruege, 2005.2.13



Kawanabe Kyosai, *Shoki and Two Demons*,  
 ca. 1870, John H. Van Vleck Endowment Fund  
 purchase, 2004.48

Sadao Watanabe (Japanese, 1913–1996)  
 Untitled (Lazarus), n.d.

Color resist stencil, 26 x 23 in.

Gift of Karen and Kaj Foget, 2005.3.2

Sadao Watanabe (Japanese, 1913–1996)  
 Untitled (Shepherds), n.d.

Color resist stencil, 26 x 23 in.

Gift of Karen and Kaj Foget, 2005.3.1

Hiroshi Yoshida (Japanese, 1876–1950)  
*Dainan Gate at Mukden*, 1937

Color woodcut, 246 x 374 mm

Gift of Ruth A. Ruege, 2005.2.9

Toshi Yoshida (Japanese, 1911–1995)  
*Mystery*, 1964

Color woodcut, 19  $\frac{1}{16}$  x 14  $\frac{1}{8}$  in.

Gift of Ruth A. Ruege, 2005.2.5



Toshi Yoshida (Japanese, 1911–1995)  
*Raicho*, 1930  
Color woodcut, 14  $\frac{1}{16}$  x 9  $\frac{1}{16}$  in.  
Gift of Ruth A. Ruege, 2005.2.6

Utagawa Yoshiiku (Japanese, 1833–1904)  
*Picture of Giant Elephant*, from the series  
*Camera Views*, 1861  
Color woodcut, 327 x 200 mm  
John H. Van Vleck Endowment Fund  
purchase, 2004.61

Yoshitora (Japanese, active ca. 1840–1880)  
*Chushingura Warrior*, ca. 1840–1880  
Color woodcut, 10 x 7  $\frac{3}{8}$  in.  
Gift of the estate of David Runyon,  
2003.34.1

Tsukioka Yoshitoshi (Japanese, 1839–  
1892)  
*An Imposter Murasaki and Rustic Genji*, 1883  
Color woodcut, 362 x 735 mm  
John H. Van Vleck Endowment Fund  
purchase, 2004.59a–c

Tsukioka Yoshitoshi (Japanese, 1839–  
1892)  
*The Depravity of the Monk Seigen*, 1889  
Color woodcut, 723 x 245 mm  
John H. Van Vleck Endowment Fund  
purchase, 2004.38a–b

Tsukioka Yoshitoshi (Japanese, 1839–  
1892)  
*Hojo Takimasa Praying to a Sea Goddess*,  
from the series *Yoshitoshi's Courageous  
Warriors*, 1883  
Color woodcut, 331 x 228 mm  
John H. Van Vleck Endowment Fund  
purchase, 2004.50

Tsukioka Yoshitoshi (Japanese, 1839–  
1892)  
*Kogakure Kiritaro Saving Seiriki's Life at  
Otawara*, from the series *Saikoden of the  
Tenpo Era*, 1884  
Color woodcut, 360 x 735 mm  
John H. Van Vleck Endowment Fund  
purchase, 2004.58a–c

Tsukioka Yoshitoshi (Japanese, 1839–  
1892)  
*Moon at Musashi Plain*, from the series *One  
Hundred Aspects of the Moon*, 1892  
Color woodcut, 330 x 224 mm  
John H. Van Vleck Endowment Fund  
purchase, 2004.69

Tsukioka Yoshitoshi (Japanese, 1839–  
1892)  
*Old Woman Retrieving her Arm*, from the  
series *New Forms of Thirty six Ghosts*,  
1889  
Color woodcut, 333 x 230 mm  
John H. Van Vleck Endowment Fund  
purchase, 2004.68

Tsukioka Yoshitoshi (Japanese, 1839–  
1892)  
*Picture of the Young Yoshitsune Learning  
Martial Arts at Mt. Kurama*, from the  
series *Sketches by Yoshitoshi*, 1886  
Color woodcut, 355 x 470 mm  
John H. Van Vleck Endowment Fund  
purchase, 2004.51a–b

Tsukioka Yoshitoshi (Japanese, 1839–  
1892)  
*Shunkan Watching Enviously from Kikai  
Island as Yasuyori Returns to the Capital*,  
1886  
Color woodcut, 680 x 246 mm  
John H. Van Vleck Endowment Fund  
purchase, 2004.60a–b

Tsukioka Yoshitoshi (Japanese, 1839–  
1892)  
*Strolling: A Married Lady of the Meiji Era*,  
from the series *Thirty-two Aspects of  
Customs and Manners*, 1888  
Color woodcut, 364 x 253 mm  
John H. Van Vleck Endowment Fund  
purchase, 2004.46

Tsukioka Yoshitoshi (Japanese, 1839–  
1892)  
*Watanabe Tsuna Cutting Off the Demon's  
Arm at Rashomon Gate*, 1888  
Color woodcut, 727 x 247 mm  
John H. Van Vleck Endowment Fund  
purchase, 2004.39a–b

### *Applied and Decorative Arts*

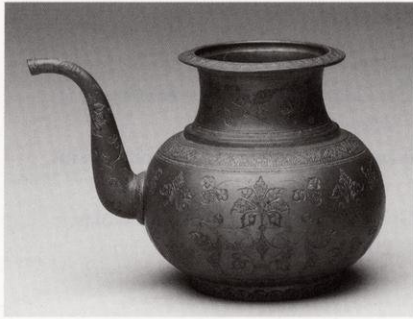
Unknown (Indian)  
Armlet Made into a Bracelet, n.d.  
Silver, 2  $\frac{7}{8}$  x 2  $\frac{1}{16}$  x 2  $\frac{1}{16}$  in.  
Bequest of Jane Werner Watson, 2005.1.98

Unknown (Indian)  
Boat with Crew, n.d.  
Ivory, 1  $\frac{3}{4}$  x 4  $\frac{1}{4}$  x  $\frac{1}{2}$  in.  
Bequest of Jane Werner Watson, 2005.1.89

Unknown (Indian)  
Book Cover, late 18th century  
Gouache and lacquer, 7 x 4  $\frac{1}{8}$  in.  
Bequest of Jane Werner Watson, 2005.1.17

Unknown (Indian)  
Cow, n.d.  
Ivory, 3 x 1  $\frac{1}{4}$  x 1 in.  
Bequest of Jane Werner Watson, 2005.1.85

Unknown (Indian)  
Doll Set, n.d.  
Painted mica and paper, cloth case,  
2  $\frac{3}{16}$  x 3  $\frac{3}{16}$  x  $\frac{3}{4}$  in.  
Bequest of Jane Werner Watson, 2005.1.99



Unknown, Water Pot, 19th century, Bequest of Jane Werner Watson, 2005.1.101

Unknown (Indian)  
Drummer, n.d.  
Ivory, 3 x 1 1/8 x 1 1/4 in.  
Bequest of Jane Werner Watson, 2005.1.91

Unknown (Indian)  
Female Figure, n.d.  
Ivory, 2 7/16 x 1 3/16 x 1 1/16 in.  
Bequest of Jane Werner Watson, 2005.1.83

Unknown (Indian)  
Giant Toe Ring, n.d.  
Metal, 2 1/4 x 2 3/4 x 2 in.  
Bequest of Jane Werner Watson, 2005.1.97

Unknown (Indian)  
Krishna and Radha or Mithuna (Happy Couple), n.d.  
Ivory, 2 5/8 x 1 1/8 x 1/2 in.  
Bequest of Jane Werner Watson, 2005.1.90

Unknown (Indian)  
Man with Red Shield, n.d.  
Ivory, 1 3/16 x 1/2 x 7/16 in.  
Bequest of Jane Werner Watson, 2005.1.81

Unknown (Indian)  
Man without Headdress, n.d.  
Ivory, 2 3/4 x 1 1/4 in.  
Bequest of Jane Werner Watson, 2005.1.84

Unknown (Indian)  
Mother and Baby, Loving Mother, n.d.  
Ivory, 5 1/8 x 1 3/4 x 1 3/16 in.  
Bequest of Jane Werner Watson, 2005.1.96

Unknown (Indian)  
Parrot, n.d.  
Ivory, 3 7/8 x 3 7/8 x 7/8 in.  
Bequest of Jane Werner Watson, 2005.1.95

Unknown (Indian)  
Seated Raja, n.d.  
Ivory, 3 3/16 x 1 13/16 x 1 5/8 in.  
Bequest of Jane Werner Watson, 2005.1.92

Unknown (Indian)  
Seated Rani with Baby, n.d.  
Ivory, 3 3/8 x 1 1/16 x 1 7/8 in.  
Bequest of Jane Werner Watson, 2005.1.93

Unknown (Indian or Nepalese)  
Shakti Shrine, 17th century  
Painted ivory, 1 1/16 x 1 1/8 x 7/16 in.  
Bequest of Jane Werner Watson, 2005.1.87

Unknown (Indian)  
Two Small Heads, n.d.  
Ivory, with base: 1 1/4 x 1 1/16 x 5/16 in.  
Bequest of Jane Werner Watson, 2005.1.80

Unknown (Indian)  
Vishnu and Lakshmi, n.d.  
Ivory, 3 3/4 x 1 5/8 x 3/4 in.  
Bequest of Jane Werner Watson, 2005.1.94

Unknown (Indian)  
Wrestlers, n.d.  
Ivory, 1 7/8 x 1 x 1 1/16 in.  
Bequest of Jane Werner Watson, 2005.1.82

Unknown (Indian, Bundi)  
Five Playing Cards, ca. 1800  
Painted ivory, 1 5/8 x 1 1/16 in. each  
Bequest of Jane Werner Watson, 2005.1.78a-e

Unknown (Indian, Deccani)  
Krishna, n.d.  
Ivory, 3 1/8 x 1 1/16 in.  
Bequest of Jane Werner Watson, 2005.1.86

Unknown (Indian, Deccani)  
Woman Dancer (Salabanjika), early 19th century  
Ivory, 4 1/2 x 1 x 1 1/16 in.  
Bequest of Jane Werner Watson, 2005.1.88

Unknown (Indian, Orissan or South Indian)  
Ivory Box with Ten Avatars of Vishnu, early 19th century  
Ivory, with color, 2 7/8 x 5 13/16 x 4 1/8 in.  
Bequest of Jane Werner Watson, 2005.1.103

Unknown (Indian, Pahari)  
Fragment of Palanquin (Chariot) with Todi Ragini, late 18th-19th century  
Wood, paint, 5 7/16 x 4 13/16 x 1 3/16 in.  
Bequest of Jane Werner Watson, 2005.1.102

Unknown (Indian, Rajasthani)  
Two Harem Ladies, late 18th century  
Wood, paint, 9 1/2 x 3 13/16 x 2 1/8 in.  
Bequest of Jane Werner Watson, 2005.1.104

Unknown (Indian, Rajasthan)  
Water Pot, 19th century  
Metal, pigment, 4 7/8 x 7 x 4 13/16 in.  
Bequest of Jane Werner Watson, 2005.1.101

(Illustrated p. 67)



Unknown (Indian, Rajasthan,  
Kishangarh)  
Shrine Figure, early 18th century  
Painted wood, metal, 6 ¾ x 2 ½ x 2 ½ in.  
Bequest of Jane Werner Watson,  
2005.1.100

Unknown (Iranian, Parthian)  
Tetradrachm, Phraates IV (38–2 BC),  
28–26 BC  
Silver, Diam. 28 mm  
Elvehjem Museum of Art General  
Endowment Fund purchase, 2005.11.32

## Central and South American Art

### Painting

Néstor Quiñones (Mexican, b. 1967)  
Untitled, 1997  
Acrylic on unstretched canvas, 96 x 96 in.  
Gift of Peter Doroshenko, 2004.4

### Prints

Miguel Duclaud Covarrubias (Mexican,  
1904–1957)  
*Mexican Street Scene*, n.d.  
Lithograph, 12 ½ x 9 ¾ in.  
Gift in memory of Julia Frances Loufek,  
2003.36.7

Miguel Duclaud Covarrubias (Mexican,  
1904–1957)  
*Rice Granary, Bali*, ca. 1945  
Lithograph, 12 ½ x 9 ¾ in.  
Gift in memory of Julia Frances Loufek,  
2003.36.6

Luis Solari (Uruguayan, 1918–1993)  
*Al Que le Caiga el Burron, Que se lo Ponga*,  
1978  
Etching, 22 ½ x 33 ¾ in.  
Gift of Richard E. Brock, 2004.78.2

## European Art

### Paintings

Giorgui Bojilov (Bulgarian, 1935–2004)  
*Head II (Tête II)*, 1987  
Oil, 25 ¾ x 21 ¾ in.  
Gift of Janice and Jean-Pierre Golay,  
2004.84.23

René Debossens (Swiss, b. 1933)  
*Blue Harbor (Port Bleu)*, ca. 1980s  
Oil, 30 ¾ x 47 ½ in.  
Gift of Janice and Jean-Pierre Golay,  
2004.84.81

Edward Reginald Frampton (English,  
1872–1923)  
*The Voyage of St. Brandan*, 1908  
Oil, 54 x 72 in.

Carolyn T. Anderson, Edward Blake Blair,  
Eugenie Mayer Bolz, Alice Drews  
Gladfelter Memorial, Alexander and  
Henrietta W. Hollaender, Cyril W.  
Nave, Richard E. Stockwell, and Earl  
O. Vits Endowment Funds purchase,  
2004.70

Armande Oswald (Swiss, b. 1940)  
*Seated in the Strong Wind of Italy (Assise dans  
le grand vent d'Italie)*, 1992  
Acrylic, 36 ½ x 38 ¾ in.  
Gift of Janice and Jean-Pierre Golay,  
2003.38.31

## Sculpture

Henry Meyer (Swiss, b. 1952)  
*The Ghost of Nicotine (Le Fantôme de la  
Nicotine)*, 1981  
Papier-mâché, egg cartons, pipe, paint,  
wood, 13 ¾ x 8 ¼ x 9 ½ in.  
Gift of Janice and Jean-Pierre Golay,  
2004.84.57  
(Illustrated p. 69)

Henry Meyer (Swiss, b. 1952)  
*Wheel of Misfortune (La Roue de l'Infortune)*,  
1985  
Papier-mâché, paint, wood,  
13 ½ x 5 ¼ x 14 ¾ in.  
Gift of Janice and Jean-Pierre Golay,  
2004.84.58

Lino Tagliapietra (Italian, b. 1934)  
*Dinosaur (6)*, 2000  
Glass, 54 ¼ x 14 ¼ x 7 in.  
Gift of John and Carolyn Peterson,  
2005.10  
(Illustrated p. 51)

## Drawings

Giuseppe Cesari, called Cavaliere  
d'Arpino (Italian, 1568–1640)  
*Adam*, ca. 1620  
Red chalk, 9 ⅞ x 7 ⅞ in.  
Elvehjem Museum of Art General, Harry  
and Margaret P. Glicksman, Walter J.  
and Cecille Hunt, Cyril W. Nave, and  
Richard E. Stockwell Endowment  
Funds purchase, 2004.3  
(Illustrated p. 57)

Peter Fürst (Swiss, b. 1933)  
*Gismondi*, 1986  
Watercolor, 7 ⅞ x 10 ¼ in.  
Gift of Janice and Jean-Pierre Golay,  
2004.84.19

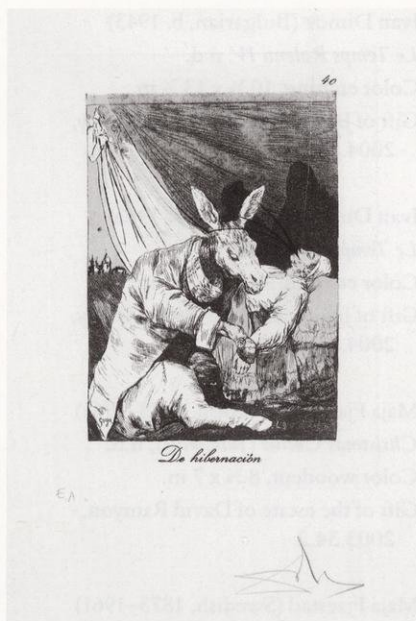


Henry Meyer, *The Ghost of Nicotine* (*Le Fantôme de la Nicotine*), 1981, Gift of Janice and Jean-Pierre Golay, 2004.84.57

Peter Fürst (Swiss, b. 1933)  
*Homage à Irène*, 1988  
Watercolor and ink, 11 ¼ x 9 in.  
Gift of Janice and Jean-Pierre Golay,  
2004.84.20

Liuba Kirova (Bulgarian, b. 1943)  
*Boutique*, 1990  
Watercolor, 16 ½ x 22 in.  
Gift of Janice and Jean-Pierre Golay,  
2004.84.12

Liuba Kirova (Bulgarian, b. 1943)  
*Moulin à Vent*, 1987  
Oil pastel, 11 ¾ x 15 ½ in.  
Gift of Janice and Jean-Pierre Golay,  
2004.84.13



Salvador Dalí, *Of Hibernation* (*De Hibernacion*) from the series *The Capricios of Goya of Dalí* (*Les Caprices de Goya de Dalí*), 1977, Bequest of Jerry H. Jensen, 2005.5.5

Liuba Kirova (Bulgarian, b. 1943)  
Untitled, 1991  
Pencil, 9 ½ x 12 ¾ in.  
Gift of Janice and Jean-Pierre Golay,  
2004.84.18

Armande Oswald (Swiss, b. 1940)  
*Un Après-midi at the Memorial Union*, 1991  
Color pencil, 8 ¾ x 5 ½ in.  
Gift of Janice and Jean-Pierre Golay,  
2003.38.33a-e

Hannah Palmer (British, 1818–1893)  
*Street of Tombs, Pompeii*, 1838  
Pencil, watercolor and gouache,  
7 ¼ x 10 ½ in.  
Edward Blake Blair Endowment Fund and  
Walter A. and Dorothy Jones Frautschi  
Art Purchase Fund purchase, 2004.30

Anonymous, for Wiener Werkstätte  
(Austrian)  
Pattern for a Textile, n.d.  
Ink and gouache, 22 ¾ x 19 ¾ in.  
Gift of Barbara Mackey Kaerwer,  
2003.37.7

### Prints

Ian Cheyne (Scottish, 1895–1955)  
*Campers*, 1934  
Color woodcut, 15 x 11 in.  
John H. Van Vleck Endowment Fund  
purchase, 2005.8

Salvador Dalí (Spanish, 1904–1989)  
*Hell, Canto 2, Virgil Comforts Dante*  
(*L'Enfer, Chant 2, Virgile Reconforte Dante*), from *The Divine Comedy* (*La Divine Comédie*), 1960  
Color wood engraving, 11 ¼ x 8 ¾ in.  
Bequest of Jerry H. Jensen, 2005.5.7

Salvador Dalí (Spanish, 1904–1989)  
*Mercury or Homage to Mercury* (*Mercuris, Hommage à Mercure*), 1974  
Etching and color stencil, 23 ⅛ x 15 ¼ in.  
Bequest of Jerry H. Jensen, 2005.5.6

Salvador Dalí (Spanish, 1904–1989)  
*Of Hibernation* (*De Hibernacion*) from the  
series *The Capricios of Goya of Dalí* (*Les Caprices de Goya de Dalí*), 1977  
Etching and color stencil, 9 x 6 ¼ in.  
Bequest of Jerry H. Jensen, 2005.5.5  
(Illustrated p. 69)

Salvador Dalí (Spanish, 1904–1989)  
*Pineapple* (*Ananas*), 1967  
Color lithograph, 23 x 15 ⅛ in.  
Bequest of Jerry H. Jensen, 2005.5.1



Salvador Dalí (Spanish, 1904–1989)  
*Purgatory, Canto 11, The Pridetul (Le Purgatoire, Chant 11, Les Orgueilles),*  
from *The Divine Comedy (La Divine Comédie)*, 1960

Color wood engraving, 10 1/8 x 6 3/4 in.

Bequest of Jerry H. Jensen, 2005.5.8

Salvador Dalí (Spanish, 1904–1989)  
*The Coach and the Fly, from The Dalí-ized Bestiary of Fontaine (Le Bestiare de la Fontaine Dalinisé)*, 1974

Etching and color stencil, 15 1/2 x 22 3/8 in.

Bequest of Jerry H. Jensen, 2005.5.4

Salvador Dalí (Spanish, 1904–1989)  
*The Raven and the Fox, from The Dalí-ized Bestiary of Fontaine (Le Bestiare de la Fontaine Dalinisé)*, 1974

Etching and color stencil, 23 1/8 x 15 1/2 in.

Bequest of Jerry H. Jensen, 2005.5.2

Salvador Dalí (Spanish, 1904–1989)  
*The Sick Stag, from The Dalí-ized Bestiary of Fontaine (Le Bestiare de la Fontaine Dalinisé)*, 1974

Etching and color stencil, 22 1/2 x 15 1/2 in.

Bequest of Jerry H. Jensen, 2005.5.3

Ivan Dimov (Bulgarian, b. 1943)  
*Automne IV*, n.d.

Color etching, 11 3/4 x 13 1/8 in.

Gift of Janice and Jean-Pierre Golay,  
2004.84.24

Ivan Dimov (Bulgarian, b. 1943)  
*Automne V*, before 1991

Color etching, 11 1/2 x 14 1/8 in.

Gift of Janice and Jean-Pierre Golay,  
2004.84.25

Ivan Dimov (Bulgarian, b. 1943)  
*Le Temps Ralenti IV*, n.d.

Color etching, 10 3/8 x 13 7/8 in.

Gift of Janice and Jean-Pierre Golay,  
2004.84.26

Ivan Dimov (Bulgarian, b. 1943)  
*Le Temps Ralenti XI*, n.d.

Color etching, 10 7/8 x 14 7/8 in.

Gift of Janice and Jean-Pierre Golay,  
2004.84.27

Maja Fjaestad (Swedish, 1873–1961)  
*Christmas Cactus (Julkaktus)*, n.d.

Color woodcut, 8 7/8 x 7 in.

Gift of the estate of David Runyon,  
2003.34.2

Maja Fjaestad (Swedish, 1873–1961)  
*Kaprifolium*, n.d.

Color linoleum cut, 11 3/8 x 12 5/8 in.

Gift of the estate of David Runyon,  
2003.34.4

Maja Fjaestad (Swedish, 1873–1961)  
*Cherry Blossom (Körsbärsblom)*, n.d.

Color linoleum cut, 8 1/8 x 10 3/8 in.

Gift of the estate of David Runyon,  
2003.34.3

Peter Fürst (Swiss, b. 1933)  
*Musical Matter (Matière Musicale)*, 1983

Lithograph, 10 7/8 x 6 in.

Gift of Janice and Jean-Pierre Golay,  
2004.84.21

Peter Fürst (Swiss, b. 1933)  
Untitled, 1989

Color lithograph, 9 x 7 in.

Gift of Janice and Jean-Pierre Golay,  
2004.84.22

Claude Garache (French, b. 1930)  
*Arguine III*, n.d.

Aquatint, 24 5/8 x 17 5/8 in.

Gift of Janice and Jean-Pierre Golay,  
2003.38.16

Claude Garache (French, b. 1930)  
*New Guame (Nouvelle Gaume)*, n.d.

Aquatint, 11 3/4 x 15 1/8 in.

Gift of Janice and Jean-Pierre Golay,  
2003.38.14

Claude Garache (French, b. 1930)  
*Red Suite (Suite Rouge)*, n.d.

Lithograph, 19 3/4 x 12 3/4 in.

Gift of Janice and Jean-Pierre Golay,  
2003.38.15

Herman Gattiker (Swiss, 1865–1951)  
*Hero's Grave (Heldengrab)*, 1896

Etching, aquatint, 13 1/4 x 13 3/16 in.

Gift of Barbara Mackey Kaerwer,  
2003.37.1

Robert Gibbings (British, 1889–1958)  
*Bodinnick*, 1920

Wood engraving, Diam. 6 7/8 in.

Elvehjem Museum of Art General  
Endowment Fund purchase, 2004.62

Rudolf Kalvach (Austrian, 1883–1932)  
*Laden Boat, Trieste Harbor (Beladenes Boot, Trieste Hafen)*, ca. 1908

Woodcut, 8 5/8 x 7 in.

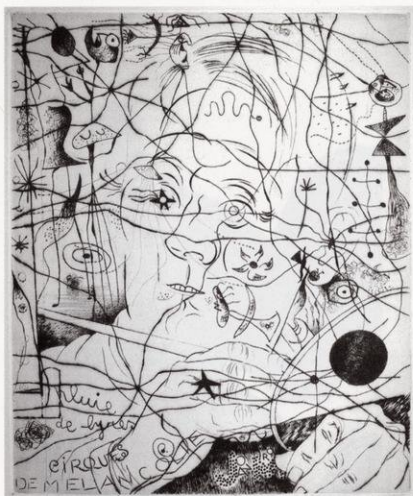
Gift of Barbara Mackey Kaerwer,  
2003.37.4

Rudolf Kalvach (Austrian, 1883–1932)  
*On Deck, Trieste Harbor (Auf Deck [Trieste Hafen])*, ca. 1908

Woodcut, 7 11/16 x 6 3/16 in.

Gift of Barbara Mackey Kaerwer,  
2003.37.3





Louis Marcoussis; Joan Miró, *Portrait of Miró* (*Portrait de Miró*), 1938, Chazen Museum of Art General, Alice Drews Gladfelter Memorial, Alexander and Henrietta W. Hollaender, Cyril W. Nave, and Malcolm K. and Bertha Whyte Endowment Funds purchase, 2005.16

Wassily Kandinsky (German, French, b. Russia, 1866–1944)

*Small Worlds VI* (*Kleine Welten VI*), from the series *Small Worlds* (*Kleine Welten*), 1922

Woodcut, 10  $\frac{3}{4}$  x 9  $\frac{1}{8}$  in.

John S. Lord, Cyril W. Nave, Bertha Ardt Plaenert, F.J. Sensenbrenner, and Richard E. Stockwell Endowment Funds purchase, 2004.33

Liuba Kirova (Bulgarian, b. 1943)

*Happy New Year* (*Bonne Année*), 1986

Lithograph, 8 x 5  $\frac{5}{8}$  in.

Gift of Janice and Jean-Pierre Golay, 2004.84.16

Liuba Kirova (Bulgarian, b. 1943)

*Happy New Year* (*Bonne Année*), 1988

Lithograph, 9  $\frac{9}{16}$  x 7  $\frac{1}{2}$  in.

Gift of Janice and Jean-Pierre Golay, 2004.84.17

Liuba Kirova (Bulgarian, b. 1943)

*Movements* (*Mouvements*), 1984

Lithograph, 8  $\frac{5}{8}$  x 11  $\frac{1}{16}$  in.

Gift of Janice and Jean-Pierre Golay, 2004.84.14

Liuba Kirova (Bulgarian, b. 1943)

*Spring* (*Printemps*), 1985

Lithograph, 8  $\frac{1}{2}$  x 6  $\frac{1}{16}$  in.

Gift of Janice and Jean-Pierre Golay, 2004.84.15

Paul Klee (Swiss, 1879–1940)

*Equilibrists* (*Seiltänzer*), from the portfolio *Contemporary Art* (*Kunst der Gegenwart*), 1923

Color lithograph, 17  $\frac{5}{16}$  x 10  $\frac{1}{2}$  in.

Alice Drews Gladfelter Memorial Endowment Fund purchase, 2004.32

Ladislav Kuklik (Czech, b. 1947)

*Changes*, 1985

Color etching, 19  $\frac{1}{2}$  x 23  $\frac{1}{2}$  in.

Gift of Janice and Jean-Pierre Golay, 2004.84.47

Louis Marcoussis (French, 1883–1941);

Joan Miró (Spanish, 1850–1931)

*Portrait of Miró* (*Portrait de Miró*), 1938

Etching, engraving and drypoint, 13  $\frac{3}{16}$  x 11 in.

Chazen Museum of Art General, Alice Drews Gladfelter Memorial, Alexander and Henrietta W. Hollaender, Cyril W. Nave, and Malcolm K. and Bertha Whyte Endowment Funds purchase, 2005.16

(Illustrated p. 71)

Henry Meyer (Swiss, b. 1952)

*Erratum or Homage to Doré*, 1988

Etching, 5  $\frac{1}{16}$  x 8  $\frac{3}{16}$  in.

Gift of Janice and Jean-Pierre Golay, 2004.84.61

Henry Meyer (Swiss, b. 1952)

*Passage of Truth* (*Passage de la Vérité*) or *Snow White's Lovers*, 1988

Etching, 5  $\frac{13}{16}$  x 8  $\frac{5}{16}$  in.

Gift of Janice and Jean-Pierre Golay, 2004.84.60

Henry Meyer (Swiss, b. 1952)

Untitled, trial proof for Janice and Jean-Pierre Golay (Tirage d'essai pour Janice et Jean-Pierre Golay), 1993

Color lithograph, 13  $\frac{1}{8}$  x 18  $\frac{1}{16}$  in.

Gift of Janice and Jean-Pierre Golay, 2004.84.62

Henry Meyer (Swiss, b. 1952)

*Heart's Ease* (*Tranquillité de l'âme*) or *Homage to Schongauer—Temptation*, 1988

Etching, 5  $\frac{13}{16}$  x 8  $\frac{3}{16}$  in.

Gift of Janice and Jean-Pierre Golay, 2004.84.59

Henry Meyer (Swiss, b. 1952)

Untitled, 1987

Linoleum cut, 7  $\frac{7}{16}$  x 8  $\frac{3}{4}$  in.

Gift of Janice and Jean-Pierre Golay, 2004.84.63

Henry Meyer (Swiss, b. 1952)

Untitled, 1987

Linoleum cut, 5 x 7  $\frac{1}{4}$  in.

Gift of Janice and Jean-Pierre Golay, 2004.84.64

Henry Meyer (Swiss, b. 1952)

Untitled, 1987

Linoleum cut, 5  $\frac{7}{8}$  x 8  $\frac{15}{16}$  in.

Gift of Janice and Jean-Pierre Golay, 2004.84.65

Henry Meyer (Swiss, b. 1952)

Untitled, 1987

Color linoleum cut, 4  $\frac{1}{8}$  x 6  $\frac{1}{8}$  in.

Gift of Janice and Jean-Pierre Golay, 2004.84.66



Henry Meyer (Swiss, b. 1952)

Untitled, 1987

Linoleum cut, 5  $\frac{3}{4}$  x 7  $\frac{3}{8}$  in.

Gift of Janice and Jean-Pierre Golay,  
2004.84.67

Henry Meyer (Swiss, b. 1952)

Untitled, 1987

Linoleum cut, 8  $\frac{1}{4}$  x 10 in.

Gift of Janice and Jean-Pierre Golay,  
2004.84.68

Henry Meyer (Swiss, b. 1952)

Untitled, 1985

Color linoleum cut, 4  $\frac{1}{4}$  x 6  $\frac{1}{2}$  in.

Gift of Janice and Jean-Pierre Golay,  
2004.84.69

Henry Meyer (Swiss, b. 1952)

Untitled illustration from *Visions du Cra*  
dans l'endedans des champs pataluriens,  
1987

Linoleum cut, 6 x 8  $\frac{15}{16}$  in.

Gift of Janice and Jean-Pierre Golay,  
2004.84.70

Henry Meyer (Swiss, b. 1952)

Untitled illustration from *Visions du Cra*  
dans l'endedans des champs pataluriens,  
1987

Color linoleum cut, 7  $\frac{3}{8}$  x 7  $\frac{3}{8}$  in.

Gift of Janice and Jean-Pierre Golay,  
2004.84.71

Henry Meyer (Swiss, b. 1952)

Untitled illustration from *Visions du Cra*  
dans l'endedans des champs pataluriens,  
1987

Linoleum cut, 6 x 6  $\frac{3}{4}$  in.

Gift of Janice and Jean-Pierre Golay,  
2004.84.72

Henry Meyer (Swiss, b. 1952)

Untitled illustration from *Visions du Cra*  
dans l'endedans des champs pataluriens,  
1987

Color linoleum cut, 6 x 6  $\frac{3}{4}$  in.

Gift of Janice and Jean-Pierre Golay,  
2004.84.73

Henry Meyer (Swiss, b. 1952)

Untitled illustration from *Visions du Cra*  
dans l'endedans des champs pataluriens,  
1987

Color linoleum cut, 6 x 6  $\frac{3}{4}$  in.

Gift of Janice and Jean-Pierre Golay,  
2004.84.74

Henry Meyer (Swiss, b. 1952)

Untitled illustration from *Visions du Cra*  
dans l'endedans des champs pataluriens,  
1987

Color linoleum cut, 6 x 7  $\frac{3}{8}$  in.

Gift of Janice and Jean-Pierre Golay,  
2004.84.75

Henry Meyer (Swiss, b. 1952)

Untitled illustration from *Visions du Cra*  
dans l'endedans des champs pataluriens,  
1987

Linoleum cut, 4  $\frac{1}{16}$  x 8  $\frac{7}{16}$  in.

Gift of Janice and Jean-Pierre Golay,  
2004.84.76

Henry Meyer (Swiss, b. 1952)

Untitled illustration from *Visions du Cra*  
dans l'endedans des champs pataluriens,  
1987

Color linoleum cut, 6  $\frac{1}{16}$  x 6  $\frac{3}{8}$  in.

Gift of Janice and Jean-Pierre Golay,  
2004.84.77



John Edgar Platt, *Lapwings*, 1936, John H. Van Vleck Endowment Fund purchase, 2003.45

Henry Meyer (Swiss, b. 1952)

Untitled illustration from *Visions du Cra*  
dans l'endedans des champs pataluriens,  
1987

Color linoleum cut, 6  $\frac{1}{8}$  x 6  $\frac{3}{8}$  in.

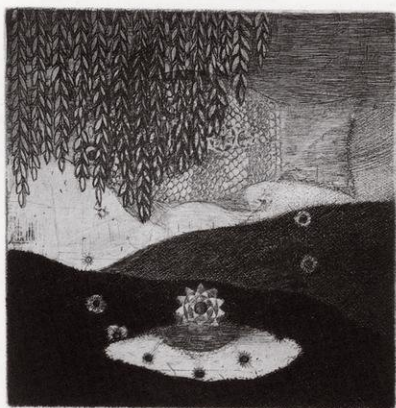
Gift of Janice and Jean-Pierre Golay,  
2004.84.78

Henry Meyer (Swiss, b. 1952)

Untitled illustration from *Visions du Cra*  
dans l'endedans des champs pataluriens,  
1987

Linoleum cut, 4  $\frac{1}{4}$  x 6  $\frac{1}{16}$  in.

Gift of Janice and Jean-Pierre Golay,  
2004.84.79



Emilie Tomanova, *Bludicky (fox fires)* [*Bludicky (feux follets)*], n.d., Gift of Janice and Jean-Pierre Golay, 2004.84.49

Jean-François Millet (French, 1814–1875)  
*The Diggers (Les Becheurs)*, 1855–1856  
Etching, 8 x 11  $\frac{3}{8}$  in.  
Gift in memory of Julia Frances Loufek,  
2003.36.23

Carl Moll (Austrian, 1861–1945)  
*Winter (Hohe Warte in Vienna)* [*Hohe Warte in Wien*], 1903  
Color woodcut, 16  $\frac{1}{16}$  x 16  $\frac{1}{16}$  in.  
Gift of Barbara Mackey Kaerwer,  
2003.37.2

Emil Orlik (Czech, active in Germany,  
1870–1932)  
*Self-Portrait at the Easel with Fools*  
(*Selbstbildnis an der Staffelei mit Narren*),  
1920  
Drypoint, 4  $\frac{3}{4}$  x 3  $\frac{1}{8}$  in.  
Gift of Barbara Mackey Kaerwer,  
2003.37.5

Emil Orlik (Czech, active in Germany,  
1870–1932); Charlotte Rollins  
(Unknown)  
*Still Life with Fruit, White Roses, Azaleas and  
a Pheasant*, 1908  
Hand-colored color woodcut,  
17 x 19  $\frac{1}{8}$  in.  
John H. Van Vleck Endowment Fund  
purchase, 2003.47

Armande Oswald (Swiss, b. 1940)  
*Beyond Masks (Au-delà de Masques)*, 1982  
Portfolio of 11 etchings and aquatints,  
7  $\frac{3}{4}$  x 7  $\frac{1}{16}$  in.  
Gift of Janice and Jean-Pierre Golay,  
2003.38.32a–k

Jan Otava (Czech)  
*Misto I (The City)*, 1989  
Color etching, 2  $\frac{3}{16}$  x 1  $\frac{3}{8}$  in.  
Gift of Janice and Jean-Pierre Golay,  
2004.84.52

Jan Otava (Czech)  
*Prazske Okno*, 1982  
Color etching, 3  $\frac{1}{2}$  x 2  $\frac{3}{8}$  in.  
Gift of Janice and Jean-Pierre Golay,  
2004.84.53

Max Pechstein (German, 1881–1955)  
*Untitled (Fishermen)*, 1923  
Drypoint, 11  $\frac{3}{4}$  x 9  $\frac{3}{4}$  in.  
Gift of Merton R. Barry, 2004.80

Jindrich Pilicek (Czech)  
*Autumn Night II (Podzimni Noc II)*, 1985  
Etching, 4  $\frac{3}{8}$  x 5  $\frac{1}{16}$  in.  
Gift of Janice and Jean-Pierre Golay,  
2004.84.54

John Edgar Platt (English, 1886–1967)  
*The Irish Lady, Land's End*, 1922  
Color woodcut, 8 x 8  $\frac{7}{16}$  in.  
John H. Van Vleck Endowment Fund  
purchase, 2005.21

John Edgar Platt (English, 1886–1967)  
*Lapwings*, 1936  
Color woodcut, 16  $\frac{3}{8}$  x 8 in.  
John H. Van Vleck Endowment Fund  
purchase, 2003.45  
(Illustrated p. 72)

John Edgar Platt (English, 1886–1967)  
*Pilchard Boats*, 1922  
Color woodcut, 7  $\frac{1}{16}$  x 13  $\frac{1}{8}$  in.  
John H. Van Vleck Endowment Fund  
purchase, 2005.20

Giovanni Battista Scultori (Italian, 1503–  
1575)  
*Trojans Repelling the Greeks*, 1538  
Engraving, 15  $\frac{7}{8}$  x 23 in.  
Madeleine Doran Endowment Fund  
purchase, 2004.76

Allen Seaby (British, 1867–1953)  
*Winter Scene, Man Hauling Logs*, 1920s  
Color woodcut, 8  $\frac{1}{16}$  x 14  $\frac{1}{4}$  in.  
John H. Van Vleck Endowment Fund  
purchase, 2003.46

Emilie Tomanova (Czech)  
*Bludicky (fox fires)* [*Bludicky (feux follets)*],  
n.d.  
Color etching, 7 x 6  $\frac{7}{8}$  in.  
Gift of Janice and Jean-Pierre Golay,  
2004.84.49  
(Illustrated p. 73)



Emilie Tomanova (Czech)  
*Dance (Tanec)*, n.d.  
 Color etching, 3 ½ x 4 ¼ in.  
 Gift of Janice and Jean-Pierre Golay,  
 2004.84.51

Emilie Tomanova (Czech)  
*Birdhouse [Ptakopravec (Oiseau Logue)]*, n.d.  
 Color etching, 5 ¼ x 6 ¾ in.  
 Gift of Janice and Jean-Pierre Golay,  
 2004.84.50

Emilie Tomanova (Czech)  
*Stretnuti (The Shock)*, n.d.  
 Color etching, 3 ½ x 4 ¼ in.  
 Gift of Janice and Jean-Pierre Golay,  
 2004.84.48

Stoian Tzanev (Bulgarian, b. 1946)  
*Aurore*, n.d.  
 Color lithograph, 8 ⅞ x 7 in.  
 Gift of Janice and Jean-Pierre Golay,  
 2004.84.28

Stoian Tzanev (Bulgarian, b. 1946)  
*Magician*, 1987  
 Color lithograph, 18 ⅞ x 12 ½ in.  
 Gift of Janice and Jean-Pierre Golay,  
 2004.84.30

Stoian Tzanev (Bulgarian, b. 1946)  
*Megalith with Fish*, 1986  
 Color lithograph, 18 ⅞ x 14 ⅝ in.  
 Gift of Janice and Jean-Pierre Golay,  
 2004.84.29

Stoian Tzanev (Bulgarian, b. 1946)  
*Zope*, 1986  
 Color lithograph, 8 ⅞ x 7 in.  
 Gift of Janice and Jean-Pierre Golay,  
 2004.84.31

Anonymous, for Wiener Werkstätte  
 (Austrian)  
 Jewish New Year Post Cards, 1910–1911  
 Printed card, 3 ½ x 5 ⅞ in. each  
 Gift of Barbara Mackey Kaerwer,  
 2003.37.10–22

Anonymous, for Wiener Werkstätte  
 (Austrian)  
*Vienna Fashion (Mode Wien)*, No. 8,  
 1914–1915  
 Hand-colored linoleum cuts, 12 ½ x 9 in.  
 Gift of Barbara Mackey Kaerwer,  
 2003.37.8a–i

Norbertine von Bresslern-Roth (Austrian,  
 1891–1987)  
*Two Tigers (Zwei Tiger)*, n.d.  
 Color linoleum cut, 11 ¾ x 11 ⅜ in.  
 John H. Van Vleck Endowment Fund  
 purchase, 2005.19  
 (Illustrated p. 74)

Michal Vondracek (Czech)  
*The Birth of Space (Zrozeni Vesmiru)*, n.d.  
 Color etching, 3 ¾ x 2 ⅞ in.  
 Gift of Janice and Jean-Pierre Golay,  
 2004.84.56

Michal Vondracek (Czech)  
*Tree of Life (Strom Zivota)*, n.d.  
 Color etching, 3 ⅞ x 2 ¾ in.  
 Gift of Janice and Jean-Pierre Golay,  
 2004.84.55

Michael J. Ware (British, b. 1939)  
*Deposition, Noto Antica*, 2003  
 Chrysotype, 7 ½ x 9 ⅞ in.  
 Gift of the artist, 2005.7



Norbertine von Bresslern-Roth, *Two Tigers (Zwei Tiger)*, n.d., John H. Van Vleck Endowment Fund purchase, 2005.19

Emilie Wodraschka (Austrian, active  
 1918)  
 Three Christmas Postcards, 1918  
 Decoupage with colored papers,  
 12 ⅞ x 9 in.  
 Gift of Barbara Mackey Kaerwer,  
 2003.37.6

### Photographs

Toni Dusek (Czech, b. 1947)  
*Animal Skull-White Orchid (Flowers I & II)*,  
 1989  
 Gelatin silver print, 11 ⅞ x 11 ⅞ in. each  
 Gift of Janice and Jean-Pierre Golay,  
 2004.84.35a–b

Toni Dusek (Czech, b. 1947)  
*Apple on Plate*, ca. 1986  
 Gelatin silver print, 7 ½ x 7 ½ in.  
 Gift of Janice and Jean-Pierre Golay,  
 2004.84.39

Toni Dusek (Czech, b. 1947)  
*Barn Wall (Moravia)*, 1989  
 Gelatin silver print, 14 ⅞ x 9 ⅞ in.  
 Gift of Janice and Jean-Pierre Golay,  
 2004.84.36

Toni Dusek (Czech, b. 1947)

*Baseball*, 1989

Gelatin silver print, 15 ¼ x 15 ¼ in.

Gift of Janice and Jean-Pierre Golay,  
2004.84.40

Toni Dusek (Czech, b. 1947)

*Bottle at Table Edge*, 1989

Gelatin silver print, 9 ¾ x 14 ¼ in.

Gift of Janice and Jean-Pierre Golay,  
2004.84.43

Toni Dusek (Czech, b. 1947)

*Dark Chair, Table, Wall*, 1985

Gelatin silver print, 6 ¾ x 9 ¾ in.

Gift of Janice and Jean-Pierre Golay,  
2004.84.38

Toni Dusek (Czech, b. 1947)

*Egg, Man and Woman*, 1991

Gelatin silver prints, 8 x 8 in. each

Gift of Janice and Jean-Pierre Golay,  
2004.84.33a–d

Toni Dusek (Czech, b. 1947)

*Eggplant*, 1989

Gelatin silver print, 15 ½ x 15 ½ in.

Gift of Janice and Jean-Pierre Golay,  
2004.84.42

Toni Dusek (Czech, b. 1947)

*Flowers*, ca. 1986

Gelatin silver print, 5 ¾ x 14 ½ in. each

Gift of Janice and Jean-Pierre Golay,  
2004.84.32a–b

Toni Dusek (Czech, b. 1947)

*Pencil and Dark Sphere*, 1989

Gelatin silver print, 14 ½ x 9 ¾ in.

Gift of Janice and Jean-Pierre Golay,  
2004.84.41

Toni Dusek (Czech, b. 1947)

*Pod on Plate*, 1985

Gelatin silver print, 6 ¾ x 9 ¾ in.

Gift of Janice and Jean-Pierre Golay,  
2004.84.37

Toni Dusek (Czech, b. 1947)

*Pod Over White Bowl*, 1989

Gelatin silver print, 11 ¾ x 16 ½ in.

Gift of Janice and Jean-Pierre Golay,  
2004.84.45

Toni Dusek (Czech, b. 1947)

*Still Life through Bevelled Glass*, 1986

Gelatin silver print, 13 ¾ x 10 ¾ in. each

Gift of Janice and Jean-Pierre Golay,  
2004.84.34a–b

(Illustrated p. 75)

Toni Dusek (Czech, b. 1947)

*Two Eggs (Anthropomorphism)*, 1989

Gelatin silver print, 14 ½ x 9 ¾ in.

Gift of Janice and Jean-Pierre Golay,  
2004.84.46

Toni Dusek (Czech, b. 1947)

*White Jar*, 1989

Gelatin silver print, 14 ½ x 9 ¾ in.

Gift of Janice and Jean-Pierre Golay,  
2004.84.44

### *Applied and Decorative Arts*

Pierre-Jean David, called David d'Angers  
(French, 1788–1856)

*Antoine-Chrysostome Quatremère de  
Quincy (1755–1849)*, designed 1835,  
contemporaneous cast

Bronze, Diam. 6 ¾ in.

Anonymous gift, 2003.39

(Illustrated p. 52)



Toni Dusek, *Still Life through Bevelled Glass*,  
1986. Gift of Janice and Jean-Pierre Golay,  
2004.84.34a–b

Mathilde Flögl (designed by) (Austrian,  
1893–1950)

*Clan*, 1928

Block-printed crêpe de chine, 14 x 7 ¾ in.

Gift of Barbara Mackey Kaerwer,  
2003.37.27

Lotte Hahn (Austrian, b. 1906)

*Geometric Textile*, ca. 1930

Cotton, 49 x 77 in.

Gift of Barbara Mackey Kaerwer,  
2003.37.29

René Lalique (French, 1860–1945)

*Clos Sainte-Odile Ice Bucket*, model  
created 1922

Press-molded glass with sepia patina,  
9 ½ x 8 ¾ x 6 ¾ in.

Ineva T. Reilly Endowment Fund  
purchase, 2003.29



René Lalique (French, 1860–1945)

*Cross and Wheat Stalks (Croix Épis)*

Pendant, model created 1942

Press-molded and engraved glass with  
sepia patina, in leather box, 2 ⅞ x  
1 ⅝ x ⅛ in.; box: ⅞ x 2 ⅞ x 3 in.

Ineva T. Reilly Endowment Fund  
purchase, 2003.28a–b

René Lalique (French, 1860–1945)

*Flower (Fleur)* Bowl, model created 1912

Press-molded glass with green patina and  
black enamel, H. 2 ¼ x Diam. 4 ½ in.

Ineva T. Reilly Endowment Fund  
purchase, 2003.30

René Lalique (French, 1860–1945)

*Fountains (Fontaines)* Covered Vase, model  
created 1912

Mold-blown glass with white patina,  
H. 6 ⅞ x Diam. 4 ⅞ in.

Ineva T. Reilly Endowment Fund  
purchase, 2004.87a–b

René Lalique (French, 1860–1945)

*Grasshoppers (Sauterelles)* Vase, model  
created 1913

Mold-blown glass with white patina,  
H. 11 ½ x Diam. 10 ¼ in.

Ineva T. Reilly Endowment Fund  
purchase, 2004.72

René Lalique (French, 1860–1945)

*Les Parfums de Coty* Brass Plaque, model  
created 1912

Brass with leather back, 3 ⅞ x 5 ⅞ x ⅞ in.

Ineva T. Reilly Endowment Fund  
purchase, 2003.26

René Lalique (French, 1860–1945)

Perfume Bottle for *Je Reviens (I Return)*  
Fragrance by Worth, model created,  
1931

Mold-blown glass with chromed metal  
case, H. 5 ½ x Diam. 1 ½ in.;  
case: 5 ⅞ x 2 ¼ x 2 ¼ in.

Ineva T. Reilly Endowment Fund  
purchase, 2003.25a–c

René Lalique (French, 1860–1945)

Perfume Bottle for *L'Effleurt (The Light  
Touch)* Fragrance by Coty, model  
created in 1912

Mold-blown glass with gray patina and  
press-molded stopper, 4 ½ x 2 x 1 ⅞ in.

Ineva T. Reilly Endowment Fund  
purchase, 2003.23a–b

René Lalique (French, 1860–1945)

Perfume Bottle for *Leurs Âmes (Their Souls)*  
Fragrance by D'Orsay, model created  
ca. 1920

Mold-blown glass with sepia patina  
and press-molded stopper,  
5 ¼ x 4 ⅞ x 1 ⅞ in.

Ineva T. Reilly Endowment Fund  
purchase, 2003.24a–b

(Illustrated p. 52)

René Lalique (French, 1860–1945);

Marc Lalique (attributed to) (French,  
1900–1977)

Perfume Bottle for *Morabito No. 7*

Fragrance by Morabito, model created  
1951

Mold-blown glass, 4 ½ x 2 ¼ x 2 in.

Ineva T. Reilly Endowment Fund  
purchase, 2003.27a–b

René Lalique (French, 1860–1945)

*Six Heads (Six Têtes)* Carafe, model created  
in 1914

Mold-blown glass with gray patina with  
press-molded stopper, H. 14 in. x  
Diam. 6 ¼ in.

Ineva T. Reilly Endowment Fund  
purchase, 2004.88a–b

Maria Likarz-Strauss (designed by)  
(Austrian, 1893–1956)

*Ajax*, 1925

Block-printed silk, 9 ¾ x 6 ⅞ in.

Gift of Barbara Mackey Kaerwer,  
2003.37.25

Maria Likarz-Strauss (designed by)  
(Austrian, 1893–1956)

*Borneo*, 1920–1921

Block-printed silk, 13 ⅞ x 9 ⅞ in.

Gift of Barbara Mackey Kaerwer,  
2003.37.24

Dagobert Peche (designed by) (Austrian,  
1887–1923)

*Freudenau*, 1911–1913

Silk, 9 ¾ x 6 ⅞ in.

Gift of Barbara Mackey Kaerwer,  
2003.37.23

Dagobert Peche (attributed to) (Austrian,  
1887–1923)

Three Lace Doilies, ca. 1920

Embroidered heavy lace, 11 ½ x 5 ½ in.  
each

Gift of Barbara Mackey Kaerwer,  
2003.37.9a–c



Unknown, Tetradrachm, Ptolemy I (323–285 BC), after 305 BC, Elvehjem Museum of Art General  
Endowment Fund purchase, 2005.11.22



Clara Posnansky (designed by) (Austrian)  
*Magnus*, 1930  
Crêpe de chine, 16 1/8 x 8 5/8 in.  
Gift of Barbara Mackey Kaerwer,  
2003.37.28

Felice Rix-Ueno (designed by) (Austrian,  
1893–1967)  
*Biarritz*, 1924  
Block-printed silk, 8 1/2 x 5 7/8 in.  
Gift of Barbara Mackey Kaerwer,  
2003.37.26

Unknown (Bithynian)  
Coin\*, Prusias II (182–149 BC), 180–149 BC  
Bronze, Diam. 25 mm  
Elvehjem Museum of Art General  
Endowment Fund purchase, 2005.11.34

Unknown (Greek)  
Drachm, 333–306 BC  
Silver, Diam. 15 mm  
Elvehjem Museum of Art General  
Endowment Fund purchase, 2005.11.33

Unknown (Greek)  
Nomos, 550–480 BC  
Silver, Diam. 20 mm  
Elvehjem Museum of Art General  
Endowment Fund purchase, 2005.11.21

Unknown (Greek)  
Triobol, 333–304 BC  
Silver, Diam. 13 mm  
Elvehjem Museum of Art General  
Endowment Fund purchase, 2005.11.31

Unknown (Greek, Ptolemaic Egypt)  
Coin\*, Ptolemy III (247–222 BC),  
246–220 BC  
Bronze, Diam. 42 mm  
Elvehjem Museum of Art General  
Endowment Fund purchase, 2005.11.54

Unknown (Greek, Ptolemaic Egypt)  
Tetradrachm, Ptolemy I (323–285 BC),  
after 305 BC  
Silver, Diam. 27 mm  
Elvehjem Museum of Art General  
Endowment Fund purchase, 2005.11.22  
(Illustrated p. 77)

Unknown (Greek, Ptolemaic Egypt)  
Tetradrachm, Ptolemy II (285–246 BC),  
ca. 284 BC  
Silver, Diam. 26 mm  
Elvehjem Museum of Art General  
Endowment Fund purchase, 2005.11.35

Unknown (Greek, Ptolemaic Egypt)  
Tetradrachm, Ptolemy X Soter II  
(117–81 BC), 111 BC  
Silver, Diam. 26 mm  
Elvehjem Museum of Art General  
Endowment Fund purchase, 2005.11.55

Unknown (Greek, Ptolemaic Egypt)  
Tetradrachm, Ptolemy XII (80–51 BC),  
52 BC  
Silver, Diam. 27 mm  
Elvehjem Museum of Art General  
Endowment Fund purchase, 2005.11.36

Unknown (Italian)  
Tetradrachm, 478–440 BC  
Silver, Diam. 25 mm  
Elvehjem Museum of Art General  
Endowment Fund purchase, 2005.11.1

Unknown (Judaean)  
Prutah, Herod I (40–4 BC), 40–4 BC  
Bronze, Diam. 15.9 mm  
Elvehjem Museum of Art General  
Endowment Fund purchase, 2005.11.2

Unknown (Macedonian)  
Tetradrachm, Alexander the Great (336–  
323 BC), 336–323 BC  
Bronze, silver plating (fourée),  
Diam. 28 mm  
Elvehjem Museum of Art General  
Endowment Fund purchase, 2005.11.23



Unknown (Persian)  
Siglos, Darius I or Xerxes, 521–465 BC  
Silver, Diam. 16 mm  
Elvehjem Museum of Art General  
Endowment Fund purchase, 2005.11.20

Unknown (Phoenician, Sidon)  
Coin\*, n.d.  
Bronze, Diam. 16 mm  
Elvehjem Museum of Art General  
Endowment Fund purchase, 2005.11.38

Unknown (Phoenician, Tyre)  
Coin\*, 141  
Bronze, Diam. 21 mm  
Elvehjem Museum of Art General  
Endowment Fund purchase, 2005.11.39

Unknown (Roman)  
Antoninianus, Philip I (244–249), 244–247  
Silver, Diam. 23 mm  
Elvehjem Museum of Art General  
Endowment Fund purchase, 2005.11.15

Unknown (Roman)  
Antoninianus, Probus (276–282), 276–282  
Bronze, Diam. 22 mm  
Elvehjem Museum of Art General  
Endowment Fund purchase, 2005.11.28

Unknown (Roman)  
Antoninianus, Victorinus (268–270), 268–270  
Bronze, Diam. 20 mm  
Elvehjem Museum of Art General  
Endowment Fund purchase, 2005.11.17

Unknown (Roman)  
As, Augustus (27 BC–AD14), after 22  
Bronze, Diam. 29 mm  
Elvehjem Museum of Art General  
Endowment Fund purchase, 2005.11.57

Unknown (Roman)  
As, Diva Faustina, after 141  
Bronze, Diam. 27 mm  
Elvehjem Museum of Art General  
Endowment Fund purchase, 2005.11.44

Unknown (Roman)  
As, Nerva (96–98), 96  
Bronze, Diam. 27 mm  
Elvehjem Museum of Art General  
Endowment Fund purchase, 2005.11.5

Unknown (Roman)  
As or Dupondius, Julia Maesa (218–222), 218–222  
Bronze, Diam. 26 mm  
Elvehjem Museum of Art General  
Endowment Fund purchase, 2005.11.11

Unknown (Roman)  
Centenionalis, Constantius II (337–361), 337–361  
Bronze, Diam. 20 mm  
Elvehjem Museum of Art General  
Endowment Fund purchase, 2005.11.19

Unknown (Roman)  
As, Hadrian (117–138), 124–138  
Bronze, Diam. 24 ½ mm  
Gift of Dr. Emmett Bennett, 2005.6.1  
(Illustrated p. 15)

Unknown (Roman)  
Dupondius, Augustus (27 BC–AD 14), 7 BC  
Bronze, Diam. 25 mm  
Gift of Dr. Emmett Bennett, 2005.6.2  
(Illustrated p. 15)

Unknown (Roman)  
As, Claudius I (41–54), 50–54  
Bronze, Diam. 27 mm  
Gift of Dr. Emmett Bennett, 2005.6.3  
(Illustrated p. 15)

Unknown (Roman)  
As, Nero (54–68), 64–68  
Bronze, Diam. 25 mm  
Gift of Dr. Emmett Bennett, 2005.6.4  
(Illustrated p. 15)

Unknown (Roman)  
Sestertius, Commodus (180–192), 186–189  
Bronze, Diam. 27 mm  
Gift of Dr. Emmett Bennett, 2005.6.5  
(Illustrated p. 15)

Unknown (Roman)  
As, Antoninus Pius (138–161), 158–161  
Bronze, Diam. 23 mm  
Gift of Dr. Emmett Bennett, 2005.6.6  
(Illustrated p. 15)

Unknown (Roman)  
Denarius, Antoninus Pius (138–161), 148–149  
Silver, Diam. 18 mm  
Elvehjem Museum of Art General  
Endowment Fund purchase, 2005.11.25

Unknown (Roman)  
Denarius, Faustina II (ca. 130–176), 161–176  
Silver, Diam. 20 mm  
Elvehjem Museum of Art General  
Endowment Fund purchase, 2005.11.46

Unknown (Roman)  
Denarius, Plautilla (ca. 185–212), before 205  
Silver, Diam. 19 mm  
Elvehjem Museum of Art General  
Endowment Fund purchase, 2005.11.48

Unknown (Roman)  
 Dupondius, Domitian (81–96), 90  
 Bronze, Diam. 28 mm  
 Elvehjem Museum of Art General  
 Endowment Fund purchase, 2005.11.41

Unknown (Roman)  
 Dupondius, Tiberius (14–37), after 18  
 Bronze, Diam. 29 mm  
 Elvehjem Museum of Art General  
 Endowment Fund purchase, 2005.11.66

Unknown (Roman)  
 Follis, Gratian (367–383), 367–375  
 Bronze, Diam. 19 mm  
 Elvehjem Museum of Art General  
 Endowment Fund purchase, 2005.11.63

Unknown (Roman)  
 Follis, Maximian (286–305), 286–305  
 Bronze, Diam. 28 mm  
 Elvehjem Museum of Art General  
 Endowment Fund purchase, 2005.11.29

Unknown (Roman)  
 Follis, Constantine I (306–337), 313–317  
 Bronze, Diam. 20 mm  
 Elvehjem Museum of Art General  
 Endowment Fund purchase, 2005.11.30

Unknown (Roman)  
 Follis, Constantius II (337–361) as Caesar,  
 333–335  
 Bronze, Diam. 17 mm  
 Elvehjem Museum of Art General  
 Endowment Fund purchase, 2005.11.52

Unknown (Roman)  
 Coin\*, Tranquillina (ca. 225–after 244),  
 ca. 238–244  
 Bronze, Diam. 30 mm  
 Elvehjem Museum of Art General  
 Endowment Fund purchase, 2005.11.37

Unknown (Roman)  
 Prutah, Agrippa I (37–44), 42–43  
 Bronze, Diam. 18 mm  
 Elvehjem Museum of Art General  
 Endowment Fund purchase, 2005.11.53

Unknown (Roman)  
 Radiate Fraction, Maximinus Daia (305–  
 313) or Galerius (305–311), 305–306  
 Bronze, Diam. 20.5 mm  
 Elvehjem Museum of Art General  
 Endowment Fund purchase, 2005.11.18

Unknown (Roman)  
 Sestertius, Nero (54–68), 66–68  
 Bronze, Diam. 33 mm  
 Gift of Dr. Emmett Bennett, 2005.6.7

Unknown (Roman)  
 Sestertius, Tiberius (14–37), 22–23  
 Bronze, Diam. 34 mm  
 Elvehjem Museum of Art General  
 Endowment Fund purchase, 2005.11.3

Unknown (Roman)  
 Sestertius, Agrippina I (14 BC–AD 33),  
 37–41  
 Bronze, Diam. 35 mm  
 Elvehjem Museum of Art General  
 Endowment Fund purchase, 2005.11.4

Unknown (Roman)  
 Sestertius, Trajan (98–117), 104–111  
 Bronze, Diam. 33 mm  
 Elvehjem Museum of Art General  
 Endowment Fund purchase, 2005.11.6

Unknown (Roman)  
 Sestertius, Marcus Aurelius (161–180), 170  
 Bronze, Diam. 33 mm  
 Elvehjem Museum of Art General  
 Endowment Fund purchase, 2005.11.7

Unknown (Roman)  
 Sestertius, Commodus (180–192), 183  
 Bronze, Diam. 31 mm  
 Elvehjem Museum of Art General  
 Endowment Fund purchase, 2005.11.8

Unknown (Roman)  
 Sestertius, Clodius Albinus (193–196),  
 195–196  
 Bronze, Diam. 30 mm  
 Elvehjem Museum of Art General  
 Endowment Fund purchase, 2005.11.9

Unknown (Roman)  
 Sestertius, Caracalla (198–217), 196–198  
 Bronze, Diam. 28 mm  
 Elvehjem Museum of Art General  
 Endowment Fund purchase, 2005.11.10

Unknown (Roman)  
 Sestertius, Julia Mamaea (180–235), 226  
 Bronze, Diam. 30 mm  
 Elvehjem Museum of Art General  
 Endowment Fund purchase, 2005.11.12

Unknown (Roman)  
 Sestertius, Maximinus I (235–238),  
 236–237  
 Bronze, Diam. 33 mm  
 Elvehjem Museum of Art General  
 Endowment Fund purchase, 2005.11.13

Unknown (Roman)  
 Sestertius, Balbinus (238), 238  
 Bronze, Diam. 30 mm  
 Elvehjem Museum of Art General  
 Endowment Fund purchase, 2005.11.14

Unknown (Roman)  
 Sestertius, Gallienus (253–268) and  
 Valerian (253–257), 255–256  
 Bronze, Diam. 31 mm  
 Elvehjem Museum of Art General  
 Endowment Fund purchase, 2005.11.16





Unknown, Sestertius, Lucilla (148 or 150–182), 164, Elvehjem Museum of Art General Endowment Fund purchase, 2005.11.47

Unknown (Roman)  
Sestertius, Antoninus Pius (138–161),  
140–143  
Bronze, Diam. 33 mm  
Elvehjem Museum of Art General  
Endowment Fund purchase, 2005.11.26

Unknown (Roman)  
Sestertius, Severus Alexander (222–235),  
231–235  
Bronze, Diam. 28 mm  
Elvehjem Museum of Art General  
Endowment Fund purchase, 2005.11.27

Unknown (Roman)  
Sestertius, Hadrian (117–138), 118  
Bronze, Diam. 33 mm  
Elvehjem Museum of Art General  
Endowment Fund purchase, 2005.11.42

Unknown (Roman)  
Sestertius, Aelius Caesar, Hadrian (117–  
138), 137  
Bronze, Diam. 31 mm  
Elvehjem Museum of Art General  
Endowment Fund purchase, 2005.11.43



Unknown (Roman)  
Sestertius, Faustina II (ca. 130–176), n.d.  
Bronze, Diam. 31 mm  
Elvehjem Museum of Art General  
Endowment Fund purchase, 2005.11.45

Unknown (Roman)  
Sestertius, Lucilla (148 or 150–182), 164  
Bronze, Diam. 30 mm  
Elvehjem Museum of Art General  
Endowment Fund purchase, 2005.11.47  
(Illustrated p. 80)

Unknown (Roman)  
Sestertius, Geta (209–212), 211  
Bronze, Diam. 32 mm  
Elvehjem Museum of Art General  
Endowment Fund purchase, 2005.11.49

Unknown (Roman)  
Sestertius, Philip II (244–249), 246–249  
Bronze, Diam. 29 mm  
Elvehjem Museum of Art General  
Endowment Fund purchase, 2005.11.50

Unknown (Roman)  
Sestertius, Salonina (254–268), 257–268  
Bronze, Diam. 27 mm  
Elvehjem Museum of Art General  
Endowment Fund purchase, 2005.11.51

Unknown (Roman)  
Sestertius, Nero (54–68), 64–66  
Bronze, Diam. 35 mm  
Elvehjem Museum of Art General  
Endowment Fund purchase, 2005.11.58

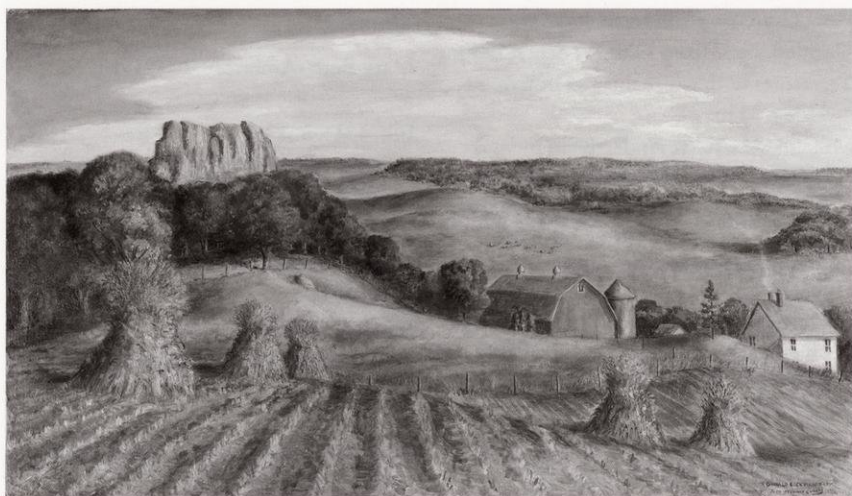
Unknown (Roman)  
Sestertius, Gordian III (238–244),  
241–243  
Bronze, Diam. 33 mm  
Elvehjem Museum of Art General  
Endowment Fund purchase, 2005.11.59

Unknown (Roman)  
Sestertius, Gordian III (238–244),  
243–244  
Bronze, Diam. 29 mm  
Elvehjem Museum of Art General  
Endowment Fund purchase, 2005.11.60

Unknown (Roman)  
Sestertius, Philip I (244–249), 244–249  
Bronze, Diam. 30 mm  
Elvehjem Museum of Art General  
Endowment Fund purchase, 2005.11.61

Unknown (Roman)  
Sestertius, Otacilia Severa (244–249), n.d.  
Bronze, Diam. 27 mm  
Elvehjem Museum of Art General  
Endowment Fund purchase, 2005.11.62

Unknown (Roman)  
Sestertius, Divus Lucius Verus (161–169),  
after 169  
Bronze, Diam. 34 mm  
Elvehjem Museum of Art General  
Endowment Fund purchase, 2005.11.64



John Steuart Curry, *Donald Rockview Farm*, 1940, Gift in memory of Professor James G. Woodburn and Delma Donald Woodburn, 2004.77

Unknown (Roman)

Tetradrachm, Hadrian (117–138), 137

Silver, Diam. 25 mm

Elvehjem Museum of Art General

Endowment Fund purchase, 2005.11.24

Unknown (Roman)

Tetradrachm, Nero (54–68), 57

Silver, Diam. 35 mm

Elvehjem Museum of Art General

Endowment Fund purchase, 2005.11.56

Unknown (Roman)

Denarius, L. Julius Bursio, ca. 85 BC

Silver, Diam. 19 mm

Elvehjem Museum of Art General

Endowment Fund purchase, 2005.11.40

Unknown (Roman)

Denarius, Pinarius Natta, ca. 172–151

Silver, Diam. 18 mm

Elvehjem Museum of Art General

Endowment Fund purchase, 2005.11.65

## North American Art

### Paintings

Aaron Bohrod (American, 1907–1992)

*Double Still Life*, 1977

Oil on gesso panel, 14 x 28 in.

Gift in memory of Julia Frances Loufek,  
2003.36.28

(Illustrated p. 48)

Aaron Bohrod (American, 1907–1992)

*Garage Sale*, 1979

Oil on gesso panel, 24 x 36 in.

Gift in memory of Julia Frances Loufek,  
2003.36.29

Aaron Bohrod (American, 1907–1992)

*Warts and All*, 1985

Oil on panel, 8 x 10 in.

Gift of Douglas H. Schewe, 2003.32.1

John Steuart Curry (American, 1897–  
1946)

*Donald Rockview Farm*, 1940

Oil and emulsion on Masonite,  
29 ½ x 50 ¼ in.

Gift in memory of Professor James  
G. Woodburn and Delma Donald  
Woodburn, 2004.77

(Illustrated p. 81)

David Klamen (American, b. 1961)

Untitled, 2004

Oil on paper, 18 x 26 in.

Richard R. and Jean D. McKenzie  
Endowment Fund purchase, 2004.71

(Illustrated p. 49)

Karl Priebe (American, 1914–1976)

Untitled (Portrait of Edward Heath), 1942

Casein on paperboard, 11 x 10 ½ in.

Elvehjem Museum of Art General  
Endowment Fund purchase, 2004.35

Karl Priebe (American, 1914–1976)

Untitled (Still Life), 1940

Casein on board, 11 ¼ x 11 ¾ in.

Elvehjem Museum of Art General  
Endowment Fund purchase, 2004.36

Carol S. Pylant (American, b. 1953)

*Fenestrations—Tokyo*, 1989–1991

Oil on hardboard, 30 x 26 in.

Gift of Douglas H. Schewe, 2003.32.2

Carol S. Pylant (American, b. 1953)

*Mark*, 1991

Oil on panel, 5 ½ x 5 ½ in.

Gift of Douglas H. Schewe, 2003.32.3

Theodore Robinson (American, 1852–  
1896)

*On the Cliff (A Girl Sewing)*, 1887

Oil on wood panel, 9 x 12 ¼ in.

Juli Plant Grainger Fund purchase,  
2003.44

(Illustrated p. 47)





John Wilde, *Wild Strawberry and a Bird Skull*, 1990, Gift of Douglas H. Schewe, 2003.32.7

Gregory Schulte (American, b. 1964)  
*Suspended Incubation*, 1997

Oil on clayboard mounted onto  
hardboard, 7 x 5 in.

Gift of Douglas H. Schewe, 2003.32.6

John Wilde (American, 1919–2006)  
*Wild Strawberry and a Bird Skull*, 1990

Oil on canvas on board, 10 x 8 in.

Gift of Douglas H. Schewe, 2003.32.7

(Illustrated p. 82)

### Sculpture

Charles Joseph Biederman (American,  
1906–2004)

#13, 1/1949, 1949

Painted wood and aluminum,  
36 3/8 x 29 x 9 1/2 in.

Elvehjem Museum of Art General  
Endowment Fund, Harry and Margaret  
P. Glicksman Endowment Fund,  
Alexander and Henrietta W. Hollaender  
Endowment Fund, and Walter J.  
and Cecille Hunt Endowment Fund  
purchase, 2004.73

Peter Gourfain (American, b. 1934)

Untitled, no. 7 from *Ohio Pot Series*, 1980  
Terracotta with white slip and iron oxide,  
42 1/2 x 33 in.

Mr. and Mrs. R. V. Anderson in memory  
of Louis Royal Anderson, Edward Blake  
Blair, Dr. Verna A. Carley, Mr. and Mrs.  
John C. Cleaver, Virginia Ellsworth,  
Adahmae Gallun, Mr. and Mrs.  
Newman T. Halvorson, Mary Ellen  
Hutterli, Mrs. Joseph D. Patton, Harry  
Steenbock, and Mrs. Gordon Walker  
Funds purchase, 2004.1

(Illustrated p. 50)

Robert Hudson (American, b. 1938)

*Dead Pan Expression*, 1977

Mixed media, 53 x 34 x 34 in.

Gift of Dr. Donald and Nancy Eiler,  
2004.79

Rebecca Medel (American, b. 1947)

*Big Bang*, 1986

Knotted linen, plexiglass,  
22 1/2 x 22 1/2 x 4 in.

Gift of Janice and Jean-Pierre Golay,  
2004.84.5

Dennis Nechvatal (American, b. 1948)

Mask, n.d.

Catfood tin, 15 1/4 x 6 x 3 in.

Gift of Janice and Jean-Pierre Golay,  
2003.38.27

Donald L. Reitz (American, b. 1929)

*Mural*, 2002

Stoneware, wood-fired, 73 1/4 x 41 in.

Brittingham Endowment Fund and F.  
J. Sensenbrenner Endowment Fund  
purchase, 2005.13

### Drawings

Mary Bero (American, b. 1949)

*Mountainscape*, 1980

Ink, 4 3/8 x 5 1/8 in.

Gift of Janice and Jean-Pierre Golay,  
2003.38.2

Aaron Bohrod (American, 1907–1992)

*Caen*, 1944

Ink, 5 3/8 x 8 3/4 in.

Gift of Janice and Jean-Pierre Golay,  
2003.38.9

Aaron Bohrod (American, 1907–1992)

*Périers, Normandy*, 1944

Ink, 6 1/4 x 9 1/4 in.

Gift of Janice and Jean-Pierre Golay,  
2003.38.10

Manon Cleary (American, b. 1967)

*White Rat #8*, 1987

Pastel, 21 1/2 x 27 in.

Gift of Richard E. Brock, 2004.5.1

Marshall Glasier (American, 1902–1988)

*Portrait of Harry Partch*, 1947

Ink, 23 1/8 x 18 in.

Edward Blake Blair Fund purchase, 2004.2

Susan Hauptman (American, b. 1947)

*Self-Portrait*, 2002

Charcoal and gold leaf, 52 3/4 x 40 1/2 in.

Richard E. Stockwell Endowment Fund  
purchase, 2004.63

Helen Hyde (American, 1868–1919)

*Honorable Mr. Cat*, ca. 1903

Watercolor, 10 x 6 3/4 in.

Gift of Ruth A. Ruege, 2005.2.4

(Illustrated p. 83)

Agnes Martin (American, 1912–2004)

Untitled, 1975–1979

Graphite and ink, 12 x 12 in.

Gift in memory of Clarence and Juanita Feltenbarger, 2004.82

(Illustrated p. 83)

Phyllis McGibbon (American, b. ca. 1960)

*After Forty Days VI*, 1990

Charcoal, 17 ¼ x 22 ¾ in.

Gift of Janice and Jean-Pierre Golay, 2003.38.18

Phyllis McGibbon (American, b. ca. 1960)

*After Forty Days IX*, 1990

Charcoal, 17 ¼ x 22 ¾ in.

Gift of Janice and Jean-Pierre Golay, 2003.38.19

Dennis Nechvatal (American, b. 1948)

*Canto #3*, 1982

Gouache, 3 ¼ x 2 ½ in.

Gift of Janice and Jean-Pierre Golay, 2003.38.23

Dennis Nechvatal (American, b. 1948)

*Canto #12*, 1982

Gouache, 3 ¼ x 2 ½ in.

Gift of Janice and Jean-Pierre Golay, 2003.38.24

Dennis Nechvatal (American, b. 1948)

*Forest*, 1984

Ink, 14 ⅙ x 10 in.

Gift of Janice and Jean-Pierre Golay, 2003.38.26

Dennis Nechvatal (American, b. 1948)

*Landscape with Red Spirit*, 1988

Ink and wash, 4 ½ x 7 ¾ in.

Gift of Janice and Jean-Pierre Golay, 2003.38.25



Helen Hyde, *Honorable Mr. Cat*, ca. 1903, Gift of Ruth A. Ruege, 2005.2.4

Gregory Schulte (American, b. 1964)

*A View Past the Pear*, 1995

Graphite and oil, 21 x 14 in.

Gift of Douglas H. Schewe, 2003.32.5

Gregory Schulte (American, b. 1964)

*Serpentine Towel*, 1998

Graphite and oil, 28 x 13 in.

Gift of Douglas H. Schewe, 2003.32.4

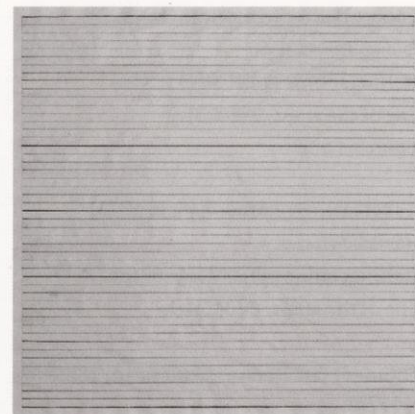
### Prints

Samuel Adler (American, 1898–1979)

*Going to Church*, n.d.

Lithograph, 10 ¼ x 6 ⅞ in.

Gift in memory of Julia Frances Loufek, 2003.36.1



Agnes Martin, *Untitled*, 1975–1979, Gift in memory of Clarence and Juanita Feltenbarger, 2004.82

Walter Askin (American, b. 1929)

*Selected Ancient Monuments*, 1985

Color lithograph, 20 ⅞ x 29 ⅞ in.

Gift of Scott and Susan Robertson, 2004.37.7

Walter Askin (American, b. 1929)

*Serene Totems*, 1985

Color lithograph, 22 ⅞ x 30 in.

Gift of Scott and Susan Robertson, 2004.37.4

Walter Askin (American, b. 1929)

*The Trophy Room*, 1985

Color lithograph, 22 ⅞ x 30 in.

Gift of Scott and Susan Robertson, 2004.37.5

Walter Askin (American, b. 1929)

*Vassals & Vessels*, 1985

Color lithograph, 20 ¾ x 29 in.

Gift of Scott and Susan Robertson, 2004.37.6



Robert Baxter (American, b. 1933)

*Folding Linen*, n.d.

Etching, chine collé, 10  $\frac{5}{8}$  x 8 in.

Gift of the artist, 2004.31.2

(Illustrated p. 84)

Robert Baxter (American, b. 1933)

*Intervallo II*, n.d.

Etching, chine collé, 9 x 11  $\frac{3}{8}$  in.

Gift of the artist, 2004.31.1

Thomas Hart Benton (American, 1889–1975)

*Arkansas Evening*, 1941

Lithograph, 10  $\frac{1}{8}$  x 13  $\frac{1}{8}$  in.

Gift in memory of Julia Frances Loufek,  
2003.36.2

(Illustrated p. 85)

Thomas Hart Benton (American, 1889–1975)

*Old Man Reading*, 1941

Lithograph, 10 x 12  $\frac{3}{8}$  in.

Gift in memory of Julia Frances Loufek,  
2003.36.3

Thomas Hart Benton (American, 1889–1975)

*Threshing*, 1941

Lithograph, 9  $\frac{5}{8}$  x 13  $\frac{1}{8}$  in.

Gift in memory of Julia Frances Loufek,  
2003.36.4

Mary Bero (American, b. 1949)

*Menagerie Out Walking*, 1983

Etching, 5  $\frac{1}{8}$  x 8 in.

Gift of Janice and Jean-Pierre Golay,  
2003.38.1

John Buck (American, b. 1946)

*Man with Horses*, 2002

Color woodcut, 28  $\frac{3}{8}$  x 18  $\frac{3}{8}$  in.

Gift of Madison Print Club, Madison,  
Wisconsin, 2003.31.1



Robert Baxter, *Folding Linen*, n.d., Gift of the artist, 2004.31.2

Alice Standish Buell (American, 1892–1964)

*Vermont Landmark*, after 1937

Etching, 6  $\frac{1}{8}$  x 9  $\frac{1}{8}$  in.

Gift in memory of Julia Frances Loufek,  
2003.36.5

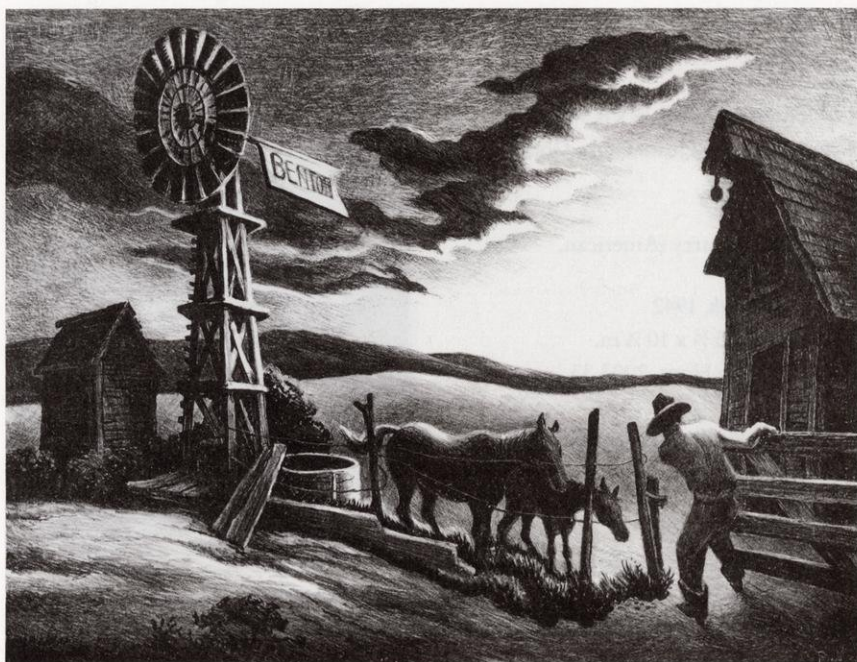
Suzanne Caporaël (American, b. 1949)

*Apalachicola, FLA*, 2003

Hand-painted etching, 29 x 39 in.

Transfer from Tandem Press, 2004.18





Thomas Hart Benton, *Arkansas Evening*, 1941, Gift in memory of Julia Frances Loufek, 2003.36.2

Suzanne Caporael (American, b. 1949)  
*Bowling Green Bay, Australia*, 2002  
 Linoleum cut, 16 x 12 in.  
 Transfer from Tandem Press, 2004.12

Suzanne Caporael (American, b. 1949)  
*Dutch Wadden Zee*, from the series *Salt Marsh Suite*, 2004  
 Color lithograph with chine appliqué,  
 16 x 11 ½ in.  
 Transfer from Tandem Press, 2004.13

Suzanne Caporael (American, b. 1949)  
*Hobo Dye, Denmark*, from the series *Salt Marsh Suite*, 2004  
 Color lithograph with chine appliqué,  
 16 x 11 ¼ in.  
 Transfer from Tandem Press, 2004.16

Suzanne Caporael (American, b. 1949)  
*Jade Bay, North Sea, Germany*, from the series *Salt Marsh Suite*, 2004  
 Color lithograph with chine appliqué,  
 16 x 11 ⅝ in.  
 Transfer from Tandem Press, 2004.17

Suzanne Caporael (American, b. 1949)  
*Sapelo Island Creek, Georgia*, from the series *Salt Marsh Suite*, 2004  
 Color lithograph with chine appliqué,  
 16 x 11 ½ in.  
 Transfer from Tandem Press, 2004.15

Suzanne Caporael (American, b. 1949)  
*Shoalhaven, New South Wales*, from the series *Salt Marsh Suite*, 2004  
 Color lithograph with chine appliqué,  
 16 x 11 ½ in.  
 Transfer from Tandem Press, 2004.14

Sue Coe (American, b. England 1952)  
*Turnabout is Fair Play*, 1996  
 Lithograph, 5 ⅝ x 8 ¾ in.  
 Gift of Richard E. Brock, 2004.5.2

Warrington Colescott (American, b. 1921)  
*Aschenbach Abroad*, from the series *Death in Venice*, 1971  
 Color etching, 15 ¾ x 11 ⅞ in.  
 Gift of Janice and Jean-Pierre Golay,  
 2004.84.9

Warrington Colescott (American, b. 1921)  
*The Last Judgement*, 1979  
 Color etching, 24 x 17 ⅞ in.  
 Gift of Janice and Jean-Pierre Golay,  
 2004.84.10

Warrington Colescott (American, b. 1921)  
*The Last Printmaker*, 1976  
 Color etching, 8 x 10 ⅛ in.  
 Gift of Janice and Jean-Pierre Golay,  
 2004.84.6

Warrington Colescott (American, b. 1921)  
*The Last Printmaker*, 1976  
 Color etching, 7 ⅛ x 11 in.  
 Gift of Janice and Jean-Pierre Golay,  
 2004.84.7

Warrington Colescott (American, b. 1921)  
*Picasso at the Zoo*, 1978  
 Etching, 21 ⅞ x 27 ⅝ in.  
 Gift of Janice and Jean-Pierre Golay,  
 2003.38.11

Warrington Colescott (American, b. 1921)  
*Pursuit*, from the series *Death in Venice*, 1971  
 Color etching, 16 ⅞ x 12 in.  
 Gift of Janice and Jean-Pierre Golay,  
 2004.84.8



Warrington Colescott (American, b. 1921)  
*The Raft of the Titanic*, 1988  
 Color etching, 24 ¾ x 31 in.

Gift of Janice and Jean-Pierre Golay,  
 2003.38.12

Warrington Colescott (American, b.  
 1921); Frances Myers (American, b.  
 1936)

*The Romance of Wine*, 1996  
 Color etching, 12 ¼ x 14 ¼ in.

Gift of Janice and Jean-Pierre Golay,  
 2004.84.11

Warrington Colescott (American, b. 1921)  
*To Your Health, Gastronomes!*, 1997  
 Color etching, 16 ¾ x 21 ⅞ in.

Gift of Anne Bolz, 2005.4

John Costigan (American, 1888–1972)  
*Fodder*, ca. 1940

Etching, 9 ⅞ x 12 ⅞ in.

Gift in memory of Julia Frances Loufek,  
 2003.36.8

Robert Cottingham (American, b. 1935)  
*An American Alphabet: J*, 2003

Color lithograph, 23 ⅞ x 17 ⅞ in.

Transfer from Tandem Press, 2004.8

Robert Cottingham (American, b. 1935)  
*An American Alphabet: M*, 2002

Color lithograph, 23 ⅞ x 15 ⅞ in.

Transfer from Tandem Press, 2004.9

Robert Cottingham (American, b. 1935)  
*An American Alphabet: T*, 2002

Color lithograph, 23 ⅞ x 16 ⅞ in.

Transfer from Tandem Press, 2004.10

George M. Cramer (American, 1938–  
 2004)

*How Now*, 1989

Color digital print, 6 ⅞ x 8 ⅞ in.

Gift of Janice and Jean-Pierre Golay,  
 2003.38.13

John Steuart Curry (American,  
 1897–1946)

*Our Good Earth*, 1942

Lithograph, 13 ¾ x 10 ⅞ in.

Gift of Marian Hunt, 2003.33

Stephen de Hospodar (American,  
 1902–1959)

*Figure*, n.d.

Woodcut, 8 x 5 ⅞ in.

Gift in memory of Julia Frances Loufek,  
 2003.36.17

(Illustrated p. 86)

Stephen de Hospodar (American,  
 1902–1959)

*The Rhine Maidens*, from the portfolio *Ring  
 of the Nibelung*, 1934

Linoleum cut, 9 x 3 ⅞ in.

Gift in memory of Julia Frances Loufek,  
 2003.36.18a

Stephen de Hospodar (American,  
 1902–1959)

*The Cave of the Nibelungs*, from the  
 portfolio *Ring of the Nibelung*, 1934

Linoleum cut, 8 ⅞ x 7 ⅞ in.

Gift in memory of Julia Frances Loufek,  
 2003.36.18b

Stephen de Hospodar (American,  
 1902–1959)

*Valhalla*, from the portfolio *Ring of the  
 Nibelung*, 1934

Linoleum cut, 7 x 5 in.

Gift in memory of Julia Frances Loufek,  
 2003.36.18c



Stephen de Hospodar, *Figure*, n.d., Gift in  
 memory of Julia Frances Loufek, 2003.36.17

Stephen de Hospodar (American,  
 1902–1959)

*Siegmond and Sieglinda*, from the portfolio  
*Ring of the Nibelung*, 1934

Linoleum cut, 4 ⅞ x 7 in.

Gift in memory of Julia Frances Loufek,  
 2003.36.18d

Stephen de Hospodar (American,  
 1902–1959)

*The Ride of the Valkyrie*, from the portfolio  
*Ring of the Nibelung*, 1934

Linoleum cut, 6 ⅞ x 8 ⅞ in.

Gift in memory of Julia Frances Loufek,  
 2003.36.18e

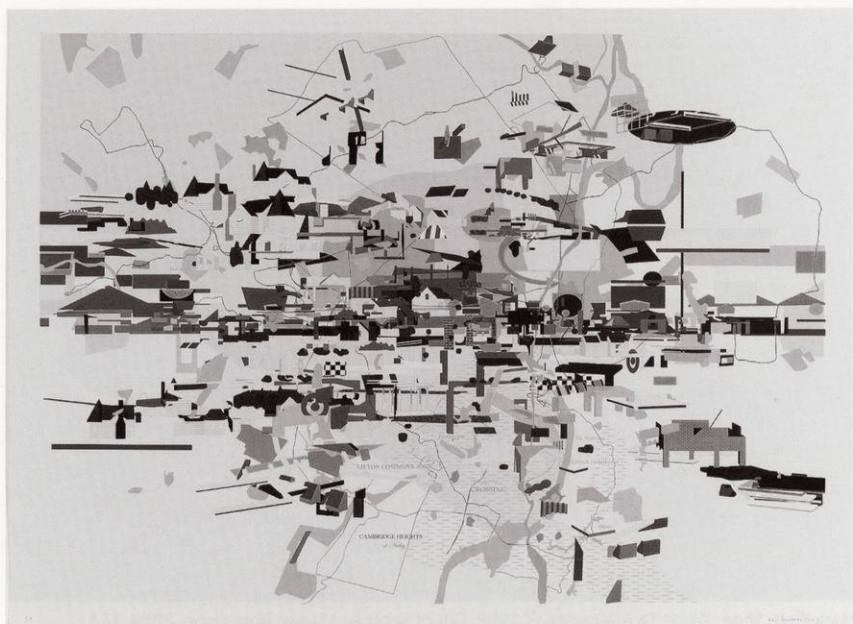
Stephen de Hospodar (American,  
 1902–1959)

*Wotan and the Magic Fire*, from the portfolio  
*Ring of the Nibelung*, 1934

Linoleum cut, 6 x 6 in.

Gift in memory of Julia Frances Loufek,  
 2003.36.18f





Benjamin Edwards, *Ramble*, 2003, Transfer from Tandem Press, 2004.11

Stephen de Hospodar (American, 1902–1959)

*Siegfried Welding His Sword*, from the portfolio *Ring of the Nibelung*, 1934  
Linoleum cut, 4 7/8 x 4 in.

Gift in memory of Julia Frances Loufek, 2003.36.18g

Stephen de Hospodar (American, 1902–1959)

*Siegfried Slaying the Dragon*, from the portfolio *Ring of the Nibelung*, 1934  
Linoleum cut, 5 x 4 in.

Gift in memory of Julia Frances Loufek, 2003.36.18h

Stephen de Hospodar (American, 1902–1959)

*Siegfried Wakens Brünnhilda*, from the portfolio *Ring of the Nibelung*, 1934  
Linoleum cut, 6 1/2 x 6 1/6 in.

Gift in memory of Julia Frances Loufek, 2003.36.18i

Stephen de Hospodar (American, 1902–1959)

*The Death and Burial of Siegfried*, from the portfolio *Ring of the Nibelung*, 1934  
Linoleum cut, 8 3/6 x 9 1/6 in.

Gift in memory of Julia Frances Loufek, 2003.36.18j

Stephen de Hospodar (American, 1902–1959)

*Palisades*, n.d.  
Linoleum cut, 6 x 6 7/8 in.

Gift in memory of Julia Frances Loufek, 2003.36.19

Adolf Dehn (American, 1895–1968)

Untitled (San Francisco Bay and Gulls), n.d.

Lithograph, 9 3/6 x 13 5/8 in.

Gift in memory of Julia Frances Loufek, 2003.36.9

Richard Diebenkorn (American, 1922–1993)

*Flotsam*, 1991

Aquatint, 24 x 18 in.

Gift of Ellen and Peter Johnson, 2003.35

Jim Dine (American, b. 1935)

*Christmas Print*, 2001

Hand-colored drypoint, direct gravure etching over offset lithograph, 13 1/4 x 19 1/8 in.

Gift of Alexandra Schwartz in honor of Andrew A. Schwartz, class of 2002, 2003.41

Benjamin Edwards (American, b. 1970)

*Ramble*, 2003

Color lithograph, 23 3/4 x 32 1/2 in.

Transfer from Tandem Press, 2004.11  
(Illustrated p. 87)

John William Ford (American, b. 1958)

*Address to Warm Light*, 1994

Etching, 15 5/8 x 18 in.

Gift of Janice and Jean-Pierre Golay, 2004.84.4

John William Ford (American, b. 1958)

*China Pink Lintel*, 1991

Etching on chine collé, 25 1/6 x 16 1/2 in

Gift of Janice and Jean-Pierre Golay, 2004.84.2

John William Ford (American, b. 1958)

*Longtower Memoirs*, 1994

Etching, 15 5/8 x 18 in.

Gift of Janice and Jean-Pierre Golay, 2004.84.3

Sam Gilliam (American, b. 1933)

*Bowling*, 2002

Relief on veneer and chine applique, 29 3/4 x 39 5/8 in.

Transfer from Tandem Press, 2004.24



Joseph Goldyne (American, b. 1942)  
*Dark Vegetarian with Cheese*, 2003  
 Etching, aquatint, drypoint, 3  $\frac{1}{16}$  x 5  $\frac{3}{4}$  in.  
 Gift of Dr. Adam Goldyne, 2003.49.4

Joseph Goldyne (American, b. 1942)  
*From the Highest Fields*, 2001  
 Etching, 3  $\frac{3}{4}$  x 6  $\frac{7}{16}$  in.  
 Gift of Dr. Adam Goldyne, 2003.49.1

Joseph Goldyne (American, b. 1942)  
*From the Highest Fields*, 2001  
 Etching, watercolor, 3  $\frac{3}{4}$  x 6  $\frac{7}{16}$  in.  
 Gift of Dr. Adam Goldyne, 2003.49.2

Joseph Goldyne (American, b. 1942)  
*Min's Mysterious Sandwich*, 1975/2003  
 Etching, aquatint, and drypoint,  
 Diam. 7 in.  
 Gift of Dr. Adam Goldyne, 2003.49.3

Joseph Goldyne (American, b. 1942)  
*Rothko Sandwich*, 2002  
 Monotype, 11  $\frac{7}{8}$  x 9 in.  
 Gift of Dr. Adam Goldyne, 2003.49.5

Joseph Goldyne (American, b. 1942)  
*Spender's Smoke*, 2002  
 Monotype, 11  $\frac{7}{8}$  x 10  $\frac{1}{8}$  in.  
 Gift of Dr. Adam Goldyne, 2003.49.6

Gordon Grant (American, 1875–1962)  
*Arching Elms*, 1946  
 Lithograph, 9  $\frac{1}{16}$  x 11  $\frac{3}{8}$  in.  
 Gift in memory of Julia Frances Loufek,  
 2003.36.11

Gordon Grant (American, 1875–1962)  
*Fog over Gloucester*, 1941  
 Lithograph, 8  $\frac{7}{16}$  x 11  $\frac{3}{8}$  in.  
 Gift in memory of Julia Frances Loufek,  
 2003.36.10



Mark Klett, *Shoe, White Tank Mountains*, 1992, Gift of Scott and Susan Robertson, 2004.37.3

Jane Hammond (American, b. 1950)  
*My Heavens!*, 2004  
 Color lithograph collage, 30 x 51 in.  
 Joen Greenwood Endowment Fund  
 purchase, 2004.66

Al Held (American, 1928–2005)  
*MN Black*, 2003  
 Etching, 22  $\frac{1}{2}$  x 28  $\frac{1}{2}$  in.  
 Transfer from Tandem Press, 2004.23

Al Held (American, 1928–2005)  
*MN Blue*, 2003  
 Etching, 22  $\frac{1}{2}$  x 28  $\frac{1}{2}$  in.  
 Transfer from Tandem Press, 2004.22

Helen Hyde (American, 1868–1919)  
*Honorable Mr. Cat*, ca. 1903  
 Woodcut, 8  $\frac{7}{16}$  x 3  $\frac{1}{16}$  in.  
 Gift of Ruth A. Ruege, 2005.2.2

Helen Hyde (American, 1868–1919)  
*Honorable Mr. Cat*, ca. 1903  
 Color woodcut, 8  $\frac{1}{2}$  x 3  $\frac{1}{16}$   
 Gift of Ruth A. Ruege, 2005.2.3

Anita Jung (American)  
*Resurrection III: Entomb*, 1989  
 Color etching, 23  $\frac{7}{8}$  x 12 in.  
 Gift of Janice and Jean-Pierre Golay,  
 2003.38.17

Elizabeth Keith (American, 1887–1956)  
*Kongo in Okina*, 1936  
 Color woodcut, 12  $\frac{3}{16}$  x 17  $\frac{3}{16}$  in.  
 Gift of Ruth A. Ruege, 2005.2.15

Mark Klett (American, b. 1957)  
*Shoe, White Tank Mountains*, 1992  
 Photolithograph, 31  $\frac{1}{2}$  x 44  $\frac{5}{16}$  in.  
 Gift of Scott and Susan Robertson,  
 2004.37.3

(Illustrated p. 88)



<p>Clare Leighton (American, b. England, 1898–1989)  <i>Ellen Hoeing</i>, n.d.  Wood engraving, 6 1/6 x 3 1/6 in.  Gift of Richard E. Brock, 2004.78.1</p>	<p>Joseph Margulies (American, 1896–1984)  Untitled (Ship in Harbor at Low Tide), after 1933  Aquatint, 8 1/6 x 10 7/8 in.  Gift in memory of Julia Frances Loufek, 2003.36.15</p>	<p>Dennis Nechvatal (American, b. 1948)  Untitled, 1986–1988  Woodcut, 3 3/8 x 2 in.  Gift of Janice and Jean-Pierre Golay, 2003.38.22</p>
<p>Julia Frances Loufek (American, 1921–2003)  <i>The Chaperone</i>, 1941–1945  Etching, 6 7/8 x 4 1/6 in.  Gift in memory of Julia Frances Loufek, 2003.36.21</p>	<p>Cameron Martin (American, b. 1970)  <i>Dragnalus</i>, 2003  Color lithograph, 22 3/4 x 30 in.  Transfer from Tandem Press, 2004.21</p>	<p>Claes Oldenburg (American, b. Sweden 1929)  <i>Lipstick (Ascending) on Caterpillar Track</i>, 1974  Color lithograph, 19 1/8 x 14 1/4 in.  Gift of Richard E. Brock, 2004.5.3</p>
<p>Julia Frances Loufek (American, 1921–2003)  <i>Two Spinsters</i>, 1941–1945  Lithograph, 11 x 8 1/2 in.  Gift in memory of Julia Frances Loufek, 2003.36.22</p>	<p>Cameron Martin (American, b. 1970)  <i>Location Tone</i>, 2003  Color lithograph, 24 x 29 in.  Transfer from Tandem Press, 2004.19</p>	<p>Gabor Peterdi (American, b. Hungary, 1915–2001)  <i>The Heralds of Awakening</i>, 1951  Color intaglio, 19 3/4 x 23 3/4 in.  Gift of Charles M. Young and Susan Alyson Young, 2005.15</p>
<p>Louis Lozowick (American, b. Russia, 1892–1973)  <i>Winter Fun</i>, 1940  Lithograph, 8 1/2 x 12 7/8 in.  Gift in memory of Julia Frances Loufek, 2003.36.12</p>	<p>Cameron Martin (American, b. 1970)  <i>Under the Sun Every Day Comes and Goes</i>, 2003  Color lithograph, 40 x 29 7/8 in.  Transfer from Tandem Press, 2004.20</p>	<p>Judy Pfaff (American, b. England 1946)  <i>à Venezia</i>, 2002  Photogravure, 12 x 95 3/4 in.  Transfer from Tandem Press, 2004.29</p>
<p>Luigi Lucioni (American, 1900–1988)  <i>Vermont Pastoral</i>, 1939  Etching, 7 3/8 x 12 3/4 in.  Gift in memory of Julia Frances Loufek, 2003.36.13</p>	<p>Suzanne McClelland (American, b. 1953)  <i>Mankind</i>, 2004  Color intaglio, 15 7/8 x 12 7/8 in.  Gift of the Madison Print Club, 2004.34</p>	<p>Judy Pfaff (American, b. England 1946)  <i>Chapel Street</i>, 2002  Hand-colored etching, aquatint, relief, 9 ft. 9 in. x 36 in.  Transfer from Tandem Press, 2004.64</p>
<p>Brice Marden (American, b. 1938)  <i>Focus</i>, 1979  Etching with aquatint, 4 x 4 in. each  John S. Lord Endowment Fund purchase, 2005.17a–e</p>	<p>Dennis Nechvatal (American, b. 1948)  Untitled, 1986–1988  Woodcut, 2 1/4 x 2 in.  Gift of Janice and Jean-Pierre Golay, 2003.38.20</p>	<p>Judy Pfaff (American, b. England 1946)  <i>Garden of Forking Paths</i>, 2002  Etching, collograph, wax, 38 x 38 1/8 in.  Transfer from Tandem Press, 2004.26</p>
<p>Joseph Margulies (American, 1896–1984)  <i>At Peace</i>, after 1933  Aquatint, 10 1/2 x 7 3/8 in.  Gift in memory of Julia Frances Loufek, 2003.36.14</p>	<p>Dennis Nechvatal (American, b. 1948)  Untitled, 1986–1988  Woodcut, 2 3/8 x 2 in.  Gift of Janice and Jean-Pierre Golay, 2003.38.21</p>	<p>Judy Pfaff (American, b. England 1946)  <i>Green's Garden</i>, 2002  Lithograph on toned Kodolith, 18 1/2 x 96 in.  Transfer from Tandem Press, 2004.28</p>





Judy Pfaff, *When the Moon is Full*, 2002. Transfer from Tandem Press, 2004.27

Judy Pfaff (American, b. England 1946)  
*Sweet Lilly*, 2002  
Photogravure, etching, 15 ½ x 9 ft. 5 in.  
Transfer from Tandem Press, 2004.25

Judy Pfaff (American, b. England 1946)  
*Twaalfskill*, 2002  
Etching, hand-applied wax, tinted silver  
leaf, 10 ft. 5 ½ in. x 43 ½ in.  
Transfer from Tandem Press, 2004.65

Judy Pfaff (American, b. England 1946)  
*When the Moon is Full*, 2002  
Photogravure, etching, 26 ½ x 91 in.  
Transfer from Tandem Press, 2004.27  
(Illustrated p. 90)

Luigi Rist (American, 1888–1959)  
*Fruit Dish*, 1945  
Color woodcut, 13 ⅞ x 9 ⅞ in.

John S. Lord Endowment Fund and F.J.  
Sensenbrenner Endowment Fund  
purchase, 2004.75

Umberto Roberto Romano (American, b.  
Italy, 1905–1982)  
*From Now On*, after 1943  
Lithograph, 8 ⅞ x 12 ⅞ in.  
Gift in memory of Julia Frances Loufek,  
2003.36.16

Andres Serrano (American, b. 1950)  
*Native American Portraits: Otoe-Missouria  
Chief*, 1996  
Photolithograph, 33 x 26 ⅞ in.  
Gift of Scott and Susan Robertson,  
2004.37.1

Andres Serrano (American, b. 1950)  
*Native American Portraits: Woman*, 1996  
Photolithograph, 33 x 26 ½ in.  
Gift of Scott and Susan Robertson,  
2004.37.2

Jeanette Pasin Sloan (American, b. 1946)  
*Counterpoise*, 2002  
Color lithograph, 16 ⅞ x 18 ⅞ in.  
Gift of Madison Print Club, Madison,  
Wisconsin, 2003.31.2

Sam Thal (American, 1899–1974)  
*Sunday Afternoon*, after 1939  
Etching, 8 ⅞ x 11 ⅞ in.  
Gift in memory of Julia Frances Loufek,  
2003.36.20

William Willers (American, b. 1938)  
*External Musculature of a Mature Male  
Centaur*, 1984  
Etching, 29 ⅞ x 23 ¾ in.  
Gift of Dr. Emmett L. Bennett, 2004.6

Mary Alice Wimmer (American, b. 1938)  
*Napalm; Fragments*, 1967  
Color woodcut, 22 ¼ x 17 ½ in.  
Gift of the artist, 2004.81

Grant Wood (American, 1892–1942)  
*Approaching Storm*, 1940  
Lithograph, 11 ⅞ x 8 ⅞ in.  
Gift in memory of Julia Frances Loufek,  
2003.36.27

Grant Wood (American, 1892–1942)  
*In the Spring*, 1939  
Lithograph, 8 ⅞ x 11 ⅞ in.  
Gift in memory of Julia Frances Loufek,  
2003.36.25





Grant Wood, *Wild Flowers*, 1938, Gift in memory of Julia Frances Loufek, 2003.36.24

Grant Wood (American, 1892–1942)

*March*, 1939

Lithograph, 8  $\frac{7}{8}$  x 11  $\frac{1}{16}$  in.

Gift in memory of Julia Frances Loufek, 2003.36.26

Grant Wood (American, 1892–1942)

*Wild Flowers*, 1938

Color lithograph, 6  $\frac{5}{8}$  x 9  $\frac{7}{8}$  in.

Gift in memory of Julia Frances Loufek, 2003.36.24

(Illustrated p. 91)

Adja Yunkers (American, b. Latvia, 1900–1983)

*The Gathering of the Clans*, 1952

Color woodcut, 21  $\frac{3}{4}$  x 27 in.

Art Collections Fund purchase, 2005.18

### Photographs

Jerome Mallmann (American, b. 1931)

*Cigarette Break, SoHo, New York City*, 2000

Gelatin silver print, 8  $\frac{5}{8}$  x 12  $\frac{7}{8}$  in.

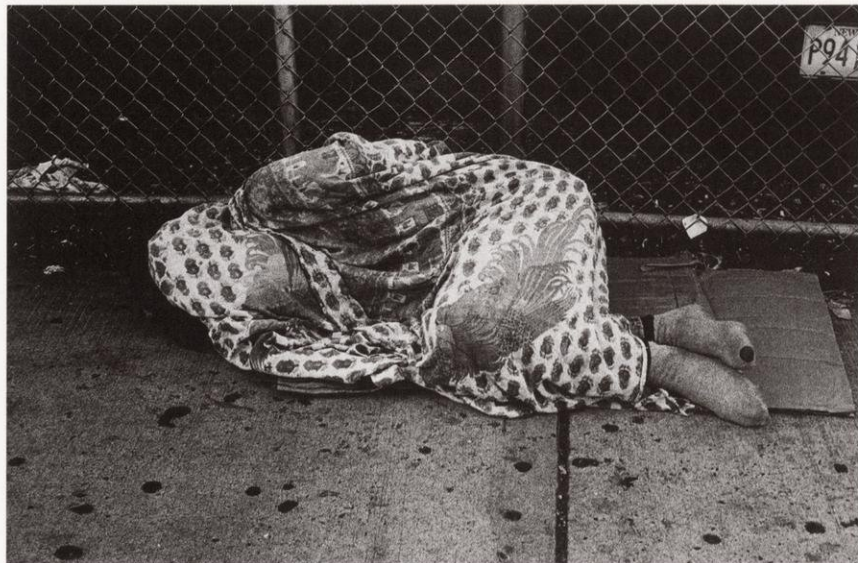
Gift of the artist, 2004.83.1

Jerome Mallmann (American, b. 1931)

*Fifth Avenue*, 1995

Gelatin silver print, 8  $\frac{5}{8}$  x 12  $\frac{7}{8}$  in.

Gift of the artist, 2004.83.10



Jerome Mallmann, *Sleeper*, New York City, 1997, Gift of the artist, 2004.83.3

Jerome Mallmann (American, b. 1931)

*Restaurant Reflections, NYC*, 2002

Gelatin silver print, 12  $\frac{3}{4}$  x 8  $\frac{5}{8}$  in.

Gift of the artist, 2004.83.8

Jerome Mallmann (American, b. 1931)

*Sleeper, New York City*, 1997

Gelatin silver print, 8  $\frac{1}{16}$  x 12  $\frac{1}{16}$  in.

Gift of the artist, 2004.83.3

(Illustrated p. 91)

Jerome Mallmann (American, b. 1931)

*Sleeping Woman, Subway Train, New York City*, 1998

Gelatin silver print, 8  $\frac{3}{4}$  x 12  $\frac{7}{8}$  in.

Gift of the artist, 2004.83.4

Jerome Mallmann (American, b. 1931)

*SoHo Street Corner, New York City*, 2001

Gelatin silver print, 8  $\frac{5}{8}$  x 12  $\frac{7}{8}$  in.

Gift of the artist, 2004.83.2

Jerome Mallmann (American, b. 1931)

*Soul Mates on Mercer Street, New York City*, 1995

Gelatin silver print, 8  $\frac{5}{8}$  x 12  $\frac{7}{8}$  in.

Gift of the artist, 2004.83.5

Jerome Mallmann (American, b. 1931)

*Torn Posters (Dance), NYC*, 1993

Gelatin silver print, 12  $\frac{1}{16}$  x 8  $\frac{5}{8}$  in.

Gift of the artist, 2004.83.7

Jerome Mallmann (American, b. 1931)

Untitled, 1992

Gelatin silver print, 8  $\frac{5}{8}$  x 12  $\frac{1}{16}$  in.

Gift of the artist, 2004.83.6

Jerome Mallmann (American, b. 1931)

Untitled, 2001

Gelatin silver print, 8  $\frac{5}{8}$  x 12  $\frac{1}{16}$  in.

Gift of the artist, 2004.83.9



Lothar Osterberg (American, b. Germany 1961)  
*Soap Library*, 2001  
 Photogravure, 22  $\frac{1}{16}$  x 22  $\frac{5}{16}$  in.  
 Elvehjem Museum of Art General  
 Endowment Fund purchase, 2004.7

### *Applied and Decorative Arts*

Mary Bero (American, b. 1949)  
*Amazon*, 1984  
 Muslin, cotton, cotton floss, 4  $\frac{1}{8}$  x 4  $\frac{5}{16}$  in.  
 Gift of Janice and Jean-Pierre Golay,  
 2003.38.3

(Illustrated p. 53)

Mary Bero (American, b. 1949)  
*Denny*, 1984  
 Muslin, cotton floss, 4  $\frac{1}{8}$  x 4  $\frac{5}{16}$  in.  
 Gift of Janice and Jean-Pierre Golay,  
 2003.38.5

Mary Bero (American, b. 1949)  
*Denny and Jane*, 1985  
 Muslin, cotton floss, 4  $\frac{1}{8}$  x 3  $\frac{7}{8}$  in.  
 Gift of Janice and Jean-Pierre Golay,  
 2003.38.4

Mary Bero (American, b. 1949)  
*Ethereal Motion Continued*, 1983  
 Silk fabric, wax paper, thread, acrylic,  
 6  $\frac{1}{8}$  x 6  $\frac{3}{16}$  in.  
 Gift of Janice and Jean-Pierre Golay,  
 2003.38.7

Mary Bero (American, b. 1949)  
*Mary Bero*, 1989  
 Industrial machine stitching, 9  $\frac{7}{8}$  x 4  $\frac{1}{8}$  in.  
 Gift of Janice and Jean-Pierre Golay,  
 2003.38.8

Mary Bero (American, b. 1949)  
*Warrior*, 1985  
 Muslin, cotton floss, 3  $\frac{5}{8}$  x 3  $\frac{7}{8}$  in.  
 Gift of Janice and Jean-Pierre Golay,  
 2003.38.6

Donald L. Reitz (American, b. 1929)  
*Covered Jar*, 1992  
 Stoneware, salt glaze, 11 x 9  $\frac{1}{2}$  in.  
 Eugenie Mayer Bolz Endowment Fund  
 purchase, 2005.14a-b

### *Mixed Media*

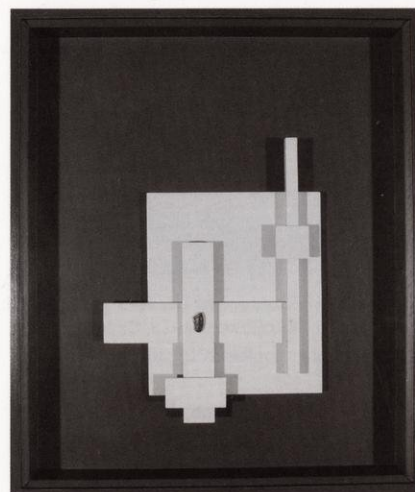
Jack Damer (American, b. 1938)  
*High Roller*, 1994  
 Paper, wood, a: 40  $\frac{3}{8}$  x 34  $\frac{1}{4}$  x 4  $\frac{1}{8}$  in.;  
 b: 5  $\frac{1}{16}$  x 42  $\frac{3}{8}$  x 4  $\frac{1}{8}$  in.

Gift of Paula and Russell Panczenko,  
 2004.85a-b

John William Ford (American, b. 1958)  
*A-Wake*, 1991  
 Mixed media construction,  
 14  $\frac{1}{8}$  x 15  $\frac{1}{4}$  x 3 in.  
 Gift of Janice and Jean-Pierre Golay,  
 2004.84.1  
 (Illustrated p. 50)

John Pittman (American, b. 1948)  
*Harp*, 1999  
 Mixed media construction, 16 x 14 x 2 in.  
 Gift of the McClain family, 2003.40  
 (Illustrated p. 92)

Daniel J. Zwicker (American, b.1966)  
*Crossroad*, 1992  
 Collage, 23  $\frac{3}{4}$  x 32 in.  
 Gift of Janice and Jean-Pierre Golay,  
 2003.38.30



John Pittman, *Harp*, 1999, Gift of the McClain family, 2003.40

Daniel J. Zwicker (American, b.1966)  
*Farewell to Janice*, 1992  
 Collage, 15  $\frac{1}{2}$  x 14  $\frac{1}{8}$  in.  
 Gift of Janice and Jean-Pierre Golay,  
 2003.38.29

Daniel J. Zwicker (American, b.1966)  
 Untitled, 1993  
 Acrylic, foil, and charcoal on paper, 12  $\frac{7}{8}$   
 x 8  $\frac{3}{8}$  in.  
 Gift of Janice and Jean-Pierre Golay,  
 2003.38.28

## OTHER COLLECTION ACTIVITIES

### Donors of Works of Art

#### *July 1, 2003–June 30, 2004*

Anonymous gift  
Robert Baxter  
Dr. Emmett Bennett  
Richard E. Brock  
Linda and John Comstock  
Peter Doroshenko  
Janice and Jean-Pierre Golay  
Israel Goldman  
Dr. Adam Goldyne  
Marian Hunt  
Ellen and Peter Johnson  
Barbara Mackey Kaerwer  
Estate of Julia Frances Loufek  
Madison Print Club  
The McClain family  
Susan and Scott Robertson  
Estate of David Runyon  
Douglas H. Schewe  
Alexandra Schwartz

#### *July 1, 2004–June 30, 2005*

Merton R. Barry  
Dr. Emmett Bennett  
Anne Bolz  
Richard E. Brock  
Dr. Donald and Nancy Eiler  
Karen and Kaj Foget  
Janice and Jean-Pierre Golay  
Nancy Gwyn  
Estate of Jerry H. Jensen  
Jerome Mallmann  
Paula and Russell Panczenko  
Ruth A. Ruege  
Michael Ware

Estate of Jane Werner Watson  
Mary Alice Wimmer  
Delma Donald Woodburn Living Trust  
Charles M. Young and Susan Alyson  
Young

### Long-term Lenders of Works of Art

#### *July 1, 2003–June 30, 2004*

Alpha of Wisconsin of Sigma Phi  
Corporation  
Anonymous  
Bareiss Family Collection of African Art  
Dr. Sarah M. Bekker  
Chipstone Foundation  
Collection of William Benton  
College of Agricultural and Life Sciences  
Don and Nancy Eiler  
Fiji Building Association  
First Unitarian Society  
Jon Holtzman  
Herbert M. Howe, Jr.  
Herbert M. Howe, Sr.  
Dr. and Mrs. Jeffrey R. M. Kunz  
Madison Museum of Contemporary Art  
The Metropolitan Museum of Art  
Bettina Bjorksten Orsech  
Charles and Evelyn H. Payson  
Private Collection  
E. James Quirk  
Eugene M. Roark  
Struve Gallery  
Jon G. and Susan Udell  
Jane Werner Watson  
Emily Howe Wilson  
Wisconsin Historical Society  
Dorthy Zupancich-Meeker

#### *July 1, 2004–June 30, 2005*

Alpha of Wisconsin of Sigma Phi  
Corporation Anonymous  
Bareiss Family Collection of African Art  
Dr. Sarah M. Bekker  
Collection of William Benton  
College of Agricultural and Life Sciences  
Don and Nancy Eiler  
Fiji Building Association  
First Unitarian Society  
Jon Holtzman  
Herbert M. Howe, Jr.  
Herbert M. Howe, Sr.  
Dr. and Mrs. Jeffrey R. M. Kunz  
Karl Liefert Family  
Madison Museum of Contemporary Art  
The Metropolitan Museum of Art  
Bettina Bjorksten Orsech  
Charles and Evelyn H. Payson  
Private Collection  
E. James Quirk  
Eugene M. Roark  
Jon G. and Susan Udell  
Jane Werner Watson  
Emily Howe Wilson  
Wisconsin Historical Society



## Loans from the Collection to Other Institutions

### July 1, 2003–June 30, 2004

Monona Terrace Convention Center,  
Madison, Wisconsin  
Permanent Display, since July 1999  
Frank Lloyd Wright, model  
fabricated by Bruce Severson,  
Model of Monona Terrace, 1992.145

Milwaukee Art Museum, Milwaukee,  
Wisconsin  
Display in the American Decorative Arts  
Gallery (permanent collection galleries)  
March 27, 2001–April 12, 2007  
Chinese Export Porcelain Punch  
Bowl, 1974.92  
English, Bow Factory, David Garrick  
in Costume, 1991.342  
English, Derby Factory, Pair  
of Candlesticks with Putti,  
1978.1128a–b  
English, Derby Factory, Bacchic  
Mug, 1991.355  
English, Chelsea Factory, Pair of  
Candlesticks: Rustic Maiden and  
Lad, 1977.554a–b  
English, Derby Factory, Venus and  
Cupid, 1991.352

Museum of Contemporary Art, Chicago,  
and UCLA Hammer Museum, Los  
Angeles

*Lee Bontecou: A Retrospective*

UCLA Hammer Museum, Los Angeles,  
October 4, 2003–January 12, 2004

Museum of Contemporary Art, Chicago,  
February 23–May 24, 2004

Museum of Modern Art, New York,  
August 18–November 8, 2004  
Lee Bontecou, Untitled, 1973.5

Smithsonian Institution, Cooper–Hewitt,  
National Design Museum, New York  
*Shock of the Old: Christopher Dresser*  
Cooper–Hewitt, National Design  
Museum, March 5–July 25, 2004  
Victoria and Albert Museum, London,  
September 9–December 5, 2004  
Owen Jones, *A Design for the  
Exhibition Building, Manchester*,  
1999.69

Milwaukee Art Museum, Milwaukee,  
Wisconsin  
*Judy Pfaff–Gregory Conniff: Camera and Ink*  
May 21–August 29, 2004

Judy Pfaff, *A Day or Part of a Day*,  
2000.51  
Judy Pfaff, *Ibirapuera (For Oscar)*,  
2000.52  
Judy Pfaff, *When a Tree Falls*,  
2000.53  
Judy Pfaff, *Naaimachinemuziek*,  
2000.55  
Judy Pfaff, *Ghost Story*, 2001.75  
Judy Pfaff, Untitled (Target, Garden,  
Lily Pad), 2001.77  
Judy Pfaff, Untitled (Target, Fern,  
Mixed Media Plexi), 2001.78  
Judy Pfaff, *Nymphaea*, 2001.79  
Judy Pfaff, Untitled (Large  
Horizontal Lily Pad), 2001.80  
Judy Pfaff, *Multnomah*, 2001.81  
Judy Pfaff, *Til Skogen*, 2001.82  
Judy Pfaff, Untitled (Horizontal  
Trees with Toned Kodolith), 2001.83  
Judy Pfaff, *Old Night*, 2001.84  
Judy Pfaff, *Sweet Lilly*, 2004.25  
Judy Pfaff, *Garden of Forking Paths*,  
2004.26  
Judy Pfaff, *When the Moon is Full*,  
2004.27

### July 1, 2004–June 30, 2005

Monona Terrace Convention Center,  
Madison, Wisconsin  
Permanent Display, since July 1999  
Frank Lloyd Wright, model  
fabricated by Bruce Severson,  
Model of Monona Terrace, 1992.145

Milwaukee Art Museum, Milwaukee,  
Wisconsin  
Display in the American Decorative Arts  
Gallery (permanent collection galleries)  
March 27, 2001–April 12, 2007  
Chinese Export Porcelain Punch  
Bowl, 1974.92  
English, Bow Factory, David Garrick  
in Costume, 1991.342  
English, Derby Factory, Pair of  
Candlesticks with Putti,  
1978.1128a–b  
English, Derby Factory, Bacchic  
Mug, 1991.355  
English, Chelsea Factory, Pair of  
Candlesticks: Rustic Maiden and  
Lad, 1977.554a–b  
English, Derby Factory, Venus and  
Cupid, 1991.352

Museum of Contemporary Art, Chicago,  
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Angeles

*Lee Bontecou: A Retrospective*

UCLA Hammer Museum, Los Angeles,  
October 4, 2003–January 12, 2004

Museum of Contemporary Art, Chicago,  
February 23–May 24, 2004

Museum of Modern Art, New York,  
August 18–November 8, 2004  
Lee Bontecou, Untitled, 1973.5

Smithsonian Institution, Cooper-Hewitt,  
National Design Museum, New York  
*Shock of the Old: Christopher Dresser*  
Cooper-Hewitt, National Design  
Museum, March 5–July 25, 2004  
Victoria and Albert Museum, London,  
September 9–December 5, 2004  
Owen Jones, *A Design for the*  
*Exhibition Building, Manchester*,  
1999.69

Milwaukee Art Museum, Milwaukee,  
Wisconsin  
*Judy Pfaff-Gregory Conniff: Camera and Ink*  
May 21–August 29, 2004

Judy Pfaff, *A Day or Part of a Day*,  
2000.51

Judy Pfaff, *Ibirapuera (For Oscar)*,  
2000.52

Judy Pfaff, *When a Tree Falls*,  
2000.53

Judy Pfaff, *Naaimachinemuziek*,  
2000.55

Judy Pfaff, *Ghost Story*, 2001.75

Judy Pfaff, *Untitled (Target, Garden,*  
*Lily Pad)*, 2001.77

Judy Pfaff, *Untitled (Target, Fern,*  
*Mixed Media Plexi)*, 2001.78

Judy Pfaff, *Nymphaea*, 2001.79

Judy Pfaff, *Untitled (Large*  
*Horizontal Lily Pad)*, 2001.80

Judy Pfaff, *Multnomah*, 2001.81

Judy Pfaff, *Til Skogen*, 2001.82

Judy Pfaff, *Untitled (Horizontal*  
*Trees with Toned Kodolith)*, 2001.83

Judy Pfaff, *Old Night*, 2001.84

Judy Pfaff, *Sweet Lilly*, 2004.25

Judy Pfaff, *Garden of Forking Paths*,  
2004.26

Judy Pfaff, *When the Moon is Full*,  
2004.27

Mint Museum of Craft + Design,  
Charlotte, North Carolina

*The Nature of Craft and the Penland*  
*Experience*

July 3, 2004–January 30, 2005

Peter Gourfain, *Powerful Days*,  
2001.53

James Watrous Gallery, Wisconsin  
Academy of Sciences, Arts and Letters,  
Madison, Wisconsin

*James Watrous and Friends: The Legacy and*  
*Influence of James Watrous*

November 12, 2004–January 9, 2005

James Watrous, *Unicorn*, 1999.83

John Wilde, *Preparatory Drawing*  
*for Wildeworld Revisited*, 1995.67

Museo Civico Archeologico,  
Soprintendenza per il  
Patrimonio Storico e Artistico  
e Demoetnoantropologico, and  
Università degli Studi di Bologna,  
Bologna, Italy

Elisabetta Sirani “*pittrice eroina*,”  
1638–1665

December 4, 2004–April 10, 2005

Elisabetta Sirani, *Signora Ortensia*  
*Leoni Cordini as Saint Dorothy*,  
60.5.2

National Academy Museum, National  
Academy of Design, New York  
*Surrealism USA*

National Academy Museum, Feb. 17–May  
8, 2005

Phoenix Art Museum, Phoenix, Arizona,  
June 5–September 25, 2005

John Wilde, *Exhibiting the Weapon*,  
2002.2

John Wilde, *A Near Miss*, 2002.3

The Albuquerque Museum, Albuquerque,  
New Mexico

*El Alma de España (The Soul of Spain)*

April 24–July 31, 2005

Spanish, St. Gregory, 1972.74

## Reproductions of the Collection in Other Publications

*July 1, 2003–June 30, 2004*

Cheetham, Frances. *Alabaster Images of*  
*Medieval England*. Woodbridge: Boydell  
Press, 2003.

Unknown, *Pietà*, 69.9.1

Dahlgren, Kari. *Lee Bontecou: A*  
*Retrospective*. New York: Harry N.  
Abrams, Inc., 2003.

Lee Bontecou, *Untitled*, 1973.5

DeLong, Lea Rosson. *Grant Wood's Main*  
*Street: Art, Literature, and the American*  
*Midwest*. Ames: University Museums,  
2004.

Grant Wood, *Portrait of Nan*, 1.1981

Goc, Michael J. *Portage, A Sesquicentennial*  
*History*. Friendship: New Past Press,  
2004.

Raymond Louis Gloeckler, *The Man from*  
*Portage*, 2007.5.24

Hisao, Kondō and Hosokawa Yūko, eds.  
*Discovering the United Kingdom (Igirisu*  
*o shiru tame no)*. Tokyo: Akashi Shobō,  
2003.

William Hogarth, *The Idle 'Prentice*  
*Betray'd by his Whore and taken in a Night*  
*Cellar with his Accomplice*, 66.8.52

William Hogarth, *The Idle 'Prentice*  
*Executed at Tyburn*, 66.8.54



- Newland, Amy Reigle. *The Commercial & Cultural Climate of Japanese Printmaking*. Amsterdam: Hotei Publishing, 2004.
- Hishikawa Moronobu, *Priests at Inner Gate Temple, from the series Flower Viewing at Ueno*, 1980.2726
- Oakley, John H. *Picturing Death in Classical Athens: The Evidence of the White Lekythoi*. Cambridge: Cambridge Univ. Press, 2004.
- The Timokrates Painter (near), White-ground Lekythos, 70.2
- The True Story of Troy*, directed by Gary Glassman/Providence Pictures, History Channel, May 2004.
- Unknown, White-ground Footed Mastoid Skyphos, 1979.122
- July 1, 2004–June 30, 2005*
- Bentini, Jadranka and Vera Fortunati, eds. *Elisabetta Sirani: "pittrice eroina," 1638–1655*. Bologna: Editrice Compositori, 2004.
- Elisabetta Sirani, *Signora Ortensia Leoni Cordini as Saint Dorothy*, 60.5.2
- Bordwell, David. *Figures Traced in Light: On Cinematic Staging*. Berkeley: Univ. of CA Press, 2004.
- Kitagawa Utamaro, *Monkey Performing in a Wealthy Household*, from the series Young Ebisu, 1980.3211
- Burke, Marcus and Selma Holo, et als. *The Soul of Spain (El Alma De España)*. Albuquerque: Albuquerque Museum, 2005.
- Spanish, St. Gregory, 1972.74
- Clowes, Judy. *Don Reitz: Clay, Fire, Salt, and Wood*. Madison: Regents of the Univ. of Wisconsin System, 2004.
- Don Reitz, *Untitled (Stoneware Vessel with Salt Glaze)*, 1982.21
- Don Reitz, *Covered Jar*, 2005.14a–b
- Don Reitz, *Mural*, 2005.13
- Curry, David Park. *James McNeill Whistler, Uneasy Pieces*. Richmond: Museum of Fine Arts, in association with Quantuck Lane Press, 2004.
- William Hogarth, *A Harlot's Progress, Plate 3*, 66.8.4
- Dervaux, Isabelle. *Surrealism USA*. New York: National Academy Museum and Hatje Cantz Publishers, 2004.
- John Wilde, *A Near Miss*, 2000.3
- John Wilde, *Exhibiting the Weapon*, 2000.2
- DuPre, Chris, ed. *Insights Magazine*, 2004.
- Aaron Bohrod, *Cat and Fiddle*, 2002.63.1
- Aaron Bohrod, *The Turtle*, 2002.63.2
- McLaughlin, Jean W., ed. *The Nature of Craft and the Penland Experience*. New York: Lark Books, a division of Sterling Publishing Co., Inc., 2004.
- Peter Gourfain, *Powerful Days*, 2001.53
- Modesti, Adelina. *Elisabetta Sirani: Una virtuosa del seicento bolognese*. Bologna: Editrice Compositori via Stalingrado, 2004.
- Elisabetta Sirani, *Signora Ortensia Leoni Cordini as Saint Dorothy*, 60.5.2
- Villata, Edoardo and Simone Baiocco. *Gaudenzio Ferrari, Gerolamo Giovenone: Un avvio e un percorso*. Torino: Umberto Allemandi & Co., 2004.
- Gerolamo Giovenone, *Adoration of the Child*, 61.4.4

## Exhibitions

### *Jim Dine Prints: 1985–2000*

July 12–September 21, 2003  
Brittingham Galleries VI & VII

A selection of approximately forty lithographs, intaglios, and woodcuts were selected to illustrate Jim Dine's recent graphic production. Since the 1960s Dine has worked in performance painting, sculpture, and drawing, but his first love is printmaking. During the fifteen years covered in this exhibition, Dine's imagery evolved in extraordinary ways. The prints, which were loaned by Pace Prints in New York, were selected based on the exhibition *Jim*

*Dine Prints: 1985–2000*, on view May 12 to August 4, 2002, at the Minneapolis Institute of Arts (MIA). The exhibition catalogue was produced by the MIA.

### *Double Take: A Rephotographic Survey of Madison, Wisconsin*

July 12–September 28, 2003, Mayer Gallery

Zane Williams rephotographed sites in downtown Madison, Wisconsin, that had originally been captured fifty to eighty years before by commercial photographer Angus McVicar (1903–64). The exhibition was based on pairings of photographs by McVicar and Williams from *Double Take: A Rephotographic Survey of Madison, Wisconsin*, published by the University of Wisconsin Press in November 2002. The twenty photographic pairs revealed distinctive “then” and “now” views of Madison locations.



*Double Take: A Rephotographic Survey of Madison, Wisconsin.* Photo: Zane Williams

### *Abstraction in the Mid-Twentieth Century*

October 11–December 7, 2003, Mayer Gallery

Works on paper from the 1950s through the mid-1970s showed the vitality of abstraction during this era. Prints and drawings by American, European, and Japanese artists explore nonobjective, expressionist forms.

### *Reflections: Furniture, Silver, and Paintings in Early America*

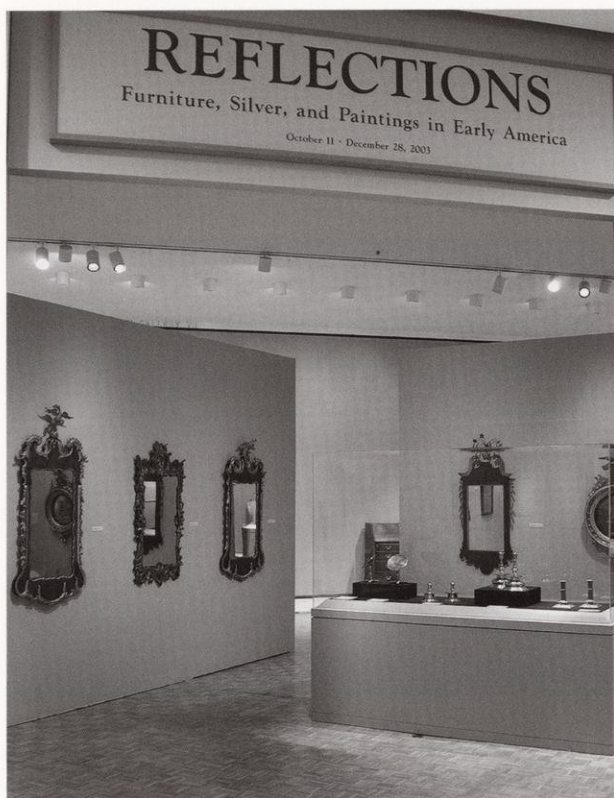
October 11–December 28, 2003

Brittingham Galleries VI & VII

Paintings, furniture, and silver from a private Wisconsin collection were arranged to show how affluent Americans projected their ideas about taste and status from the 1630s to the 1830s. The focus was on the reflections

★ Exhibitions are organized by the Chazen Museum of Art, unless otherwise noted.





*Reflections: Furniture, Silver, and Paintings in Early America.* Photo: Jim Wildeman

of light from candles in mirrors to sunlight on silver. Both maximized light and pleasure. This exhibition investigated the importance of reflection both as a mode of self-perception and as a highly valued material property.

### *Circles of Reflection: The Carter Collection of Chinese Bronze Mirrors*

December 20, 2003–February 29, 2004  
Mayer Gallery

The 103 mirrors in *Circles of Reflection* spanned more than two millennia and ranged in size from 1 ½ to almost 14 inches across. In addition to Chinese inscriptions, the mirrors are decorated with mythical figures, winged dragons, a chariot, a tiger with rider, elegant paired birds,



*Circles of Reflection: The Carter Collection of Chinese Bronze Mirrors.* Photo: Jim Wildeman

a giant tortoise, and other creatures that circle the mirror in an endless chase. Madison residents Martha Limbach Carter and Thomas Carter donated these mirrors to the Cleveland Museum of Art, which organized the exhibition.



*Masterworks of Chinese Painting: In Pursuit of Mists and Clouds.* Photo: Jim Wildeman

### *Masterworks of Chinese Painting: In Pursuit of Mists and Clouds*

January 17–April 11, 2004  
Brittingham Galleries VI & VII

This exhibition, organized by the University of California Berkeley Art Museum and Pacific Film



*Quilts: Artistry in Pattern from the Helen Louise Allen Textile Collection.* Photo: Bob Rashid

Archive, offered 60 works spanning more than 900 years of Chinese painting. Primarily drawn from the private collection of renowned art historian James Cahill, these works represent the Song, Yuan, Ming, and Qing dynasties. Landscape painting, major figure painting, and bird-and-flower paintings in traditional media (hanging scrolls, hand scrolls, and album leaves) were included.

### *Nineteenth-Century European Prints* March 13–May 30, 2004, Mayer Gallery

European prints from the permanent collection showed the transformation of printmaking in the nineteenth century, from traditional academic images to the work of experimental printmakers Rodolphe Bresdin (French, 1822–85) and James Ensor (Belgian, 1860–1949), impressionists Edgar Degas (French, 1834–1917) and Édouard Vuillard (French, 1868–1940), and artists influenced by Japanese art such as Henri de Toulouse-Lautrec (French, 1864–1901) and James Abbott McNeill Whistler (American, 1834–1903), who worked for many years in London, Paris, and Venice.

### *Perspectives: African Art from the Bareiss Family Collection*

April 16, 2004–May 15, 2005, mezzanine

This exhibition featured approximately fifty objects including masks, sculpture, ceramics, metalwork, and textiles from about twenty cultural groups across sub-Saharan Africa and dating from the eighteenth to early twentieth centuries.

### *Quilts: Artistry in Pattern from the Helen Louise Allen Textile Collection*

June 5–August 15, 2004

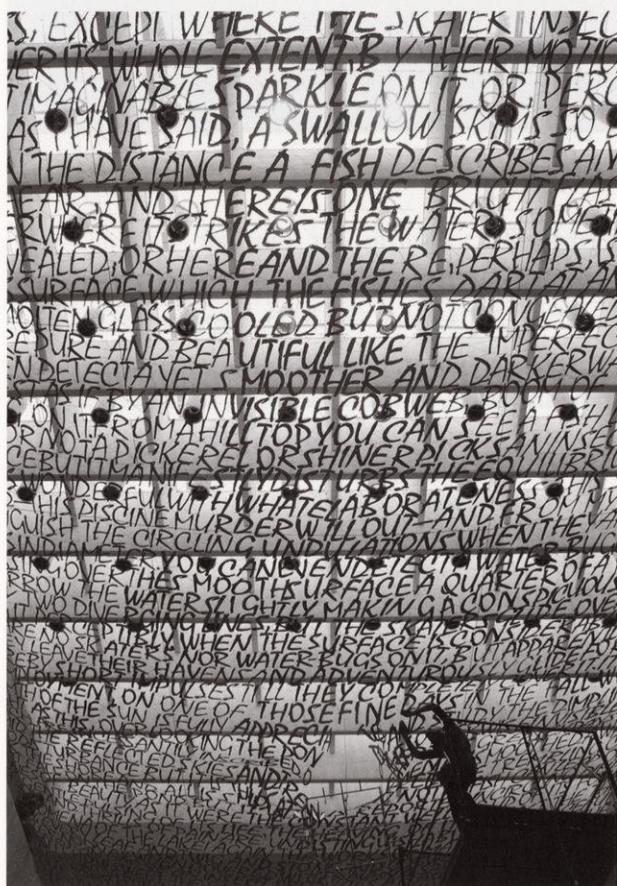
Brittingham Galleries VI & VII

This exhibition featured approximately twenty-five historic quilts, twelve of which had never been exhibited. Organized by the Chazen Museum of Art and the Helen Louise Allen Textile Collection.





*Smokers and Sleepers: Photographs by Jerome Mallmann.* Photo: Bob Rashid



Xu Bing's *Net* installation, part of *Xu Bing: The Glassy Surface of a Lake*. Left: installing the letter net, June 11, 2004. Right: *Net*, installation in Paige Court. Photo: Bob Rashid

## *Smokers and Sleepers: Photographs by Jerome Mallmann*

June 12–August 22, 2004, Mayer Gallery

Jerome Mallmann, a photographer since the late 1960s, has captured images of New Yorkers in unguarded moments. This exhibition revealed a dispossessed population smoking or sleeping in the streets of New York. The works are from twenty years of photography, always taken with small cameras, fast film, and no flash, in order to intrude as little as possible into subjects' lives. Candid and spontaneous, the images capture the complex rituals and terrifying realities of life on the streets of New York.



### *Xu Bing: The Glassy Surface of a Lake*

September 4–November 28, 2004

Brittingham Galleries VI & VII, Paige Court

Xu Bing, born in Chongqing, China, in 1955, is a leading figure in the international art world. His first Western exhibition was at the Chazen in 1990–91. This exhibition and Paige Court installation showcased the evolution of Xu Bing's work during the thirteen years the artist lived and worked primarily in the United States and Europe. Xu Bing's installations explore further issues of communication and authority, and are based on elements of language, including Chinese characters and legible English letters deployed within Chinese character-like structures. Installations included:

#### *Net*

Closed June 19, 2005, Paige Court installation

This installation of a 600-word text from Henry David Thoreau's *Walden* consisted of large aluminum letters, in a font designed by the artist. An image of a bird is discernible in the body of the text. In the very center, a portion of the text breaks free and cascades to the floor below into an illegible pile.

#### *Square Wood Calligraphy:*

*Computer Font Project*

Mezzanine

#### *Square Wood Calligraphy*

Brittingham Gallery VII

#### *Service Brand Interactive Dildo Toy #1 and #2*

Brittingham Gallery VI

#### *Dynamic Desktop*

Brittingham Gallery VI



Xu Bing's *Square Wood Calligraphy* installation, part of *Xu Bing: The Glassy Surface of a Lake*. Photo: Bob Rashid

### *Frank Lloyd Wright and Japan*

September 4–November 7, 2004, Mayer Gallery

The exhibition gave viewers the opportunity to consider the relationship between Wright's architecture and his art collecting. Images of Wright's work in Japan were loaned by the Wisconsin Historical Society, and prints that he collected while in Japan were drawn from the Chazen's Van Vleck collection of Japanese prints.

### *Woodcuts by Ray Gloeckler*

November 13, 2004–January 23, 2005

Mayer Gallery

With a sharp eye for the ludicrous in American society and an abiding sense of humor, Ray Gloeckler creates





Woodcuts by Ray Gloeckler. Photo: Brent Nicastro

images that lampoon the inflated and celebrate the everyday. The exhibition was a selection from over 200 editions of prints the artist has created.

Ray Gloeckler has made woodcuts since 1956, when he was an assistant professor at the University of Wisconsin at Oshkosh. He studied at the University of Wisconsin–Madison and later taught at UW–Oshkosh and his alma mater. He mastered the most demanding type of woodcut, the finely wrought wood engraving.

### *Mery Bero Needleworks*

December 1–31, 2004

niche case between Brittingham Galleries III & IV

### *David Klamen, Paintings, Watercolors, and Drawings*

December 11, 2004–February 27, 2005

Brittingham Galleries VI & VII

David Klamen fuses op art effects with art historical images to create high-impact and engaging artworks. Looking like obsessive crosses between bar codes, puzzles, and old master paintings, these works plead to be interpreted through a dizzying kaleidoscope of colors and shapes.

### *Bauhaus Prints: Wassily Kandinsky and Paul Klee*

January 1–31, 2005, niche case between Brittingham Galleries III & IV

### *Aaron Bohrod, Trompe l'Oeil Paintings*

February 1–28, 2005, niche case between Brittingham Galleries III & IV

### *Minimalist Art Now*

February 5–April 10, 2005, Mayer Gallery

This exhibition featured contemporary systematic minimalist painting, drawing, and sculpture work by both emerging and established artists rooted in the tradition of the 1960s and 1970s. In subtle ways the minimalists of today simultaneously celebrate the beauty of mathematical, geometric, and logical formalism while questioning the very methods and aims on which technical thinking is based.

### *Paul Jacoulet, Prints of Pacific Cultures*

March 1–31, 2005, niche case between Brittingham Galleries III & IV



Don Reitz: Clay, Fire, Salt, and Wood. Photo: Bob Rashid



*With Friends: Six Magic Realists, 1940–1965.* Photo: Bob Rashid

### *Don Reitz: Clay, Fire, Salt, and Wood*

March 12–June 5, 2005

Brittingham Galleries VI & VII

This retrospective of UW–Madison art department faculty member (1962–88) features some seventy-four ceramic works that Reitz created between 1960 and the present. Don Reitz is recognized as one of the most important and influential ceramic artists of this century. Throughout his career he has pursued salt and wood firing to preserve the energy and freshness of his artistic marks and gestures. Reitz almost single-handedly revived this neglected technique, and through long experimentation developed a range of colors and surface effects previously unknown in salt-firing.

### *American Women Woodcut Printmakers in Japan: Helen Hyde, Bertha Lum*

April 1–30, 2005, niche case between

Brittingham Galleries III & IV

### *Visions of India: The Jane Werner Watson Collection*

April 23–July 9, 2005, Mayer Gallery

This exhibition was selected from works bequeathed to the museum by Jane Werner Watson, an avid collector of Indian miniature paintings. Most of the works shown were part of Mrs. Watson's final bequest and had not been seen in Madison for thirty years. The exhibition was assembled in memory and appreciation for Jane Watson's generosity.

### *Romantic Views of the Classical Past in British Watercolor: Hannah Palmer, Edward Lear, Henry Ryland*

May 1–31, 2005, niche case between

Brittingham Galleries III & IV

### *Regionalist Prints: Grant Wood and Thomas Hart Benton*

June 1–30, 2005, niche case between

Brittingham Galleries III & IV

### *With Friends: Six Magic Realists, 1940–1965*

June 18–September 18, 2005

Brittingham Galleries VI & VII

*With Friends* focused on the art and friendships of the American artists Gertrude Abercrombie (1909–77), Sylvia Fein (b. 1919), Marshall Glasier (1902–88), Dudley Huppler (1917–88), Karl Priebe (1914–76), and John Wilde (1919–2006). The show included fifteen to twenty works by each artist. The first intensive study of this close-knit group explores the artistic and personal relationships they shared.



## Education and Outreach



Curator Andrew Stevens teaches students in Meri Lau's second grade Midvale Elementary class about printing plates and Utagawa Hiroshige's prints as part of the SMART Project with the Madison Public Schools. April 16, 2004. Photo: Bob Rashid

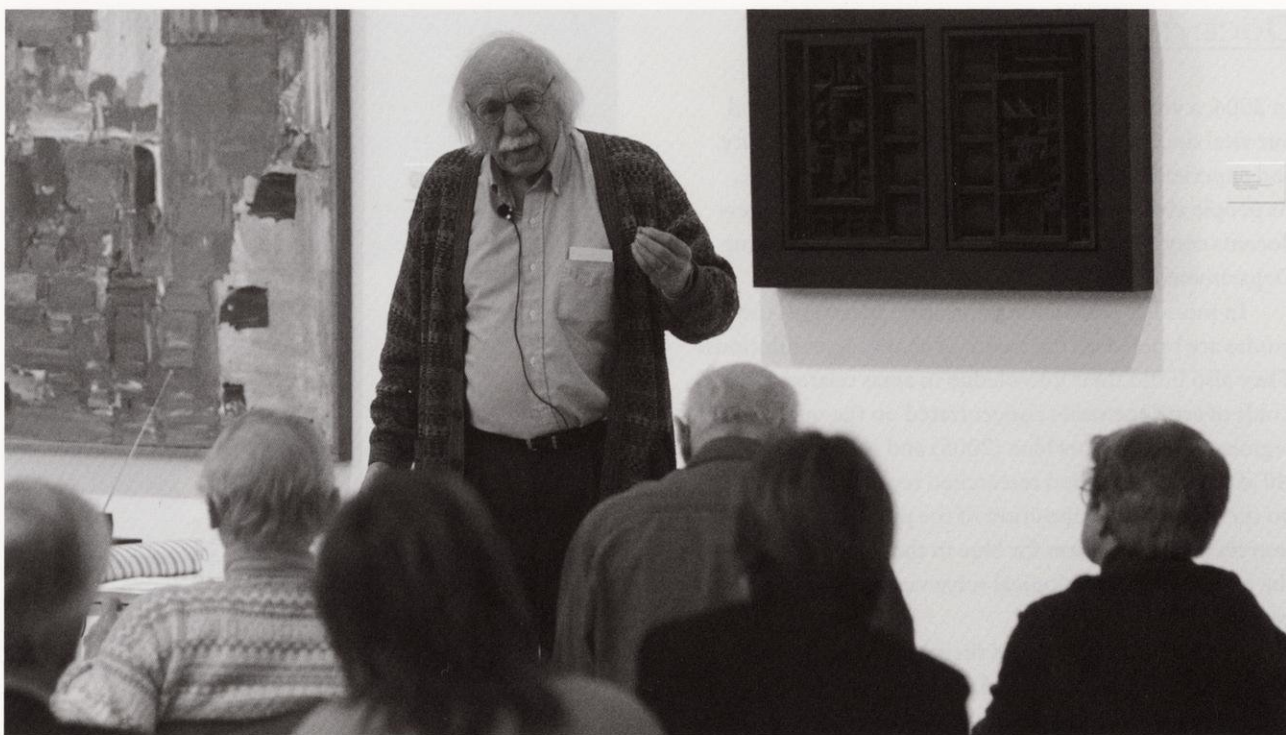
### EDUCATION HIGHLIGHTS

Through educational programs, the Chazen nurtures ties with the Madison public schools, cooperates with UW campus colleagues in outreach efforts, and cultivates new alliances with other university programs.

The SMART Project (SchoolsMuseumsART), an ambitious teacher materials program, was published (2002) by the Madison Metropolitan Schools District. In phase one (academic year 2002–2003), materials were distributed by collaborators Madison Museum of Contemporary Art and the Chazen Museum of Art to Madison and Dane County elementary schools. In all,

SMART project sets were placed in over 150 public, home, and parochial schools and public libraries. In phase two (2003–2007), elementary school art teachers began to incorporate the SMART Project's rich art historical material into their curriculum.

The teacher materials project provides illustrations and a teacher guide to eleven works of art from the two museums' collections and gives educators information to help them achieve teaching standards in art history. Among these exemplary teachers, Meri Lau, with Jen Englebart, from Madison's Midvale Elementary School, used the posters, slides, and teacher guide extensively in the classroom and arranged field trips to the museums



Willy Haeberli, UW-Madison professor of physics, discusses Louise Nevelson's *Wall* during his "In My View" lecture. February 9, 2005. Photo: Bob Rashid

to see the originals. In part because Meri Lau had the initiative and resources to immerse herself in studying the Chazen's Japanese prints and the artist Hiroshige, she was accepted into the Fulbright Memorial Fund Teacher Program to study in Japan in 2004. This valuable teacher-training opportunity grew out of her work with the Chazen and the SMART Project.

The museum takes seriously its role as an educational unit to serve the entire UW-Madison campus. We display art exhibitions that relate to the humanities and the sciences as well as the visual arts. In that regard we have made a concerted effort to engage the literary, foreign language, and performing arts in our educational special events and programs.

To stimulate and encourage the ongoing use of its permanent collections by University of Wisconsin faculty members outside of the visual arts, the museum launched a new program in February 2004 called "In

My View." The program invites professors from letters and sciences departments to choose objects from the collection that relate to their discipline, then present a 30-minute informal gallery lecture about the work. Faculty members from the School of Music, the Medical School, and the Departments of Physics and Geography, among others, have participated. Topics are as varied as the disciplines and interests professors choose to illuminate. Their discussions of these works expand understanding of the art and attract audiences from different areas of the campus.

As the Chazen's curator of education since 1975, Anne Lambert was honored to receive the university's Robert Heideman Award for Excellence in Public Service through the Madison Academic Staff Association in 2005.



## DOCENT PROGRAM

In 2004, a vibrant new training class of docents joined our vital docent corps. Chazen staff, art history faculty, and experienced docents contributed to the training. As people always eager to learn, many veteran and new docents continue to build their knowledge by auditing Department of Art History courses.

In monthly continuing education meetings, the guides are briefed on the topics of changing exhibitions. They also build their knowledge in areas related to all kinds of art. One series concentrated on the qualities of pigments in the colors blue (2005) and yellow (2007). *All about Blue!* included researched reports by docents on the chemical composition of the pigments, different sources and preferences for blue in the history of art, and the poetic and psychological ways viewers are affected by blue.

Docents have continued their brown bag lunches, in which they discuss art-related topics of their choosing, from successful tour themes to reviewing books about art to the role of the art museum in society.



Docent Corinne Magnoni leads a tour in the exhibition *Quilts: Artistry in Pattern* from the Helen Louise Allen Textile Collection, July 18, 2004.



Gautama Vajracharya teaches docents about Asian art during docent training, October 26, 2004. Photo: Bob Rashid

The Chazen docent program was represented at the national docent symposia. From docent patron Tom Fox, funds have been available to support the attendance of at least one docent representative, selected by the docent group, to each national meeting. Lynne Krainer represented our docents in Chicago in 2003.

In honor of Anne Lambert's thirty years as curator of education for the museum, the Chazen docents commissioned a wood engraving by Ray Gloeckler, emeritus professor in the UW-Madison Department of Art, which they presented as a surprise to her in the spring of 2005 at a celebratory luncheon hosted by the docents and the museum staff. A copy of the print as well as Ray Gloeckler's gift of early proofs were accessioned into the Chazen collection.

In their role as museum teachers, and also as Chazen enthusiasts and donors, the Chazen docents are a formidable and dynamic presence for the museum!

## DOCENTS

*Docents' language skills are listed*

Hannah Aarsvold	Marcia Philipps Hyzer	Sybil Robinson*
Christine Alfery	Sandra Ihle	Mary Rowin
Esther Bach-y-Rita (Spanish)	Terrance Jackson	Ingrid Russell
Hugh Bell	Belkis Kalayoglu (French)	Ann Sauthoff
Dorothy Berg	Phyllis Kauffman	Linda Savage
Judy Berry	Maureen Kind (French)	Linda Schilling
Mary Berthold*	Barbara Klokner	Lynn Schten
Sue Berthouex	Kathy Koegel (Spanish)	Ellen Louise Schwartz
Mary Brennan	Lynne Krainer	Pauline Scott
Joyce Bromley	Ann Kramer	Fran Starkweather
Arnold Brown*	Helen Kruse	Marion Stemmler
Ellen Browning	Beatrice Lindberg*	Peg Stiles
Roger Brumm	Greta Lindberg	Emma Strowig
Irmgard Carpenter	Sandra Loman	Catherine B. Sullivan (French)
Lynn Christensen	Mary Lynch	Carol Tarr
Judy Christenson	Corinne Magnoni	Judith Thompson
Louise Clark*	Ruth Martin	Margy Walker
Jane Crandall	Gerry Matthews	Nancy Webster
Susan Daugherty	Carol McAdow	Fred Wegener
Heidi DeWoskin	Joe Meagher	Beth Zinsli
Beverly Dougherty	Jane Migely	
Audrey Dybdahl	Judith Mjaanes	<i>In Memoriam:</i>
Virginia Dymond*	Nancy Moore	Ginger Long
Jane Eisner	Sue Niemann*	Susan Stanek
Jane Englund	Nancy O	Marian Thompson
Friedemarie Farrar (German)	Becky Oaks	
Joan Feldman	Barbara Obst	The following people served as
Joan Fliegel	Darlene Olson	docents for the exhibition <i>Quilts:</i>
Virginia Francis (Spanish)	Sallie Olsson	<i>Artistry in Pattern from the Helen</i>
Carolyn Gaebler*	Marjon Ornstein (French)	<i>Louise Allen Textile Collection</i> in
Jerry Germanson	Hiram Percy	July and August of 2004: Mimi
Jean-Pierre Golay (French)	Donna Peterson	Brady, Debra Cole, Lois Jarvis,
Linda Grimmer	Kristen Pichelman	Corinne Magnoni, Susan Maron,
Linda Gunkel	Jane Pizer*	Carol McAdow, Suzanne Myers
Mary Jane Hamilton*	Ann Rahn	Otto, Marty Petillo, Mary
Ann Hartmann	Sheryl Renslo	Rowin, Joan Stuesser, and
Sean Higgins	Toni Richards	Betsy Tuttle.

\*Docent associate



## EDUCATION AND OUTREACH PROGRAMS



Curatorial course, "Insight into Intaglio." Drew Stevens explains intaglio technique to students, who are able to examine prints up close in the curatorial class. Photo: Bob Rashid

### Minicourses

#### *Curatorial course:*

"Sculpture in the Elvehjem Museum of Art," instructor Maria Saffiotti Dale, Chazen curator of painting, sculpture, and decorative arts

Tuesdays and Thursdays, June 8, 10, 15, 17, 22, and 24, 2004

#### *Curatorial course:*

"Insight into Intaglio," instructor Andrew Stevens, Chazen curator of prints, drawings, and photographs

Tuesdays and Thursdays, July 6, 8, 13, 15, 20, and 22, 2004

### Symposia and Panel Discussions

#### *Panel discussion:*

"Double Take, A Rephotographic Survey of Madison, Wisconsin"

Moderator: George H. Roeder, Jr., The School of the Art Institute of Chicago, professor of liberal arts, and chair, Visual and Critical Studies Program

Panelists: Thomas H. Garver, art historian and former curator and museum director; John O. Holzhueter, Wisconsin Historical Society, editor and research specialist (retired); Harvey M. Jacobs, UW–Madison, professor of urban and regional planning and of the Institute for Environmental Studies; George A. Talbot, Wisconsin Historical Society, curator of the Visual and Sound Archives (retired); Yi-Fu

Tuan, UW–Madison, Vilas Professor of Geography emeritus; and Zane Williams, photographer

Tuesday, September 16, 2003

#### *Symposium:*

"Criticism, History, and Power: A Symposium on Contemporary Art Criticism and Culture"

*Keynote lecture:* Michael Brenson, critic, art historian, curator, and teacher, and UW–Madison Arts Institute interdisciplinary artist-in-residence, fall 2004

Thursday, November 11, 2004

#### *Panel discussion:* "Models of Critical Power"

Panelists: Debra Bricker Balken, independent curator and critic; Katalin Timár, Ludwig Museum of Contemporary Art, Budapest, curator and critic; and Katy Siegel, Hunter College, CUNY, associate professor of art history and criticism.

Respondent: Ann Reynolds, University of Texas at Austin, associate professor of art history and women and gender studies

Friday, November 12, 2004

#### *Panel discussion:* "Criticism in History"

Panelists: Ted Potter, Virginia Commonwealth University, associate professor of art and director, Anderson Gallery; David Levi Strauss, critic; and Barbara Kruger, artist.

Respondent: Laurie Beth Clark, UW–Madison, professor of art and associate vice chancellor for faculty and staff programs, respondent

Friday, November 12, 2004

<i>Attendance Statistics</i>		
2003–2004	SCHOOL TOURS	5,775
	ADULT TOURS	3,300
	PROGRAMS	2,635
2004–2005	SCHOOL TOURS	5,508
	ADULT TOURS	3,713
	PROGRAMS	8,357



"Mr. Salt Paints with Fire: Salt-glazing, Wood-firing, and the Work of Don Reitz." Artist and speakers (from left): Don Reitz, Jody Clowes, Bruce Breckenridge, James Tanner, Dan Anderson, Jack Troy, and Jim Leedy. Photo: Jay Salvo

### *Panel discussions:*

"Don Reitz through the Decades"

Moderator and program organizer, Leatrice S. Eagle, J.D.;

Introduction by Jody Clowes, exhibition curator

Panel 1: Former students Rick Pope, David Dahlquist, June Onesti, and Donald Lipski discussed the influence of Don Reitz's teaching at UW–Madison; Panel 2: The art of Don Reitz, by periods of production, was the topic for these artists—James Tanner on the 1960s, Judy Onofrio on the 1970s–80s (Pyro-Man), Donald Bendel on anagama in Arizona during the 1990s, and John Balistreri on "Us Guys" (community of fellow ceramicists) from 1990s to present

Saturday, March 12, 2005

### *Lecture/Discussions:*

"Mr. Salt Paints with Fire: Salt-glazing, Wood-firing, and the Work of Don Reitz"

Moderator, Jody Clowes, exhibition curator for *Don Reitz:*

*Clay, Fire, Salt, and Wood*

Ceramicists from around the country gathered to discuss the vibrant influence of Don Reitz, especially his innovative salt-glazed and wood-fired ceramics.

Part I: Lecture and discussion on wood-firing with Jack Troy, and Jim Leedy with Don Reitz; Part II: Panel discussion with Dan Anderson and James Tanner, with Bruce Breckenridge

Thursday, April 7, 2005

*Jack Troy's lecture was supported by the University Lectures Committee and sponsored with the Department of Art*

## Lectures

Kenneth S. Templeton, master black-and-white printer

"Printing Double Take: A Technical Introduction"

Wednesday, July 16, 2003

Zane Williams, John O. Holzhueter, and Kenneth S. Templeton

"Double Take" walking tour, lower State Street to Capitol

Saturday, July 19, 2003

Daniel Raeburn, *The Imp* magazine, editor and publisher

"The Imp of the Perverse: Reading Underground Comic Books"

Thursday, September 25, 2003

Ann Smart Martin, UW–Madison, Stanley and Polly Stone Professor of Art History

"Through the Scholar's Looking Glass: Interpreting a Collection"

Thursday, October 16, 2003

Thomas H. Broman, UW–Madison, associate professor of history of science

"Publicity, Sociability, and the Cultivation of Virtue in the Enlightenment"

Thursday, October 23, 2003

Andrew Stevens, Chazen Museum of Art, curator of prints, drawings, and photographs

Gallery lecture, "Mysterious Communication: Postwar Abstraction"

Tuesday, November 4, 2003

Anne Verplanck, Winterthur Museum, curator of prints and paintings

"Reading the Clues on Canvas: Early American Portraits"

Thursday, November 13, 2003

Supported by the University Lectures Committee and sponsored with the Department of Art History

David L. Barquist, Yale University Art Gallery, associate curator of American decorative arts

"Looking Glasses in America, 1640–1840"

Thursday, November 20, 2003

Supported by the University Lectures Committee and sponsored with the Department of Art History





Professor James F. Cahill discusses "Collecting Chinese Painting: A Scholar's Perspective." Photo: Del Brown Photography

Ju-hsi Chou, Cleveland Museum of Art, curator of Chinese art  
 Gallery lecture on *Circles of Reflection: The Carter Collection of Chinese Bronze Mirrors*  
 Thursday, January 29, 2004

Julia K. Murray, UW–Madison, professor of art history  
 Gallery lecture, "Scholar's Choice" in the exhibition  
*Masterworks of Chinese Painting: In Pursuit of Mists and Clouds*  
 Friday, January 30, 2004

James F. Cahill, University of California at Berkeley, professor emeritus of history of art  
 "Collecting Chinese Painting: A Scholar's Perspective"  
 Thursday, February 5, 2004

James F. Cahill, University of California at Berkeley, professor emeritus of history of art  
 "Passages of Felt Life: A Genre Shift in Ming–Qing Figure Painting"  
 Friday, February 6, 2004

Suzanne E. Cahill, University of California, San Diego, adjunct associate professor of history  
 "The Moon Stopped in the Void: Daoist Elements on Bronze Mirrors of the Tang Dynasty (618–907)"  
 Monday, February 9, 2004

Susan E. Nelson, Indiana University, professor of history of art and East Asian languages and cultures  
 "Playing with Nature: The Open-air Concert in Chinese Landscape Painting"  
 Thursday, February 26, 2004

Andrew Stevens, Chazen Museum of Art, curator of prints, drawings, and photographs  
 Gallery lecture, "Impressions and Impressionism: European Printmaking in the Nineteenth Century"  
 Tuesday, March 23, 2004

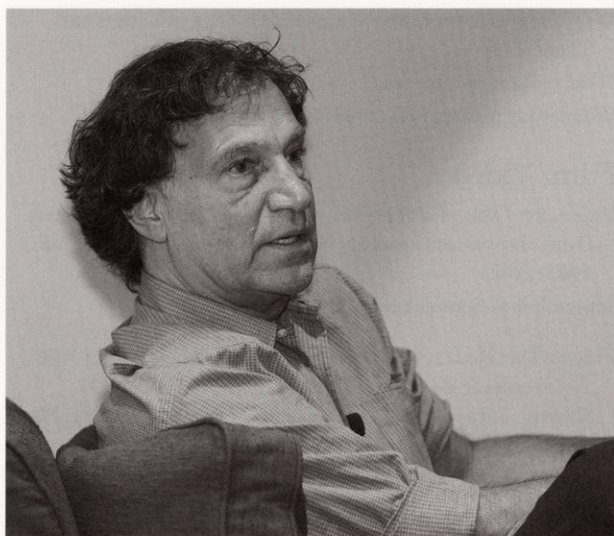
Nichole N. Bridges, Chazen Museum of Art, Bareiss curatorial intern  
 Gallery lecture, "Perspectives: African Art from the Bareiss Family Collection"  
 Thursday, April 29, 2004

Mary Ann Fitzgerald, UW–Madison, School of Human Ecology, curator of the Helen Louise Allen Textile Collection  
 Gallery lecture: "Quilts: Artistry in Pattern"  
 Sunday, June 6, 2004

Beverly Gordon, UW–Madison, professor of environment, textiles, and design  
 Gallery lecture, "Quilts: Windows into America"  
 Sunday, July 18, 2004



Docent Judy Berry leads a tour in *Quilts: Artistry in Pattern*. Photo: Bob Rashid



Michael Brenson, art critic and UW-Madison artist-in-residence, speaks with museum director Russell Panczenko during a colloquium for university students, "Meet Michael Brenson." Photo: Brent Nicastro

Michael Brenson, art critic and UW-Madison Arts Institute interdisciplinary artist in residence, and Russell Panczenko, Chazen Museum of Art director

Colloquium for university students, "Meet Michael Brenson"  
Thursday, October 6, 2004

Cosponsored with the UW-Madison Arts Institute

Robert E. Harrist, Jr., Columbia University, Jane and Leopold Swergold Professor of Chinese Art

"Reading *A Book from the Sky*: Reflections on Scale, Sense, and Sound in Writing"

Thursday, October 14, 2004

Wu Hung, The University of Chicago, Harrie A. Vanderstappen Distinguished Service Professor and director of the Center for the Art of East Asia

"Contemporaneity in Chinese Contemporary Art"

Friday, October 22, 2004

Nichole N. Bridges, Chazen Museum of Art, Bareiss curatorial intern

"Objects of Power and Western Encounter in the Bareiss Family Collection of African Art"

Thursday, November 4, 2004

Maria Saffiotti Dale, Chazen Museum of Art, curator of paintings, sculpture, and decorative arts

Gallery lecture, "The Passion of Christ in Late Medieval Art"

Sunday, November 7, 2004

Jan Vansina, UW-Madison, MacArthur and Vilas emeritus professor of history and anthropology

Gallery lecture, "Art, Style, and History," in the exhibition

*Perspectives: African Art from the Bareiss Family Collection*

Wednesday, February 16, 2005

Thomas H. Garver, former director, Madison Art Center

"Working on Christo and Jeanne-Claude's *The Gates* for Central Park Project"

Thursday, February 24, 2005

Cosponsored with the Friends of the UW-Madison Libraries

Glenn Adamson, Chipstone Collection, curator, and UW-Madison, adjunct assistant professor of art history

Gallery lecture, "Absent Minded: Flirting with the Big Nothing" or "Systems Then and Now"

Thursday, March 3, 2005

Mike Ware, University of Manchester (UK), honorary fellow in chemistry

"Photography's Golden Legend: Science Meets Art in Chrysotype"

Thursday, March 31, 2005

Cosponsored with the UW-Madison Geology Museum

Roald Hoffmann, Cornell University, the Frank H.T. Rhodes Professor of Humane Letters and of Chemistry

"Chemistry and Ceramics: Shared Ground, Common Fire"

Monday, April 25, 2005

Cosponsored with the Wisconsin Initiative for Science Literacy and the UW-Madison Department of Chemistry

Robert Cozzolino, Pennsylvania Academy of the Fine Arts, assistant curator

Gallery lecture on the exhibition *With Friends: Six Magic Realists*

Saturday, June 18, 2005



## Tandem Press/Department of Art Visiting Artist Series

Jim Dine: "Jim Dine Answers Questions about Jim Dine," an interview with Russell Panczenko, Chazen Museum of Art director

Friday, September 19, 2003

Jane Rosen

Wednesday, October 8, 2003

Robert Yoder

Thursday, September 23, 2004

Jack Lemon

Monday, October 11, 2004

David Shapiro

Thursday, February 17, 2005

Dialogue: "Sight: Sound" with Dennis Nechvatal and musical artists Roscoe Mitchell, Steve Marker, and Atimevu Drum and Dance

Friday, March 4, 2005

Benjamin Edwards

Thursday, April 14, 2005

## "In My View" Lecture Series

Interdisciplinary gallery lectures about the permanent collection by UW-Madison faculty

Catherine C. Kautsky, associate professor, School of Music

"The Piano Studio of Catherine Kautsky: Recent American Music and Art"

Tuesday, February 24, 2004

Yi-Fu Tuan, Vilas professor emeritus, Department of Geography

"The Cable Factory by Ionin"

Thursday, April 1, 2004

Gary Williams, MD, associate professor of pediatrics, Medical School

"Why Satyrs have Their Tails: The Fusion of Medicine, Art, and Myth"

Wednesday, September 15, 2004

Willy Haerberli, professor of physics, College of Letters and Science

"Wall by Louise Nevelson"

Wednesday, February 9, 2005

## Film/Video

Video, *Jim Dine: A Self Portrait on the Walls*, directed by Nancy Dine, shown continuously in the exhibition *Jim Dine Prints: 1985-2002*

September 4-September 21, 2003

Videos, *Don Reitz: Art and the Search for Truth*, 1997, and *Wall Performance at Yavapai College* (Prescott, Arizona) 1992.

Shown continuously in the exhibition *Don Reitz: Clay, Fire, Salt and Wood*

March 11-June 5, 2005



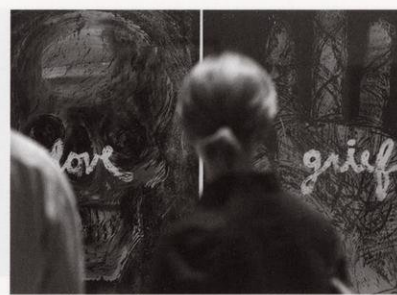
UW-Madison professor Wei Dong demonstrates Chinese painting during a family activity workshop. Photo: Del Brown Photography



Ghulam Mustafa and his son Mohammad Iftikhar Ahmed of Taxila, Pakistan, demonstrate the stone carving techniques of ancient Gandhara culture. Photo: Bob Rashid



Photographer Zane Williams talks with Tim Onosko and Beth Abroahams at the opening reception for *Double Take: A Rephotographic Survey of Madison, Wisconsin*. Photo: Del Brown Photography



Visitors savor the artist's large-scale prints during a closing reception for *Jim Dine Prints: 1985-2002*. Photo: Bob Rashid

## Special Educational Event

Jennifer Chiaverini, author and quilter, discussed "The Role of Historic Quilts in my Work," showed quilts based on those in her Elm Creek Quilts novels, and signed books.

Thursday, July 15, 2004

## Events for Educators

Seven-lecture series: "Arts of China: Exhibitions + Experts + Educators," professional advancement credit opportunity offered through the Madison Metropolitan School District  
Spring semester, 2004

Wisconsin Art Education Association fall conference

"Kids in the Museum," tour by Christine Alfery, Chazen Museum of Art docent

"Think Globally, Art Locally," session by Anne Lambert and Jerl Richmond, Chazen Museum of Art curator of education and exhibition designer, respectively

Thursday, October 28 and Friday, October 29, 2004

Janesville School District Elementary School Art Teachers' Inservice

Monday, March 14, 2005

School District of LaCrosse Fine Arts/Visual Arts Teachers' Inservice

Friday, April 29, 2005

## Artists' Demonstrations

Family art activity:

Wei Dong, UW-Madison, professor of environment, textiles, and design

Chinese painting lecture-demonstration

Friday, February 27, 2004

"Gandhara Stone Carving: A Living Art of Pakistan," featured Ghulam Mustafa and his son Mohammad Iftikhar Ahmed of Taxila, Pakistan, demonstrating the stone carving techniques of ancient Gandhara culture.

July 18-23; August 13-15; September 7-12, 2004

## Receptions and Events

Friday, July 18, 2003, Opening reception for *Double Take: A Rephotographic Survey of Madison, Wisconsin*; pre-reception lecture by Zane Williams, artist and photographer

Friday, September 19, 2003, Closing reception for *Jim Dine Prints: 1985-2002*; pre-reception interview with director Russell Panczenko and Jim Dine, artist, "Jim Dine Answers Questions about Jim Dine"

Friday, September 20, 2003, Reception during campuswide Arts Night Out

Friday, October 3, 2003, Reception during Downtown Gallery Night

Saturday, October 11, 2003, Opening reception for *Reflections: Furniture, Silver, and Paintings in Early America*; gallery lecture by George Parker, collector





Collector George Parker and curator Ann Smart Martin (third and fourth from right, respectively) pose with UW art history students who worked on the *Reflections: Furniture, Silver, and Paintings in Early America* exhibition. Photo: Bob Rashid



Chinese lion dances for good luck and prosperity enlivened a reception for the exhibitions *Circles of Reflection* and *Master Works of Chinese Painting*, which corresponded with Chinese New Year in 2004. Photo: Bob Rashid



Curator Maria Saffiotti Dale gives student a tour during a reception for residents of UW–Madison Chadbourne Residence College. Photo: Bob Rashid



Professor Henry Drewal and curatorial intern Nichole Bridges (right) enjoy the reception for the exhibition *Perspectives: African Art from the Bareiss Family Collection*. Photo: Bob Rashid



Tom Terry, Leslie Garfield, and Johanna Garfield at the reception for *Smokers and Sleepers: Photographs of Jerome Mallmann*. Photo: Bob Rashid



Nearly 500 people attended the opening reception for Xu Bing: *The Glassy Surface of a Lake*. Photo: Del Brown Photography

Saturday, December 6, 2003, UW Horn Choir concert

Friday, January 23, 2004, Reception for *Circles of Reflection: The Carter Collection of Chinese Bronze Mirrors* and *Master Works of Chinese Painting: In Pursuit of Mists and Clouds*; pre-reception slide lecture and gallery discussion by Dr. Martha Carter, collector of Chinese bronze mirrors

Tuesday, March 30, 2004, Reception and tours for residents of UW–Madison Chadbourne Residence College

Thursday April 15, 2004, Reception for *Perspectives: African Art from the Bareiss Family Collection* in conjunction with African Literature Association's Thirtieth Anniversary Conference

Friday, May 7, 2004, Reception during Downtown Gallery Night

Friday, June 11, 2004, Opening reception for *Smokers and Sleepers: Photographs by Jerome Mallmann*

Friday, September 3, 2004, Opening reception for Xu Bing: *The Glassy Surface of a Lake*; pre-reception lecture by Xu Bing, artist

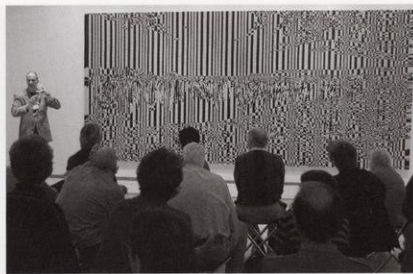
Friday, October 1, 2004, Reception during Downtown Gallery Night with concert by Nathaniel Bartlett, modern marimba

Saturday, November 13, 2004, Opening reception for *Woodcuts by Ray Gloeckler*, pre-reception gallery talk by Ray Gloeckler, artist

Friday, December 10, 2004, Opening reception for *David Klamen: Paintings, Watercolors, and Drawings*, pre-reception gallery talk by David Klamen, artist



The museum regularly invites artists to give gallery talks about their works before opening receptions. Here, Ray Gloeckler talks about *Woodcuts by Ray Gloeckler* (left), and David Klamen about *David Klamen: Paintings, Watercolors, and Drawings* (right). Photos: Bob Rashid



Curator Joseph Cunningham discusses the exhibition at the opening reception for *Minimalist Art Now*. Photo: Brent Nicastro



Artists Sylvia Fein and John Wilde at the opening reception for *With Friends: Six Magic Realists, 1940–1965*. Photo: Bob Rashid

Friday, February 4, 2005, Opening reception for *Minimalist Art Now*; pre-reception lecture by Joseph Cunningham, curator

Friday, March 11, 2005, Opening reception for *Don Reitz: Clay, Fire, Salt, and Wood*; pre-reception lecture by Don Reitz, artist

Friday, February 22, 2005, Reception during Downtown Gallery Night

Friday, May 6, 2005, Reception and tours for residents of UW–Madison Chadbourne Residence College

Thursday, June 2, 2005, Annual Members' Conversation with the Director on plans for the museum expansion

Friday, June 17, 2005, Opening reception for *With Friends: Six Magic Realists, 1940–1965*; pre-reception lecture by Robert Cozzolino, guest curator

## *Sunday Afternoon Live* 2003–2004

### August

31 Sunday Afternoon Live on the Road

### September

7 Fine Arts Quartet  
14 Paul and Paula Kosower, cello  
21 Quinthorne  
28 Bach Dancing and Dynamite Society

### October

5 Pro Arte Quartet  
12 Paul Rowe, baritone and Martha Fischer, piano  
19 Lawrence Chamber Players  
26 UW-Whitewater Faculty

### November

2 Pro Arte Quartet  
9 UW–Stevens Point Chamber Players  
16 Klara Fenyo Bahcall, violin and Elena Abend, piano  
23 Pro Arte Quartet  
30 Kirk Duo

### December

7 Christopher Taylor, piano  
14 Wisconsin Brass Quintet  
21 Sunday Afternoon Live on the Road  
28 Sunday Afternoon Live on the Road

### January

4 George Lindquist, guitar and Robin Fellows, flute  
11 Sotto Voce Quartet  
18 Namji Kim, piano  
25 Fine Arts Quartet

### February

2 Sole Nero (Anthony Di Sanza, percussion and Jessica Johnson, piano)  
8 Timothy Schorr, piano  
15 May Phang, piano  
22 Oakwood Chamber Players  
29 Pro Arte Quartet

### March

7 Jeffrey Sykes, Stefanie Jacob, Samantha George and Jeanyi Kim  
14 Centraline Trio  
21 Alexandre Dossin, piano  
21 Neale-Silva Young Artists Winners Concert (additional 2:30 pm performance)



- 28 Uri Vardi, cello, Amitai Vardi, clarinet, Isabella Lippi, violin, and Catherine Kautsky, piano

#### April

- 4 Pro Arte Quartet  
11 Sunday Afternoon Live on the Road  
18 June Chun, piano  
25 Wingra Woodwind Quintet with guest pianist Christopher Taylor

#### May

- 2 L'Ensemble Portique  
9 Lawrence Chamber Players  
16 Sunday Afternoon Live on the Road, Racine Symphony Orchestra Chamber Ensemble, Alexander Platt, conductor  
23 Sunday Afternoon Live on the Road, UW-LaCrosse Faculty Recital

### Sunday Afternoon Live 2004–2005

#### September

- 12 Robert Schubert, violin and Ann Applegate, piano  
19 David Hastings, saxophone and Molly Roseman, piano  
26 Overture Center's Grand Opening Festival: An Afternoon of Chamber Music (Wisconsin Baroque Ensemble, Crossroads Trio, Con Vivo! and Wingra Woodwind Quintet)

#### October

- 3 Pro Arte Quartet  
10 Ekaterinburg Classical Trio  
17 Lawrence Chamber Players  
24 Madison Bach Society  
31 Pro Arte Quartet with guest cellist Jean-Michel Fonteneau



The Pro Arte Quartet plays in Gallery III for *Sunday Afternoon Live from the Elvehjem*. Photo: Radlund Photography

#### November

- 7 WiZARDS!  
14 Milwaukee Horn Quartet  
21 Yuri Gandelsman, viola and Janna Gandelsman, piano  
28 Vocal Duets: Ilona Kombrink and Wendy Rowe, with Martha Fischer, piano

#### December

- 5 Pro Arte Quartet  
12 Wisconsin Brass Quintet  
19 Ancia Saxophone Quartet

#### January

- 9 Paul and Mark Kosower, cello; Jee-Won Oh, piano  
16 Eun-Joo Kwak, piano  
23 Bach Dancing and Dynamite Society  
30 Oakwood Chamber Players

#### February

- 6 Javier Calderon, guitar  
13 Parry Karp, cello, with Frances Karp,

#### piano

- 20 Fine Arts Quartet  
27 Madison Early Music Festival Consort

#### March

- 6 Marc Fink and Friends  
13 Dmitri Novgorodsky, piano  
20 Bernard Zinck, violin

#### April

- 3 Parry Karp, cello, with Howard and Frances Karp, piano  
10 Fine Arts Quartet  
17 Contrapunctus Brass Trio  
24 The Manoogian Duo (Vartan Manoogian, violin and Avedis Manoogian, piano)

#### May

- 1 Michael and Kyung Kim, piano (four-hands)  
8 Pro Arte Quartet

## Publications

### Bulletin/Biennial Report

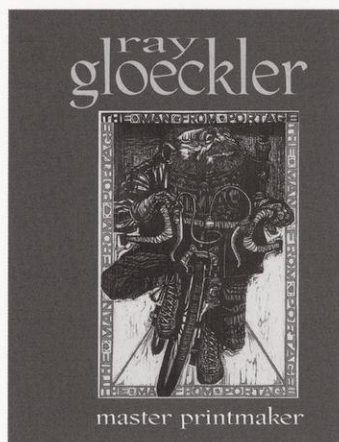
July 1, 2001–June 30, 2003, 150 pp., 2004

### Exhibition Catalogues

These publications are available from the Museum Shop and can be ordered by calling 608.263.2240 or through our Web site: [www.chazen.wisc.edu/MuseumShop](http://www.chazen.wisc.edu/MuseumShop).

*Smokers and Sleepers: Photographs by Jerome Mallmann*, preface by Andrew Stevens, 48 pp., 48 duotones. ISBN 0-932900-02-X, \$14.95, June 2004

Jody Clowes, *Don Reitz: Clay, Fire, Salt, and Wood*, 128 pp., 72 color plates, 34 B&W illus. ISBN 0-932900-01-1, \$29.95, October 2004

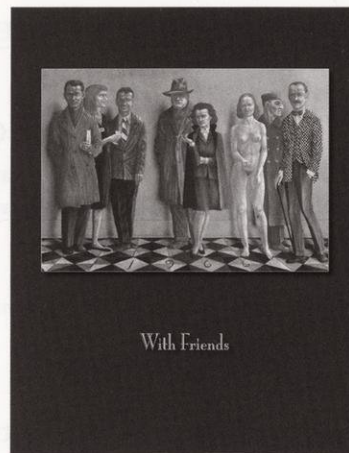


Andrew Stevens,  
*Ray Gloeckler: Master  
Printmaker*, 120 pp.,  
17 color plates,  
208 B&W illus.  
ISBN 0-932900-34-8,  
\$24.95,  
November 2004

David Klamen:  
*Paintings, Watercolors,  
and Drawings*, interview  
with David Klamen  
by Russell Panczenko,

with essay by David Pagel, 80 pp., 50 color plates, 6 B&W illus. ISBN 0-932900-39-9, \$24.95, December 2004

Robert Cozzolino,  
*With Friends: Six  
Magic Realists*,  
1940-1965, 184 pp.,  
46 color plates,  
75 B&W illus.  
\$29.95, ISBN  
0-932900-00-3,  
February 2005



### Exhibition Gallery Guides

*Reflections: Furniture,  
Silver, and Paintings in  
Early America*, 8 pp., 10 color plates, October 2003

*Perspectives: African Art from the Bareiss Family Collection*,  
8 pp., 13 color plates, 1 map, April 2004

### Newsletters

*Artscene*, July–December 2003; January–June 2004; July–  
December 2004; January–June 2005. Special May 2005  
issue, redesigned and rebranded with Chazen name

*Calendar* (bimonthly): July–August 2003 through May–  
June 2005



# Development

## SOURCES OF REVENUE

### Federal, State, and Local Grants

Dane County Cultural Affairs Commission  
Institute of Museum and Library Services  
Madison CitiArts Commission  
National Endowment for the Arts  
National Endowment for the Humanities  
Wisconsin Arts Board  
Wisconsin Humanities Council

### Corporation and Foundation Gifts

(★ signifies matching gift)

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WLS Spencer Foundation

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## COMPARATIVE FINANCIAL STATEMENTS

	<i>Year Ended</i> June 30, 2005	<i>Year Ended</i> June 30, 2004
<b>SUPPORT AND REVENUE</b>		
<b>SUPPORT:</b>		
Government grants	33,373	69,198
UW Trust Fund support	57,000	145,500
Foundation support	83,742	63,720
Membership	61,960	60,611
Gifts	326,102	260,844
University support	1,711,862	1,717,933
	<b>2,274,039</b>	<b>2,317,806</b>
<b>REVENUE:</b>		
Touring exhibition fees	8,717	8,850
Interest income	403,809	454,762
Museum Shop sales	178,090	116,283
Trip fees	4,215	12,999
Other proceeds	9,881	24,317
	<b>604,712</b>	<b>617,211</b>
<b>TOTAL SUPPORT AND REVENUE</b>	<b>\$2,878,751</b>	<b>\$2,935,017</b>
<b>EXPENSES</b>		
<b>PROGRAM:</b>		
Personnel	568,418	591,530
Permanent collection	90,954	46,057
Exhibitions	237,306	237,539
Security	218,789	330,394
Education programs	37,267	12,715
Publications	116,015	133,340
Art Purchases	340,337	742,907
	<b>1,609,086</b>	<b>2,094,482</b>



	Year Ended June 30, 2005	Year Ended June 30, 2004
<b>SUPPORTING SERVICES:</b>		
Personnel	359,077	420,825
General administration	91,620	62,177
Membership	25,374	26,975
Marketing	81,495	71,114
Building operations	410,591	413,541
Museum Shop expenses	185,439	72,057
	<b>1,153,596</b>	<b>1,066,689</b>
<b>TOTAL EXPENSES</b>	<b>\$2,762,682</b>	<b>\$3,161,171</b>
Surplus (Deficit) before gifts to endowment	116,069	(226,154)
Gifts to endowment/capital campaign	—	—
<b>Surplus (deficit) after gifts to endowment/capital campaign</b>	<b>116,069</b>	<b>(226,154)</b>
<b>FUND BALANCES, BEGINNING</b>	<b>9,552,781</b>	<b>7,893,174</b>
<b>NET UNREALIZED INVESTMENT GAIN, ENDOWMENT</b>	<b>861,053</b>	<b>1,885,760</b>
<b>FUND BALANCES, ENDING</b>	<b>\$10,529,903</b>	<b>\$9,552,780</b>

Note: The fund balances above include three components: the total market value of all endowment funds held for the Chazen Museum of Art by the University of Wisconsin Foundation and University of Wisconsin System Trust Funds, and the carry-forward balances from funds restricted for certain program activities and the carry-forward balances from unrestricted funds. On June 30, 2004, the ending fund balance included endowment funds of \$8,919,394, restricted program funds of \$403,225, and unrestricted funds of \$203,160. On June 30, 2005, the ending fund balance included endowment funds of \$9,774,677, restricted program funds of \$581,368, and unrestricted funds of \$173,858.

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JULY 1, 2003–  
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\* signifies matching gift





The sculpture *Awakening* (1994) by George Cramer, a gift of Frances Weinstein in memory of Laurence A Weinstein, is installed at the north entrance to the museum. Photo: Bob Rashid

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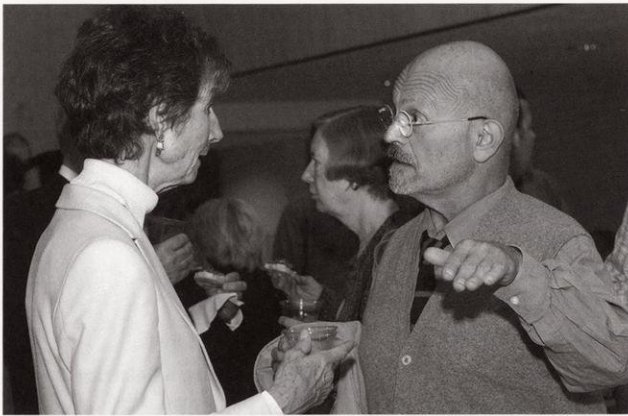
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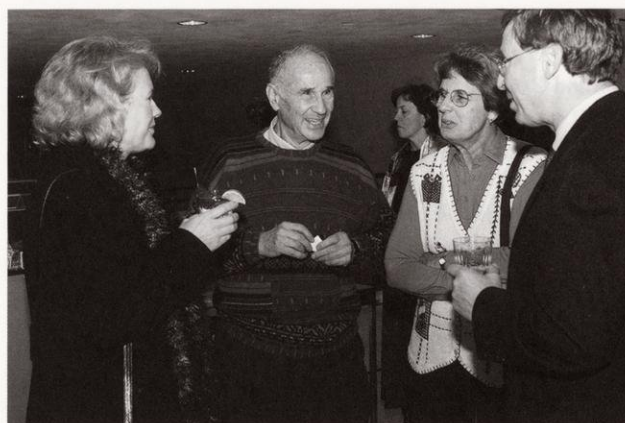
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Mary Erdman (far left) and Council chair Tim Erdman (far right) speak with guests at the reception for David Klamen: *Paintings, Watercolors, and Drawings*. Photo: Bob Rashid

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Dean Gary Sandefur and his wife, Kathy, take in the exhibition at the reception for *With Friends: Six Magic Realists, 1940–1965*.

Photo: Bob Rashid

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Director Russell Panczenko and Pat Smith at the opening reception for *Double Take: A Rephotographic Survey of Madison, Wisconsin*. Photo: Del Brown Photography

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Kathy Paul, Development Specialist

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Jerl Richmond, Exhibition Designer

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JULY 1, 2005–JUNE 30, 2007

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## Collection

### HIGHLIGHTS

#### Painting, Sculpture, and Decorative Arts

The postimpressionist oil painting *The Lacemaker* (*La Dentellière*), 1906, by Louis Valtat (1869–1952), was originally part of famed French art dealer Ambroise Vollard's collection and was generously donated in spring 2006 by the John E. Fellowes family of Illinois. Thanks in part to Vollard's influence, Valtat earned a reputation as an important French postimpressionist painter. At the 1905 Salon d'Automne in Paris, paintings by Valtat, Henri Matisse, and others created a scandal for using bold colors and distorted forms, inciting one critic to coin the term "fauve" to describe the style. *The Lacemaker* depicts a seated female figure engaged in the traditional textile art of making bobbin lace. The woman's nimble fingers work



Louis Valtat, *The Lacemaker* (*La Dentellière*), 1906. Gift of the John E. Fellowes Family, 2006.9

quickly to fashion a lace collar such as the one she wears prominently in the painting. Her intense concentration lends serenity to the well-appointed interior setting. Bright splashes of color and thick applications of paint, characteristic of Valtat's early expressive style, enliven the scene. The subject matter is typical of Valtat's oeuvre, which includes studies of women engaged in genteel pastimes, flower paintings, and landscapes. His colorful, optimistic paintings of contemporary French life reflect the influence of the French impressionists, the fauvists, and the work of Vincent van Gogh.

The Chazen Museum of Art collects the work of Wisconsin artists, especially those affiliated with the university, to document artistic production in the state during the twentieth century. Two works painted in casein in the early 1940s by Karl Priebe (1914–76) were acquired for the exhibition *With Friends: Six Magic Realists, 1940–1965*. Following the exhibition another Priebe casein painting was acquired, as were oil paintings by other Wisconsin artists featured in the exhibition, including four works by Marshall Glasier (1902–88) and a self-portrait by Sylvia Fein (b. 1919). Former UW–Madison art faculty John Wilde (1919–2006), one of the *With Friends* magic realists, was also the subject of the 2006 exhibition *Things of Nature and the Nature of Things*, which drew from works donated and loaned by UW–Madison professor emeritus of bacteriology Bill McClain.

Other acquired paintings by former UW–Madison art faculty include five oils by Santos Zingale (1908–99), painted between 1948 and 1978 from the Wyngaard estate, and two oils and a gouache by Decatur Gibson Byrd (1923–2002), from the artist's family.

Two abstract paintings by contemporary Swiss artist Rudolf de Crignis (1948–2006) also joined the Chazen's





John Wilde, *Celebration of the Month Series: July, the Green Basket*, 1980. Gift of Bill McClain, 2005.63.2

collection thanks to the vision and generosity of council member Joseph Cunningham and his partner Bruce Barnes. De Crignis created these large blue (*Painting #92120*) and gray (*Painting #05-22*) oils on canvas in 1992 and 2005, respectively, by using wide vertical and horizontal brushstrokes to layer translucent glazes in colors ranging from permanent orange, silver, zinc white, ultramarine blue, and ivory black. Although seemingly monochromatic, the paintings actually comprise up to sixty of these cross-hatched, multicolored layers. As light hits the surface of the painting it penetrates the translucent color coatings and bounces off the white gesso base layer, creating an illusion of depth. De Crignis's work references both the postwar traditions of color-field painting and minimalism.

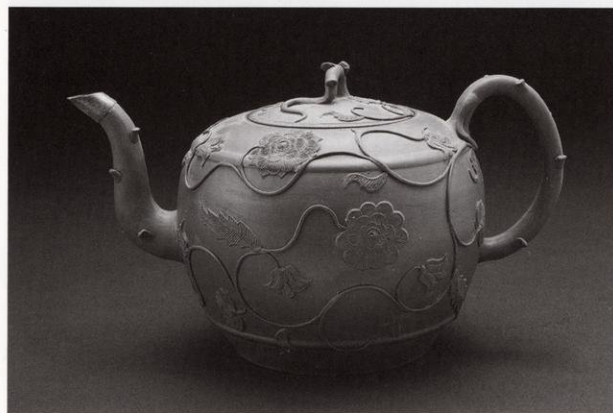
In sculpture acquisitions, the museum acquired a mixed-media construction by Varujan Boghosian (American, b. 1926), who explores his ongoing fascination with nineteenth-century American culture in *Appomatox* [sic] of 2002, utilizing the evocative power of children's toys, ephemera, and other relics.

New acquisitions of ceramic, glass, and fiber art have continued to expand the Chazen's collections in these rapidly evolving areas. Two stoneware works by former

UW–Madison ceramics professor Don Reitz (b. 1929), *Oval Cylinder*, 1963, and *Pitcher*, ca. 1969, employ the ceramicist's famed salt-glazing technique in an artistic language grounded in abstract expressionism.

The Chazen's collection of English ceramics has been enriched by the donation of four rare mid-eighteenth-century Staffordshire wares by UW–Madison alumnus Charles Vaughn. The acquisitions include a redware punch pot, a salt-glazed teapot in the form of a camel, a leaf-form pickle dish, and an agateware figurine of a cat with a kitten on its back. The variety of ceramic forms and materials survey the social practices and technological advances taking place in England during this period. Under the direction of art history professor Ann Smart Martin, students in the material culture program studied these pieces in spring 2007 and helped redesign the eighteenth- and early-nineteenth-century English ceramics niche case between Brittingham Galleries IV and V to feature the Vaughn donation.

The Horsfall Endowment funded the purchase of two twenty-first century sculptures by Ghanaian artist El Anatsui (b. 1944). Anatsui has emerged in recent years as one of Africa's leading contemporary artists, and the Chazen joins major museums around the world that have Anatsui's art in their permanent collections. *Danu*, 2006, is part of the artist's acclaimed series of textile-like



Unknown (English, Staffordshire), *Punch Pot or Large Teapot*, ca. 1765. Gift of Charles W. Vaughn, Jr., 2007.6.2a–b





Unknown (Nigerian, Igbo Peoples), Mask (Okoroshi Oma), early-mid 20th century. Gift of Drs. James and Gladys Witt Strain, 2006.50

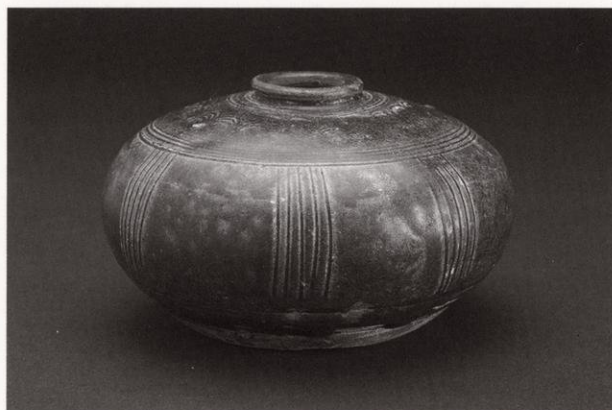
wall sculptures. Using aluminum liquor bottle caps and wrappers discarded by Nigerian distilleries, Anatsui and his team of assistants join the colorful, flattened metal pieces with copper wire in patterns inspired by traditional West African strip-woven textiles. Although made of metal, the finished works hang and drape like pieces of fabric. An earlier work by Anatsui, *Old Used Torn Towel*, 2003, also makes reference to textiles, although this rigid wall sculpture is composed of fourteen painted panels of African hard wood (see p. 37).

Important early twentieth-century ceremonial arts of the Igbo, Yoruba, Xhosa, and Mende peoples—including a brass anklet, a beaded collar, a headdress, a shrine figure, and several masks—were added to the African art collection thanks to donations by several collectors. The museum is actively expanding its holdings in African art, which will receive permanent dedicated display space in the new building.

In 2005, thirty-one Buddhist sculptures from the sixteenth to the nineteenth centuries were generously donated by Dr. Sarah M. Bekker, a longtime collector and scholar of Southeast Asian art. This collection exemplifies artistic styles from Burma (Myanmar), Laos, and Thailand, and it includes both seated and standing Buddhas with flamelike finials protruding from the Buddha's head and crown to signify both royalty and elevated spirituality. Many of the works, previously on long-term loan to the Chazen Museum of Art, are on view in the Asian Gallery. In 2006, Dr. Bekker also

donated a large collection of Chinese, Japanese, Korean, and Thai ceramics, dating from as early as the first century up to the twentieth century. The stoneware, earthenware, and porcelain pieces highlight traditional glazing techniques and forms, such as bowls, jars, vases, dishes, waterpots, and sake cups.

The Chazen's collection of Chinese ceramics was also enhanced by the purchase of a Ming Dynasty (1368–1644) charger and a Jin Dynasty (1115–1234) Cizhouware pillow. The large porcelain dish, painted in underglaze cobalt, is decorated with “unicorn” (*qilin*) and floral scrolls. The qilin is one of four mythic beasts popular in Chinese lore. With its scaled body, dragon's head, lion's tail, and stag's hooves, it is regarded as a happy portent



Unknown (Khmer), Vase, 13th century. Gift of Dr. Sarah M. Bekker, 2006.23.30



Unknown (Chinese), Five-Color Bowl (Bencharong), 18th century. Gift of Dr. Sarah M. Bekker, 2006.23.14





Ernst Barlach, *The Cathedrals (Die Dome)*, from the portfolio of seven woodcuts *The Transformations of God (Die Wandlungen Gottes)*, 1920–21. Gift of Leslie and Johanna Garfield, 2005.61.2b

symbolizing longevity. The stoneware pillow with white slip, “three-color” (*sancai*) glaze, and clear glaze is incised and colored in the design of a peacock standing by a stalk of bamboo. The pillow’s symbolic design was meant to encourage sweet dreams and also made a pleasing decorative display when not in use.

## Works on Paper

Johanna and Leslie Garfield presented three complete portfolios of prints and related texts by Ernst Barlach (1870–1938): *The Head (Der Kopf)* from 1918, *The Poor Cousin (Der arme Vetter)* from 1919, and *The Transformations of God (Die Wandlungen Gottes)* from 1920–21. The first of these is a chapbook-sized edition of “The Head,” a poem written by Reinhold von Walther and illustrated in ten woodcuts by Barlach. The book is accompanied by separate editions of the prints. *The Poor Cousin* includes a large volume of the eponymous Barlach play and a set of thirty-three lithographs illustrating it. *The Transformations of God* is a series of seven large woodcuts and includes Barlach’s best-known print, *The Cathedrals (Die Dome)*. These three portfolios reflect a period of creative ferment and revolutionary thought in Barlach’s life; they are milestones in his career as an artist and writer, and



Gao Qifeng, *Tiger Sitting Under the Full Moon*, ca. 1920. Gift of Victor T. Chen, 2005.64.58

they form the foundation of expressionist style in Germany.

Simon and Rosemary Chen and their children—Vivian Chen, Victor Chen, and Dr. Margaret T. Chen—with Dr. Clinton Young—donated a beautiful collection of seventy-two Chinese works on paper. Most date from the twentieth century but some range as far back as the seventeenth. Simon Chen’s father, Hoshien Chen (1893–1988), initiated the collection. Although all the works embody traditions of the ancient art of Chinese painting, many also engage Western art’s styles and materials. The earliest of the donated paintings, *Fish, Flowers, and Rocks* (1692) by Zhu Da (also known as Bada Shanren, 1626–1705), is a masterpiece of the artist’s rough, spontaneous style.

Likewise, *Tiger Sitting Under the Full Moon*, ca. 1920, by Gao Qifeng (1889–1933) nearly three centuries later, is a masterpiece of a very different style, reflecting the artist’s commitment to reinvigorate Chinese painting in the twentieth century.

Calligraphy, the highest form of visual art in China, appears in the Chen gift both as inscriptions on works and also as works that are pure calligraphy, such as *Self-Reliance*, undated, by Zhao Zhiqian (1829–84). This work was executed during the artist’s study of archaic styles of writing. It is literally translated as “Seek within one’s self” and refers to a Confucian observation about self-reliance; the Chen family has considered it their own motto.



Another wonderful set of prints, donated to the Chazen by Ruth Ruege, is the series *Handsome Heroes of the Suikoden* (*Bi-yu Suikoden*), 1866–67, by Tsukioka Yoshitoshi (1839–92). Although the individual prints in this set of fifty works are small, they are powerfully composed and beautifully printed, and were well protected over the years so they retain their original vibrant colors. The prints, replete with heroes and monsters, relate to stories from Japanese history and folklore.

Janice and Jean-Pierre Golay are outstanding supporters of the museum, who have been generous not only with their time and money but their art as well, making annual donations that come to 226 works given between 2004 and 2007. The works reflect their passion for art and represent European artists, especially those of Jean-Pierre's native Switzerland, and American artists. Printmakers have figured prominently in their collecting, but sculptors, painters, and photographers are also represented. A fascinating subset of their gift is of the group of thirty-nine works, mostly prints, by Jacqueline Oyex (Swiss, 1931–2006). Her haunting etchings of figures are stylistically distinct and emotionally moving. The works come to the museum accompanied by the Golays' extensive research on the artist's oeuvre.

Susan Wyngaard arranged for the donation of works from the estate of Timothy John Wyngaard and from her own collection, including works by well-known Wisconsin artists William Weege, Dean Meeker, Santos Zingale, and Robert Hodgell, as well as a group of photographs by Ansel Adams and second-generation followers of his zone system of black-and-white photography.

Richard Brock, whose donations to the museum's art collection started more than a decade ago, brought the Chazen its first works by Scottish artist Ian Hamilton Finlay (b. 1925), *Seams*, 1969, and *Heracleian Variations*, 1974, and American artist Ray Johnson (1927–94), *Vagina*, 1979. Both experimented with art that combined the visual and the verbal. Finlay works with images built of text and continues the tradition of 1950s concrete

poetry. Johnson created three-dimensional collages that incorporated images from popular culture long before the advent of pop art, and he created the mail art genre with works that he sent to others with instructions for completing the work.

James Jensen's gift of *Untitled* (*Portrait of a Miner*), 1938, a color etching by Philip Evergood (American, 1901–73), was

followed by the gift from Richard E. Brock of a painting, *Untitled* (*Self-Portrait*), 1958, and a drawing, *Nude Study*, 1934, by the same artist. Together the works show Evergood's development as an artist, from his 1930s social realism to his later self-portraits.

The gift of a drawing by Jeanne Rij-Rousseau (French, 1870–1956), *Woman with Cat* (*Femme au Chat*), undated, from Sue and Stuart Feld, adds to the museum's holdings of female artists and cubist artists. Rij-Rousseau had studied with Maurice Denis and Paul Sérusier but found her stride among the cubists, in particular Juan Gris. The drawing donated to the Chazen's collection is a large, quite finished study, a fine example not only of her work as a mature artist but also of cubism's fractured forms.

Over the last fifteen years the Chazen has regularly acquired British watercolors, most recently stellar works by masters including James Tissot (*Study for Too Early*, ca. 1873), Benjamin West (*Rustic Lovers Forewarned of the Approach of a Thunderstorm*, 1785), and David Roberts (*The Moorish Tower at Seville, called the Giralda, Spain*, 1833). The Tissot is a delicately rendered study of one of the female figures of *Too Early*, one of his best-



Jacqueline Oyex, *King (Roi)*, 1973. Gift of Janice and Jean-Pierre Golay, 2006.28.7





Michael A. Smith, *Shore Acres #6, Oregon*, 1979. Gift of Susan Wyngaard, 2006.25.3

known paintings, now in The Guildhall Art Gallery, London. The Benjamin West is a fine finished drawing of figures in a landscape, signed on the back by West and inscribed with its title. David Roberts's was made during a sketching tour; he traveled on commission to gather drawings that would be turned into lithographs and sold as deluxe travel memoirs.

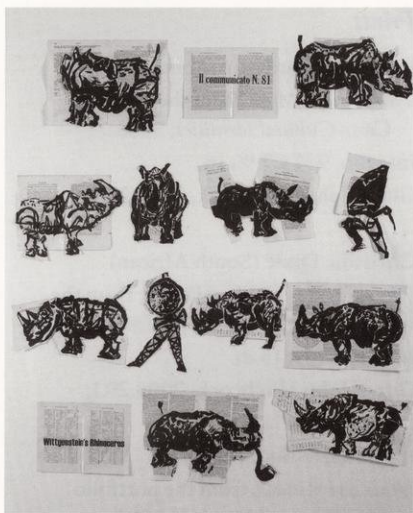
The Chazen's collection of contemporary drawings was enriched with the addition of the large, boisterous *Il Comunicato N. 81*, 2006, William Kentridge (South African, b. 1955), which consists of rhinoceroses ink-drawn in bold strokes on book pages.

The purchase of print masterpieces continues at the Chazen, thanks to the generosity of donors to the museum's acquisition funds. *Picasso's Meninas*, 1973, is one such masterpiece by Richard Hamilton (English, b. 1922); it is an exquisitely printed work in which Hamilton pays homage to a series of Picasso paintings, which were themselves a response to Diego Velázquez's seventeenth-century painting *Las Meninas*, of the Infanta Margarita and members of the Spanish court.

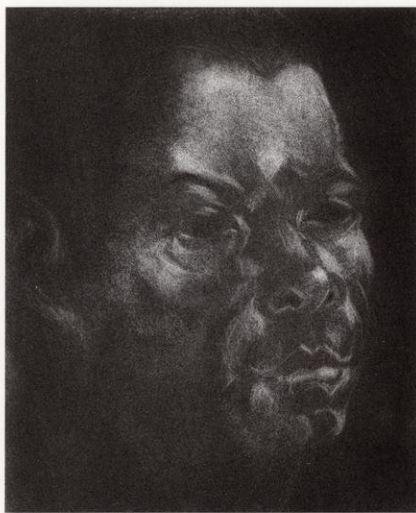
The Chazen's collection of Japanese prints continues to grow, adding masterpieces by great artists such as

James Jacques  
Joseph Tissot,  
*Study for Too Early*,  
ca. 1873. Walter A.  
and Dorothy Jones  
Frautschi Endowment  
Fund, Harry and  
Margaret P. Glicksman  
Endowment Fund,  
and Walter J.  
and Cecille Hunt  
Endowment Fund  
purchase, 2005.57





William Kentridge, *Il Comunicato N. 81*, 2006. Joyce and William Wartmann Fund purchase, 2007.3



Dox Thrash, *Mr. X*, 1937–38. Richard E. Stockwell Endowment Fund purchase, 2006.19



Richard Hamilton, *Picasso's Meninas*, 1973. Alexander and Henrietta W. Hollaender Endowment Fund purchase, 2006.14

Utagawa Hiroshige's *Mountain and River on the Kiso Road* (*Kiso-ji no Yama Kawa*), 1857. This three-paneled print is primarily filled with the enormous mountains and river below; however, here and there in the landscape tiny figures travel the Kiso road, an alternate route to the better-known Tokaido Road that ran between Edo and Kyoto.

Modest in scale, the print *Mr. X*, 1937–38, by Dox Thrash (American, 1892–1965) is nevertheless a historical treasure. Thrash was an African-American World War I veteran and made a name for himself as an artist with his work for the Philadelphia Federal Arts Project, when he pioneered a new process of printmaking dubbed “carborundum mezzotint.” The self-portrait acquired by the Chazen is Thrash’s first successful carborundum mezzotint, thus it is a landmark of American printmaking in several regards, not only for its technical achievement and social importance, but also for its sensitive rendering.

## Conservation

The Chazen’s preparators refurbished frames in 2006 as part of the Institute for Museum and Library Services (IMLS)–funded survey of nineteenth- to twenty-first-century paintings.

Works on paper from the collection that received conservation attention include a black-chalk drawing attributed to Giovanni Francesco Romanelli (Italian, 1610–62), *Mythological or Allegorical Scene*, n.d., which was conserved by Elizabeth Buschor at MACC for inclusion in the summer 2005 Chazen exhibition *Old Master Drawings from the Permanent Collection*. In addition, thirty-five Japanese prints were sent to Elizabeth Coombs, Cranston, R.I., for treatment. In 2006, IMLS awarded funds to survey the museum’s collection of 283 Indian miniature paintings and the survey was completed by conservator Yana van Dyke.



## ACQUISITIONS

### African Art

#### Sculpture

El Anatsui (Ghanaian, b. 1944)

*Danu*, 2006

Aluminum, copper wire, 88 in. x  
11 ft. 6 in.

J. David and Laura Seefried Horsfall  
Endowment Fund purchase, 2006.35

(Illustrated p. 39)

El Anatsui (Ghanaian, b. 1944)

*Old Used Torn Towel*, 2003

African hard woods, paint, 24 x 54 in.

J. David and Laura Seefried Horsfall  
Endowment Fund purchase,

2005.58a–n

(Illustrated p. 37)

Lamidi Olonade Fakeye (Nigerian,  
Yoruba Peoples, 1925–2009)

*Priest*, ca.1965

Wood, 15 x 3 ¾ x 2 ½ in.

Gift of Barbara Combs in memory of Prof.  
O.B. Combs, 2005.37

Unknown (Sierra Leonean or Liberian,  
Mende Peoples)

Sande Society Mask (*soweï*), mid-20th  
century

Wood, 13 ½ x 9 ½ x 10 in.

Gift of Drs. James and Gladys Witt Strain,  
2005.53

(Illustrated p. 148)

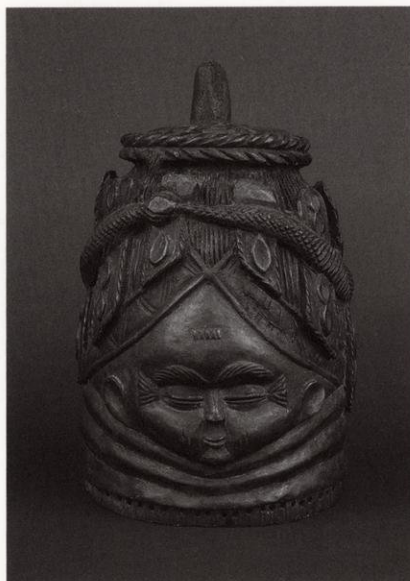
Unknown (Nigerian, Igbo Peoples)

Mask (Okoroshi Oma), early to mid-20th  
century

Wood, 18 x 6 x 6 in.

Gift of Drs. James and Gladys Witt Strain,  
2006.50

(Illustrated p. 143)



Unknown (Sierra Leonean, Mende Peoples),  
Sande Society Mask (*soweï*), mid-20th century.  
Gift of Drs. James and Gladys Witt Strain,  
2005.53

Unknown (Nigerian, Igbo Peoples)

Shrine Figure, ca. 1935

Wood, 53 x 11 x 10 in.

Bequest of Michael J. Riegel, 2005.38.1

Unknown (Nigerian, Yoruba Peoples)

Headdress, 1930–1940

Wood, cloth, and pigment,  
11 x 7 ¾ x 8 ½ in.

Bequest of Michael J. Riegel, 2005.38.2

#### Drawings

William Kentridge (South African, b.  
1955)

*Il Comunicato N. 81*, 2006

India ink on book pages, 63 x 47 ½ in.

Joyce and William Wartmann Fund  
purchase, 2007.3

(Illustrated p.147)

#### Prints

Roxandra Dardagan (South African)

*This Land is Mine*, from the portfolio  
*Cross-Cultural Identities*, 2003

Intaglio, 9 ¾ x 7 ¼ in.

Gift of John Hitchcock, 2005.29.1i

Christine Dixie (South African)

*Hier op aard is't leed voor't hart*, from the  
portfolio *Cross-Cultural Identities*, 2003

Intaglio, 20 x 15 in.

Gift of John Hitchcock, 2005.29.1j

Jan Jordaan (South African)

*Ideals and Rituals*, from the portfolio  
*Cross-Cultural Identities*, 2003

Woodcut, 20 x 15 in.

Gift of John Hitchcock, 2005.29.1k

Nyaniso Lindi (South African)

*Cross by the Bridge Only*, from the portfolio  
*Cross-Cultural Identities*, 2003

Reduction woodcut, 11 x 15 ⅞ in.

Gift of John Hitchcock, 2005.29.1l

Thando Mama (South African)

*When I Awake*, from the portfolio  
*Cross-Cultural Identities*, 2003

Relief, 14 ⅞ x 19 ⅞ in.

Gift of John Hitchcock, 2005.29.1m

Gabisile Nkosi (South African)

*Izindiza Mshini*, from the portfolio  
*Cross-Cultural Identities*, 2003

Relief, 19 ⅞ x 13 ⅞ in.

Gift of John Hitchcock, 2005.29.1n

Nontobeko Nombela (South African)

*The Inside Story*, from the portfolio  
*Cross-Cultural Identities*, 2003

Relief, 11 ⅞ x 13 in.

Gift of John Hitchcock, 2005.29.1o

\*denotes objects that are not fully catalogued

Dominic Thorburn (South African)  
*Slaveland Speeches*, from the portfolio  
*Cross-Cultural Identities*, 2003

Intaglio, 15 x 20 in.

Gift of John Hitchcock, 2005.29.1p

### *Applied and Decorative Arts*

Unknown (Nigerian, Igbo Peoples)

Anklet (Ogba), ca. 1930

Brass, H. 6 x Diam. 13 in.

Gift of Simon Ottenberg, 2007.9

Unknown (South African, Xhosa Peoples)

Beaded Collar, early to mid-20th century

Glass beads and button, Diam. 12 ½ in.

Gift of Diane R. Wedner and Ron M.  
Ziskin, 2005.46

### *Photography*

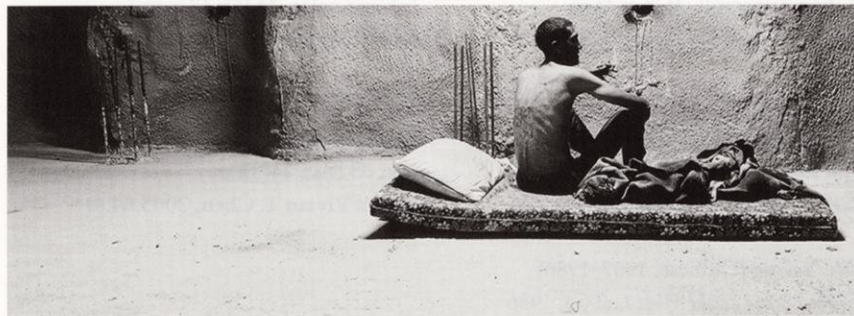
Mikhael Subotzky (South African,  
b. 1981)

*Hermanus (Parking Garage)*, Cape Town  
Central Business District, from the series  
*Umjiegwana*, 2005

Inkjet print, 18 ⅞ x 49 ⅞ in.

Richard R. and Jean D. McKenzie  
Endowment Fund purchase, 2006.15

(Illustrated p. 149)



Mikhael Subotzky, *Hermanus (Parking Garage)*, Cape Town Central Business District, from the series *Umjiegwana*, 2005, Richard R. and Jean D. McKenzie Endowment Fund purchase, 2006.15

## Asian Art

### *Paintings*

Au Ho-nien (Chinese, b. 1935)

*Returning from Herding*, 1974

Ink and color, 22 ½ x 36 ¾ in.

Gift of Simon and Rosemary Chen and  
Family, 2005.64.33

Au Ho-nien (Chinese, b. 1935)

*Striding Tiger*, 1974

Ink and color, 31 ¾ x 45 ½ in.

Gift of Simon and Rosemary Chen and  
Family, 2005.64.34

Cen Xuegong (Chinese, b. 1917)

*An Autumn View of the Three Gorges*, 1980

Ink and color, 38 ⅞ x 23 ¾ in.

Gift of Simon and Rosemary Chen and  
Family, 2005.64.31

Chang Dai-chien (Zhang Daqian)

(Chinese, 1899–1983)

*Landscape, Done in the Eight Virtues Garden*,  
1963

Ink and color, 26 ½ x 18 ⅞ in.

Gift of Drs. Margaret T. Chen and Clinton  
Young, 2005.64.57

Chen Lifu (Chinese, 1898–2001)

*Save Our Nation Through Revolution*  
calligraphic inscription, 1983

Ink, 24 ¾ x 11 ¼ in.

Gift of Vivian T. Chen, 2005.64.65

Fu Juanfu (Chinese, b. 1909)

*Scenery of Woods and Mountains in the Mist*,  
ca. 1970

Ink and color, 34 ½ x 72 ⅞ in.

Gift of Vivian T. Chen, 2005.64.71★

Gao Qifeng (Chinese, 1889–1933)

*Tiger Sitting Under the Full Moon*, ca. 1920

Ink and color on silk, 48 ¾ x 16 in.

Gift of Victor T. Chen, 2005.64.58

(Illustrated p. 144)

Gao Yihong (Chinese, 1908–1982)

*Peonies Blooming in Luoyang during the Third  
Lunar Month*, 1972

Ink and color, 38 x 18 ⅞ in.

Gift of Vivian T. Chen, 2005.64.70

Guo Ke (Chinese, b. 1925)

*Swallows in Spring*, 1977

Ink and color, 54 ¼ x 27 ⅞ in.

Gift of Simon and Rosemary Chen and  
Family, 2005.64.32★

Hu Ji (Chinese)

*The Beauty of the Three Gorges*, 1980

Ink, 13 ½ x 47 ¼ in.

Gift of Simon and Rosemary Chen and  
Family, 2005.64.43★

Hu Ji (Chinese)

*The Plum Blossoms Perfume the Air with their  
Beauty*, 1981

Ink, 13 ⅞ x 39 ½ in.

Gift of Simon and Rosemary Chen and  
Family, 2005.64.44★



Huang Junbi (Chinese, 1898–1991)

*A Bend in the Clear Stream*, 1966

Ink and color, 11  $\frac{3}{4}$  x 24  $\frac{1}{2}$  in.

Gift of Vivian T. Chen, 2005.64.64

Li Xuechan (Chinese, b. 1957)

*Black Eagle Perched High on the Pine Bough*,  
ca. 1981

Ink and color, 52  $\frac{3}{4}$  x 26  $\frac{1}{2}$  in.

Gift of Simon and Rosemary Chen and  
Family, 2005.64.41\*

Li Xuechan (Chinese, b. 1957)

*Four Shrimps in One Stroke*, n.d.

Ink and color, 26  $\frac{1}{2}$  x 17  $\frac{1}{4}$  in.

Gift of Simon and Rosemary Chen and  
Family, 2005.64.42\*

Mi Nanyang (Chinese, b. 1946)

*Bosom Friends* calligraphic inscription,  
before 1989

Ink on paper mounted as hanging scroll,  
51 x 13  $\frac{1}{4}$  in.

Gift of Simon and Rosemary Chen and  
Family, 2005.64.36

Mi Nanyang (Chinese, b. 1946)

*Long Life as a Crane* calligraphic  
inscription, ca. 1983

Ink on paper mounted as hanging scroll,  
53  $\frac{1}{2}$  x 16  $\frac{5}{8}$  in.

Gift of Simon and Rosemary Chen and  
Family, 2005.64.37

Qin Tianzhu (Chinese, b. 1952)

*Black Eagle Battling a Snake*, ca. 1980

Ink and color, 39 x 21  $\frac{3}{8}$  in.

Gift of Simon and Rosemary Chen and  
Family, 2005.64.38\*

Qin Tianzhu (Chinese, b. 1952)

*Red-Crowned Crane*, 1986

Ink and color, 27 x 18  $\frac{5}{16}$  in.

Gift of Simon and Rosemary Chen and  
Family, 2005.64.40\*

Qin Tianzhu (Chinese, b. 1952)

*White Eagle*, ca. 1980

Ink and color, 39  $\frac{3}{8}$  x 21  $\frac{7}{16}$  in.

Gift of Simon and Rosemary Chen and  
Family, 2005.64.39\*

Wang Geyi (Chinese, 1897–1988)

*Narcissi and Rocks*, 1931

Ink and color on paper mounted as  
hanging scroll, 53  $\frac{1}{8}$  x 26  $\frac{3}{4}$  in.

Gift of Vivian T. Chen, 2005.64.63

Wu Jingheng (Chinese, 1865–1953)

Untitled, 1946

Ink, 31  $\frac{5}{8}$  x 12  $\frac{1}{4}$  in.

Gift of Vivian T. Chen, 2005.64.60\*

Wu Shixian (Chinese, 1848–1916)

*Misty Scenery of a Brook in a Mountain*, 1904

Ink and watercolor, 53  $\frac{3}{8}$  x 29  $\frac{3}{8}$  in.

Gift of Vivian T. Chen, 2005.64.59\*

Wu Yifeng (Chinese, 1907–1998)

*Emei is Sichuan's Best*, 1984

Ink and color on paper mounted as  
hanging scroll, 36  $\frac{7}{8}$  x 23 in.

Gift of Vivian T. Chen, 2005.64.67

Wu Yifeng (Chinese, 1907–1986)

*Returning from Mount Emei*, 1981

Ink and watercolor, 13  $\frac{3}{8}$  x 17  $\frac{1}{16}$  in.

Gift of Vivian T. Chen, 2005.64.66\*

Wu Yifeng (Chinese, 1907–1986)

*Spring Scene on the West Lake*, 1, 1986

Ink and color, 13  $\frac{1}{2}$  x 26  $\frac{1}{2}$  in.

Gift of Vivian T. Chen, 2005.64.68\*

Wu Yifeng (Chinese, 1907–1986)

*Spring Scene on the West Lake*, 2, 1986

Ink and color, 27 x 18 in.

Gift of Vivian T. Chen, 2005.64.69\*

Wu Zijiang (Chinese)

*Daiyu Burying Dead Flowers*, 1981

Ink and color, 37  $\frac{3}{4}$  x 23  $\frac{1}{16}$  in.

Gift of Simon and Rosemary Chen and  
Family, 2005.64.46\*

Xiao Yu (Chinese, 1893–1975)

*The Definition of a Great Man*, ca. 1960

Ink, 33 x 14  $\frac{3}{8}$  in.

Gift of Simon and Rosemary Chen and  
Family, 2005.64.22\*

Xiao Yu (Chinese, 1893–1975)

*Couplet in Cursive Calligraphy*, before 1960

Pair, ink on paper mounted as hanging  
scrolls, 27  $\frac{1}{2}$  x 8 in.

Gift of Vivian T. Chen, 2005.64.62.1–2

Xiao Yu (Chinese, 1893–1975)

*Flowering Old Plum*, 1955 or earlier

Ink and color, 22  $\frac{3}{8}$  x 8  $\frac{13}{16}$  in.

Gift of Simon and Rosemary Chen and  
Family, 2005.64.21

Xie Zhiliu (Chinese, 1910–1997)

*Hibiscus*, 1980

Ink and color, 34  $\frac{1}{2}$  x 17  $\frac{1}{2}$  in.

Gift of Vivian T. Chen, 2005.64.72

Yu Youren (Chinese, 1878–1964)

*Confucius Said*, 1930s

Ink, 35  $\frac{1}{16}$  x 14  $\frac{1}{16}$  in.

Gift of Vivian T. Chen, 2005.64.61\*

Yu Yunjie (Chinese, 1917–1992)  
*A Scene in Guilin*, before 1980  
 Oil, 17 ⅞ x 20 ¼ in.  
 Gift of Simon and Rosemary Chen and  
 Family, 2005.64.29

Yu Yunjie (Chinese, 1917–1992)  
*Chickens and Bamboo*, 1980  
 Ink and color, 38 ⅞ x 18 ⅞ in.  
 Gift of Simon and Rosemary Chen and  
 Family, 2005.64.30  
 (Illustrated p. 151)

Yu Yunjie (Chinese, 1917–1992)  
*Spring at Lake Tai*, before 1980  
 Oil, 17 ⅞ x 20 ¼ in.  
 Gift of Simon and Rosemary Chen and  
 Family, 2005.64.28

Zhang Shaomo (Chinese)  
*Poem*, 1981  
 Ink, 37 ¾ x 16 in.  
 Gift of Simon and Rosemary Chen and  
 Family, 2005.64.48★

Zhang Shaomo (Chinese)  
*Selection from a Group of Five Poems*, 1981  
 Ink, 44 ¾ x 12 ¾ in.  
 Gift of Simon and Rosemary Chen and  
 Family, 2005.64.49★

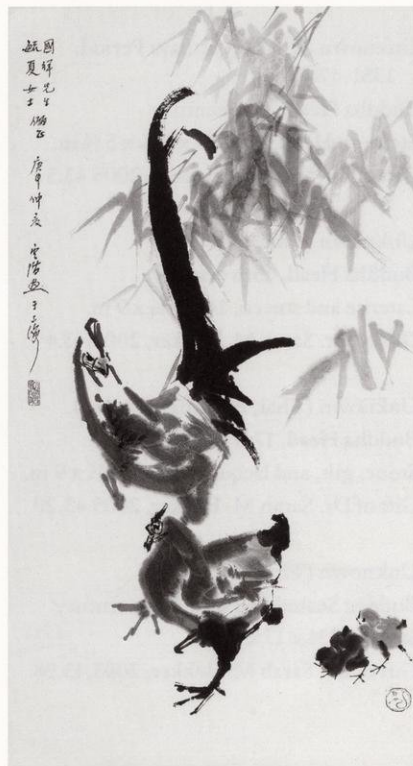
Zhang Shaomo (Chinese)  
*Selection from a Poem*, 1981  
 Ink, 38 ½ x 12 ¾ in.  
 Gift of Simon and Rosemary Chen and  
 Family, 2005.64.47★

Zhang Wenpei (Chinese)  
*Li Bai Drinking Alone*, 1996  
 Ink or watercolor, 27 ⅞ x 53 ⅞ in.  
 Gift of Simon and Rosemary Chen and  
 Family, 2005.64.51★

Zhang Wenpei (Chinese)  
*The Drunk Li Bai Toasting the Moon*, 1996  
 Ink and color, 53 ⅞ x 27 in.  
 Gift of Simon and Rosemary Chen and  
 Family, 2005.64.50★

Zhao Erdai (Chinese, 1916–1995)  
*Landscape with Boats*, 1973  
 Ink and color, 13 ⅞ x 17 ⅞ in.  
 Gift of Vivian T. Chen, 2005.64.73

Zhao Erdai (Chinese, 1916–1995)  
*Red Pavilion in the Rain*, 1973  
 Ink and color, 13 ⅞ x 13 ⅞ in.  
 Gift of Vivian T. Chen, 2005.64.74



Yu Yunjie, *Chickens and Bamboo*, 1980, Gift  
 of Simon and Rosemary Chen and Family,  
 2005.64.30

Zhao Zhiqian (Chinese, 1829–1884)  
*Self-Reliance* calligraphic inscription, mid-  
 19th century  
 Ink on paper mounted as hanging scroll,  
 15 ⅞ x 55 ⅞ in.  
 Gift of Simon and Rosemary Chen and  
 Family, 2005.64.18

Zheng Jiyan (Chinese, b. 1944)  
*Portrait of Lady Yang (Yang Guifei)*, 1996  
 Ink and color, 45 x 23 ⅞ in.  
 Gift of Simon and Rosemary Chen and  
 Family, 2005.64.35★

Zhu Da (also called Bada Shanren)  
 (Chinese, 1626–1705)  
*Fish, Flowers, and Rocks*, 1692  
 Ink and color on paper mounted as  
 hanging scroll, 72 ⅞ x 29 ⅞ in.  
 Gift of Drs. Margaret T. Chen and Clinton  
 Young, 2005.64.56

## Sculpture

Unknown (Burmese)  
 Crowned Seated Buddha, late 18th  
 century  
 Wood, gilt, and lacquer,  
 20 ¾ x 7 ⅞ x 5 ¼ in.  
 Gift of Dr. Sarah M. Bekker, 2005.43.11

Unknown (Burmese)  
 Crowned Seated Buddha, 19th century  
 Wood, gilt, lacquer, and mica,  
 16 ½ x 6 ¾ x 4 ¼ in.  
 Gift of Dr. Sarah M. Bekker, 2005.43.12

Unknown (Burmese)  
 Seated Buddha, 18th–19th century  
 Wood, gilt, and lacquer, 16 x 5 ⅞ x 3 ½ in.  
 Gift of Dr. Sarah M. Bekker, 2005.43.9



Unknown (Burmese)  
Seated Buddha, 19th century  
Wood, gilt, lacquer, and mica,  
20 x 8 x 4 ½ in.  
Gift of Dr. Sarah M. Bekker, 2005.43.23

Unknown (Burmese)  
Seated Buddha, 19th century  
Bronze, lacquer, and mica,  
8 x 5 ¾ x 5 ¾ in.  
Gift of Dr. Sarah M. Bekker, 2005.43.19

Unknown (Burmese)  
Seated Buddha, 19th century  
Wood, gilt, lacquer, and glass,  
12 ½ x 7 ¼ x 3 ¾ in.  
Gift of Dr. Sarah M. Bekker, 2005.43.18

Unknown (Burmese)  
Seated Buddha, 19th century  
Wood, gilt, and lacquer, 15 x 5 ¼ x 3 ½ in.  
Gift of Dr. Sarah M. Bekker, 2005.43.10

Unknown (Cambodian)  
Boundary Pillar, 10th–11th century  
Stone, 18 ½ x 8 ¼ x 8 in.  
Gift of Dr. Sarah M. Bekker, 2005.43.14

Unknown (Cambodian)  
Demon Head, 11th century  
Stone, 11 x 8 x 8 in.  
Gift of Dr. Sarah M. Bekker, 2005.43.13

Unknown (Indian)  
Three-Headed God Brahma,  
10th–11th century  
Sandstone, 15 x 8 ½ x 4 in.  
Gift of the Estate of Maurice and Esther  
Leah Ritz, 2005.48.1

Unknown (Laotian, Ayutthaya Period)  
Seated Buddha, 16th century  
Bronze and shell, 13 x 8 ¾ x 5 in.  
Gift of Dr. Sarah M. Bekker, 2005.43.22

Unknown (Laotian)  
Standing Buddha, 17th century  
Wood, gilt, and lacquer, 33 ¾ x 9 ½ x  
6 ½ in.  
Gift of Dr. Sarah M. Bekker, 2005.43.24

Unknown (Pakistani)  
Great Departure and Birth of Siddhartha  
Frieze, ca. 300  
Schist, 7 ¾ x 26 1/2 x 2 ½ in.  
Gift of Dr. Sarah M. Bekker, 2005.43.1

Unknown (Thai, Ayutthaya Period,  
1351–1767)  
Buddha Head, 15th century  
Stone and lacquer, 14 ¾ x 7 ¾ x 5 ¾ in.  
Gift of Dr. Sarah M. Bekker, 2005.43.5

Unknown (Thai)  
Buddha Head, 15th century  
Laterite and stucco, 14 x 9 ½ x 9 in.  
Gift of Dr. Sarah M. Bekker, 2005.43.4

Unknown (Thai, Ayutthaya Period)  
Buddha Head, 17th century  
Stone, gilt, and lacquer, 15 ¼ x 9 ¼ x 9 in.  
Gift of Dr. Sarah M. Bekker, 2005.43.20

Unknown (Thai)  
Buddha Seated on Naga, 12th century  
Stone, 37 ½ x 17 x 10 in.  
Gift of Dr. Sarah M. Bekker, 2005.43.28

Unknown (Thai)  
Pair of Naga Architectural Finials, 19th  
century  
Wood, gilt, and lacquer, each 40 x 13 x  
2 ¼ in.  
Gift of Dr. Sarah M. Bekker, 2005.43.6a–b

Unknown (Thai)  
Seated Buddha, late 19th century  
Bronze, lacquer, and gilt, 26 ½ x 20 ½ x  
10 ½ in.  
Gift of Dr. Sarah M. Bekker, 2005.43.8

Unknown (Thai)  
Seated Buddha, ca. 16th century  
Bronze, gilt, onyx, and lacquer,  
28 x 14 ½ x 10 in.  
Gift of Dr. Sarah M. Bekker, 2005.43.31

Unknown (Thai)  
Seated Buddha, 18th century  
Wood, gilt, and lacquer,  
33 x 26 ½ x 14 ½ in.  
Gift of Dr. Sarah M. Bekker, 2005.43.30

Unknown (Thai)  
Seated Buddha, 19th century  
Gilt bronze with polychromy and glass,  
19 x 14 ¼ x 8 ¼ in.  
Gift of Dr. Sarah M. Bekker, 2005.43.25

Unknown (Thai)  
Seated Buddha, 18th–19th century  
Wood, gilt, and lacquer,  
33 ½ x 20 x 8 ½ in.  
Gift of Dr. Sarah M. Bekker, 2005.43.16

Unknown (Thai)  
Seated Figure, early 19th century  
Bronze, lacquer, gilt, and glass,  
16 ¼ x 11 ¾ x 4 ¾ in.  
Gift of Dr. Sarah M. Bekker, 2005.43.27

Unknown (Thai)  
Seated Monk, 18th century  
Bronze, wood, gilt, and lacquer,  
40 x 23 ½ x 13 ¾ in.  
Gift of Dr. Sarah M. Bekker, 2005.43.29

Unknown (Thai, Ayutthaya Period)  
Seated Monk, 15th century  
Bronze and lacquer, 11 ¼ x 9 ¼ x 3 in.  
Gift of Dr. Sarah M. Bekker, 2005.43.21

Unknown (Thai)  
Standing Buddha, 19th–20th century  
Wood, gilt, and lacquer, 16 ¾ x 6 x 3 ¾ in.  
Gift of Dr. Sarah M. Bekker, 2005.43.7

Unknown (Thai)  
Standing Buddha, late 18th–early 19th  
century  
Bronze, gold leaf, glass, and lacquer,  
27 ¼ x 6 ¾ x 6 ¾ in.  
Gift of Dr. Sarah M. Bekker, 2005.43.26

Unknown (Thai)  
Standing Buddha, late 18th–19th century  
Bronze, gilt, and lacquer,  
26 ¼ x 7 ¼ x 6 ½ in.  
Gift of Dr. Sarah M. Bekker, 2005.43.17

Unknown (Thai, Ayutthaya Period)  
Standing Buddha, 16th century  
Bronze, 35 ¾ x 15 ½ x 7 ¼ in.  
Gift of Dr. Sarah M. Bekker, 2005.43.15

## Prints

Hosoda Eishi (Japanese, 1756–1829)  
*Nobleman and Beauties*, from the series  
*Twenty-six Immortals of Poetry in Modern  
Dress*, 1799  
Color woodcut, 6 ¾ x 7 ½ in.  
Gift of Ruth A. Ruege, 2006.29.10

Kikugawa Eizan (Japanese, 1787–1867)  
*Man with Falcon*, ca. 1830  
Color woodcut, 26 ⅞ x 9 ⅞ in.  
Gift of Ruth A. Ruege, 2006.29.3a–b

Gao Qifeng (Cantonese, 1889–1933)  
*Jumping Carp Under the Bough of a Wisteria  
Branch*, n.d.  
Color woodcut reproduction,  
41 ½ x 16 ⅞ in.  
Gift of Simon and Rosemary Chen and  
Family, 2005.64.20\*

Ogata Gekko (Japanese, 1859–1920)  
*Return of the Admiral Dai-gensui Heika  
Go-kanko Gaisen-mon Gotsuren*, 1885  
Color woodcut, 14 ⅞ x 27 ⅞ in.  
Gift of Ruth A. Ruege, 2006.29.18

Kawase Hasui (Japanese, 1883–1957)  
*View of Suraza*, 3/1934  
Color woodcut, 14 ⅞ x 9 ⅞ in.  
Gift of the Estate of Maurice and Esther  
Leah Ritz, 2005.48.22

Utagawa Hiroshige (Japanese, 1797–1858)  
*Ishibe Station*, no. 52, 7/1855  
Color woodcut, 13 ½ x 8 ⅞ in.  
Gift of the Estate of Maurice and Esther  
Leah Ritz, 2005.48.15

Utagawa Hiroshige (Japanese, 1797–1858)  
*Mandarin Ducks*, 3/1853  
Color woodcut, 13 ½ x 4 ¼ in.  
Gift of the Estate of Maurice and Esther  
Leah Ritz, 2005.48.16

Utagawa Hiroshige (Japanese, 1797–1858)  
*Mountain and River on the Kiso Road (Kiso-ji  
no Yama Kawa)*, 1857  
Color woodcut, 14 ⅞ x 29 ¾ in.  
John H. Van Vleck Endowment Fund  
purchase, 2006.37a–c

Utagawa Hiroshige (Japanese, 1797–  
1858); Utagawa Kunisada (Japanese,  
1786–1864)

*Koshuya Restaurant: The Role of Takeda  
Katsuyori*, from the series *Famous  
Restaurants of the Eastern Capital*,  
12/1852

Color woodcut, 14 x 9 ⅞ in.  
John H. Van Vleck Endowment Fund  
purchase, 2006.12  
(Illustrated p. 153)

Utagawa Hiroshige (Japanese, 1797–  
1858); Utagawa Kunisada (Japanese,  
1786–1864)  
*Matsu-no-sushi Restaurant: The Role of  
Osato from the "Sushiya no dan" Scene*,  
from the series *Famous Restaurants of the  
Eastern Capital*, 9/1852  
Color woodcut, 14 ⅞ x 9 ⅞ in.  
John H. Van Vleck Endowment Fund  
purchase, 2006.13



Utagawa Hiroshige and Utagawa Kunisada,  
*Koshuya Restaurant: The Role of Takeda  
Katsuyori*, from the series *Famous Restaurants of  
the Eastern Capital*, 12/1852, John H. Van Vleck  
Endowment Fund purchase, 2006.12



- Katsushika Hokusai (Japanese, 1760–1849)  
*Shinpan Ukie Chushingura*, 1845–1850  
Color woodcut, 7  $\frac{7}{8}$  x 12  $\frac{1}{16}$  in.  
Gift of the Estate of Maurice and Esther Leah Ritz, 2005.48.17
- Hu Dingyu (Chinese, b. 1934)  
*Road of Pearls (Night Scene in the Three Gorges)*, 1979  
Color woodcut, 24  $\frac{3}{4}$  x 19  $\frac{3}{4}$  in.  
Gift of Simon and Rosemary Chen and Family, 2005.64.55
- Shiro Kasamatsu (Japanese, 1898–1991)  
*Frost*, 1960  
Color woodcut, 15 x 9  $\frac{1}{16}$  in.  
Gift of Ruth A. Ruege, 2006.29.13
- Fumio Kitaoka (Japanese, b. 1918)  
*Shisendo: A Garden with Azaleas*, 1970  
Color woodcut, 15  $\frac{7}{8}$  x 21  $\frac{1}{8}$  in.  
Gift of Ruth A. Ruege, 2006.29.16
- Utagawa Kunisada (Japanese, 1786–1864)  
*Bringing the Scent of Extinguished Marital Fires*, 1844–1853  
Color woodcut, 13  $\frac{1}{8}$  x 28  $\frac{1}{8}$  in.  
Gift of Simon and Rosemary Chen and Family, 2005.64.53a–c
- Utagawa Kunisada (Japanese, 1786–1864)  
*Kabuki Actor*, 1852  
Color woodcut, 14  $\frac{1}{4}$  x 9  $\frac{3}{4}$  in.  
Gift of Ruth A. Ruege, 2006.29.17
- Utagawa Kunisada (Japanese, 1786–1864)  
*Lady Yu, the Wife of Xiang Yu, the King of Chu*, from the series *Military Tales of the Han and Chu*, ca. 1827  
Color woodcut, 382 x 260 mm  
John H. Van Vleck Endowment Fund purchase, 2005.22
- Utagawa Kunisada (Japanese, 1786–1864)  
*Man with Falcon*, 1823–1824  
Color woodcut, 28  $\frac{1}{16}$  x 11  $\frac{1}{2}$  in.  
Gift of Ruth A. Ruege, 2006.29.2a–b
- Utagawa Kunisada (Japanese, 1786–1864)  
*Scene from the Story of Omori Hikoshichi*, 1855  
Color woodcut, 13 x 28 in.  
Gift of Simon and Rosemary Chen and Family, 2005.64.54a–c
- Utagawa Kunisada (Japanese, 1786–1864)  
*The Actor Ichikawa Danzo VI as Kakogawa Honzo*, from an untitled series of large-head portraits, 3/1860  
Color woodcut, 13  $\frac{3}{8}$  x 9  $\frac{7}{16}$  in.  
John H. Van Vleck Endowment Fund purchase, 2006.11
- Utagawa Kunisada (Japanese, 1786–1864)  
*The Actor Sawamura Sojuro V as Kan Shoji*, from an untitled series of large-head portraits, 3/1860  
Color woodcut, 13  $\frac{1}{4}$  x 9  $\frac{1}{16}$  in.  
John H. Van Vleck Endowment Fund purchase, 2006.10
- Utagawa Kunisada (Japanese, 1786–1864)  
*An Illustrated Account of Coupled Genji*, ca. 1851  
Three-volume set of printed books, 9  $\frac{13}{16}$  x 7  $\frac{7}{16}$  in. each  
John H. Van Vleck Endowment Fund purchase, 2005.26a–c
- Utagawa Kunisada (attributed to) (Japanese, 1786–1864)  
*Collection of Souvenirs of Edo*, from the series *Spring Pictures, Souvenirs of Edo*, ca. 1860  
Set of twelve color woodcuts, 3  $\frac{3}{16}$  x 4  $\frac{7}{8}$  in. each  
John H. Van Vleck Endowment Fund purchase, 2005.24a–m
- Utagawa Kunisada (attributed to) (Japanese, 1786–1864)  
*Contiguous Interior Scene of a Brothel*, from the series *World of Laughter, Perspectives on Genitalia*, ca. 1850  
Color woodcuts, 15  $\frac{5}{8}$  x 15  $\frac{1}{16}$  in.  
John H. Van Vleck Endowment Fund purchase, 2005.23a–m
- Utagawa Kunisada II (Japanese, 1823–1880)  
*Haze on a Clear Day at Awazu*, from the series *Eight Views of Omi Province*, 1848–1853  
Color woodcut, 13  $\frac{7}{8}$  x 28  $\frac{3}{4}$  in.  
Gift of Simon and Rosemary Chen and Family, 2005.64.52a–c
- Utagawa Kuniyoshi (Japanese, 1798–1861)  
*Yato Yomoshichi Norikane*, from *Portraits of Faithful Samurai of True Loyalty*, 1852  
Color woodcut, 13  $\frac{3}{8}$  x 9  $\frac{1}{8}$  in.  
John H. Van Vleck Endowment Fund purchase, 2005.25
- Lin Gu (Chinese)  
*Fishing on a River*, 1967  
Offset lithograph on silk, 11  $\frac{1}{16}$  x 25  $\frac{3}{8}$  in.  
Gift of Simon and Rosemary Chen and Family, 2005.64.45\*
- Ma Dezhaoh (Chinese, fl. 1870)  
*The Patron Saint of Scholars Selecting the Top Scholar from a List*, ca. 1950–1969  
Photographic reproduction, 60 x 29  $\frac{1}{16}$  in.  
Gift of Simon and Rosemary Chen and Family, 2005.64.19\*
- Haku Maki (Maejima Tadaaki) (Japanese, 1924–2000)  
*Poem 70-53*, 1970  
Color concrete relief print with stencil, 7 x 4  $\frac{1}{16}$  in.  
Gift of Ruth A. Ruege, 2006.29.6

- Haku Maki (Maejima Tadaaki) (Japanese, 1924–2000)  
*Poem*, 72-43, 1972  
 Color concrete relief print with stencil,  
 11  $\frac{3}{16}$  x 11  $\frac{7}{8}$  in.  
 Gift of Ruth A. Ruege, 2007.8.2
- Haku Maki (Maejima Tadaaki) (Japanese, 1924–2000)  
*Poem-Wind*, 1970  
 Color concrete relief print with stencil,  
 32  $\frac{7}{8}$  x 32  $\frac{7}{8}$  in.  
 Gift of Ruth A. Ruege, 2007.8.1
- Mi Fu (Chinese, 1051–1107)  
*Mountains and Pines in Spring*, n.d.  
 Photographic reproduction, 24  $\frac{1}{4}$  x  
 17  $\frac{1}{4}$  in.  
 Gift of Simon and Rosemary Chen and  
 Family, 2005.64.1★
- Shogo Okamoto (Japanese, 1902–2001)  
*Trees*, 1972  
 Etching, 14  $\frac{1}{8}$  x 11  $\frac{3}{4}$  in.  
 Gift of Ruth A. Ruege, 2006.29.15
- Qiu Ying (Chinese, 1494–1552)  
*Pavilions in Deep Mountains*, ca. 1970s  
 Photographic reproduction,  
 46  $\frac{1}{2}$  x 16  $\frac{5}{16}$  in.  
 Gift of Simon and Rosemary Chen and  
 Family, 2005.64.2★
- Tamami Shima (Japanese, 1937–1999)  
*Horses*, 1961  
 Color woodcut, 15 x 21  $\frac{1}{4}$  in.  
 Gift of Ruth A. Ruege, 2006.29.5
- Natori Shunsen (Japanese, 1886–1960)  
*Ichikawa Danshiro as Sanbaso in Blue  
 Kimono*, 1952  
 Color woodcut, 14  $\frac{3}{8}$  x 10  $\frac{1}{8}$  in.  
 Gift of Ruth A. Ruege, 2006.29.9
- Hiroaki Takahashi (Japanese, 1871–1945)  
 Untitled (Moonlit Scene with Woman and  
 Child), n.d.  
 Color woodcut, 14  $\frac{3}{4}$  x 6  $\frac{1}{2}$  in.  
 Gift of Ruth A. Ruege, 2006.29.14
- Kogyo Terazaki (Japanese, 1866–1919)  
*Christian Man Suffering from His Sense of  
 Guilt*, ca. 1900  
 Color woodcut, 8  $\frac{3}{4}$  x 11  $\frac{3}{8}$  in.  
 Gift of Ruth A. Ruege, 2006.29.8
- Inagaki Tomoo (Japanese, 1902–1980)  
*Chorus of Cats*, n.d.  
 Color woodcut, 20  $\frac{7}{8}$  x 16  $\frac{1}{8}$  in.  
 Gift of Ruth A. Ruege, 2006.29.4
- Utagawa Toyokuni (Japanese, 1769–1825)  
*Yoshitsune and a Thousand Cherry Trees*,  
 1820–1825  
 Color woodcut, 14  $\frac{3}{8}$  x 29  $\frac{3}{8}$  in.  
 Gift of the Estate of Maurice and Esther  
 Leah Ritz, 2005.48.19a–c
- Unknown (after Luo Ping) (Chinese,  
 1733–1799)  
*Guo Shou-jing Observing Meteorological Signs*,  
 n.d.  
 Rubbing, 12  $\frac{1}{2}$  x 16  $\frac{1}{2}$  in.  
 Gift of Simon and Rosemary Chen and  
 Family, 2005.64.10★
- Unknown (after Luo Ping) (Chinese,  
 1733–1799)  
*Huang Daopo with a Woven Cloth at  
 Ya-zhou*, n.d.  
 Rubbing, 12  $\frac{1}{2}$  x 16  $\frac{1}{2}$  in.  
 Gift of Simon and Rosemary Chen and  
 Family, 2005.64.15★
- Unknown (after Luo Ping) (Chinese,  
 1733–1799)  
 Rubbing, 12  $\frac{1}{2}$  x 16  $\frac{1}{2}$  in.  
 Gift of Simon and Rosemary Chen and  
 Family, 2005.64.17★
- Unknown (after Luo Ping) (Chinese,  
 1733–1799)  
*Li Bing Subduing a Dragon*, n.d.  
 Rubbing, 12  $\frac{1}{2}$  x 16  $\frac{1}{2}$  in.  
 Gift of Simon and Rosemary Chen and  
 Family, 2005.64.7★
- Unknown (after Luo Ping) (Chinese,  
 1733–1799)  
*Li Shi-zhen Gathering Medicinal Plants*, n.d.  
 Rubbing, 12  $\frac{1}{2}$  x 16  $\frac{1}{2}$  in.  
 Gift of Simon and Rosemary Chen and  
 Family, 2005.64.12★
- Unknown (after Luo Ping) (Chinese,  
 1733–1799)  
*Portrait of Cai Lun*, n.d.  
 Rubbing, 12  $\frac{1}{2}$  x 16  $\frac{1}{2}$  in.  
 Gift of Simon and Rosemary Chen and  
 Family, 2005.64.6★
- Unknown (after Luo Ping) (Chinese,  
 1733–1799)  
*Shen Gua Studying a Rock*, n.d.  
 Rubbing, 12  $\frac{1}{2}$  x 16  $\frac{1}{2}$  in.  
 Gift of Simon and Rosemary Chen and  
 Family, 2005.64.16★
- Unknown (after Luo Ping) (Chinese,  
 1733–1799)  
*Sun Si-miao Decocting Medicine*, n.d.  
 Rubbing, 12  $\frac{1}{2}$  x 16  $\frac{1}{2}$  in.  
 Gift of Simon and Rosemary Chen and  
 Family, 2005.64.11★



- Unknown (after Luo Ping) (Chinese, 1733–1799)  
*Two Buddhist Immortals, Hanshan and Shide*, after 1799  
 Ink rubbing, 52 3/8 x 26 7/8 in.  
 Gift of Simon and Rosemary Chen and Family, 2005.64.3
- Unknown (after Luo Ping) (Chinese, 1733–1799)  
*Xu Guangqi During a Field Trip*, n.d.  
 Rubbing, 12 1/2 x 16 1/2 in.  
 Gift of Simon and Rosemary Chen and Family, 2005.64.14\*
- Unknown (after Luo Ping) (Chinese, 1733–1799)  
*Yi Xing Making Astronomical Observations*, n.d.  
 Rubbing, 12 1/2 x 16 1/2 in.  
 Gift of Simon and Rosemary Chen and Family, 2005.64.9\*
- Unknown (after Luo Ping) (Chinese, 1733–1799)  
*Zhang Heng Waiting for the Wind*, n.d.  
 Rubbing, 12 1/2 x 16 1/2 in.  
 Gift of Simon and Rosemary Chen and Family, 2005.64.8\*
- Unknown (after Luo Ping) (Chinese, 1733–1799)  
*Zu Chongzhi Working on the Ratio*, n.d.  
 Rubbing, 12 1/2 x 16 1/2 in.  
 Gift of Simon and Rosemary Chen and Family, 2005.64.13\*
- Unknown (after Xu Beihong) (Chinese, 1895–1953)  
*Cat*, ca. 1940  
 Color woodcut, 20 1/8 x 13 3/8 in.  
 Gift of Simon and Rosemary Chen and Family, 2005.64.23\*
- Unknown (after Xu Beihong) (Chinese, 1895–1953)  
*Galloping Horse on a Level Plane*, 1941  
 Color woodcut, 26 1/2 x 15 1/4 in.  
 Gift of Simon and Rosemary Chen and Family, 2005.64.25\*
- Unknown (after Xu Beihong) (Chinese, 1895–1953)  
*Spring Shower on the Li River*, 1936  
 Color woodcut, 19 3/8 x 29 1/2 in.  
 Gift of Simon and Rosemary Chen and Family, 2005.64.26\*
- Unknown (after Xu Beihong) (Chinese, 1895–1953)  
*Two Horses*, 1944  
 Color woodcut, 12 3/4 x 12 1/2 in.  
 Gift of Simon and Rosemary Chen and Family, 2005.64.24\*
- Unknown (after Xu Beihong) (Chinese, 1895–1953)  
*Rooster Crowing*, 1937  
 Color woodcut, 23 1/4 x 10 7/8 in.  
 Gift of Simon and Rosemary Chen and Family, 2005.64.27\*
- Unknown (after Zheng Xie) (Chinese, 1693–1765)  
*It's a Blessing to Get the Worst of a Deal*, 19th century  
 Rubbing, 10 7/8 x 22 3/4 in.  
 Gift of Simon and Rosemary Chen and Family, 2005.64.5\*
- Unknown (Japanese)  
 Senja Fuda Album, ca. 1870  
 256 color woodcuts, bound, 12 1/4 x 9 in. each  
 Harry and Margaret P. Glicksman Endowment Fund purchase, 2006.40
- Hiroshi Yoshida (Japanese, 1876–1950)  
*Return of the Fishing Fleet*, 1928  
 Color woodcut, 21 7/8 x 16 in.  
 Gift of Ruth A. Ruege, 2006.29.1
- Toshi Yoshida (Japanese, 1911–1995)  
*Benkei Bridge*, 1941  
 Color woodcut, 9 7/8 x 7 1/8 in.  
 Gift of Ruth A. Ruege, 2006.29.12
- Utagawa Yoshiiku (Japanese, 1833–1904)  
 Senja Fuda, n.d.  
 Color woodcut, 5 7/8 x 3 7/8 in.  
 Gift of Ruth A. Ruege, 2006.29.7
- Yoshikuni (Japanese)  
*Crows Flying through the Snow*, ca. 1905  
 Color woodcut, 245 x 250 mm  
 Gift of the Estate of Maurice and Esther Leah Ritz, 2005.48.25
- Ichimosai Yoshitora (Japanese)  
*Revenge at Takanawa*, 8/1864  
 Color woodcut, 14 5/8 x 29 in.  
 Gift of the Estate of Maurice and Esther Leah Ritz, 2005.48.26a–c
- Tsukioka Yoshitoshi (Japanese, 1839–1892)  
*Handsome Heroes of the Suikoden (Biyu Suikoden)*, 1866–1867  
 Set of forty-eight color woodcuts, 9 3/8 x 7 in. each  
 Gift of Ruth A. Ruege, 2005.45a–ax
- Zheng Xie (Chinese, 1693–1765)  
*Muddled is Hard to Obtain* calligraphic inscription, 19th century  
 Ink rubbing, 10 7/8 x 22 3/4 in.  
 Gift of Simon and Rosemary Chen and Family, 2005.64.4

### *Applied and Decorative Arts*

Unknown (Chinese)

Bowl, 16th–17th century

Ceramic, H. 2 1/8 x Diam. 4 15/16 in.

Gift of Dr. Sarah M. Bekker, 2006.23.31

Unknown (Chinese)

Bowl, 17th century

Porcelain, H. 2 3/8 x Diam. 6 in.

Gift of Dr. Sarah M. Bekker, 2006.23.20

Unknown (Chinese)

Bowl, 17th century

Earthenware, H. 3 1/8 x Diam. 7 1/16 in.

Gift of Dr. Sarah M. Bekker, 2006.23.19

Unknown (Chinese)

Bowl, 18th–19th century

Ceramic, H. 4 3/16 x Diam. 7 3/8 in.

Gift of Dr. Sarah M. Bekker, 2006.23.15

Unknown (Chinese)

Cover, 19th century

Ceramic, H. 1/2 x Diam. 3 11/16 in.

Gift of Dr. Sarah M. Bekker, 2006.23.52

Unknown (Chinese)

Covered Jar, 19th century

Ceramic, 4 3/4 H x 7 1/4 x 7 in.

Gift of Dr. Sarah M. Bekker,  
2006.23.43a–b

Unknown (Chinese)

Five-Color (Bencharong) Bowl, 18th  
century

Porcelain, H. 3 13/16 x Diam. 7 7/16 in.

Gift of Dr. Sarah M. Bekker, 2006.23.14

(Illustrated p.143)

Unknown (Chinese)

Five-Color (Bencharong) Dish, 19th  
century

Porcelain, H. 1 1/2 x Diam. 7 7/8 in.

Gift of Dr. Sarah M. Bekker, 2006.23.18

Unknown (Chinese)

Jar, 16th–17th century

Stoneware, H. 3 3/16 x Diam. 4 7/8 in.

Gift of Dr. Sarah M. Bekker, 2006.23.24

Unknown (Chinese)

Jar, 14th century

Ceramic, H. 10 1/4 x Diam. 2 1/2 in.

Gift of Dr. Sarah M. Bekker, 2006.23.7

Unknown (Chinese)

Jar, 13th century

Ceramic, 13 x 12 x 12 in.

Gift of Dr. Sarah M. Bekker, 2006.23.6

Unknown (Chinese)

Jar, 17th–18th century

Ceramic, 6 5/16 x 10 x 8 3/4 in.

Gift of Dr. Sarah M. Bekker, 2006.23.3

Unknown (Chinese)

Jar, 17th–18th century

Ceramic, 6 11/16 x 9 15/16 x 8 5/16 in.

Gift of Dr. Sarah M. Bekker, 2006.23.2

Unknown (Chinese)

Jar, 15th century or later

Ceramic, H. 20 13/16 x Diam. 14 in.

Gift of Dr. Sarah M. Bekker, 2006.23.1

Unknown (Chinese)

Jarlet, 13th century

Ceramic, H. 2 1/2 x Diam. 3 in.

Gift of Dr. Sarah M. Bekker, 2006.23.33

Unknown (Chinese)

Pitcher, possibly 16th century

Ceramic, 4 3/16 x 4 1/4 x 3 in.

Gift of Dr. Sarah M. Bekker, 2006.23.60

Unknown (Chinese)

Pouring Vessel, 18th–19th century

Ceramic, H. 10 7/8 x Diam. 10 3/4 in.

Gift of Dr. Sarah M. Bekker, 2006.23.4

Unknown (Chinese)

Saucer Dish, 19th century

Porcelain, H. 2 1/8 x Diam. 8 15/16 in.

Gift of Dr. Sarah M. Bekker, 2006.23.16

Unknown (Chinese)

Spouted Pot, 17th century or earlier

Ceramic, H. 2 3/4 x Diam. 4 in.

Gift of Dr. Sarah M. Bekker, 2006.23.26

Unknown (Chinese)

Storage Jar, 14th–15th century

Stoneware with iron glaze, H. 22 5/16 x  
Diam. 17 15/16 in.

Gift of Dr. Sarah M. Bekker, 2006.23.62

Unknown (Chinese)

Vase, 19th century

Porcelain, H. 5 1/16 x Diam. 3 3/16 in.

Gift of Dr. Sarah M. Bekker, 2006.23.36

Unknown (Chinese)

Vase, 15th century

Ceramic, H. 2 1/2 x Diam. 3 1/16 in.

Gift of Dr. Sarah M. Bekker, 2006.23.28

Unknown (Chinese)

Vase, 16th century or earlier

Ceramic, H. 3 13/16 x Diam. 2 11/16 in.

Gift of Dr. Sarah M. Bekker, 2006.23.27



Unknown (Chinese, Jin Dynasty, 1115–1234)

Cizhou Ware Pillow, 12th–13th century  
Stoneware, 5 ½ x 10 ½ x 8 in.

Ineva T. Reilly Endowment Fund  
purchase, 2006.5

Unknown (Chinese, Ming Dynasty, 1368–1644)

Large Decorated Dish, ca. 1500  
Porcelain, Diam. 20 ½ in.

Ineva T. Reilly Endowment Fund  
purchase, 2006.4

Unknown (Chinese, Song Dynasty, 960–1279)

Dish, 12th–13th century  
Ceramic, H. 1 ½ x Diam. 6 ¾ in.  
Gift of Dr. Sarah M. Bekker, 2006.23.17

Unknown (Japanese)

Covered Bowl, 19th century  
Porcelain, H. 3 ¾ x Diam. 4 ¾ in.  
Gift of Dr. Sarah M. Bekker,  
2006.23.35a–b

Unknown (Japanese)

Ko Imari Dish, 19th–20th century  
Porcelain, H. 1 ⅞ x Diam. 6 ¼ in.  
Gift of Dr. Sarah M. Bekker, 2006.23.37

Unknown (Japanese)

Sake Cup, 20th century  
Porcelain, H. 1 ⅙ x Diam. 2 ⅙ in.  
Gift of Dr. Sarah M. Bekker, 2006.23.22

Unknown (Japanese)

Sake Cup, 20th century  
Porcelain, H. 1 ¼ x Diam. 2 ¾ in.  
Gift of Dr. Sarah M. Bekker, 2006.23.21

Unknown (Japanese)

Saucer Dish, 19th–20th century  
Porcelain, H. 1 ¾ x Diam. 6 ⅞ in.  
Gift of Dr. Sarah M. Bekker, 2006.23.34

Unknown (Khmer)

Jarlet, 12th–13th century  
Ceramic, H. 1 ⅙ x Diam. 2 ⅞ in.  
Gift of Dr. Sarah M. Bekker, 2006.23.32

Unknown (Khmer)

Vase, 13th century  
Ceramic, H. 3 ⅙ x Diam. 5 ½ in.  
Gift of Dr. Sarah M. Bekker, 2006.23.30  
(Illustrated p.143)

Unknown (Korean, Old Silla Period)

Bowl, 57 BC–668  
Earthenware, H. 3 ½ x Diam. 4 in.  
Gift of Dr. Sarah M. Bekker, 2006.23.53

Unknown (Korean)

Jar, 6th–7th century  
Ceramic, H. 7 x Diam. 5 ⅞ in.  
Gift of Dr. Sarah M. Bekker, 2006.23.51

Unknown (Korean, Chosôn Dynasty, 1392–1910)

Bowl, 17th century  
Stoneware with glaze, H. 4 x Diam. 6 in.  
Gift of Dr. Sarah M. Bekker, 2006.23.57

Unknown (Korean, Chosôn Dynasty, 1392–1910)

Bowl, 16th or 17th century  
Stoneware with glaze,  
H. 1 ½ x Diam. 4 ½ in.  
Gift of Dr. Sarah M. Bekker, 2006.23.55

Unknown (Korean, Chosôn Dynasty, 1392–1910)

Bowl, 17th century  
Stoneware with glaze, H. 4 x Diam. 5 in.  
Gift of Dr. Sarah M. Bekker, 2006.23.58

Unknown (Korean, Chosôn Dynasty, 1392–1910)

Bowl, 16th–17th century  
Ceramic, H. 3 ¾ x Diam. 7 in.  
Gift of Dr. Sarah M. Bekker, 2006.23.56

Unknown (Korean, Chosôn Dynasty, 1392–1910)

Saucer Dish, 16th–17th century  
Ceramic, H. 1 ½ x Diam. 5 ¼ in.  
Gift of Dr. Sarah M. Bekker, 2006.23.54

Unknown (Thai)

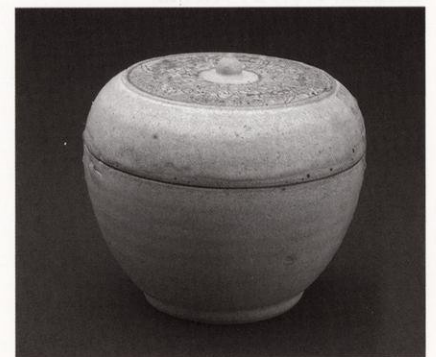
Cooking Pot, 15th–16th century  
Earthenware, H. 7 x Diam. 6 ⅓ in.  
Gift of Dr. Sarah M. Bekker,  
2006.23.40a–b

Unknown (Thai)

Covered Box, 14th–15th century  
Ceramic, H. 3 ¼ x Diam. 3 ⅓ in.  
Gift of Dr. Sarah M. Bekker,  
2006.23.42a–b

Unknown (Thai)

Covered Box, 14th–15th century  
Ceramic, H. 3 ⅞ x Diam. 4 ⅞ in.  
Gift of Dr. Sarah M. Bekker,  
2006.23.39a–b



Unknown (Thai), Covered Box, 14th–15th century, Gift of Dr. Sarah M. Bekker, 2006.23.38a–b

Unknown (Thai)  
Covered Box, 14th–15th century  
Ceramic, H. 4  $\frac{1}{4}$  x Diam. 4  $\frac{3}{4}$  in.  
Gift of Dr. Sarah M. Bekker,  
2006.23.38a–b  
(Illustrated p. 158)

Unknown (Thai)  
Covered Flask, 17th century  
Ceramic, H. 6  $\frac{1}{2}$  x Diam. 4 in.  
Gift of Dr. Sarah M. Bekker,  
2006.23.44a–b

Unknown (Thai)  
Dish, 16th century  
Ceramic, H. 3  $\frac{1}{8}$  x Diam. 7  $\frac{7}{8}$  in.  
Gift of Dr. Sarah M. Bekker, 2006.23.23

Unknown (Thai)  
Flask, 15th century  
Ceramic, H. 4  $\frac{1}{16}$  x Diam. 2  $\frac{1}{8}$  in.  
Gift of Dr. Sarah M. Bekker, 2006.23.50

Unknown (Thai)  
Flask, 15th century  
Ceramic, H. 4  $\frac{1}{16}$  x Diam. 3  $\frac{3}{16}$  in.  
Gift of Dr. Sarah M. Bekker, 2006.23.49

Unknown (Thai)  
Flask, 15th–16th century  
Ceramic, H. 4  $\frac{1}{16}$  x Diam. 2  $\frac{1}{4}$  in.  
Gift of Dr. Sarah M. Bekker, 2006.23.48

Unknown (Thai)  
Flask, 16th–17th century  
Ceramic, H. 4  $\frac{5}{16}$  x Diam. 2  $\frac{1}{16}$  in.  
Gift of Dr. Sarah M. Bekker, 2006.23.46

Unknown (Thai)  
Flask, 15th century  
Ceramic, 4  $\frac{3}{4}$  x 3 x 1  $\frac{3}{4}$  in.  
Gift of Dr. Sarah M. Bekker, 2006.23.45

Unknown (Thai)  
Honey Pot, 17th century  
Stoneware, H. 7  $\frac{1}{16}$  x Diam. 7  $\frac{7}{8}$  in.  
Gift of Dr. Sarah M. Bekker, 2006.23.8

Unknown (Thai)  
Jar, 14th–15th century  
Ceramic, H. 4  $\frac{1}{2}$  x Diam. 5 in.  
Gift of Dr. Sarah M. Bekker, 2006.23.47

Unknown (Thai)  
Jar, 17th century  
Ceramic, H. 4  $\frac{3}{4}$  x Diam. 5  $\frac{1}{16}$  in.  
Gift of Dr. Sarah M. Bekker, 2006.23.41

Unknown (Thai)  
Jar, 16th century  
Ceramic, H. 7  $\frac{1}{16}$  x Diam. 6  $\frac{1}{16}$  in.  
Gift of Dr. Sarah M. Bekker, 2006.23.5

Unknown (Thai)  
Lime Pot, 16th–17th century  
Earthenware, H. 2  $\frac{1}{2}$  x Diam. 3  $\frac{1}{4}$  in.  
Gift of Dr. Sarah M. Bekker, 2006.23.59

Unknown (Thai)  
Manuscript, 19th century  
Gouache and gold, 2  $\frac{3}{8}$  x 25  $\frac{3}{4}$  x 5 in.  
Gift of Dr. Sarah M. Bekker, 2005.43.3

Unknown (Thai)  
Manuscript Box, 19th century  
Wood, gilt, and lacquer,  
11  $\frac{1}{2}$  x 32  $\frac{1}{8}$  x 9  $\frac{1}{4}$  in.  
Gift of Dr. Sarah M. Bekker, 2005.43.2

Unknown (Thai)  
Storage Jar, 15th century  
Ceramic, H. 17  $\frac{7}{8}$  x Diam. 14 in.  
Gift of Dr. Sarah M. Bekker, 2006.23.61

Unknown (Thai)  
Urn, 16th century  
Earthenware, H. 5  $\frac{3}{8}$  x Diam. 7  $\frac{7}{8}$  in.  
Gift of Dr. Sarah M. Bekker, 2006.23.13

Unknown (Thai)  
Urn, 16th century  
Earthenware, H. 5  $\frac{1}{2}$  x Diam. 6  $\frac{1}{16}$  in.  
Gift of Dr. Sarah M. Bekker, 2006.23.12

Unknown (Thai)  
Vase, 15th century  
Ceramic, H. 4  $\frac{7}{8}$  x Diam. 4  $\frac{5}{16}$  in.  
Gift of Dr. Sarah M. Bekker, 2006.23.29

Unknown (Thai)  
Vase, 15th century  
Ceramic, H. 4  $\frac{1}{16}$  x Diam. 4  $\frac{3}{4}$  in.  
Gift of Dr. Sarah M. Bekker, 2006.23.25

Unknown (Thai)  
Waterpot (Kendi), 16th century  
Earthenware, 6  $\frac{1}{16}$  x 7 x 5  $\frac{3}{8}$  in.  
Gift of Dr. Sarah M. Bekker, 2006.23.11

Unknown (Thai)  
Waterpot (Kendi), 16th century  
Earthenware, approx. 6 x 7  $\frac{1}{2}$  x 6 in.  
Gift of Dr. Sarah M. Bekker, 2006.23.10

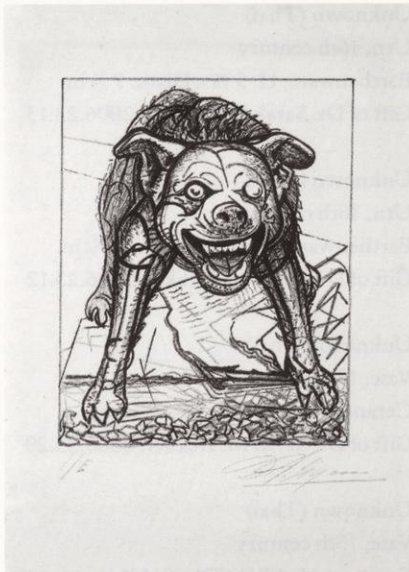
Unknown (Thai)  
Waterpot (Kendi), 16th century  
Earthenware, 8  $\frac{7}{16}$  x 7  $\frac{3}{4}$  x 6  $\frac{1}{4}$  in.  
Gift of Dr. Sarah M. Bekker, 2006.23.9

Central and South  
American Art

*Paintings*

Benjamin Nicholas (Belizean, b. 1930)  
*Elejo Beni Arrive in Dangriga in 1823*, 1990  
Oil, 39  $\frac{1}{2}$  x 58  $\frac{1}{2}$  in.  
Gift of Dean and Ann Bowles, 2006.51





David Alfaro Siqueiros, *Mad Dog (La Hiena Sobre Latinoamérica)*, 1935 or 1941, Gift of Richard E. Brock, 2005.27.4

## Prints

David Alfaro Siqueiros (Mexican, 1896–1974)

*Mad Dog (La Hiena Sobre Latinoamérica)*, 1935 or 1941

Lithograph, 11  $\frac{1}{16}$  x 9 in.

Gift of Richard E. Brock, 2005.27.4

(Illustrated p. 160)

## European Art

### Paintings

Rudolf de Crignis (Swiss, 1948–2006)

*Painting #05-22*, 2005

Oil, 60 x 60 in.

Gift of Joseph Cunningham and Bruce Barnes in honor of Russell Panczenko, 2005.42

Rudolf de Crignis (Swiss, 1948–2006)

*Painting #92120*, 1992

Oil, 44  $\frac{1}{4}$  x 54  $\frac{1}{4}$  in.

Alexander and Henrietta W. Hollaender Endowment Fund and Bertha Ardt Plaenert Endowment Fund purchase, 2005.41

George Kars (Czech, active in France, 1882–1945)

*Woman Dressing*, 1929

Oil, 12  $\frac{3}{4}$  x 10  $\frac{1}{2}$  in.

Gift of the Estate of Maurice and Esther Leah Ritz, 2005.48.4

Jacqueline Oyex (Swiss, 1931–2006)

Untitled, n.d.

Gouache and varnish, 6  $\frac{3}{4}$  x 4  $\frac{7}{8}$  in.

Gift of Janice and Jean-Pierre Golay, 2006.28.40

Louis Valtat (French, 1869–1952)

*The Lacemaker (La Dentellière)*, 1906

Oil, 25  $\frac{3}{4}$  x 32 in.

Gift of the John E. Fellowes Family, 2006.9

(Illustrated p. 141)

### Sculpture

Ursula Förster (Belgian, b. 1944)

*Birdmen #126*, before 1965

Bronze, 9  $\frac{1}{2}$  x 3  $\frac{3}{4}$  x 4  $\frac{3}{4}$  in.

Gift of the Estate of Maurice and Esther Leah Ritz, 2005.48.2

Evangelos Moustakas (Greek, b. 1930)

*Triumph*, 1966

Bronze, 9  $\frac{1}{8}$  x 7  $\frac{7}{8}$  x 2  $\frac{1}{2}$  in.

Gift of the Estate of Maurice and Esther Leah Ritz, 2005.48.3

### Watercolor

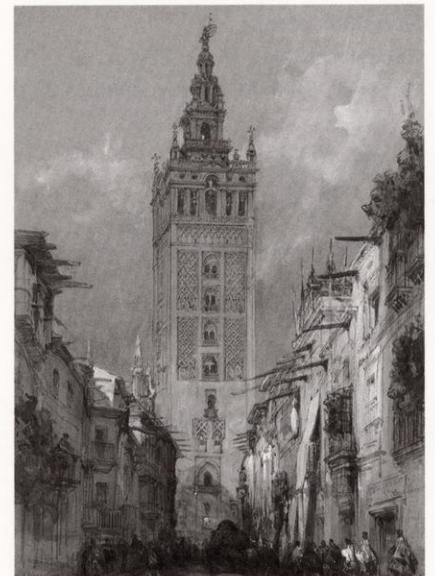
David Roberts (Scottish, 1796–1864)

*The Moorish Tower at Seville, called the Giralda, Spain*, 1833

Pencil and watercolor with gum arabic, 14  $\frac{1}{2}$  x 10  $\frac{1}{4}$  in.

Carolyn T. Anderson, Edward Blake Blair, Walter A. and Dorothy Jones Frautschi, Alice Drews Gladfelter Memorial, and Richard E. Stockwell Endowment Funds, and Frederick Leach Estate Fund purchase, 2007.14

(Illustrated p. 160)



David Roberts, *The Moorish Tower at Seville, called the Giralda, Spain*, 1833, Carolyn T. Anderson, Edward Blake Blair, Walter A. and Dorothy Jones Frautschi, Alice Drews Gladfelter Memorial, and Richard E. Stockwell Endowment Funds, and Frederick Leach Estate Fund purchase, 2007.14

James Jacques Joseph Tissot (French,  
1836–1902)

Study for *Too Early*, ca. 1873

Pencil and watercolor, 13  $\frac{3}{4}$  x 6  $\frac{3}{4}$  in.

Walter A. and Dorothy Jones Frautschi  
Endowment Fund, Harry and Margaret  
P. Glicksman Endowment Fund, and  
Walter J. and Cecille Hunt Endowment  
Fund purchase, 2005.57

(Illustrated p. 146)

Unknown (British)

Untitled, ca. 1900

Watercolor, 4  $\frac{3}{8}$  x 6  $\frac{1}{8}$  in.

Gift of the Louis and Annette Kaufman  
Trust, 2005.59.40

### Drawings

George Kars (Czech, active in France,  
1882–1945)

*Tosa la Meer (Espagne)*, 1935

Charcoal, 15  $\frac{1}{8}$  x 19  $\frac{1}{4}$  in.

Gift of the Estate of Maurice and Esther  
Leah Ritz, 2005.48.18

Jacqueline Oyex (Swiss, 1931–2006)

Untitled, n.d.

Ink, 9  $\frac{3}{8}$  x 7  $\frac{1}{8}$  in.

Gift of Janice and Jean-Pierre Golay,  
2006.28.39

Jacqueline Oyex (Swiss, 1931–2006)

Untitled, 1963

Ink, 8  $\frac{3}{16}$  x 5  $\frac{1}{4}$  in.

Gift of Janice and Jean-Pierre Golay,  
2006.28.38

Jacqueline Oyex (Swiss, 1931–2006)

Untitled, 1963

Ink, 8  $\frac{13}{16}$  x 5  $\frac{11}{16}$  in.

Gift of Janice and Jean-Pierre Golay,  
2006.28.37a–b

Jacqueline Oyex (Swiss, 1931–2006)

Untitled, n.d.

Ink, 6 x 4  $\frac{3}{16}$  in.

Gift of Janice and Jean-Pierre Golay,  
2006.28.35

Jacqueline Oyex (Swiss, 1931–2006)

Untitled, 1963

Ink, 10  $\frac{7}{16}$  x 5  $\frac{3}{16}$  in.

Gift of Janice and Jean-Pierre Golay,  
2006.28.34a–b

Jacqueline Oyex (Swiss, 1931–2006)

Untitled, 1964

Ink, 9  $\frac{7}{8}$  x 6  $\frac{3}{4}$  in.

Gift of Janice and Jean-Pierre Golay,  
2006.28.33

Jacqueline Oyex (Swiss, 1931–2006)

Untitled (Head of Woman), 1963

Ink, 8  $\frac{1}{16}$  x 5  $\frac{5}{16}$  in.

Gift of Janice and Jean-Pierre Golay,  
2006.28.36

Jeanne Rij-Rousseau (French, 1870–1956)

*Woman with Cat (Femme au Chat)*, n.d.

Graphite, 24  $\frac{1}{16}$  x 18  $\frac{15}{16}$  in.

Gift of Sue K. Feld, Class of 1969, and  
Stuart P. Feld, 2006.49

Unknown (British)

Untitled, ca. 1900

Ink, 6 x 8  $\frac{3}{16}$  in.

Gift of the Louis and Annette Kaufman  
Trust, 2005.59.39

Unknown (British)

Untitled, ca. 1900

Ink, 3  $\frac{7}{8}$  x 5  $\frac{7}{8}$  in.

Gift of the Louis and Annette Kaufman  
Trust, 2005.59.38

Unknown (British)

Untitled, ca. 1900

Graphite, 3  $\frac{7}{8}$  x 5  $\frac{5}{8}$  in.

Gift of the Louis and Annette Kaufman  
Trust, 2005.59.37

Unknown (British)

Untitled, ca. 1900

Graphite, 3  $\frac{7}{8}$  x 5  $\frac{15}{16}$  in.

Gift of the Louis and Annette Kaufman  
Trust, 2005.59.58

Joan Gardy Artigas (Spanish, b. 1938)

Untitled, n.d.

Color lithograph, 29  $\frac{1}{2}$  x 21  $\frac{7}{8}$  in.

Gift of Madison Print Club, Madison,  
Wisconsin, 2006.24.4

Ernst Barlach (German, 1870–1938)

*Couple Wandering in the Rain (Wanderndes  
Paar im Regen)*, from the portfolio *The  
Foundling (Der Findling)*, 1922

Woodcut, 2  $\frac{7}{8}$  x 4  $\frac{1}{8}$  in.

Gift of Leslie and Johanna Garfield,  
2005.61.1

Ernst Barlach (German, 1870–1938)

*The Transformations of God (Die Wandlungen  
Gottes)*, 1920–1921

Portfolio of seven woodcuts, each 9  $\frac{7}{8}$  x  
14  $\frac{3}{16}$  in.

Gift of Leslie and Johanna Garfield,  
2005.61.2a–g

(Illustrated p. 144)

Ernst Barlach (German, 1870–1938)

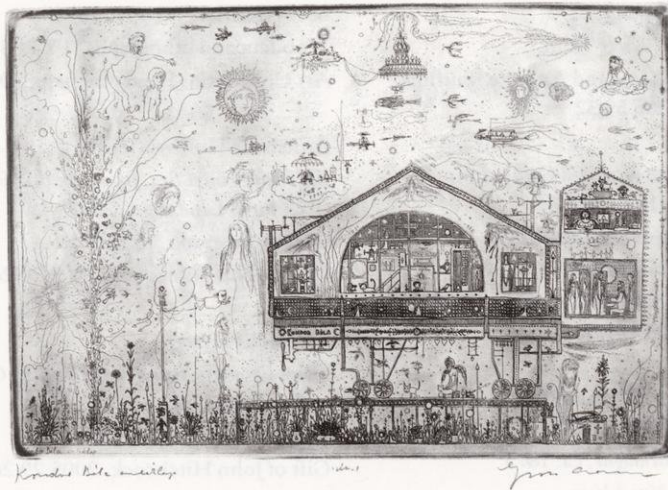
*The Head (Der Kopf)*, 1918

Bound book of ten woodcuts, 5  $\frac{5}{16}$  x  
4  $\frac{15}{16}$  in.

Gift of Leslie and Johanna Garfield,  
2005.61.3.1a–j



- Ernst Barlach (German, 1870–1938)  
*The Poor Cousin (Der Arme Vetter)*, 1919  
Portfolio of thirty-six lithographs,  
10 ½ x 13 ¾ in. each  
Gift of Leslie and Johanna Garfield,  
2005.61.4.1a–jj
- Sir David Muirhead Bone (Scottish,  
1876–1953)  
*Portrait of Reverend Doctor James*, n.d.  
Drypoint, 10 x 7 in.  
Gift of the Louis and Annette Kaufman  
Trust, 2005.59.13
- David BuBose (Irish)  
*Blue Hill*, from the portfolio *Cultural  
Landscapes*, 2004  
Color lithograph, 15 x 20 in.  
Gift of John Hitchcock, 2005.29.2a
- Jacques Callot (French, 1592–1635)  
*Entrée de son Altesse à pied*, ca. 1627  
Etching, 5 ¾ x 9 ½ in.  
Gift of the Louis and Annette Kaufman  
Trust, 2005.59.22
- Edward Calvert (English, 1799–1883)  
*The Chamber Idyll*, 1831  
Wood engraving, 1 ¾ x 3 in.  
Ruth C. Wallerstein Endowment Fund  
purchase, 2006.36
- Paul Cézanne (French, 1839–1906)  
*Guillaumin au Pendu*, 1873  
Etching, 5 15/16 x 4 ½ in.  
Gift of the Louis and Annette Kaufman  
Trust, 2005.59.24
- Marc Chagall (Russian, active in France,  
1887–1985)  
*Birds (Two Peacocks)*, 1926  
Etching, 11 15/16 x 9 9/16 in.  
Gift of the Estate of Maurice and Esther  
Leah Ritz, 2005.48.5
- Marc Chagall (Russian, active in France,  
1887–1985)  
*Birds (Two Vultures)*, 1926  
Etching, 11 7/8 x 9 9/16 in.  
Gift of the Estate of Maurice and Esther  
Leah Ritz, 2005.48.6
- Marc Chagall (Russian, active in France,  
1887–1985)  
*Bull*, 1926  
Etching, 11 11/16 x 9 ½ in.  
Gift of the Estate of Maurice and Esther  
Leah Ritz, 2005.48.7
- Marc Chagall (Russian, active in France,  
1887–1985)  
*Cat*, 1926  
Etching, 10 ¼ x 9 ¾ in.  
Gift of the Estate of Maurice and Esther  
Leah Ritz, 2005.48.9
- Marc Chagall (Russian, active in France,  
1887–1985)  
*Cat*, 1926  
Etching, 11 ¾ x 9 ½ in.  
Gift of the Estate of Maurice and Esther  
Leah Ritz, 2005.48.8
- Marc Chagall (Russian, active in France,  
1887–1985)  
*Landscape*, 1926  
Etching, 11 11/16 x 9 ¼ in.  
Gift of the Estate of Maurice and Esther  
Leah Ritz, 2005.48.10
- Marc Chagall (Russian, active in France,  
1887–1985)  
*Two Donkeys*, 1926  
Etching, 11 11/16 x 9 13/16 in.  
Gift of the Estate of Maurice and Esther  
Leah Ritz, 2005.48.11
- Francois Chereau (French, 1680–1729)  
after Hyacinthe Rigaud (French,  
1659–1743)  
*Nicholas De Launay*, 1719  
Engraving, 16 ½ x 13 ⅛ in.  
Gift of the Louis and Annette Kaufman  
Trust, 2005.59.27
- Jean-Baptiste-Camille Corot (French,  
1796–1875)  
*Souvenir d'Ostie*, 1855  
Cliché Verre, 10 1/16 x 13 3/16 in.  
Gift of the Estate of Maurice and Esther  
Leah Ritz, 2005.48.12
- Etienne Delaune (French, 1518/1519–  
1583)  
*Bellone*, n.d.  
Engraving, 2 5/8 x 8 11/16 in.  
Gift of the Louis and Annette Kaufman  
Trust, 2005.59.17
- Etienne Delaune (French, 1518/1519–  
1583)  
*Hand Mirror with Death of Julia*, 1561  
Engraving, 8 ¼ x 4 in.  
Gift of the Louis and Annette Kaufman  
Trust, 2005.59.16
- Etienne Delaune (French, 1518/1519–  
1583)  
*Les Principales Sciences*, 1569  
Twelve engravings, each 2 x 1 ½ in.  
Gift of the Louis and Annette Kaufman  
Trust, 2005.59.19a–l
- Etienne Delaune (French, 1518/1519–  
1583)  
*Marche Triomphale*, n.d.  
Engraving, 2 ¾ x 8 5/8 in.  
Gift of the Louis and Annette Kaufman  
Trust, 2005.59.18



Arnold Gross, *In Memory of Béla Kondor (Kondor Béla emléklap)*, 1973, Gift of the Louis and Annette Kaufman Trust, 2005.59.2

Francis Dodd (Scottish, 1874–1935)

*Pamplona*, 1928

Drypoint, 8 ¼ x 13 ½ in.

Gift of the Louis and Annette Kaufman Trust, 2005.59.14

Henri Fantin-Latour (French, 1836–1901)

*A Sonata by Schumann (Un Morceau de Schumann)*, 1864

Etching, 7 ⅞ x 10 ⅞ in.

Gift of the Louis and Annette Kaufman Trust, 2005.59.21

Ian Hamilton Finlay (Scottish, b. 1925)

*Heraclitean Variations*, 1974

Lithograph, 7 ⅞ x 11 ⅞ in.

Gift of Richard E. Brock, 2005.27.2

Ian Hamilton Finlay (Scottish, b. 1925)

*Seams*, 1969

Lithograph, 17 ⅞ x 22 ⅞ in.

Gift of Richard E. Brock, 2005.27.1

Barbara Freeman (Irish)

*Evidence of Things Seen*, from the portfolio *Cultural Landscapes*, 2004

Screen print, 9 ⅓ x 15 ½ in.

Gift of John Hitchcock, 2005.29.2b

Terrence Gravett (Irish)

*Roman Garden*, from the portfolio *Cultural Landscapes*, 2004

Color woodcut, screenprint, 14 ½ x 17 ½ in.

Gift of John Hitchcock, 2005.29.2c

Arnold Gross (Hungarian, b. 1929)

*A Bűnész*, 1973

Color etching, 6 ⅞ x 10 ¼ in.

Gift of the Louis and Annette Kaufman Trust, 2005.59.5

Arnold Gross (Hungarian, b. 1929)

*A Garden of Memories (Emlékek kertje)*, 1971

Color etching, 8 ⅞ x 12 ¼ in.

Gift of the Louis and Annette Kaufman Trust, 2005.59.9

Arnold Gross (Hungarian, b. 1929)

*Brussels Vacation (Brüsseli Vasárnap)*, 1972

Color etching, 8 x 12 ⅝ in.

Gift of the Louis and Annette Kaufman Trust, 2005.59.11

Arnold Gross (Hungarian, b. 1929)

*Conversation About Friendship (Beszélgetések a barátságról)*, 1969

Color etching, 9 ¾ x 15 ⅞ in.

Gift of the Louis and Annette Kaufman Trust, 2005.59.3

Arnold Gross (Hungarian, b. 1929)

*Espresso (Espvari)*, n.d.

Color etching, 4 ¾ x 6 ½ in.

Gift of the Louis and Annette Kaufman Trust, 2005.59.7

Arnold Gross (Hungarian, b. 1929)

*Fireszá Ilzéo*, 1971

Color etching, 4 ⅞ x 14 ⅞ in.

Gift of the Louis and Annette Kaufman Trust, 2005.59.6

Arnold Gross (Hungarian, b. 1929)

*Garden of Artists (Művészek kertje)*, 1966

Color etching, 11 ¼ x 14 ¼ in.

Gift of the Louis and Annette Kaufman Trust, 2005.59.8

Arnold Gross (Hungarian, b. 1929)

*In Memory of Béla Kondor (Kondor Béla emléklap)*, 1973

Color etching, 7 ⅞ x 10 ⅞ in.

Gift of the Louis and Annette Kaufman Trust, 2005.59.2

(Illustrated p.163)



Arnold Gross (Hungarian, b. 1929)  
*In Praise of Art (A Művészet dicsérete)*, 1970  
Color etching, 8  $\frac{7}{16}$  x 15 in.  
Gift of the Louis and Annette Kaufman  
Trust, 2005.59.4

Arnold Gross (Hungarian, b. 1929)  
*In the Window II (Ablakban II)*, 1971  
Color etching, 6  $\frac{3}{4}$  x 7  $\frac{3}{4}$  in.  
Gift of the Louis and Annette Kaufman  
Trust, 2005.59.12

Arnold Gross (Hungarian, b. 1929)  
*Résnár Ünezs II*, n.d.  
Color etching, 8 x 12  $\frac{5}{16}$  in.  
Gift of the Louis and Annette Kaufman  
Trust, 2005.59.10

Arnold Gross (Hungarian, b. 1929)  
*Reszefánaz*, n.d.  
Color etching, 10  $\frac{1}{16}$  x 7  $\frac{3}{8}$  in.  
Gift of the Louis and Annette Kaufman  
Trust, 2005.59.1

Jean Baptiste Armand Guillaumin  
(French, 1841–1927)  
*Bicêtre et Chemin des Barons*, n.d.  
Engraving, 4  $\frac{3}{16}$  x 6  $\frac{7}{16}$  in.  
Gift of the Louis and Annette Kaufman  
Trust, 2005.59.15

Jean Baptiste Armand Guillaumin  
(French, 1841–1927)  
*Charenton*, ca. 1873  
Etching, 1  $\frac{7}{8}$  x 3 in.  
Gift of the Louis and Annette Kaufman  
Trust, 2005.59.36

Jean Baptiste Armand Guillaumin  
(French, 1841–1927)  
*La Lune à Bercy*, ca. 1873  
Etching, 2  $\frac{1}{16}$  x 3  $\frac{7}{16}$  in.  
Gift of the Louis and Annette Kaufman  
Trust, 2005.59.35

Jean Baptiste Armand Guillaumin  
(French, 1841–1927)  
*La Ruelle Barrault*, 1873  
Etching, 3  $\frac{1}{16}$  x 6  $\frac{13}{16}$  in.  
Gift of the Louis and Annette Kaufman  
Trust, 2005.59.32

Jean Baptiste Armand Guillaumin  
(French, 1841–1927)  
*Le Banlieux de Charonne*, 1873  
Etching, 3  $\frac{1}{4}$  x 2  $\frac{1}{2}$  in.  
Gift of the Louis and Annette Kaufman  
Trust, 2005.59.34

Jean Baptiste Armand Guillaumin  
(French, 1841–1927)  
*Route de Allemagne*, ca. 1873  
Etching, 2  $\frac{1}{8}$  x 4  $\frac{1}{4}$  in.  
Gift of the Louis and Annette Kaufman  
Trust, 2005.59.33

Richard Hamilton (English, b. 1922)  
*Picasso's Meninas*, 1973  
Hard-, soft-ground, and stipple etching,  
roulette, open-bite and lift-ground  
aquatint, dry point, and burnishing,  
22  $\frac{7}{16}$  x 19  $\frac{1}{4}$  in.  
Alexander and Henrietta W. Hollaender  
Endowment Fund purchase, 2006.14  
(Illustrated p. 147)

Henri Hayden (French, 1883–1970)  
Untitled, 1966  
Color lithograph, 9  $\frac{1}{2}$  x 12  $\frac{3}{4}$  in.  
Gift of the Louis and Annette Kaufman  
Trust, 2005.59.42

Henri Hayden (French, 1883–1970)  
Untitled, 1962  
Color lithograph, 11  $\frac{5}{8}$  x 18  $\frac{5}{8}$  in.  
Gift of the Louis and Annette Kaufman  
Trust, 2005.59.41

Hermann-Paul (French, b. Germany,  
1864–1940)  
*Sea Nymph and Monster*, 1896  
Woodcut and lithograph, 11  $\frac{1}{16}$  x 8 in.  
Art Collections Fund purchase, 2005.51

Annabelle Hulbert (Irish)  
*Inside the Finest Sea*, from the portfolio  
*Cultural Landscapes*, 2004  
Color lithograph, 15 x 20 in.  
Gift of John Hitchcock, 2005.29.2d

Gail Kelly (Irish)  
*Close Quarters*, from the portfolio *Cultural  
Landscapes*, 2004  
Color lithograph, 11 x 15 in.  
Gift of John Hitchcock, 2005.29.2e

Carl Wilhelm Kolbe (German, 1759–  
1835)  
*A Cow in the Reeds*, ca. 1800  
Etching, 11  $\frac{1}{16}$  x 16  $\frac{5}{16}$  in.  
Art Collections Fund purchase, 2005.50  
(Illustrated p. 164)

Alphonse Legros (British, b. France,  
1837–1911)  
*Paysannes des environs de Boulogne*, 1873  
Etching, 9 x 6 in.  
Gift of the Louis and Annette Kaufman  
Trust, 2005.59.20



Carl Wilhelm Kolbe, *A Cow in the Reeds*, ca.  
1800, Art Collections Fund purchase, 2005.50

- José Lerma (Spanish, active in America, b. 1971)  
*Untitled #1*, 2007  
 Lithograph and woodcut on handmade paper, 42 ½ x 37 in.  
 Transfer from Tandem Press, 2007.12.26
- José Lerma (Spanish, active in America, b. 1971)  
*Untitled #2*, 2007  
 Lithograph and woodcut on handmade paper, 32 ¾ x 30 ½ in.  
 Transfer from Tandem Press, 2007.12.27
- Jacques Lipchitz (French, 1891–1973)  
*The Road to Exile (Le Chemin de l'Exile)*, 1944  
 Engraving and aquatint, 13 ¾ x 9 ⅞ in.  
 Earl O. Vits Endowment Fund purchase, 2006.39
- Éduard Manet (French, 1832–1883)  
*Le printemps [Jeanne: Springtime]*, 1882  
 Etching, 6 ¼ x 4 ⅞ in.  
 Gift of the Louis and Annette Kaufman Trust, 2005.59.25
- Éduard Manet (French, 1832–1883)  
*Olympia*, n.d.  
 Wood engraving, 5 ¼ x 7 ⅞ in.  
 Gift of the Louis and Annette Kaufman Trust, 2005.59.26
- Jill McKeown (Irish)  
*Belfast Endgame*, from the portfolio *Cultural Landscapes*, 2004  
 Color lithograph, 20 x 15 in.  
 Gift of John Hitchcock, 2005.29.2f
- Joán Miró (Spanish, 1893–1983)  
*Le Bouquet de rêves pour Neila*, 1967  
 Color lithograph, 12 ¼ x 9 ½ in.  
 Gift of the Estate of Maurice and Esther Leah Ritz, 2005.48.23
- Rolf Nesch (Norwegian, b. Germany, 1893–1975)  
*Donkey Rider (Eselreiter)*, 1968  
 Color metal print and etching, 19 ½ x 12 ⅞ in.  
 Earl O. Vits Endowment Fund purchase, 2006.21
- William Nicholson (British, 1872–1949)  
*W for Waitress*, 1898  
 Hand-colored woodcut, 9 ¾ x 7 ⅜ in.  
 Earl O. Vits Endowment Fund purchase, 2006.6
- Jacqueline Oyex (Swiss, 1931–2006)  
*Big-Hatted Woman (Femme le grand chapeau)*, 1963  
 Etching, 12 ¼ x 9 ¾ in.  
 Gift of Janice and Jean-Pierre Golay, 2006.28.21
- Jacqueline Oyex (Swiss, 1931–2006)  
*Family (The King) [Famille (le roi)]*, 1965  
 Etching, 13 ¾ x 12 ½ in.  
 Gift of Janice and Jean-Pierre Golay, 2006.28.10
- Jacqueline Oyex (Swiss, 1931–2006)  
*In the Studio, '63 (A l'atelier 63)*, 1963  
 Etching, 11 ⅞ x 9 ⅞ in.  
 Gift of Janice and Jean-Pierre Golay, 2006.28.22
- Jacqueline Oyex (Swiss, 1931–2006)  
*Indian Family (Famille Indienne)*, 1976  
 Etching, 12 ¾ x 8 ⅞ in.  
 Gift of Janice and Jean-Pierre Golay, 2006.28.5
- Jacqueline Oyex (Swiss, 1931–2006)  
*King (Roi)*, 1973  
 Etching, 12 ¼ x 7 ½ in.  
 Gift of Janice and Jean-Pierre Golay, 2006.28.7  
 (Illustrated p. 145)
- Jacqueline Oyex (Swiss, 1931–2006)  
*Little Couple (Bearded) (Miss Poncet) [Petit couple (barbe) (Mme. Poncet)]*, 1964  
 Etching, 8 ⅞ x 6 ⅞ in.  
 Gift of Janice and Jean-Pierre Golay, 2006.28.20
- Jacqueline Oyex (Swiss, 1931–2006)  
*Man with Flowered Hat (Homme au chapeau à la fleur)*, 1962 or 1963  
 Etching, 10 ¼ x 8 ⅞ in.  
 Gift of Janice and Jean-Pierre Golay, 2006.28.23
- Jacqueline Oyex (Swiss, 1931–2006)  
*Mythological God (Dieu mythologique)*, 1965  
 Etching, 9 ⅜ x 9 ⅝ in.  
 Gift of Janice and Jean-Pierre Golay, 2006.28.11
- Jacqueline Oyex (Swiss, 1931–2006)  
*Portrait of a Man (Portrait d'homme)*, 1964  
 Etching, 9 ⅞ x 5 ⅞ in.  
 Gift of Janice and Jean-Pierre Golay, 2006.28.16
- Jacqueline Oyex (Swiss, 1931–2006)  
*Portrait of Woman with Features (Portrait de femme aux traits)*, 1973  
 Etching, 11 ½ x 7 ¾ in.  
 Gift of Janice and Jean-Pierre Golay, 2006.28.8
- Jacqueline Oyex (Swiss, 1931–2006)  
*Russian Family (Famille russe)*, 1964  
 Etching, 6 ⅞ x 8 ⅞ in.  
 Gift of Janice and Jean-Pierre Golay, 2006.28.18
- Jacqueline Oyex (Swiss, 1931–2006)  
*The Bishop (L'Évêque)*, 1960  
 Etching, 10 x 7 ⅞ in.  
 Gift of Janice and Jean-Pierre Golay, 2006.28.24



Jacqueline Oyex (Swiss, 1931–2006)  
*The Giants (Les géants)*, 1964  
Etching, 13 ½ x 12 ½ in.  
Gift of Janice and Jean-Pierre Golay,  
2006.28.15

Jacqueline Oyex (Swiss, 1931–2006)  
*The Little King of Romainmôtier (Le petit Roi Romainmôtier)*, 1964  
Etching, 8 ⅝ x 6 ⅝ in.  
Gift of Janice and Jean-Pierre Golay,  
2006.28.12

Jacqueline Oyex (Swiss, 1931–2006)  
*The Musicians, February '78 (Les musiciens février 78)*, 1978  
Etching, 11 ¾ x 13 ⅙ in.  
Gift of Janice and Jean-Pierre Golay,  
2006.28.1

Jacqueline Oyex (Swiss, 1931–2006)  
*Tragic Woman (Femme tragique)*, 1964  
Etching, 14 ½ x 9 ¾ in.  
Gift of Janice and Jean-Pierre Golay,  
2006.28.13

Jacqueline Oyex (Swiss, 1931–2006)  
Untitled, n.d.  
Etching, 7 x 8 ¼ in.  
Gift of Janice and Jean-Pierre Golay,  
2006.28.32

Jacqueline Oyex (Swiss, 1931–2006)  
Untitled, n.d.  
Etching, 7 ⅞ x 5 ⅜ in.  
Gift of Janice and Jean-Pierre Golay,  
2006.28.31

Jacqueline Oyex (Swiss, 1931–2006)  
Untitled, n.d.  
Etching, 7 ⅙ x 4 ⅙ in.  
Gift of Janice and Jean-Pierre Golay,  
2006.28.30

Jacqueline Oyex (Swiss, 1931–2006)  
Untitled, n.d.  
Etching, 7 ⅙ x 4 ⅙ in.  
Gift of Janice and Jean-Pierre Golay,  
2006.28.29

Jacqueline Oyex (Swiss, 1931–2006)  
Untitled (Firing Squad), 1959  
Etching, 8 ⅙ x 10 ⅙ in.  
Gift of Janice and Jean-Pierre Golay,  
2006.28.28

Jacqueline Oyex (Swiss, 1931–2006)  
Untitled (Man and Woman Playing Instruments), 1960  
Etching, 12 ¼ x 9 ⅞ in.  
Gift of Janice and Jean-Pierre Golay,  
2006.28.25

Jacqueline Oyex (Swiss, 1931–2006)  
Untitled (Seated King Between Two Standing Women), 1960  
Etching, 9 ⅙ x 12 ⅙ in.  
Gift of Janice and Jean-Pierre Golay,  
2006.28.27

Jacqueline Oyex (Swiss, 1931–2006)  
Untitled (Seated King with Two Standing Women), 1960  
Etching, 9 ⅙ x 12 ⅙ in.  
Gift of Janice and Jean-Pierre Golay,  
2006.28.26

Jacqueline Oyex (Swiss, 1931–2006)  
Untitled (Seated Woman Holding Infant), 1964  
Etching, 11 ⅙ x 8 ⅙ in.  
Gift of Janice and Jean-Pierre Golay,  
2006.28.19

Jacqueline Oyex (Swiss, 1931–2006)  
*Woman with Bird (Femme à l'oiseau)*, 1977  
Etching, 12 ⅙ x 11 ⅙ in.  
Gift of Janice and Jean-Pierre Golay,  
2006.28.2

Jacqueline Oyex (Swiss, 1931–2006)  
*Woman with Fan (Femme à l'éventail)*, 1977  
Etching, 12 ⅞ x 11 ¾ in.  
Gift of Janice and Jean-Pierre Golay,  
2006.28.3

Jacqueline Oyex (Swiss, 1931–2006)  
*Woman with Horse Medallion (Femme au médaillon et cheveux)*, 1976  
Etching, 13 ⅙ x 12 in.  
Gift of Janice and Jean-Pierre Golay,  
2006.28.4

Jacqueline Oyex (Swiss, 1931–2006)  
*Woman with Plant (Femme à la plante)*, 1974  
Etching, 11 ¼ x 8 ⅝ in.  
Gift of Janice and Jean-Pierre Golay,  
2006.28.6

Jacqueline Oyex (Swiss, 1931–2006)  
*Women (Femmes)*, 1964  
Etching, 6 ⅞ x 7 in.  
Gift of Janice and Jean-Pierre Golay,  
2006.28.17

Jacqueline Oyex (Swiss, 1931–2006)  
*Young Woman (Chaillat) [Jeune femme (Chaillat)]*, 1972  
Etching, 12 ⅞ x 8 ⅞ in.  
Gift of Janice and Jean-Pierre Golay,  
2006.28.9

Jacqueline Oyex (Swiss, 1931–2006)  
*Young Woman with Flower (Jeune fille à la fleur)*, 1964  
Etching, 15 ¼ x 9 ¾ in.  
Gift of Janice and Jean-Pierre Golay,  
2006.28.14

Eddie Rafferty (Irish)  
Untitled, from the portfolio *Cultural Landscapes*, 2004  
Color lithograph, 15 x 20 in.  
Gift of John Hitchcock, 2005.29.2g



José María Mellado, *Cuba I*, 2006, F.J. Sensenbrenner Endowment Fund purchase, 2006.18

Willy Seiler (German, b. 1903)

*Silk Spinner*, n.d.

Hand-colored etching, 8  $\frac{3}{8}$  x 11  $\frac{5}{16}$  in.

Gift of Ruth A. Ruege, 2006.29.11

Kiki Smith (West German, b. 1954)

Untitled (Jesus), 1997

Photolithograph and collage, 6 x 4  $\frac{3}{8}$  in.

Gift of Alexandra Schwartz, Jan. 1969,  
2006.52.2

Lorenzo Tedesco (Italian?)

Untitled, 1968

Etching, 8  $\frac{1}{16}$  x 8  $\frac{7}{8}$  in.

Gift of the Louis and Annette Kaufman  
Trust, 2005.59.28

Lucy Turner (Irish)

*Small Island*, from the portfolio *Cultural  
Landscapes*, 2004

Color lithograph, 15 x 20 in.

Gift of John Hitchcock, 2005.29.2h

Unknown

*Defeat of Troy*, n.d.

Engraving, 4  $\frac{1}{16}$  x 7 in.

Gift of the Louis and Annette Kaufman  
Trust, 2005.59.23

Unknown (Italian)

*Orpheus and Eurydice in Hell*, n.d.

Engraving, 2  $\frac{1}{16}$  x 7  $\frac{1}{16}$  in.

Gift of the Louis and Annette Kaufman  
Trust, 2005.59.30

Unknown (Italian)

*War and Peace*, n.d.

Engraving, 2  $\frac{3}{4}$  x 7  $\frac{1}{16}$  in.

Gift of the Louis and Annette Kaufman  
Trust, 2005.59.31

## Miscellaneous

Ernst Barlach (German, 1870–1938)

*The Heat (Der Kopf)*, 1919

Book, 10  $\frac{1}{2}$  x 7  $\frac{15}{16}$  in.

Gift of Leslie and Johanna Garfield,  
2005.61.3.2

Ernst Barlach (German, 1870–1938)

*The Poor Cousin (Der Arme Vetter)*, 1919

Book, 19 x 13  $\frac{3}{4}$  in.

Gift of Leslie and Johanna Garfield,  
2005.61.4.2

Olafur Eliasson (Danish, b. 1967)

*Your House*, 2006

Bound book, laser-cut paper, 10  $\frac{1}{16}$  x 16  
 $\frac{7}{8}$  x 4  $\frac{1}{4}$  in.

Richard R. and Jean D. McKenzie

Endowment Fund purchase, 2007.2

## Applied and Decorative Arts

René Lalique (French, 1860–1945)

*Nemours Bowl*, model created 1929

Press-molded glass and brown enamel,  
H. 4 x Diam. 10 in.

Gift of Lilian B. Kelly, 2005.54

Unknown (English, Staffordshire)

Figurine of Cat with Kitten, ca. 1745

Agateware, 6  $\frac{3}{4}$  x 4 x 3  $\frac{1}{2}$  in.

Gift of Charles W. Vaughn, Jr., 2007.6.3

Unknown (English, Staffordshire)

Pickle Dish, ca. 1750–1760

Stoneware with salt glaze, 1  $\frac{1}{2}$  x 10 x 7 in.

Gift of Charles W. Vaughn, Jr., 2007.6.1

Unknown (English, Staffordshire)

Punch Pot or Large Teapot, ca. 1765

Redware, 6  $\frac{5}{8}$  x 11  $\frac{3}{16}$  x 7  $\frac{1}{16}$  in.

Gift of Charles W. Vaughn, Jr.,  
2007.6.2a–b

(Illustrated p. 142)





Marshall Glasier, *Still Life with View of Madison, Wisconsin*, ca. 1940–1941, Gift of Andrew Sihler, 2005.34.2

Unknown (English, Staffordshire)

Camel Teapot, ca. 1745

Stoneware with salt glaze,

7  $\frac{1}{16}$  x 10 x 3  $\frac{3}{4}$  in.

Gift of Charles W. Vaughn, Jr.,

2006.48a–b

### Photography

José María Mellado (Spanish, b. 1966)

*Cuba I*, 2006

Inkjet print, 42  $\frac{3}{8}$  x 55  $\frac{7}{16}$  in.

F.J. Sensenbrenner Endowment Fund

purchase, 2006.18

(Illustrated p. 167)

Michael J. Ware (British, b. 1939)

*Corrugated Window, Stanton in the Peak,*

*Derbyshire*, 2005

Cyanotype print, gallate toned,

6  $\frac{3}{8}$  x 9  $\frac{5}{16}$  in.

Delphine Fitz Darby Endowment Fund

purchase, 2006.1.3

Michael J. Ware (British, b. 1939)

*Snow Joke, Didsbury, Manchester*, 2005

Cyanotype print, lead toned, 6  $\frac{5}{16}$  x 9  $\frac{3}{8}$  in.

Delphine Fitz Darby Endowment Fund

purchase, 2006.1.1

Michael J. Ware (British, b. 1939)

*Stele, Scapa Flow, Orkney Islands*, 2005

Cyanotype print, phosphate toned,

6  $\frac{1}{2}$  x 9  $\frac{3}{8}$  in.

Delphine Fitz Darby Endowment Fund

purchase, 2006.1.2

Michael J. Ware (British, b. 1939)

*Wheel, Blist's Hill, Ironbridge, Shropshire,*

2005

Cyanotype print, 7  $\frac{1}{8}$  x 9  $\frac{3}{8}$  in.

Delphine Fitz Darby Endowment Fund

purchase, 2006.1.5

Michael J. Ware (British, b. 1939)

*Winch Gears, South Ronaldsay, Orkney*

*Islands*, 2005

Cyanotype print, tannate toned,

6  $\frac{5}{16}$  x 9  $\frac{3}{8}$  in.

Delphine Fitz Darby Endowment Fund

purchase, 2006.1.4

## North American Art

### Paintings

Decatur Gibson Byrd (American,

1923–2002)

*Indian Red*, 1970s

Oil, 40 x 46 in.

Gift of Benita Byrd, 2006.33.1

Decatur Gibson Byrd (American,

1923–2002)

*Self-Portrait*, 1979

Oil, 16 x 20 in.

Gift of Benita Byrd, 2006.33.2

Decatur Gibson Byrd (American,

1923–2002)

*Untitled (Woman and Dog on Beach)*,

1992

Gouache, 22  $\frac{1}{16}$  x 30 in.

Gift of Benita Byrd, 2006.33.3



Robert Knipschild, *Off Island*, 1984, Gift of David Jenness, 2006.7

Philip Evergood (American, 1901–1973)

*Untitled (Self-Portrait)*, 1958

Oil on wood panel, 16  $\frac{1}{4}$  x 12  $\frac{1}{2}$  in.

Gift of Richard E. Brock, 2007.4.3

Sylvia Fein (American, b. 1919)

*Lady Being Carried Off by a Praying Mantis*, 1953

Oil, 25  $\frac{1}{4}$  x 29  $\frac{3}{8}$  in.

Gift of the artist and William Scheuber,

2006.32

Marshall Glasier (American, 1902–1988)

*A Winter Adventure*, 1948

Oil on Masonite panel, 24  $\frac{1}{4}$  x 30 in.

Alice Drews Gladfelter Memorial

Endowment Fund purchase, 2005.39

Marshall Glasier (American, 1902–1988)

*Landscape with Tree and Pair of Lovers*, 1944

Oil on Masonite panel, 9  $\frac{5}{8}$  x 12  $\frac{1}{4}$  in.

Gift of Andrew Sihler, 2005.34.1

Marshall Glasier (American, 1902–1988)

*Lazarus Unraveling*, 1955

Oil, 24 x 36 in.

Gift of Elinor Randall, 2005.36.2

Marshall Glasier (American, 1902–1988)  
*Still Life with View of Madison, Wisconsin*,  
 ca. 1940–1941

Oil on Masonite panel, frame: 16 x 22 in.  
 Gift of Andrew Sihler, 2005.34.2

(Illustrated p. 168)

Douglas Golightly (American, b. 1931)  
*Young Dancer with Hyacinth Macaw*, 1993  
 Oil on Formica mounted on wood,  
 38 x 37 in.

Gift of the artist, 2006.30

Michael Hopkins (American, b. 1958)  
 Untitled, from *X-Ray Series*, 2004  
 Ink on slate, 8  $\frac{1}{16}$  x 5  $\frac{1}{16}$  x  $\frac{1}{4}$  in.  
 Gift of Jason Stanislaw, 2007.10

Robert Knipschild (American,  
 1927–2004)

*Off Island*, 1984

Oil, 12 x 12 in.

Gift of David Jenness, 2006.7

(Illustrated p. 168)

Sandra McPherson (American, b. 1958)  
*Unearthing Time (Ochre)*, 2005

Oil, 40 x 35  $\frac{5}{8}$  in.

Delphine Fitz Darby Endowment Fund  
 purchase, 2006.2

Karl Priebe (American, 1914–1976)  
*The Ornithologist*, 1946

Casein and oil on paperboard, 11 x 13 in.

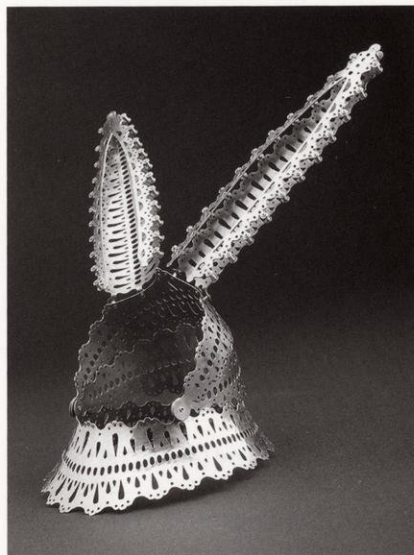
Alice Drews Gladfelter Memorial  
 Endowment Fund purchase, 2005.40

John Wilde (American, 1919–2006)  
*Celebration of the Month Series: July, the  
 Green Basket*, 1980

Oil on wood panel, 16 x 20 in.

Gift of Bill McClain, 2005.63.2

(Illustrated p. 142)



Miel-Margarita Paredes, *Ear Braces*, 2005.  
 Joen Greenwood Endowment Fund purchase,  
 2006.42

John Wilde (American, 1919–2006)  
*Family Portrait Outside*, 1971

Oil on wood panel, 9  $\frac{7}{8}$  x 19  $\frac{7}{8}$  in.

Gift of Shirley and Leon Epstein, 2006.31

John Wilde (American, 1919–2006)  
*Muss es Sein? Es Muss Sein!*, 1979–1981

Oil on wood panel, 19  $\frac{1}{2}$  x 36 in.

Gift of Bill McClain, 2005.63.1

Santos Zingale (American, 1908–1999)  
*Midway, King Street, Madison*, 1948

Oil on panel, 21 x 35 in.

Gift of the estates of Timothy John  
 Wyngaard and his daughter, Elizabeth  
 Eleanor Wyngaard, 2005.32.10

Santos Zingale (American, 1908–1999)  
*Portrait*, 1978

Oil, 12 x 12 in.

Gift of the estates of Timothy John  
 Wyngaard and his daughter, Elizabeth  
 Eleanor Wyngaard, 2005.32.11



Benjamin West, *Rustic Lovers Forewarned of  
 the Approach of a Thunderstorm*, 1785, Carolyn  
 T. Anderson, Edward Blake Blair, Walter A. and  
 Dorothy Jones Frautschi, Alice Drews Gladfelter  
 Memorial, and Richard E. Stockwell Endowment  
 Funds, and Frederick Leach Estate Fund  
 purchase, 2007.13

Santos Zingale (American, 1908–1999)  
*Roma*, 1968

Oil, 40 x 48 in.

Gift of the estates of Timothy John  
 Wyngaard and his daughter, Elizabeth  
 Eleanor Wyngaard, 2005.32.13

Santos Zingale (American, 1908–1999)  
*Trinidad*, 1955

Oil on panel, 19 x 36 in.

Gift of the estates of Timothy John  
 Wyngaard and his daughter, Elizabeth  
 Eleanor Wyngaard, 2005.32.9

Santos Zingale (American, 1908–1999)  
*Vanquished Warrior*, 1972

Oil, 24 x 28 in.

Gift of the estates of Timothy John  
 Wyngaard and his daughter, Elizabeth  
 Eleanor Wyngaard, 2005.32.12

## Sculpture

Varujan Boghosian (American, b. 1926)  
*Appomatox*, 2002

Mixed media, 19  $\frac{1}{4}$  x 18 x 1  $\frac{7}{8}$  in.

Gift of the artist, 2005.52



Miel-Margarita Paredes (American, b. 1977)

*Ear Braces*, 2005

Steel, silver, and aluminum, 10 x 10 x 6 in.

Joel Greenwood Endowment Fund purchase, 2006.42

(Illustrated p. 169)

Donald L. Reitz (American, b. 1929)

*Oval Cylinder*, 1963

Stoneware with salt glaze,

19 ¾ x 9 ¾ x 7 ½ in.

Gift of Leatrice S. and Melvin B. Eagle, 2005.62

### Watercolor

Frode Neilsen Dann (American, b. Denmark, 1892–1984)

Untitled, 1946

Watercolor, 22 ⅞ x 29 ¼ in.

Gift of the Louis and Annette Kaufman Trust, 2005.59.48

Eugene Higgins (American, 1874–1958)

Untitled, n.d.

Watercolor, 5 x 7 ⅞ in.

Gift of the Estate of Maurice and Esther Leah Ritz, 2005.48.14

Benjamin West (American, active in Great Britain, 1738–1820)

*Rustic Lovers Forewarned of the Approach of a Thunderstorm*, 1785

Ink and wash, 9 x 12 ⅞ in.

Carolyn T. Anderson, Edward Blake Blair, Walter A. and Dorothy Jones Frautschi, Alice Drews Gladfelter Memorial, and Richard E. Stockwell Endowment Funds, and Frederick Leach Estate Fund purchase, 2007.13

(Illustrated p. 169)

### Drawings

Aaron Bohrod (American, 1907–1992)

*Soldiers Playing Cards*, 1943

Ink, ink wash, and gouache, 11 ¼ x 16 ⅞ in.

Gift of Richard E. Brock, 2007.4.2

Decatur Gibson Byrd (American, 1923–2002)

*Lighted Window*, 1971

Conté crayon, 19 ⅞ x 23 ⅞ in.

Gift of Benita Byrd, 2006.33.5

Decatur Gibson Byrd (American, 1923–2002)

Untitled (Road with Sign), 1988

Charcoal, 16 ½ x 19 ¾

Gift of Benita Byrd, 2006.33.6

Frode Neilsen Dann (American, b. Denmark, 1892–1984)

Untitled, 1946

Charcoal, 13 ½ x 16 ⅞ in.

Gift of the Louis and Annette Kaufman Trust, 2005.59.47

Sylvia Fein (American, b. 1919)

*Market Basket*, 1948

Pencil, 20 x 25 in.

Gift of the artist, 2005.60.1

Sylvia Fein (American, b. 1919)

*Saint Sebastian*, 1944

Pencil, 12 x 24 ½ in.

Gift of the artist, 2005.60.2

Eric Fonteneau (American, b. 1954)

*American Landscape*, 2005

Charcoal, pastel, collage, 15 x 23 ¼ in.

Cyril W. Nave Endowment Fund purchase, 2006.17

Marshall Glasier (American, 1902–1988)

*Campaspe and Aristotle Flesh Over the Mind*, 1971

Charcoal, red chalk, 111 ¼ x 42 ⅞ in.

Gift of The Trustees of Columbia University in the City of New York, 2006.34.1

Marshall Glasier (American, 1902–1988)

*Lazarus Unwinding*, 1982

Colored chalk, charcoal, pastel, acrylic paint, 35 x 46 in.

Gift of The Trustees of Columbia University in the City of New York, 2006.34.2

Marshall Glasier (American, 1902–1988)

*Self-Portrait*, 1964

Ink wash, 40 x 27 in.

Gift of Elinor Randall, 2005.36.1

Marshall Glasier (American, 1902–1988)

*Sisaphus*, 1986

Red chalk, 35 x 46 ⅞ in.

Gift of The Trustees of Columbia University in the City of New York, 2006.34.9

Marshall Glasier (American, 1902–1988)

*Song of the Pine*, 1986

Charcoal, 46 x 35 in.

Gift of The Trustees of Columbia University in the City of New York, 2006.34.4

Marshall Glasier (American, 1902–1988)

Untitled, 1986

Red chalk, 35 x 46 in.

Gift of The Trustees of Columbia University in the City of New York, 2006.34.8

- Marshall Glasier (American, 1902–1988)  
Untitled, n.d.  
Colored chalk, ink, pastel, 35  $\frac{1}{8}$  x 46 in.  
Gift of The Trustees of Columbia  
University in the City of New York,  
2006.34.10
- Marshall Glasier (American, 1902–1988)  
Untitled, 1986  
Charcoal, ink (verso), 46 x 35  $\frac{1}{8}$  in.  
Gift of The Trustees of Columbia  
University in the City of New York,  
2006.34.7
- Marshall Glasier (American, 1902–1988)  
Untitled, 1986  
Charcoal, 46 x 25  $\frac{1}{2}$  in.  
Gift of The Trustees of Columbia  
University in the City of New York,  
2006.34.6
- Marshall Glasier (American, 1902–1988)  
Untitled, 1986  
Red chalk, 46 x 35  $\frac{1}{8}$  in.  
Gift of The Trustees of Columbia  
University in the City of New York,  
2006.34.5
- Marshall Glasier (American, 1902–1988)  
Untitled, 1985  
Charcoal, 46 x 35 in.  
Gift of The Trustees of Columbia  
University in the City of New York,  
2006.34.3
- Marshall Glasier (American, 1902–1988)  
*Wisconsin Landscape*, 1944  
Pencil, 15  $\frac{5}{16}$  x 10  $\frac{1}{16}$  in.  
Gift of Andrew Sihler, 2005.34.3
- Raymond Louis Gloeckler (American,  
b. 1928)  
*Return to Earth*, 1955  
Ink, 4  $\frac{3}{4}$  x 5  $\frac{7}{8}$  in.  
Gift of the artist, 2007.5.5
- Raymond Louis Gloeckler (American,  
b. 1928)  
*Return to Earth*, 1955  
Ink and gouache, 3  $\frac{15}{16}$  x 5  $\frac{3}{8}$  in.  
Gift of the artist, 2007.5.4
- Jervis McEntee (American, 1828–1891)  
*Rocky Ledge at East Durham*, 1859  
Graphite, 5  $\frac{15}{16}$  x 9  $\frac{9}{16}$  in.  
Gift of Mary Levin Koch (Class of 1969)  
in memory of Robert F. Levin (Class of  
1931), 2005.35
- Miel-Margarita Paredes (American,  
b. 1977)  
*Ears Braced*, 2006  
Gouache, graphite, and watercolor,  
9 x 12 in.
- Joen Greenwood Endowment Fund  
purchase, 2006.41
- Pavel Tchelitchev (American, b. Russia,  
1898–1957)  
*Dancer in Repose*, 1929  
Ink and wash, 6  $\frac{1}{16}$  x 13 in.  
Gift of the Estate of Maurice and Esther  
Leah Ritz, 2005.48.24
- Prints*  
Lynne Allen (American)  
*East Meets West*, from the portfolio  
*Cultural Landscapes*, 2004  
Lithograph, 16 x 11 in.  
Gift of John Hitchcock, 2005.29.2i
- Mildred Armato (American)  
*Meadow Nymph*, 1981  
Etching, embossing, 15  $\frac{3}{8}$  x 19  $\frac{3}{8}$  in.  
Gift of Madison Print Club, Madison,  
Wisconsin, 2006.24.2
- Leonard Baskin (American, 1922–2000)  
Untitled, n.d.  
Etching, 12  $\frac{1}{16}$  x 7  $\frac{13}{16}$  in.  
Gift of the Louis and Annette Kaufman  
Trust, 2005.59.52
- Leonard Baskin (American, 1922–2000)  
Untitled, n.d.  
Etching, 12  $\frac{7}{8}$  x 7  $\frac{3}{4}$  in.  
Gift of the Louis and Annette Kaufman  
Trust, 2005.59.51
- Leonard Baskin (American, 1922–2000)  
Untitled, 1970  
Etching, 12  $\frac{3}{4}$  x 7  $\frac{15}{16}$  in.  
Gift of the Louis and Annette Kaufman  
Trust, 2005.59.50
- Zevi Blum (American, b. 1933)  
*Rider in Oblique Recession*, from *Cornell  
University Serigraphs Portfolio*, n.d.  
Serigraph, 17  $\frac{3}{8}$  x 14  $\frac{7}{16}$  in.  
Gift of Richard E. Brock, 2005.27.6a
- Jack Bosson (American, b. 1937)  
*Rostam's Dream (Homage to Shah Nama)*,  
from *Cornell University Serigraphs  
Portfolio*, 1976  
Serigraph, 20 x 13  $\frac{1}{16}$  in.  
Gift of Richard E. Brock, 2005.27.6b
- Stanley Bowman (American, b. 1934)  
*Night Dream*, from *Cornell University  
Serigraphs Portfolio*, 1976  
Serigraph, 20  $\frac{1}{16}$  x 15  $\frac{1}{16}$  in.  
Gift of Richard E. Brock, 2005.27.6c
- Lisa Bulawsky (American)  
Untitled (Top Secret), from the portfolio  
*Cultural Landscapes*, 2004  
Color lithograph, 15 x 20 in.  
Gift of John Hitchcock, 2005.29.2j



Tom Burton (American, b. 1943) <i>May Map</i> , from <i>Cornell University Serigraphs Portfolio</i> , n.d. Serigraph, 20 ¼ x 15 ¼ in. Gift of Richard E. Brock, 2005.27.6d	Suzanne Caporael (American, b. 1949) <i>Refugio</i> , from the series <i>Home Beaches Series, Part One</i> , 2006 Woodcut, 14 ½ x 18 in. Transfer from Tandem Press, 2007.12.4	Squeak Carnwath (American, b. 1947) <i>Perfect Studio</i> , 2006 Relief, intaglio, and lithograph, 35 ½ x 35 ½ in. Transfer from Tandem Press, 2007.12.7
Decatur Gibson Byrd (American, 1923–2002) <i>A Burying</i> , 1950s Woodcut, 16 ⅙ x 20 ⅞ in. Gift of Benita Byrd, 2006.33.4	Suzanne Caporael (American, b. 1949) <i>Rincon</i> , from the series <i>Home Beaches Series, Part One</i> , 2006 Woodcut, 14 ½ x 18 in. Transfer from Tandem Press, 2007.12.3	Squeak Carnwath (American, b. 1947) <i>Same Boat</i> , 2006 Intaglio, lithograph, and relief, 35 ½ x 35 ½ in. Transfer from Tandem Press, 2007.12.8
Suzanne Caporael (American, b. 1949) <i>El Capitan</i> , from the series <i>Home Beaches Series, Part One</i> , 2006 Woodcut, 14 ½ x 18 in. Transfer from Tandem Press, 2007.12.5	Squeak Carnwath (American, b. 1947) <i>Flawless</i> , 2006 Intaglio, lithograph, woodcut, and digital print, 29 ⅓ x 29 ⅞ in. Transfer from Tandem Press, 2007.12.10	Radha Chandrashekar (American, b. India, 1951) <i>Sharon Woods</i> , 1999 Woodcut, 11 ⅓ x 7 ⅞ in. Gift of Janice and Jean-Pierre Golay, 2006.28.47
Suzanne Caporael (American, b. 1949) <i>Gaviota</i> , from the series <i>Home Beaches Series, Part One</i> , 2006 Woodcut, 14 ½ x 18 in. Transfer from Tandem Press, 2007.12.1	Squeak Carnwath (American, b. 1947) <i>Good Ideas</i> , 2006 Intaglio, 14 x 14 in. Transfer from Tandem Press, 2007.12.12	Keith Christensen (American) <i>For Freedom</i> , from the portfolio <i>Cross-Cultural Identities</i> , 2003 Screen print, 14 ⅓ x 20 ⅓ in. Gift of John Hitchcock, 2005.29.1a
Suzanne Caporael (American, b. 1949) <i>Hardangerfjord</i> , 2004 Lithograph, 47 ¾ x 35 ¾ in. Transfer from Tandem Press, 2005.49.21	Squeak Carnwath (American, b. 1947) <i>Memorial</i> , 2006 Intaglio and lithograph, 16 ⅞ x 16 ⅞ in. Transfer from Tandem Press, 2007.12.11	Victor Colby (American, b. 1917) <i>Weightlifter</i> , from <i>Cornell University Serigraphs Portfolio</i> , 1976 Serigraph, 17 ⅓ x 13 ⅞ in. Gift of Richard E. Brock, 2005.27.6e
Suzanne Caporael (American, b. 1949) <i>Hendry's</i> , from the series <i>Home Beaches Series, Part One</i> , 2006 Woodcut, 14 ½ x 18 in. Transfer from Tandem Press, 2007.12.2	Squeak Carnwath (American, b. 1947) <i>Once Around</i> , 2006 Intaglio, lithograph, and woodcut, 35 ½ x 71 in. Transfer from Tandem Press, 2007.12.14	Robert Cottingham (American, b. 1935) <i>An American Alphabet: L</i> , 2005 Lithograph, 24 x 15 ¾ in. Transfer from Tandem Press, 2005.49.8
Suzanne Caporael (American, b. 1949) <i>Long Water</i> , 2006 Woodcut, lithograph, and etching, 14 ⅞ x 35 ¾ in. Transfer from Tandem Press, 2007.12.6	Squeak Carnwath (American, b. 1947) <i>One Side</i> , 2006 Intaglio, 23 ⅝ x 23 ⅝ in. Transfer from Tandem Press, 2007.12.13	Robert Cottingham (American, b. 1935) <i>An American Alphabet: P</i> , 2005 Lithograph, 24 x 16 ⅞ in. Transfer from Tandem Press, 2005.49.7
	Squeak Carnwath (American, b. 1947) <i>Past</i> , 2006 Relief, intaglio, and lithograph, 35 ½ x 35 ½ in. Transfer from Tandem Press, 2007.12.9	

Robert Cottingham (American, b. 1935) <i>An American Alphabet: V</i> , 2004 Lithograph, 24 x 17 in. Transfer from Tandem Press, 2005.49.6	Benjamin Edwards (American, b. 1970) <i>Anti Icon #0061</i> , 2006 Relief, 12 x 12 in. Transfer from Tandem Press, 2007.12.18	Benjamin Edwards (American, b. 1970) <i>Dreamcastle</i> , 2005 Lithograph, 11 ¼ x 22 ½ in. Transfer from Tandem Press, 2005.49.15
Norman Daly (American, b. 1911) <i>Palimpse Found at Houndell</i> , from <i>Cornell University Serigraphs Portfolio</i> , 1976 Serigraph, 16 ¾ x 21 in. Gift of Richard E. Brock, 2005.27.6f	Benjamin Edwards (American, b. 1970) <i>Anti Icon #0062</i> , 2006 Relief, 12 x 12 in. Transfer from Tandem Press, 2007.12.19	Benjamin Edwards (American, b. 1970) <i>Dreamcastle (State I)</i> , 2005 Lithograph, 11 ¼ x 22 ½ in. Transfer from Tandem Press, 2005.49.16
Anthony Deiter (American, b. 1961) <i>Burning of the Grass</i> , from the portfolio <i>Cross-Cultural Identities</i> , 2003 Digital print, 14 15⁄16 x 20 in. Gift of John Hitchcock, 2005.29.1b	Benjamin Edwards (American, b. 1970) <i>Anti Icon #0063</i> , 2006 Relief, 12 x 12 in. Transfer from Tandem Press, 2007.12.20	Benjamin Edwards (American, b. 1970) <i>Dreamcastle (State II)</i> , 2005 Lithograph, 11 ¼ x 22 ½ in. Transfer from Tandem Press, 2005.49.17
Lesley Dill (American, b. 1950) <i>Listen</i> , 2004 Lithograph, 13 ½ x 5 ¾ in. Gift of Madison Print Club, Madison, Wisconsin, 2007.7	Benjamin Edwards (American, b. 1970) <i>Anti Icon #0065</i> , 2006 Relief, 12 x 12 in. Transfer from Tandem Press, 2007.12.21	Benjamin Edwards (American, b. 1970) <i>Dreamcastle (State III)</i> , 2005 Lithograph, 11 ¼ x 22 ½ in. Transfer from Tandem Press, 2005.49.18
Jim Dine (American, b. 1935) <i>Heirloom</i> , 2004 Lithograph, 48 x 73 ½ in. Transfer from Tandem Press, 2005.49.14	Benjamin Edwards (American, b. 1970) <i>Anti Icon #0066</i> , 2006 Relief, 12 x 12 in. Transfer from Tandem Press, 2007.12.22	Benjamin Edwards (American, b. 1970) <i>Dreamcastle (State IV)</i> , 2005 Lithograph, 11 ¼ x 22 ½ in. Transfer from Tandem Press, 2005.49.19
Jim Dine (American, b. 1935) <i>Oceans</i> , 2005 Letterpress, photogravure, and lithograph, 11 x 9 in. Transfer from Tandem Press, 2005.49.11	Benjamin Edwards (American, b. 1970) <i>Anti Icon #0068</i> , 2006 Relief, 12 x 12 in. Transfer from Tandem Press, 2007.12.23	Benjamin Edwards (American, b. 1970) <i>Tilburg Reflection</i> , 2006 Inkjet print, 10 ¾ x 35 ½ in. Transfer from Tandem Press, 2007.12.17
Jim Dine (American, b. 1935) <i>The Sky in Madison, WI</i> , 2004 Etching, lithograph, 43 x 30 ¼ in. each Transfer from Tandem Press, 2005.49.13	Benjamin Edwards (American, b. 1970) <i>Automatic City</i> , 2006 Lithograph, 22 ¾ x 45 ¾ in. Transfer from Tandem Press, 2007.12.15	Philip Evergood (American, 1901–1973) Untitled (Portrait of a Miner), 1938 Color etching, 7 ¾ x 6 ¼ in. Gift of James Jensen, 2006.53
Jim Dine (American, b. 1935) Untitled (Pinocchio), 2005 Photogravure, 7 ¾ x 5 ¾ in. Transfer from Tandem Press, 2005.49.12	Benjamin Edwards (American, b. 1970) <i>Automatic City Year 2</i> , 2006 Inkjet print, 29 ¾ x 29 ¾ in. Transfer from Tandem Press, 2007.12.16	Kenneth Evett (American, 1913–2005) <i>Nude</i> , from <i>Cornell University Serigraphs Portfolio</i> , 1975 Serigraph, 15 ¾ x 21 ½ in. Gift of Richard E. Brock, 2005.27.6g



Joe Feddersen (American, b. 1953)  
 Untitled, from the portfolio *Cultural Landscapes*, 2004  
 Color lithograph, 15 x 20 in.  
 Gift of John Hitchcock, 2005.29.2k

Dan Flavin (American, 1933–1996)  
 Untitled, 1996–1997  
 Etching, aquatint, 18 ¾ x 26 in.  
 Gift of Richard E. Brock, 2005.27.3

James Francis Gill (American, b. 1934)  
 Untitled, n.d.  
 Lithograph, 12 ½ x 18 ½ in.  
 Gift of the Louis and Annette Kaufman Trust, 2005.59.57

James Francis Gill (American, b. 1934)  
 Untitled, 1967  
 Color lithograph, 17 ½ x 11 ¾ in.  
 Gift of the Louis and Annette Kaufman Trust, 2005.59.56

James Francis Gill (American, b. 1934)  
 Untitled, 1966  
 Etching, 8 ¾ x 11 ½ in.  
 Gift of the Louis and Annette Kaufman Trust, 2005.59.55

Sam Gilliam (American, b. 1933)  
*Castle Banner 1*, 2004  
 Monoprint collage, 60 x 40 in.  
 Transfer from Tandem Press, 2005.49.9

Sam Gilliam (American, b. 1933)  
*Castle Banner 5*, 2004  
 Monoprint collage, 48 ½ x 36 ½ in.  
 Transfer from Tandem Press, 2005.49.10

Raymond Louis Gloeckler (American, b. 1928)  
*As It Is Not as I Would Have It*, 2004  
 Woodcut, 33 x 21 ¾ in.  
 Gift of the artist, 2007.5.70



Raymond Louis Gloeckler, *Bugs & Boars, Pigs & Pests, the Red Baron & the Mighty Batman*, 1988, Gift of the artist, 2007.5.53

Raymond Louis Gloeckler (American, b. 1928)  
*B-Man*, 1961  
 Color woodcut, 16 ½ x 11 ½ in.  
 Gift of the artist, 2007.5.12

Raymond Louis Gloeckler (American, b. 1928)  
*Backpacking Bird*, 1975  
 Wood engraving, ¾ x ¾ in.  
 Gift of the artist, 2007.5.39

Raymond Louis Gloeckler (American, b. 1928)  
*Be Mindful of the Giver*, 2001  
 Woodcut, 11 ¾ x 9 in.  
 Gift of the artist, 2007.5.66

Raymond Louis Gloeckler (American, b. 1928)  
*Big Boar*, 1984  
 Wood engraving, 3 13/16 x 6 in.  
 Gift of the artist, 2007.5.48

Raymond Louis Gloeckler (American, b. 1928)  
*Bugs & Boars, Pigs & Pests, the Red Baron & the Mighty Batman*, 1988  
 Wood engraving, 8 x 10 in.  
 Gift of the artist, 2007.5.53  
 (Illustrated p. 174)

Raymond Louis Gloeckler (American, b. 1928)  
*Cheer!*, 1980–1995  
 Woodcut, 3 15/16 x 3 in.  
 Gift of the artist, 2007.5.46

<p>Raymond Louis Gloeckler (American, b. 1928)  <i>Cheers!</i>, 1987  Wood engraving, 3 <math>\frac{7}{8}</math> x 2 in.  Gift of the artist, 2007.5.52</p>	<p>Raymond Louis Gloeckler (American, b. 1928)  <i>Eeny Meeny Miney, Moe</i>, 1968  Color woodcut, 9 <math>\frac{3}{8}</math> x 32 <math>\frac{1}{8}</math> in.  Gift of the artist, 2007.5.23</p>	<p>Raymond Louis Gloeckler (American, b. 1928)  <i>Hornblower</i>, 1980  Color woodcut, 7 <math>\frac{5}{8}</math> x 18 in.  Gift of the artist, 2007.5.45</p>
<p>Raymond Louis Gloeckler (American, b. 1928)  <i>Clarence E. Badger: Bumbershoot, Blanket and Brats</i>, 1995  Color woodcut, 16 x 19 <math>\frac{7}{8}</math> in.  Gift of the artist, 2007.5.61</p>	<p>Raymond Louis Gloeckler (American, b. 1928)  <i>Elf with Ornament</i>, late 1950s  Linoleum cut, 5 <math>\frac{3}{4}</math> x 2 <math>\frac{13}{16}</math> in.  Gift of the artist, 2007.5.11</p>	<p>Raymond Louis Gloeckler (American, b. 1928)  <i>Leprechaun</i>, 1974  Wood engraving, 1 <math>\frac{15}{16}</math> x 2 <math>\frac{1}{16}</math> in.  Gift of the artist, 2007.5.37</p>
<p>Raymond Louis Gloeckler (American, b. 1928)  <i>Consummation</i>, 1957  Woodcut, 48 <math>\frac{1}{4}</math> x 16 <math>\frac{5}{8}</math> in.  Gift of the artist, 2007.5.9</p>	<p>Raymond Louis Gloeckler (American, b. 1928)  <i>Flower Man</i>, 1975  Wood engraving, 2 <math>\frac{1}{2}</math> x 1 <math>\frac{1}{2}</math> in.  Gift of the artist, 2007.5.40</p>	<p>Raymond Louis Gloeckler (American, b. 1928)  <i>Leprechaun II</i>, 2004  Wood engraving, 3 x 2 <math>\frac{5}{8}</math> in.  Gift of the artist, 2007.5.72</p>
<p>Raymond Louis Gloeckler (American, b. 1928)  <i>Convening of the Committee for the Certification of Persons on Points of Political Correctness</i>, 1991  Wood engraving, 4 <math>\frac{1}{16}</math> x 6 in.  Gift of the artist, 2007.5.58</p>	<p>Raymond Louis Gloeckler (American, b. 1928)  <i>Flying Machine</i>, 1971  Wood engraving, 4 <math>\frac{3}{8}</math> x 6 in.  Gift of the artist, 2007.5.28</p>	<p>Raymond Louis Gloeckler (American, b. 1928)  <i>Little Monster</i>, 1961  Woodcut, 9 <math>\frac{1}{2}</math> x 20 <math>\frac{1}{2}</math> in.  Gift of the artist, 2007.5.13</p>
<p>Raymond Louis Gloeckler (American, b. 1928)  <i>Crown II</i>, 1989  Woodcut, 22 x 36 in  Gift of the artist, 2007.5.56</p>	<p>Raymond Louis Gloeckler (American, b. 1928)  <i>Gemütlichkeit: Milwaukee</i>, 1967  Woodcut, 18 <math>\frac{5}{8}</math> x 30 in.  Gift of the artist, 2007.5.22</p>	<p>Raymond Louis Gloeckler (American, b. 1928)  <i>Little Parade</i>, 1973  Wood engraving, 6 x 5 <math>\frac{7}{8}</math> in.  Gift of the artist, 2007.5.36</p>
<p>Raymond Louis Gloeckler (American, b. 1928)  <i>Deliverance</i>, 1957  Color woodcut, 33 <math>\frac{7}{8}</math> x 14 <math>\frac{3}{8}</math> in.  Gift of the artist, 2007.5.10</p>	<p>Raymond Louis Gloeckler (American, b. 1928)  <i>Gemütlichkeit: Milwaukee</i>, 1967  Color woodcut, 18 <math>\frac{5}{8}</math> x 30 in.  Gift of the artist, 2007.5.21</p>	<p>Raymond Louis Gloeckler (American, b. 1928)  <i>Man in the Woods</i>, ca. 1981  Color woodcut, 9 <math>\frac{1}{4}</math> x 5 <math>\frac{3}{8}</math> in.  Gift of the artist, 2007.5.47</p>
<p>Raymond Louis Gloeckler (American, b. 1928)  <i>Ecce Homo</i>, 1956  Woodcut, 23 <math>\frac{5}{8}</math> x 9 in.  Gift of the artist, 2007.5.8</p>	<p>Raymond Louis Gloeckler (American, b. 1928)  <i>Hit the Broom</i>, 2004  Woodcut, 23 <math>\frac{3}{4}</math> x 17 <math>\frac{3}{4}</math> in.  Gift of the artist, 2007.5.71</p>	<p>Raymond Louis Gloeckler (American, b. 1928)  <i>Man of Mine</i>, 1961  Color woodcut, 22 <math>\frac{1}{8}</math> x 13 in.  Gift of the artist, 2007.5.14</p>



Raymond Louis Gloeckler (American, b. 1928) <i>Old Man on Whose Nose</i> , 1988 Wood engraving, 4 x 6 in. Gift of the artist, 2007.5.54	Raymond Louis Gloeckler (American, b. 1928) <i>Politician</i> , ca. 1955 Linoleum cut, 4 $\frac{7}{8}$ x 3 $\frac{15}{16}$ in. Gift of the artist, 2007.5.2	Raymond Louis Gloeckler (American, b. 1928) <i>Puf</i> , 1969 Hand-colored woodcut with stamping, 7 $\frac{3}{4}$ x 5 $\frac{5}{16}$ in. Gift of the artist, 2007.5.25
Raymond Louis Gloeckler (American, b. 1928) <i>Old Person of Brigg</i> , 1988 Wood engraving, 3 $\frac{7}{8}$ x 5 $\frac{13}{16}$ in. Gift of the artist, 2007.5.55	Raymond Louis Gloeckler (American, b. 1928) <i>Politician</i> , ca. 1955 Linoleum cut, 4 $\frac{7}{8}$ x 3 $\frac{3}{4}$ in. Gift of the artist, 2007.5.3	Raymond Louis Gloeckler (American, b. 1928) <i>Puf puf puf puf</i> , 1969 Hand-colored woodcut with stamping, 8 $\frac{3}{16}$ x 5 $\frac{5}{16}$ in. Gift of the artist, 2007.5.26
Raymond Louis Gloeckler (American, b. 1928) <i>Old Pro</i> , 1961 Color linoleum cut, 13 $\frac{3}{8}$ x 6 $\frac{1}{8}$ in. Gift of the artist, 2007.5.15	Raymond Louis Gloeckler (American, b. 1928) <i>Politics on Parade I</i> , 1972–1973 Photo-relief, 6 $\frac{1}{4}$ x 9 $\frac{5}{16}$ in. Gift of the artist, 2007.5.31	Raymond Louis Gloeckler (American, b. 1928) <i>Resolute Wren</i> , 1985 Wood engraving, 2 $\frac{15}{16}$ x 4 in. Gift of the artist, 2007.5.51
Raymond Louis Gloeckler (American, b. 1928) <i>Pax Hominibus</i> , 2003 Wood engraving, 5 $\frac{1}{4}$ x 3 $\frac{1}{16}$ in. Gift of the artist, 2007.5.68	Raymond Louis Gloeckler (American, b. 1928) <i>Politics on Parade II</i> , 1972–1973 Photo-relief, 6 $\frac{1}{16}$ x 9 $\frac{9}{16}$ in. Gift of the artist, 2007.5.32	Raymond Louis Gloeckler (American, b. 1928) <i>Return to Earth</i> , 1955 Linoleum cut, 3 $\frac{13}{16}$ x 5 $\frac{5}{16}$ in. Gift of the artist, 2007.5.6
Raymond Louis Gloeckler (American, b. 1928) <i>Pig</i> , 1978 Wood engraving, 3 $\frac{5}{8}$ x 6 $\frac{1}{16}$ in. Gift of the artist, 2007.5.44	Raymond Louis Gloeckler (American, b. 1928) <i>Politics on Parade III</i> , 1972–1973 Photo-relief, 6 $\frac{1}{2}$ x 7 in. Gift of the artist, 2007.5.33	Raymond Louis Gloeckler (American, b. 1928) <i>Roughhouse Wren</i> , 1998 Wood engraving, 3 x 3 $\frac{15}{16}$ in. Gift of the artist, 2007.5.63
Raymond Louis Gloeckler (American, b. 1928) <i>Pig Pirouette</i> , 1989 Wood engraving, 2 x 2 $\frac{3}{16}$ in. Gift of the artist, 2007.5.57	Raymond Louis Gloeckler (American, b. 1928) <i>Politics on Parade IV</i> , 1972–1973 Photo-relief, 4 $\frac{1}{2}$ x 9 $\frac{3}{8}$ in. Gift of the artist, 2007.5.34	Raymond Louis Gloeckler (American, b. 1928) <i>Scratch</i> , 1992 Wood engraving, 4 $\frac{1}{16}$ x 6 $\frac{7}{8}$ in. Gift of the artist, 2007.5.59
Raymond Louis Gloeckler (American, b. 1928) <i>Political Parade</i> , 1972–1973 Wood engraving, 10 $\frac{3}{4}$ x 9 $\frac{1}{2}$ in. Gift of the artist, 2007.5.30	Raymond Louis Gloeckler (American, b. 1928) <i>Politics on Parade V</i> , 1972–1973 Photo-relief, 2 $\frac{1}{16}$ x 2 $\frac{1}{2}$ in. Gift of the artist, 2007.5.35	Raymond Louis Gloeckler (American, b. 1928) <i>Shot Rock</i> , 1998 Color woodcut, 18 $\frac{7}{8}$ x 26 $\frac{7}{8}$ in. Gift of the artist, 2007.5.64

<p>Raymond Louis Gloeckler (American, b. 1928)  <i>Skinny Ma Rink</i>, 1975  Wood engraving, <math>\frac{3}{4}</math> x 1 in.  Gift of the artist, 2007.5.41</p>	<p>Raymond Louis Gloeckler (American, b. 1928)  <i>The Art Angel</i> (Proof), 2005  Wood engraving, <math>4\frac{3}{4}</math> x <math>6\frac{3}{8}</math> in.  Gift of the artist, 2005.31.4</p>	<p>Raymond Louis Gloeckler (American, b. 1928)  <i>The Nose Knows</i>, 1999  Wood engraving, 6 x 4 in.  Gift of the artist, 2007.5.65</p>
<p>Raymond Louis Gloeckler (American, b. 1928)  <i>Skip</i>, 1966  Woodcut, 30 x <math>15\frac{1}{8}</math> in.  Gift of the artist, 2007.5.19</p>	<p>Raymond Louis Gloeckler (American, b. 1928)  <i>The Artist at Thirty-Eight</i>, 1967  Color woodcut, <math>17\frac{3}{8}</math> x <math>11\frac{1}{4}</math> in.  Gift of the artist, 2007.5.20</p>	<p>Raymond Louis Gloeckler (American, b. 1928)  <i>The Persecuted One</i>, ca. 1956  Lithograph, <math>15\frac{1}{8}</math> x <math>5\frac{1}{8}</math> in.  Gift of the artist, 2007.5.7</p>
<p>Raymond Louis Gloeckler (American, b. 1928)  <i>Social Mogul</i>, 1961  Woodcut, <math>35\frac{5}{8}</math> x <math>20\frac{5}{8}</math> in.  Gift of the artist, 2007.5.16</p>	<p>Raymond Louis Gloeckler (American, b. 1928)  <i>The Blockers</i>, 1964  Woodcut, 18 x 30 in.  Gift of the artist, 2007.5.17</p>	<p>Raymond Louis Gloeckler (American, b. 1928)  <i>The Senator</i>, 1969  Wood engraving, <math>5\frac{3}{4}</math> x 4 in.  Gift of the artist, 2007.5.27</p>
<p>Raymond Louis Gloeckler (American, b. 1928)  <i>The Art Angel</i>, 2005  Wood engraving, <math>4\frac{3}{4}</math> x <math>6\frac{3}{8}</math> in.  Gift of Friends of Anne Lambert in honor of her 30th Anniversary as the Curator of Education, Elvehjem Museum of Art, 2005.30</p>	<p>Raymond Louis Gloeckler (American, b. 1928)  <i>The Critics: It Has Been Brought to Our Attention, Hence We Dare to Postulate, After Due Deliberation, That Children's Art is Great!</i>, 1997  Wood engraving, <math>6\frac{11}{16}</math> x 8 in.  Gift of the artist, 2007.5.62</p>	<p>Raymond Louis Gloeckler (American, b. 1928)  <i>Toot! Toot! Too</i>, 2003  Wood engraving, <math>4\frac{15}{16}</math> x <math>6\frac{15}{16}</math> in.  Gift of the artist, 2007.5.69</p>
<p>Raymond Louis Gloeckler (American, b. 1928)  <i>The Art Angel</i> (Proof), 2005  Wood engraving, 5 x <math>6\frac{3}{4}</math> in.  Gift of the artist, 2005.31.1</p>	<p>Raymond Louis Gloeckler (American, b. 1928)  <i>The Engraver</i>, 1984  Wood engraving, 8 x 6 in.  Gift of the artist, 2007.5.49</p>	<p>Raymond Louis Gloeckler (American, b. 1928)  <i>Tricia's a Teenager</i>, 1984  Color woodcut, <math>11\frac{1}{4}</math> x <math>36\frac{7}{8}</math> in.  Gift of the artist, 2007.5.50</p>
<p>Raymond Louis Gloeckler (American, b. 1928)  <i>The Art Angel</i> (Proof), 2005  Wood engraving, 5 x <math>6\frac{11}{16}</math> in.  Gift of the artist, 2005.31.2</p>	<p>Raymond Louis Gloeckler (American, b. 1928)  <i>The Man from Portage</i>, 1969  Color woodcut, <math>30\frac{1}{2}</math> x 21 in.  Gift of the artist, 2007.5.24</p>	<p>Raymond Louis Gloeckler (American, b. 1928)  <i>Turtleneck</i>, 1975  Wood engraving, <math>13\frac{1}{16}</math> x <math>1\frac{1}{8}</math> in.  Gift of the artist, 2007.5.42</p>
<p>Raymond Louis Gloeckler (American, b. 1928)  <i>The Art Angel</i> (Proof), 2005  Wood engraving, <math>4\frac{3}{4}</math> x <math>6\frac{3}{4}</math> in.  Gift of the artist, 2005.31.3</p>	<p>Raymond Louis Gloeckler (American, b. 1928)  <i>The Monk of New Mellery</i>, 1974  Wood engraving, <math>2\frac{7}{8}</math> x 2 in.  Gift of the artist, 2007.5.38</p>	<p>Raymond Louis Gloeckler (American, b. 1928)  <i>Uncle Frank</i>, 1977  Wood engraving, 3 x 2 in.  Gift of the artist, 2007.5.43</p>



- Raymond Louis Gloeckler (American, b. 1928)  
*Untitled (Young Man in Striped Shirt)*, ca. 1955  
 Linoleum cut, 8 x 5  $\frac{1}{16}$  in.  
 Gift of the artist, 2007.5.1
- Raymond Louis Gloeckler (American, b. 1928)  
*Upon Approaching Sixty*, 1992  
 Woodcut, 17  $\frac{7}{8}$  x 23  $\frac{7}{8}$  in.  
 Gift of the artist, 2007.5.60
- Raymond Louis Gloeckler (American, b. 1928)  
*Veep! Veep! Veep!*, 1971  
 Wood engraving, 4  $\frac{1}{2}$  x 6 in.  
 Gift of the artist, 2007.5.29
- Raymond Louis Gloeckler (American, b. 1928)  
*We Must Act*, 1964  
 Color woodcut, 19  $\frac{1}{4}$  x 22  $\frac{1}{2}$  in.  
 Gift of the artist, 2007.5.18
- Raymond Louis Gloeckler (American, b. 1928)  
*Yak*, 2001  
 Woodcut, 17  $\frac{7}{8}$  x 23  $\frac{3}{4}$  in.  
 Gift of the artist, 2007.5.67
- Peter Gourfain (American, b. 1934)  
*New Orleans 2005*, 2005  
 Woodcut on newsprint, 21  $\frac{1}{4}$  x 13  $\frac{3}{4}$  in.  
 Gift of the artist, 2005.44
- Lane Hall (American)  
*Untitled (Distal Sections Savaged)*, from the portfolio *Cultural Landscapes*, 2004  
 Digital screen print, 14  $\frac{7}{8}$  x 20  $\frac{1}{2}$  in.  
 Gift of John Hitchcock, 2005.29.2l
- John Hancock (American)  
*Land of Plenty*, from the portfolio *Cultural Landscapes*, 2004  
 Color lithograph, 17 x 13 in.  
 Gift of John Hitchcock, 2005.29.2m
- Don Ed Hardy (American, b. 1945)  
*Surf Naked*, 2005  
 Color lithograph, gold powder, 29  $\frac{3}{4}$  x 22 in.  
 Earl O. Vits Endowment Fund purchase, 2007.1
- Edgar Heap of Birds (American, b. 1954)  
*Untitled*, from the portfolio *Cross-Cultural Identities*, 2003  
 Screen print, 20 x 30 in.  
 Gift of John Hitchcock, 2005.29.1c
- Eugene Higgins (American, 1874–1958)  
*Untitled*, n.d.  
 Etching, 7  $\frac{1}{16}$  x 5  $\frac{3}{4}$  in.  
 Gift of the Estate of Maurice and Esther Leah Ritz, 2005.48.13
- John Hitchcock (American)  
*Administration*, from the portfolio *Cross-Cultural Identities*, 2003  
 Screen print, 10  $\frac{1}{2}$  x 15  $\frac{1}{2}$  in.  
 Gift of John Hitchcock, 2005.29.1d
- John Hitchcock (American)  
*Broken Legs*, from the portfolio *Cultural Landscapes*, 2004  
 Lithograph, 9  $\frac{1}{8}$  x 14  $\frac{3}{8}$  in.  
 Gift of John Hitchcock, 2005.29.2n
- Robert Overman Hodgell (American, 1922–2000)  
*Dancing Prophet*, n.d.  
 Woodcut, 25 x 15  $\frac{1}{2}$  in.  
 Gift of the estates of Timothy John Wyngaard and his daughter, Elizabeth Eleanor Wyngaard, 2005.32.3
- Robert Overman Hodgell (American, 1922–2000)  
*Favorite Son*, n.d.  
 Woodcut, 23  $\frac{1}{2}$  x 18 in.  
 Gift of the estates of Timothy John Wyngaard and his daughter, Elizabeth Eleanor Wyngaard, 2005.32.1
- Robert Overman Hodgell (American, 1922–2000)  
*The Flood*, n.d.  
 Woodcut, 25 x 15 in.  
 Gift of the estates of Timothy John Wyngaard and his daughter, Elizabeth Eleanor Wyngaard, 2005.32.2
- Doyle Horning (American)  
*Saints and Sinners: Illico Post Coitum*, 1985  
 Etching, 8 x 11  $\frac{5}{16}$  in.  
 Gift of Janice and Jean-Pierre Golay, 2006.28.42
- Bill Jensen (American, b. 1945)  
*Endless*, 1983–1985  
 Portfolio of eleven etchings, varies from 7 x 5 in. to 20 x 15  $\frac{3}{8}$  in.  
 Gift of David Shapiro, 2005.47.1a–p
- Luis Jiménez (American, 1940–2006)  
*The Rose Tattoo*, 1983  
 Color lithograph, 22  $\frac{1}{8}$  x 30  $\frac{1}{8}$  in.  
 Gift of Paula and Russell Panczenko, 2005.55
- Marc Johnston (American)  
 *$\frac{1}{2}$  Sigma bihi=16*, 1993  
 Color aquatint, 13  $\frac{3}{4}$  x 11 in.  
 Gift of Janice and Jean-Pierre Golay, 2006.28.41

- Tom Judd (American, b. 1952)  
*Ship of Fools*, 2006  
Lithograph, etching, relief, and digital print, 40 ½ x 28 ¾ in.  
Transfer from Tandem Press, 2007.12.25
- Tom Judd (American, b. 1952)  
*Stag*, 2006  
Lithograph, collograph, and digital print, 41 ½ x 28 ⅝ in.  
Transfer from Tandem Press, 2007.12.24
- Jerome Kaplan (American, 1920–1996)  
*East Street*, n.d.  
Color lithograph, 12 ⅝ x 16 ⅞ in.  
Gift of Lindsay Kaplan and Norman Eisen, 2005.33.1
- Jerome Kaplan (American, 1920–1996)  
*Edema*, 1958  
Relief engraving, 9 ⅜ x 13 ¾ in.  
Gift of Lindsay Kaplan and Norman Eisen, 2005.33.2
- Ellsworth Kelly (American, b. 1923)  
*Concorde V*, 1981–1982  
Etching, aquatint, 10 ⅜ x 7 ⅝ in.  
Eugenie Mayer Bolz Endowment Fund purchase, 2006.20
- Mel Kendrick (American, b. 1949)  
*Woodprints*, 1990  
Portfolio of six woodcuts, each 24 ½ x 18 ¾ in.  
Cyril W. Nave Endowment Fund purchase, 2006.22a–f
- John Ingvard Kjargaard (American, b. Denmark 1902)  
*Sampan Wharf*, n.d.  
Color linoleum cut, 9 ⅞ x 14 ⅞ in.  
Gift of the Louis and Annette Kaufman Trust, 2005.59.53
- Misch Kohn (American, 1916–2002)  
*Convocation of Strangers*, 1961  
Etching, chine collé, 14 ⅜ x 19 ⅝ in.  
Gift of the Estate of Maurice and Esther Leah Ritz, 2005.48.20
- Misch Kohn (American, 1916–2002)  
*Prometheus*, 1959  
Etching, chine collé, 17 ⅞ x 32 ⅝ in.  
Gift of the Estate of Maurice and Esther Leah Ritz, 2005.48.21
- Paula Schuette Kraemer (American, b. 1946)  
*I'm Right—You're Wrong II*, 1987  
Color monograph with pastel, 17 ⅞ x 23 ⅝ in.  
Gift of Janice and Jean-Pierre Golay, 2006.28.49
- Paula Schuette Kraemer (American, b. 1946)  
*Little Nest*, n.d.  
Etching, monotype, 9 ⅞ x 9 ⅞ in.  
Gift of Janice and Jean-Pierre Golay, 2006.28.51
- Paula Schuette Kraemer (American, b. 1946)  
*One Urn in the Yard*, 1988  
Color monotype, 23 ⅝ x 17 ¾ in.  
Gift of Janice and Jean-Pierre Golay, 2006.28.48
- Paula Schuette Kraemer (American, b. 1946)  
*Talk of Tradition Purple*, 1986  
Color monograph with pastel, 17 ⅞ x 23 ¼ in.  
Gift of Janice and Jean-Pierre Golay, 2006.28.50
- Paula Schuette Kraemer (American, b. 1946)  
*Don't Wine!* 94, 1994  
Color woodcut, 11 ½ x 14 in.  
Gift of Janice and Jean-Pierre Golay, 2006.28.45
- Katherine Liontas-Warren (American)  
*Winter Creek II: Oklahoma*, from the portfolio *Cultural Landscapes*, 2004  
Color lithograph, 16 x 11 ¼ in.  
Gift of John Hitchcock, 2005.29.2o
- Beauvais Lyons (American, b. 1958)  
*Planche 144*, 2002  
Color lithograph, 28 x 22 ¼ in.  
Gift of the artist, 2006.26
- Barbara Madsen (American)  
*Aberrant Line of Descent*, from the portfolio *Cross-Cultural Identities*, 2003  
Intaglio, screen print, 15 ¾ x 9 ⅞ in.  
Gift of John Hitchcock, 2005.29.1e
- David Stone Martin (American, 1913–1992)  
Untitled, n.d.  
Lithograph, 10 ⅞ x 11 in.  
Gift of the Louis and Annette Kaufman Trust, 2005.59.29
- Dean Jackson Meeker (American, 1920–2002)  
*Icarus pre Volantum*, n.d.  
Intaglio, screen print, 27 ⅜ x 19 ⅞ in.  
Gift of the estates of Timothy John Wyngaard and his daughter, Elizabeth Eleanor Wyngaard, 2005.32.14





Jane Rosen, *Spit Bite*, 2003, Transfer from Tandem Press, 2005.49.5

Dean Jackson Meeker (American, 1920–2002)

*Joseph*, ca. 1976

Color screen print and intaglio, 24 x 17 ¼ in.

Gift of the estates of Timothy John Wyngaard and his daughter, Elizabeth Eleanor Wyngaard, 2005.32.6

Dean Jackson Meeker (American, 1920–2002)

*Joseph's Coat*, n.d.

Color screen print and intaglio, 33 ¾ x 19 ¾ in.

Gift of the estates of Timothy John Wyngaard and his daughter, Elizabeth Eleanor Wyngaard, 2005.32.5

Dean Jackson Meeker (American, 1920–2002)

*Portrait*, n.d.

Color screen print and intaglio, 23 ¾ x 17 ½ in.

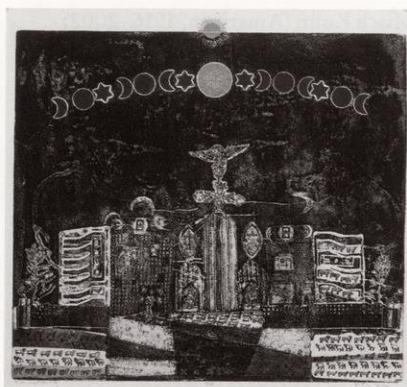
Gift of the estates of Timothy John Wyngaard and his daughter, Elizabeth Eleanor Wyngaard, 2005.32.4

Arthur Millier (American, 1893–1975)

*Beyond Chino*, 1963

Etching, 3 x 9 13/16 in.

Gift of the Louis and Annette Kaufman Trust, 2005.59.54



Betye Saar, *Lo, the Mystique City*, 1965, Gift of the Louis and Annette Kaufman Trust, 2005.59.43

John Newman (American, b.1952)

*Fold Out*, n.d.

Lithograph, 40 x 30 in.

Gift of David Shapiro, 2005.47.2

Aaron Noble (American, b. 1961)

*Luna*, 2005

Color etching, 21 5/8 x 17 ¾ in.

John H. Van Vleck Endowment Fund purchase, 2007.11

Ann Perry Parker (American)

*Wine Tasting Demystified*, 1998

Woodcut and letterpress, 16 3/8 x 12 1/8 in.

Gift of Janice and Jean-Pierre Golay, 2006.28.46

Ed Paschke (American, 1939–2004)

*Bondo*, 2003–2004

Lithograph, 22 x 30 in.

Gift of Madison Print Club, Madison, Wisconsin, 2005.28

Judy Pfaff (American, b. England 1946)

*Imperial Hotel*, 2005

Intaglio, relief, and encaustic, 35 1/4 x 83 in.

Transfer from Tandem Press, 2005.56.6

Judy Pfaff (American, b. England 1946)

*Origami*, 2005

Etching, collograph, and encaustic, 96 x 34 1/2 in.

Transfer from Tandem Press, 2005.56.5

Judy Pfaff (American, b. England 1946)

*Ukbar, Uebar, Ooqbar, Ookbar, Oukbahr*, 2002

Etching, relief, 13 1/2 x 89 in.

Transfer from Tandem Press, 2005.49.23

Steve Poleskie (American, 1938–2002)

*Don Plumb II*, from *Cornell University*

*Serigraphs Portfolio*, n.d.

Serigraph, 12 1/4 x 46 7/16 in.

Gift of Richard E. Brock, 2005.27.6h

Abraham Rattner (American, 1895–1978)

*In the Beginning*, 1972

Portfolio of twelve color lithographs, various dimensions around 25 x 19 in.

Gift of Richard E. Brock, 2007.4.1a-1

Anton Refregier (American, b. Russia, 1905–1979)

*San Francisco '34 Waterfront Strike*, 1949

Color screen print, 11 1/4 x 22 1/8 in.

Gift of the Louis and Annette Kaufman Trust, 2005.59.44

Anton Refregier (American, b. Russia, 1905–1979)

*San Francisco Earthquake*, 1947

Color screen print, 14 13/16 x 20 3/4 in.

Gift of the Louis and Annette Kaufman Trust, 2005.59.46

Anton Refregier (American, b. Russia, 1905–1979)

*Slave Issue in San Francisco*, 1947

Color screen print, 10 13/16 x 10 13/16 in.

Gift of the Louis and Annette Kaufman Trust, 2005.59.45

- Jane Rosen (American, b. 1950)  
*Coastal Mapping (Arnold's Back)*, 2003  
 Etching, lithograph, 42 x 31 ½ in.  
 Transfer from Tandem Press, 2005.49.4
- Jane Rosen (American, b. 1950)  
*Horse to Water*, 2003  
 Etching, lithograph, 42 x 31 ½ in.  
 Transfer from Tandem Press, 2005.49.3
- Jane Rosen (American, b. 1950)  
*Spit Bite*, 2003  
 Etching, 31 ½ x 45 in.  
 Transfer from Tandem Press, 2005.49.5  
 (Illustrated p. 180)
- Jane Rosen (American, b. 1950)  
*Spots & Stains (for Leonardo)*, 2003  
 Etching, lithograph, 42 x 31 ½ in.  
 Transfer from Tandem Press, 2005.49.1
- Jane Rosen (American, b. 1950)  
*Spots & Stains (Leonardo's Horse)*, 2003  
 Etching, lithograph, and chine collé,  
 42 x 31 ½ in.  
 Transfer from Tandem Press, 2005.49.2
- Betye Saar (American, b. 1926)  
*Lo, the Mystique City*, 1965  
 Color intaglio, 18 ⅝ x 20 in.  
 Gift of the Louis and Annette Kaufman  
 Trust, 2005.59.43  
 (Illustrated p. 180)
- Dread Scott (American)  
*Beloved/Guardian*, from the portfolio  
*Cross-Cultural Identities*, 2003  
 Screen print, 15 x 20 in.  
 Gift of John Hitchcock, 2005.29.1f
- Jeffrey Seay (American)  
 Untitled, n.d.  
 Lithograph, 14 x 10 in.  
 Gift of Janice and Jean-Pierre Golay,  
 2006.28.44
- Jeffrey Seay (American)  
 Untitled, n.d.  
 Lithograph, 6 ½ x 8 ¾ in.  
 Gift of Janice and Jean-Pierre Golay,  
 2006.28.43
- Jason Seley (American, 1919–1983)  
*International Harvester*, from *Cornell  
 University Serigraphs Portfolio*, 1976  
 Serigraph, 15 ½ x 15 ½ in.  
 Gift of Richard E. Brock, 2005.27.6i
- David Shapiro (American, b. 1944)  
*Clearing 4*, 2005  
 Lithograph and collograph, 20 x 40 in.  
 Transfer from Tandem Press, 2005.56.1
- David Shapiro (American, b. 1944)  
*Clearing 5*, 2005  
 Lithograph, collograph, and etching,  
 20 x 40 in.  
 Transfer from Tandem Press, 2005.56.2
- David Shapiro (American, b. 1944)  
*Clearing 6*, 2005  
 Lithograph, collograph, and etching,  
 20 x 40 in.  
 Transfer from Tandem Press, 2005.56.3
- David Shapiro (American, b. 1944)  
*Clearing 7*, 2005  
 Lithograph, collograph, and relief,  
 20 x 40 in.  
 Transfer from Tandem Press, 2005.56.4
- Arnold Singer (American, 1920–2005)  
*Still Life with Feather*, from *Cornell  
 University Serigraphs Portfolio*, 1975  
 Serigraph, 14 x 9 ¾ in.  
 Gift of Richard E. Brock, 2005.27.6j
- Jaune Quick-To-See Smith (American,  
 b. 1940)  
 Untitled, from the portfolio *Cross-Cultural  
 Identities*, 2003  
 Lithograph, 18 x 12 ½ in.  
 Gift of John Hitchcock, 2005.29.1g
- Moishe Smith (American, 1921–1993)  
*Andalusia*, 1977  
 Etching, 12 13/16 x 19 ½ in.  
 Gift of Madison Print Club, Madison,  
 Wisconsin, 2006.24.3
- Raphael Soyer (American, 1899–1987)  
*Nude Studies*, 1963  
 Etching, 7 13/16 x 9 13/16 in.  
 Gift of the Louis and Annette Kaufman  
 Trust, 2005.59.49
- Marko Spalatin (American, b. Croatia  
 1945)  
 XXI, 1973  
 Serigraph, 24 ¾ x 20 ⅝ in.  
 Gift of the estates of Timothy John  
 Wyngaard and his daughter, Elizabeth  
 Eleanor Wyngaard, 2005.32.8
- Jack Squier (American, b. 1927)  
*Torso*, from *Cornell University Serigraphs  
 Portfolio*, n.d.  
 Serigraph, 23 7/8 x 18 15/16 in.  
 Gift of Richard E. Brock, 2005.27.6k
- Pat Steir (American, b. 1938)  
*Tiny Waterfall*, 2004  
 Screen print, 28 7/8 x 10 in.  
 Gift of Alexandra Schwartz, Jan. 1969,  
 2006.52.1





Ansel Easton Adams, *Mudhills, Arizona*, 1947, from Portfolio V, 1970, Gift of Susan Wyngaard, 2006.25.1



Gregory Conniff, *Lafayette County, MS*, 2004, Carolyn T. Anderson Endowment Fund, and Alice Drews Gladfelter Memorial Endowment Fund purchase, 2006.43

John Storrs (American, 1885–1956)  
*Profile Head with Cap*, ca. 1918  
Woodcut, 4  $\frac{3}{16}$  x 4  $\frac{5}{16}$  in.

John S. Lord Endowment Fund purchase, 2006.38

Carol Summers (American, b. 1925)  
*Arroyo*, 1986

Color woodcut, 14  $\frac{1}{8}$  x 14  $\frac{1}{8}$  in.

Gift of Madison Print Club, Madison, Wisconsin, 2006.24.5

Edward Thompson (American, b. 1941)  
*For Duke Ellington*, from *Cornell University Serigraphs Portfolio*, 1976

Serigraph, 15  $\frac{1}{16}$  x 47  $\frac{1}{16}$  in.

Gift of Richard E. Brock, 2005.27.6l

Phyllis Thompson (American, b. 1946)  
*Transition*, from *Cornell University Serigraphs Portfolio*, 1976

Serigraph, 20  $\frac{1}{16}$  x 16  $\frac{1}{16}$  in.

Gift of Richard E. Brock, 2005.27.6m

Dox Thrash (American, 1892–1965)  
*Mr. X*, 1937–1938

Carborundum mezzotint, 6  $\frac{1}{16}$  x 5  $\frac{3}{16}$  in.

Richard E. Stockwell Endowment Fund purchase, 2006.19

(Illustrated p. 147)

Richard Tuttle (American, b. 1941)  
*Naked I*, 2004

Color soft-ground etching with fowl biting and hand staining, 19  $\frac{7}{8}$  x 18 in.

Earl O. Vits Endowment Fund purchase, 2006.16

Jack Tworckov (American, b. Poland, 1900–1982)

*T. L. #7*, 1978

Screen print, 24 x 24 in.

Gift of Richard E. Brock, 2005.27.5

William Weege (American, b. 1935)  
*Raindrops Keep Falling on My Head*, 1971  
Screen print, 38 x 25 in.

Gift of the estates of Timothy John Wyngaard and his daughter, Elizabeth Eleanor Wyngaard, 2005.32.7

John Wilde (American, 1919–2006)  
*The Place to Go*, 2001

Lithograph, 11  $\frac{1}{2}$  x 15  $\frac{15}{16}$  in.

Transfer from Tandem Press, 2005.49.22

Melanie Yazzie (American)  
*Hidden*, from the portfolio *Cultural Landscapes*, 2004

Color screen print, 12  $\frac{3}{4}$  x 11  $\frac{3}{4}$  in.

Gift of John Hitchcock, 2005.29.2p

Melanie Yazzie (American)  
*History Speaking*, from the portfolio *Cross-Cultural Identities*, 2003

Screen print, lithograph, 14  $\frac{1}{8}$  x 10  $\frac{1}{8}$  in.

Gift of John Hitchcock, 2005.29.1h

Robert Yoder (American, b. 1962)  
*Block Fault*, 2004

Color lithograph and embossing, suite of three, each 16 x 16 in.

Transfer from Tandem Press, 2005.49.20a–c

Judy Youngblood (American, b. 1948)  
*Razzle, Dazzle*, n.d.

Color etching, 14 x 18  $\frac{1}{8}$  in.

Gift of Madison Print Club, Madison, Wisconsin, 2006.24.1

### *Applied and Decorative Arts*

John Britt (American, b. 1958)  
Cup, 2005

Stoneware with Shino glaze, H. 3  $\frac{1}{2}$  x Diam. 3  $\frac{1}{4}$  in.

Delphine Fitz Darby Endowment Fund purchase, 2006.3.2.3

John Britt (American, b. 1958)  
Cup, 2005

Stoneware with Shino glaze, H. 3  $\frac{1}{2}$  x Diam. 3  $\frac{1}{2}$  in.

Delphine Fitz Darby Endowment Fund purchase, 2006.3.2.2

John Britt (American, b. 1958)  
Oil Spot Tea Bowl with Drip, 2004  
Stoneware with Bailey's oil spot,  
H. 4 x Diam. 3 ¾ in.  
Delphine Fitz Darby Endowment Fund  
purchase, 2006.3.1

John Britt (American, b. 1958)  
Tea Ball Teapot, 2005  
Stoneware, Shino glaze with ash,  
10 ½ x 7 ¾ x 4 ¼ in.  
Delphine Fitz Darby Endowment Fund  
purchase, 2006.3.2.1a–b

Donald L. Reitz (American, b. 1929)  
Pitcher, ca. 1969  
Stoneware with salt glaze,  
11 ¼ x 8 x 5 ¼ in.  
Gift of Raymond Zit, 2006.8

### Photography

Ansel Easton Adams (American,  
1902–1984)  
*Mudhills, Arizona*, 1947, from *Portfolio V*,  
1970  
Gelatin silver print, 14 ⅞ x 19 ½ in.  
Gift of Susan Wyngaard, 2006.25.1  
(Illustrated p. 182)

Gregory Conniff (American, b. 1944)  
*Dane County, WI*, 2006  
Inkjet print, 30 x 36 in.  
Carolyn T. Anderson Endowment Fund,  
and Alice Drews Gladfelter Memorial  
Endowment Fund purchase, 2006.47

Gregory Conniff (American, b. 1944)  
*Dane County, WI*, 2006  
Inkjet print, 30 x 36 in.  
Carolyn T. Anderson Endowment Fund,  
and Alice Drews Gladfelter Memorial  
Endowment Fund purchase, 2006.46

Gregory Conniff (American, b. 1944)  
*Dane County, WI*, 2006  
Inkjet print, 30 x 61 ½ in.  
Carolyn T. Anderson Endowment Fund,  
and Alice Drews Gladfelter Memorial  
Endowment Fund purchase, 2006.44

Gregory Conniff (American, b. 1944)  
*Lafayette County, MS*, 2004  
Inkjet print, 30 x 36 in.  
Carolyn T. Anderson Endowment Fund,  
and Alice Drews Gladfelter Memorial  
Endowment Fund purchase, 2006.43  
(Illustrated p. 182)

Gregory Conniff (American, b. 1944)  
*Yalobusha County, MS*, 2004  
Inkjet print, 30 x 36 in.  
Carolyn T. Anderson Endowment Fund,  
and Alice Drews Gladfelter Memorial  
Endowment Fund purchase, 2006.45

Mary North Allen (American, b. 1919)  
*Red Rock, South Shore Lake Superior, Upper  
Michigan*, 1987  
Ilfochrome, cibachrome, 14 ⅞ x 23 ⅛ in.  
Gift of the artist, 2006.27.3

Mary North Allen (American, b. 1919)  
*Water Sprite, Baxter's Hollow, Baraboo Hills,  
Wisconsin*, 1986  
Ilfochrome, cibachrome, 16 x 20 in.  
Gift of the artist, 2006.27.1

Mary North Allen (American, b. 1919)  
*Yin-Yang, Little Carp River, Upper Michigan*,  
1987  
Ilfochrome, cibachrome, 23 ⅝ x 17 ½ in.  
Gift of the artist, 2006.27.2

Michael A. Smith (American, b. 1942)  
*Eight Landscape Photographs*, 1978  
Portfolio of eight gelatin silver prints, each  
7 ½ x 19 ⅞ in.  
Gift of Susan Wyngaard, 2006.25.5a–h

Michael A. Smith (American, b. 1942)  
*Shore Acres #6, Oregon*, 1979  
Gelatin silver print, 7 ⅞ x 19 ⅞ in.  
Gift of Susan Wyngaard, 2006.25.3  
(Illustrated p. 146)

Michael A. Smith (American, b. 1942)  
*Stairway*, 1980  
Gelatin silver print, 7 ⅞ x 9 ⅝ in.  
Gift of Susan Wyngaard, 2006.25.4

Michael A. Smith (American, b. 1942)  
Untitled, 1979  
Gelatin silver print, 7 ½ x 19 ⅞ in.  
Gift of Susan Wyngaard, 2006.25.2

Robert Werling (American, b. 1946)  
*The Sierra Nevada*, 1979  
Portfolio of twelve gelatin silver prints,  
various dimensions around 10 ⅞ x  
13 ⅞ in.  
Gift of Susan Wyngaard, 2006.25.6a–l

Robert Werling (American, b. 1946)  
*Japan*, 1971  
Portfolio of twenty-one gelatin silver  
prints, various dimensions around  
9 ⅝ x 11 ⅞ in.  
Gift of Susan Wyngaard, 2006.25.7a–u



## OTHER COLLECTION ACTIVITIES

### Donors of Works of Art

#### *July 1, 2005–June 30, 2006*

Dr. Sarah M. Bekker  
 Varujan Boghosian  
 Richard E. Brock  
 Chazen Museum of Art Docents and  
 Friends of Anne Lambert  
 Simon and Rosemary Chen  
 Drs. Margaret T. Chen and Clinton Young  
 Victor T. Chen  
 Vivian T. Chen  
 Barbara Combs  
 Joseph Cunningham and Bruce Barnes  
 Leatrice S. and Melvin B. Eagle  
 Sylvia Fein and William Scheuber  
 John E. and Elaine Fellowes  
 Leslie and Johanna Garfield  
 Raymond L. Gloeckler  
 Peter Gourfain  
 John Hitchcock  
 David Jenness  
 Ann Kaplan, Lindsay Kaplan, and  
 Norman Eisen  
 Louis and Annette Kaufman Trust  
 Mary Levin Koch  
 Madison Print Club  
 Pamela K. Mather (Lilian B. Kelly)  
 William H. McClain  
 Paula and Russell Panczenko  
 Elinor (Keeney) Randall  
 Michael J. Riegel Estate  
 Maurice and Esther Leah Ritz Estate  
 Ruth A. Ruege  
 David Shapiro  
 Andrew Sihler  
 Drs. James and Gladys Witt Strain  
 Diane R. Wedner and Ron M. Ziskin  
 Timothy John Wyngaard and Elizabeth  
 Eleanor Wyngaard Estates  
 Raymond Zit

#### *July 1, 2006–June 30, 2007*

Dr. Sarah M. Bekker  
 Dean and Ann Bowles  
 Richard E. Brock  
 Benita and Brian Byrd  
 Shirley and Leon Epstein (Leon Epstein  
 Trust)  
 Sylvia Fein  
 Sue K. and Stuart P. Feld  
 Raymond L. Gloeckler  
 Janice and Jean-Pierre Golay  
 Douglas Golightly  
 James Jensen  
 Beauvais Lyons  
 Madison Print Club  
 Mary North Allen  
 Simon Ottenberg  
 Ruth A. Ruege  
 Alexandra Schwartz  
 Jason Stanislaw  
 Drs. James and Gladys Witt Strain  
 The Trustees of Columbia University in  
 the City of New York  
 Charles W. Vaughn, Jr.  
 Susan Wyngaard

### Long-Term Lenders of Works of Art

#### *July 1, 2005–June 30, 2006*

Alpha of Wisconsin of Sigma Phi  
 Corporation  
 Anonymous  
 Caxambas Foundation  
 Collection of William Benton  
 College of Agricultural and Life Sciences  
 Donald Cook  
 Don and Nancy Eiler  
 Sylvia Fein and William Scheuber  
 Fiji Building Association

First Unitarian Society  
 Raymond L. Gloeckler  
 Jon Holtzman  
 Herbert M. Howe, Jr.  
 Herbert M. Howe, Sr.  
 Barbara Mackey Kaerwer  
 Dr. and Mrs. Jeffrey R. M. Kunz  
 Karl Liefert Family  
 Madison Museum of Contemporary Art  
 William H. McClain  
 The Metropolitan Museum of Art  
 Bettina Bjorksten Orsech  
 Charles and Evelyn H. Payson  
 Private Collection  
 E. James Quirk  
 Eugene M. Roark  
 Jon G. and Susan Udell  
 Emily Howe Wilson  
 Wisconsin Historical Society

#### *July 1, 2006–June 30, 2007*

Alpha of Wisconsin of Sigma Phi  
 Corporation  
 Anonymous  
 Caxambas Foundation  
 Collection of William Benton  
 College of Agricultural and Life Sciences  
 Donald Cook  
 Don and Nancy Eiler  
 Sylvia Fein and William Scheuber  
 Fiji Building Association  
 First Unitarian Society  
 Raymond L. Gloeckler  
 Jon Holtzman  
 Herbert M. Howe, Jr.  
 Herbert M. Howe, Sr.  
 Barbara Mackey Kaerwer  
 Dr. and Mrs. Jeffrey R. M. Kunz  
 Karl Liefert Family  
 Madison Museum of Contemporary Art

William H. McClain  
 The Metropolitan Museum of Art  
 Bettina Bjorksten Orsech  
 Charles and Evelyn H. Payson  
 Private Collection  
 E. James Quirk  
 Eugene M. Roark  
 Frederick Seibold  
 Jon G. and Susan Udell  
 Charles W. Vaughn, Jr.  
 Emily Howe Wilson

## Loans from the Collection to Other Institutions

### *July 1, 2005–June 30, 2006*

Monona Terrace Convention Center,  
 Madison, Wisconsin  
 Permanent Display, since July 1999  
 Frank Lloyd Wright, model  
 fabricated by Bruce Severson,  
 Model of Monona Terrace, 1992.145

Milwaukee Art Museum, Milwaukee,  
 Wisconsin  
 Display in the American Decorative Arts  
 Gallery (permanent collection galleries)  
 March 27, 2001–April 12, 2007  
 Chinese Export Porcelain Punch  
 Bowl, 1974.92  
 English, Bow Factory, David Garrick  
 in Costume, 1991.342  
 English, Derby Factory, Pair of  
 Candlesticks with Putti,  
 1978.1128a–b  
 English, Derby Factory, Bacchic  
 Mug, 1991.355  
 English, Chelsea Factory, Pair of  
 Candlesticks: Rustic Maiden and  
 Lad, 1977.554a–b  
 English, Derby Factory, Venus and  
 Cupid, 1991.352

Oklahoma City Museum of Art,  
 Oklahoma  
*Artist as Narrator: Nineteenth-Century  
 Narrative Art in England and France*  
 September 8–December 4, 2005  
 François Bonvin, *Seated Boy with*  
*Portfolio*, 1982.57

University of Arizona Museum of Art,  
 Tucson, Arizona  
*Judy Pfaff: Recent Prints*  
 October 15, 2005–January 1, 2006  
 Judy Pfaff, *A Considerable Speck*,  
 1997.91  
 Judy Pfaff, *End of the Rain* (B),  
 2001.76b  
 Judy Pfaff, *Untitled* (Target, Garden,  
 Lily Pad), 2001.77  
 Judy Pfaff, *Chapel Street*, 2004.64  
 Judy Pfaff, *Ukbar, Uqbar, Ooqbar,*  
*Ookbar, Oukbahr*, 2005.49.23

The British Museum, London  
*Samuel Palmer, 1805–1881: Vision and*  
*Landscape*  
 The British Museum, October 21, 2005–  
 January 22, 2006  
 The Metropolitan Museum of Art, New  
 York, March 7–May 29, 2006  
 Hannah Palmer, *Street of Tombs,*  
*Pompeii*, 2004.30

International Arts & Artists,  
 Washington, D.C.  
*Frank Lloyd Wright and the House Beautiful*  
 Naples Museum of Art, Naples, Florida,  
 February 14–June 25, 2006  
 Boise Art Museum, Boise, Idaho, July 15–  
 October 22, 2006  
 Columbia Museum of Art, Columbia,  
 South Carolina, November 9, 2006–  
 February 4, 2007  
 Alden B. Dow Museum of Science and  
 Art, Midland, Michigan, March 3–  
 May 27, 2007

Portland Museum of Art, Portland,  
 Maine, June 28–October 8, 2007  
 Philbrook Museum of Art, Tulsa,  
 Oklahoma, November 11, 2007–  
 January 20, 2008  
 Frank Lloyd Wright, "Tree of Life"  
 Window, from the Darwin D. Martin  
 House, 1982.7

### *July 1, 2006–June 30, 2007*

Monona Terrace Convention Center,  
 Madison, Wisconsin  
 Permanent Display, since July 1999  
 Frank Lloyd Wright, model  
 fabricated by Bruce Severson,  
 Model of Monona Terrace, 1992.145

Milwaukee Art Museum, Milwaukee,  
 Wisconsin  
 Display in the American Decorative Arts  
 Gallery (permanent collection galleries)  
 March 27, 2001–April 12, 2007  
 Chinese Export Porcelain Punch  
 Bowl, 1974.92  
 English, Bow Factory, David Garrick  
 in Costume, 1991.342  
 English, Derby Factory, Pair of  
 Candlesticks with Putti,  
 1978.1128a–b  
 English, Derby Factory, Bacchic  
 Mug, 1991.355  
 English, Chelsea Factory, Pair of  
 Candlesticks: Rustic Maiden and  
 Lad, 1977.554a–b  
 English, Derby Factory, Venus and  
 Cupid, 1991.352



International Arts & Artists,  
Washington, D.C.

*Frank Lloyd Wright and the House Beautiful*  
Naples Museum of Art, Naples, Florida,  
February 14–June 25, 2006

Boise Art Museum, Boise, Idaho, July 15–  
October 22, 2006

Columbia Museum of Art, Columbia,  
South Carolina, November 9, 2006–  
February 4, 2007

Alden B. Dow Museum of Science and  
Art, Midland, Michigan, March 3–  
May 27, 2007

Portland Museum of Art, Portland,  
Maine, June 28–October 8, 2007

Philbrook Museum of Art, Tulsa,  
Oklahoma, November 11, 2007–  
January 20, 2008

Frank Lloyd Wright, "Tree of Life"  
Window, from the Darwin D. Martin  
House, 1982.7

The Mary and Leigh Block Museum  
of Art, Northwestern University,  
Evanston, Illinois

*Process of Abstraction: Two- and Three-  
Dimensional Work by Modernist Sculptors*

July 7–August 27, 2006

Joán Miró, *Maternity*, 1992.232

The Mary and Leigh Block Museum  
of Art, Northwestern University,  
Evanston, Illinois

*From the Trenches to the Street: Art in  
Germany 1910s–1920s*

January 18–March 18, 2007

George Grosz, *Officer and  
Matchseller*, 50.8.4

Käthe Kollwitz, *The People*, 1985.8

Samuel Dorsky Museum of Art, State  
University of New York–New Paltz

*Judy Pfaff: New Prints and Drawings*

February 10–April 7, 2007

Judy Pfaff, *A Day or Part of a Day*,  
2000.51

Judy Pfaff, *When a Tree Falls*,  
2000.53

Judy Pfaff, *Naaimachinemuziek*,  
2000.55

Judy Pfaff, *Ghost Story*, 2001.75

Judy Pfaff, *End of the Rain (A–C)*,  
2001.76a–c

Judy Pfaff, *Untitled (Target, Garden,  
Lily Pad)*, 2001.77

Judy Pfaff, *Til Skogen*, 2001.82

Judy Pfaff, *Old Night*, 2001.84

Judy Pfaff, *When the Moon is Full*,  
2004.27

Judy Pfaff, *à Venezia*, 2004.29

Judy Pfaff, *Twaalfskill*, 2004.65

Judy Pfaff, *Ukbar, Ucbar, Ooqbar,  
Ookbar, Oukbahr*, 2005.49.23

Judy Pfaff, *Origami*, 2005.56.5

## Reproductions of the Collection in Other Publications

*July 1, 2005–June 30, 2006*

Boyd, Virginia Terry, Pfeiffer, Bruce  
Brooks. *Frank Lloyd Wright and the  
House Beautiful*. Washington, D.C.:  
Scala Publishing, 2005, illus. 50, p. 91.  
Frank Lloyd Wright, *Tree of Life*, 1982.7

Buser, Thomas. *Experiencing Art Around  
Us*. 2nd ed. Belmont: Thomson  
Wadsworth, 2006.

Andy Warhol, *Marilyn Monroe* (1978.252)

Kitagawa Utamaro, *Combing Hair* from the  
series *Twelve Women's Handicrafts*,  
1980.3240

Cedar Rapids Museum of Art. *Grant Wood  
& Me*, DVD. (2005).

Grant Wood, *Portrait of Nan*, 1.1981

Coberly, Lenore McComas, Jeri  
McCormick, and Karen Updike. *Writers  
Have No Age: Creative Writing with Older  
Adults*. 2nd ed. Binghamton: Haworth  
Press Inc., 2005.

Charles Sprague Pearce, *The Shawl*, 1985.2

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register.org](http://www.daumier-register.org).

Honoré Daumier, *Un Vieil Entêté*, 1993.37

DeAngelis, Catherine D., ed. *JAMA* 294,  
no. 11 (2005): 1314.

Salvador Dali, *Washington*, 1995.20

Fredal, James. *Rhetorical Action in Ancient  
Athens: Persuasive Artistry from Solon to  
Demosthenes*. Carbondale: Southern  
Illinois UP, 2006, illus. fig. 18.

Unknown, *Black-figure Hydria*, 68.14.1

Haas, Richard and Marilyn S. Kushner.  
*The Prints of Richard Haas: A Catalogue  
Raisonné 1970–2004*. New York: John  
Szoke Graphics, Inc., 2006.

Giovanni Battista Piranesi, *View of the  
Remains of the Dining Room of the Golden  
House of Nero Commonly Called the  
Temple of Peace*, 1774, 05.1.32

- Leach, Deba Foxley. *The Artist in the Hayloft*. New York: Prestel, 2005, illus. p.19.
- Grant Wood, *Portrait of Nan*, 1.1981
- Leshko, Jaroslaw. *Alexander Archipenko: Vision and Continuity*. New York: Ukrainian Museum, 2005. Exhibition catalog 54, p. 201.
- Alexander Archipenko, *Ray*, 2002.87 a-b
- Milosch, Jane C., ed. *Grant Wood's Studio: Birthplace of American Gothic*. Munich: Prestel, 2005. Exhibition catalog.
- Grant Wood, *Portrait of Nan*, 1.1981
- Newland, Amy Reigle, ed. *The Hotei Encyclopedia of Japanese Woodblock Prints*. Amsterdam: Hotei Publishing, 2006.
- Utagawa Hiroshige, No. 30 *Hamamatsu*, 1980.871, illus. 2 p. 19
- Utagawa Hiroshige, *The Suruga District in the Eastern Capital*, no. 2, 1980.1406, illus. 5, p. 23
- Utagawa Hiroshige, No. 1 *Nihon Bridge*, 1980.980, illus. 8, p. 27
- Utagawa Hiroshige, *The Rice Market at Dojima*, 1980.1274, illus. 9, p. 27
- Utagawa Hiroshige, *Crowds Going to the Kaomise Kabuki Performances in Saruwakacho*, 1980.1511, illus. 12, p. 31
- Hashimoto Sadahide, *Picture of a Dutch Woman Holding a Cup and Showing Affection for Her Child*, 1980.2755, illus. 201, p. 267
- Utagawa Toyoharu, *Picture of a Daimyo's Procession*, 1980.3090, illus. 1, p. 16
- Kitagawa Utamaro, *Women Engaged in the Sericulture Industry*, nos. 1-3, 1980.3227-9, illus. 6, p. 24
- Oklahoma City Museum of Art. *Artist as Narrator: Nineteenth Century Narrative Art in England and France*. Seattle: University of Washington Press, 2005. Exhibition catalog.
- Francois Bonvin, *Seated Boy with a Portfolio*, 1982.57
- Shelton, Andrew Carrington. *Ingres and His Critics*. Cambridge: Cambridge University Press, 2005, illus. 25, p. 105.
- Anonymous, *The Virgin of the Sign*, 37.1.3
- Taylor, Sue. "Grant Wood's Family Album." *American Art*, vol. 19, no. 2, 2005: illus. p. 56.
- Grant Wood, *Portrait of Nan*, 1.1981
- Taylor, Sue. "Wood's American Logic." *Art in America*, Jan. 2006).
- Grant Wood, *Portrait of Nan*, 1.1981
- Vaughan, William, E.E. Barker, Colin Harrison. *Samuel Palmer: Vision and Landscape*. New York: British Museum Press, 2005. Exhibition catalog no. 107, p. 183
- Hannah Palmer, *Street of Tombs, Pompeii*, 2004.30
- July 1, 2006–June 30, 2007**
- Bertels, Alice S. *John Steuart Curry: The Road Home*. Overland Park: Leathers Pub., 2006.
- John Steuart Curry, *Our Good Earth*, 3.1999.1
- Pulini, Massimo. *Ginevra Cantofoli*. Bologna: Editrice Compositori, 2006.
- Elisabetta Sirani, *Signora Ortensia Leoni Cordini as St. Dorothy*, 60.5.2
- Schirmer, Lothar, ed. *Georgia O'Keeffe/John Loengard: Paintings & Photographs*. Munich: Schirmer/Mosel, 2006.
- Georgia O'Keeffe, *Turkey Feathers in an Indian Pot*, 2.1990.1
- Topsfield, Andrew, ed. *The Art of Play – Board and Card Games of India*. Mumbai: Marg Publications, 2006.
- Unknown, *Folio from Lavanyavati by Upendra Bhanja*, 66.13.2
- Watson, William and Chuimei Ho, eds. *The Arts of China after 1620*. New Haven: Yale University Press, 2007.
- Zha Shibiao, *Landscape in the Manner of Ni Zan*, 5.2002.1



## Exhibitions



*Dual Vision: The Simona and Jerome Chazen Collection.*  
Photo: Jay Salvo

*Armande Oswald: Beyond Masks*  
July 1–31, 2005, niche case between  
Brittingham Galleries III & IV

*Peter Gourfain: Roundabout  
and Fate of the Earth Doors*  
July 16, 2005–June 2006, Paige Court &  
mezzanine

*Old Master Drawings  
from the Permanent Collection*  
July 23–October 9, 2005, Mayer Gallery

This exhibition drew on the museum's small but choice collection of drawings made from the sixteenth to the eighteenth centuries by artists in Italy, the Netherlands, France, and England. Drawings are fascinating first glimpses of an artist's inspiration, and they occasionally record revised thinking about a subject. These drawings

are mostly preparatory studies for paintings, frescoes, or murals; some are architectural drawings. For these explorations artists used red chalk, black chalk, pen, and ink, sometimes adding color highlights. The subjects are typical for two-dimensional art of the era: mythological scenes, religious or secular narratives, portraiture, and landscapes.

*Prints of Emil Orlik*  
August 1–31, 2005, niche case between  
Brittingham Galleries III & IV

*Pierre Daura:*  
*Thoughts on the Spanish Civil War*  
September 1–30, 2005, niche case between  
Brittingham Galleries III & IV

*American Revolutionaries:*  
*Robert Henri and His Circle*  
September 23, 2005–June 30, 2006, mezzanine  
These early twentieth-century paintings were drawn from a private collection featuring works by American realist artist Robert Henri and his colleagues. The exhibition includes fifteen paintings—predominately portraits and landscapes—by the following American artists: George Bellows, Arthur B. Davies, William Glackens, Robert Henri, Ernest Lawson, George Luks, Maurice Prendergast, Everett Shinn, and John Sloan. These works were on extended loan to the Chazen Museum of Art from the Caxambas Foundation of Janesville, Wisconsin.

★ Exhibitions are organized by the Chazen Museum of Art, unless otherwise noted.



*Tandem Press Highlights.* Photo: Eric Tadsen

### *Old Master Prints Inspired by Antiquity*

October 1–31, 2005, niche case between  
Brittingham Galleries III & IV

### *Dual Vision:*

#### *The Simona and Jerome Chazen Collection*

October 7–December 31, 2005

Brittingham Galleries VI and VII

This UW alumni collection of twentieth century painting, sculpture, glass, and ceramics featured works by Alexander Archipenko, Sandro Chia, Jean Dubuffet, Hans Hofmann, Harvey Littleton, Roy Lichtenstein, Richard Pousette-Dart, Gerhard Richter, Larry Rivers, Tom Wesselmann, and John Wilde. Organized by the Museum of Arts & Design, New York.

### *Jacques-Henri Lartigue:*

#### *A Boy, A Camera, An Era*

October 22–December 31, 2005, Mayer Gallery

This exhibition featured forty photographs and twelve stereographs created by this artist during his childhood in the early 1900s. Born in France in 1894, just fifty years after the advent of photography, Lartigue is recognized as one of the most important and influential photographers of the twentieth century. Organized by the Harn Museum of Art.

### *Restoring a Baroque Painting: Sirani's "Signora Ortensia Leoni Cordini as Saint Dorothy"*

November 1–30, 2005, niche case between  
Brittingham Galleries III & IV

### *René Lalique Perfume Bottles*

December 1–31, 2005, niche case between  
Brittingham Galleries III & IV

### *Henry Meyer Grotesques*

January 1–31, 2006, niche case between  
Brittingham Galleries III & IV

### *Selections from the African Collection of Ralph and Jo Wickstrom*

January 12, 2006–November 20, 2007, niche case  
between Brittingham Galleries VII & VIII

### *The Color of Iron*

January 14–March 19, 2006, Mayer Gallery

This exhibition celebrated the common yet extraordinary element iron and the range of color it can produce in painting, ceramics, glass, and photographs. The exhibition explored the relationship between art and science by focusing on how a scientific understanding of iron illuminates applications in the arts. Guest curated by Joe Skulan, UW–Madison Geology Museum, in conjunction with the Chazen Museum of Art.

### *Tandem Press Highlights*

January 21–March 9, 2006

Brittingham Galleries VI and VII

This exhibition featured ten years of archived prints from UW–Madison's Tandem Press. Works by Suzanne Caporael, Robert Cottingham, Jim Dine, Sam Gilliam, Gronk, Al Held, Judy Pfaff, and Jaune Quick-to-See Smith, among others, were created at Tandem between 1995 and 2005 and are now held in the Chazen's permanent collection.





*Metalsmiths and Mentors: Fred Fenster and Eleanor Moty.*  
Photo: Brent Nicastro

### *Recent Acquisitions of African Art*

February 1–28, 2006, niche case between  
Brittingham Galleries III & IV

### *American Paintings from the William Benton Collection and the Permanent Collection*

February 18, 2006–February 17, 2007, mezzanine

Twentieth-century American paintings from the William Benton collection, complemented by works from the Chazen Museum of Art's permanent collection and other private loans, included: cityscapes of New York in the opening decades of the century by John Sloan, George Luks, George Bellows, and Guy Carleton Wiggins; Reginald Marsh's social realist views of life in New York City during the 1930s and 1940s; and the New Mexico-inspired imagery of Robert Henri, John Sloan, and Georgia O'Keeffe. This selection from the collection of advertising executive, government official, Encyclopedia Britannica publisher, and patron of contemporary American art William Benton (1900–1973) has been on long-term loan to the Chazen Museum of Art.

### *Medallions by Pierre-Jean David called David d'Angers (French, 1788–1856)*

March 1–31, 2006, niche case between  
Brittingham Galleries III & IV



*Alexander Archipenko: Vision and Continuity.* Photo: Bob Rashid

### *From Dada to Surrealism: Works on Paper 1920–1935*

April 1–30, 2006, niche case between  
Brittingham Galleries III & IV

### *The Chapman Brothers: Disasters of War*

April 1–June 4, 2006, Mayer Gallery

Contemporary artists Jake and Dinos Chapman are among Britain's best-known young artists. For the prints in this exhibition, the Chapman brothers paid tribute to Spanish master Francisco de Goya's seminal series *Disasters of War*. Goya's group of eighty etchings was created between 1810 and 1816 and printed as a first edition in 1863. The Chapman's response to Goya's famous etchings examines the results of warfare, sometimes in graphic detail. They have sculpted dioramas created from the prints in this series and gained infamy in the art world by purchasing a later edition of Goya's set and drawing on it, replacing many of Goya's figures' heads with their own versions.

### *Metalsmiths and Mentors: Fred Fenster and Eleanor Moty*

April 29–August 6, 2006  
Brittingham Galleries VI & VII

The University of Wisconsin–Madison's art metals program is among the best in the nation. Its reputation



*Wild Edges: Photographic Ink Prints by Gregory Conniff.*  
Photo: Bob Rashid

is founded on the teaching legacy of Fred Fenster and Eleanor Moty, who have instilled their students with a profound respect for craftsmanship, technical innovation, formal integrity, and intelligent content. This exhibition featured approximately one hundred examples of metalsmithing and jewelry, focusing on the years that Fenster and Moty led the UW program (1972–2001). A retrospective selection of their work complemented pieces by approximately half of the more than fifty MFA graduates since 1972. Current faculty members Lisa Gralnick and Kim Cridler are also represented. Guest curated by Jody Clowes for the Chazen Museum of Art.

*Wisconsin Landscapes of the 1940s*  
by Marshall Glasier

May 1–31, 2006, niche case between Brittingham Galleries III & IV

*Hiroshi and Toshi Yoshida:*

*Two Generations of Printmaking*

June 1–30, 2006, niche case between Brittingham Galleries III & IV



*Russian Lacquer Boxes: A Narrative Tradition from the Frederick Seibold Collection.* Photo: Eric Tadsen

*Things of Nature and the Nature of Things:*  
*John Wilde*

June 10–August 20, 2006, Mayer Gallery

John Wilde was one of the most important twentieth-century artists from Wisconsin. He was a University of Wisconsin art professor whose surrealistic style brought a flourish to an exacting technique. He became one of the most notable artists in the magic realist school of painting, garnering attention far beyond his native Wisconsin. Wilde's still lifes, allegorical landscapes, and portraits, covering the 1940s to recent work of the 1990s, were represented in the exhibition.

*Recent Acquisitions of Lalique Glass*

July 1–31, 2006, niche case between Brittingham Galleries III & IV

*Images of the Buddha:*

*Gifts from the Sarah M. Bekker Collection*

August 1–31, 2006, niche case between Brittingham Galleries III & IV



*Alexander Archipenko: Vision and Continuity*

Aug 26–Nov 26, 2006

Brittingham Galleries VI and VII, mezzanine

Alexander Archipenko (1887–1964), one of the twentieth century's leading and most innovative sculptors, was born in Kiev, Ukraine, where he studied painting and sculpture at the Kiev Art Institute until 1905. In 1908, he relocated to Paris, then in the throes of an artistic revolution led by Pablo Picasso and Henri Matisse, where he quickly established his reputation for brilliant innovation. His convex/concave forms, use of volume and space, reintroduction of color to sculpture, mixed-media constructions, and invention of sculpto-painting solidified his reputation as the most important sculptor of the time. *Vision and Continuity* featured some sixty-five sculptures and sculpto-paintings, the majority from the Archipenko Collection of the artist's wife, Frances Archipenko Gray, and the Archipenko Foundation, supplemented by a selection of works from private and museum collections. Organized by the Ukrainian Museum, New York, with the cooperation of the Archipenko Foundation.

*James Jacques Joseph Tissot*

September 1–30, 2006, niche case between

Brittingham Galleries III & IV

*Wild Edges:*

*Photographic Ink Prints by Gregory Conniff*

September 2–November 5, 2006, Mayer Gallery

The Chazen presented an exhibition of black-and-white pastoral photographs by accomplished artist Gregory Conniff, the first solo presentation of the artist's work at the Chazen. Conniff's unique methods and interpretations of rural photography bring the charms of natural landscapes into the viewer's emotional awareness. Conniff explores the potential of the digital process, expanding the visual field of his work up to eight feet in length while maintaining high levels of detail.

*Ernst Barlach Print Portfolios*

October 1–31, 2006, niche case between

Brittingham Galleries III & IV

*Salvadore Dalí:*

*Prints from the 1960s and 1970s*

November 1–30, 2006, niche case between

Brittingham Galleries III & IV

*Russian Lacquer Boxes: A Narrative Tradition from the Frederick Seibold Collection*

November 18, 2006–January 14, 2007

Mayer Gallery

Combining exquisite artistry with narrative storytelling, Russian lacquer boxes represent the cultures of central Russia from the early twentieth century. This exhibition showcased the work of artists who rely on icon painting and visual storytelling to create small, highly decorative papier-mâché boxes. This unique art form represents the best of Russian epic stories, fairy tales, literary works, historical events, as well as episodes from everyday life full of poetic, heroic, or comic moments.

*Arnold Gross Prints: Small Worlds*

December 1–29, 2006, niche case between

Galleries III & IV



*Color Woodcut International: Japan, Britain and America in the Early Twentieth Century.* Photo: Eric Tadsen

*Color Woodcut International:  
Japan, Britain and America  
in the Early Twentieth Century*  
December 9, 2006–February 25  
2007, Brittingham Galleries  
VI & VII

By the beginning of the twentieth century, Japan's enthusiasm for the West was tempered by renewed respect for its own artistic heritage. Likewise, British and American artists' understanding of Japanese art allowed them to integrate Japanese styles and techniques with local traditions. The converging evolution of these countries' artists can be seen particularly well in woodblock prints. Because these prints were relatively inexpensive to produce and could be made quickly in response to current events, they provided an unprecedented opportunity for cross-pollination of artistic ideas.

*Prints by Jacqueline Oyex*  
January 1–31, 2007, niche case between  
Brittingham Galleries III & IV

*New York City Life, 1905–1905: Prints by  
John Sloan and His Friends and Followers*  
January 27–March 25, 2007, Mayer Gallery

By 1900, New York City was the country's biggest metropolis, epitomizing the changes in urban life that occurred during this tumultuous period of mass immigration, increasing commercialization, and shifting gender roles. In 1905, American artist John Sloan decided to make the dynamic daily activities of New Yorkers the subject of his first noncommissioned body of prints. This exhibition presented Sloan's complete New York City Life series of etchings along with prints of Sloan's friends and followers who were inspired by this revolutionary body of work.



*In Stabiano: Exploring the Ancient Seaside Villas of the Roman Elite.* Photo: Eric Tadsen

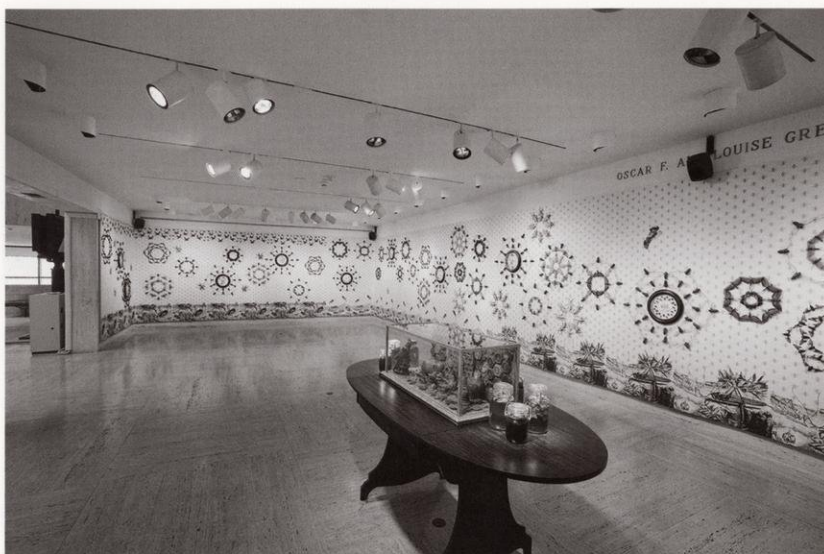
*African American Printmakers*  
February 1–28, 2007, niche case between  
Brittingham Galleries III & IV

*Drawings by Marshall Glasier*  
March 1–31, 2007, niche case between Brittingham  
Galleries III & IV

*In Stabiano: Exploring the Ancient Seaside  
Villas of the Roman Elite*  
March 17–June 3, 2007  
Brittingham Galleries VI & VII

When Mount Vesuvius erupted in AD 79, it buried the famous town of Pompeii, Italy, but also other nearby villages such as Stabiae, a thriving seaside enclave of the rich and famous. For nearly one hundred years the villas in Stabiae were not only a summer leisure retreat but a center of political power, wealth, culture, and intrigue. *In Stabiano* showcases objects and artifacts found in four of the Roman villas located on a bluff overlooking the Bay of Naples. The exhibition presents seventy objects, many of them frescoes—including three frescoed walls from a dining room. Organized by the Restoring





*Silver Wings and Golden Scales: An Installation by Jennifer Angus and Alistair MacDonald.*  
Photo: Eric Tadsen

Ancient Stabiae (R.A.S.) Foundation, under the scientific supervision of The Superintendency of Archaeology of Pompeii and The Smithsonian Institution.

*Prints by Tsukioka Yoshitoshi*

April 1–30, 2007, niche case between Brittingham Galleries III & IV

*Silver Wings and Golden Scales: An Installation by Jennifer Angus and Alistair MacDonald*  
April 7–June 24, 2007, Mayer Gallery

The collaborative efforts of visual artist Jennifer Angus and electroacoustic composer Alistair MacDonald combined art and music to explore the narrative potential and communicative uses of visual and auditory patterns. Angus, an associate professor of Textile and Design at the University of Wisconsin–Madison, pinned thousands of exotic insect specimens in a specially designed pattern on the gallery walls. Referring to both textiles and wallpaper, the insect patterns gradually grew denser and sparser, giving a wave-like visual impression. MacDonald's composition of insect-like sonorities also

swelled and then faded. The combined patterns suggested a cycle of birth, life, and death, encouraging viewers to consider the natural environment and their own relationship to it.

*The World at Hand: Ceramics in 18th- and Early-19th-Century Britain*

April 26, 2007–ongoing, niche case between Galleries IV & V

*Pastoral Prints*

May 1–31, 2007, niche case between Brittingham Galleries III & IV

*Luis Jimenez*

June 1–30, 2007, niche case between Brittingham Galleries III & IV

*Paper Work: Jane Hammond*

June 23–August 12, 2007, Brittingham Galleries VI and VII

While she is known primarily as a painter, Hammond creates works on paper that brilliantly display her technical range and conceptual breadth. This exhibition featured thirty-five works, including drawings in a variety of media, unique paper objects, prints, and limited-edition artist's books. Zany, mysterious, and quotidian, Hammond's paper works convey both thoughts and the slippery process of thinking itself. They collage myriad techniques and materials as well as ideas and feelings, creating a stream of mental associations and visual stimuli. Hammond received her MFA from the University of Wisconsin–Madison in 1977. Organized by the Mount Holyoke College Art Museum.

## Education and Outreach



First-grade students from Midvale Elementary tour the Chazen Museum of Art with docent Sue Berthouex. Supported by the SMART Project. April 17, 2006. Photo: Bob Rashid

### EDUCATION HIGHLIGHTS

Through educational programs, the Chazen nurtures ties with the Madison public schools, cooperates with UW campus colleagues in outreach efforts, and cultivates new alliances with other university programs.

The SMART Project (SchoolsMuseumsART) is an ambitious teacher-materials program, a collaboration among the Madison Metropolitan School District, Madison Museum of Contemporary Art, and Chazen Museum of Art. As part of the project, elementary-school

teacher Meri Lau applied to the Aristos Grant Program and Foundation for Madison Public Schools grants (academic years 2005–6 and 2006–7 respectively) to pay for the cost of bus transportation and substitute teachers to bring art classes to the museums. She and the museums promoted the opportunity and made it available to all Madison art teachers. With the support of incoming Madison Metropolitan School District coordinator of fine arts Julie Palkowski, and through teachers at in-service programs, we realized the second key component to SMART—that students first study, then see, the artwork. Many schools participated.





A Midvale Elementary first grader smells and touches a sample of sculptural material. Students are encouraged to engage all their senses when learning about art. April 17, 2006. Photo: Bob Rashid

Schools' tour managers in the Madison networking group Arts Roundtable (art museums and performing arts organizations who program for K–12 students) concur that the number of students they serve is diminishing, the result of mandatory testing and revenue caps on school spending that have been in place for several years. This organization, with the help of Ms. Palkowski, works to promote the resources that Chazen and other member groups provide.

The museum takes seriously its role as an educational unit to serve the entire UW–Madison campus. It displays art exhibitions that relate to the humanities and the sciences, as well as the visual arts. In that regard it makes a concerted effort to engage the literary, foreign language, and performing arts in our educational special events and programs.

One felicitous collaboration has been with the UW Cinematheque, organized through the Department of Communication Arts. Various university academic departments and student film groups collaborate to offer screenings of rarely seen films in their original gauge. The first Chazen exhibition to benefit was *New York City Life*,

1905–1940: Prints by John Sloan and His Friends and Followers, in spring 2007, when Cinematheque showed silent films related to the place and period.

The exhibition *Color Woodcut International: Japan, Britain, and America in the Early Twentieth Century* presented an opportunity to enhance the mission of being a public school resource by forging a partnership with the UW–Madison Center for East Asian Studies. A daylong teachers' workshop attracted teachers from Madison and around the state. A demonstration workshop by visiting artist Keiji Shinohara taught teachers how to make a color woodcut in the Japanese

method. The related teacher curriculum materials were also made available as slide, PowerPoint, and web versions to increase their availability, which greatly inspired and advanced offerings to teachers interested in the woodcut and Japanese matters.

The museum's dual role with the community and the university is perhaps best summarized by its involvement with teacher training. The Design Education class, under the guidance of Professor Doug Marschalek, gives teachers-in-training opportunities to practice effective design of information by producing interactive educational materials that docents use on guided tours. This mutually beneficial project began with the exhibition *In Stabiano: Exploring the Ancient Seaside Villas of the Roman Elite*, giving the students experience and feedback, and providing the docents with effective, tactile educational aids.

In 2006, Curator of Education Anne Lambert received the Joyce J. and Gerald A. Bartell Award in the Arts through the UW–Madison Arts Institute.

## DOCENT PROGRAM

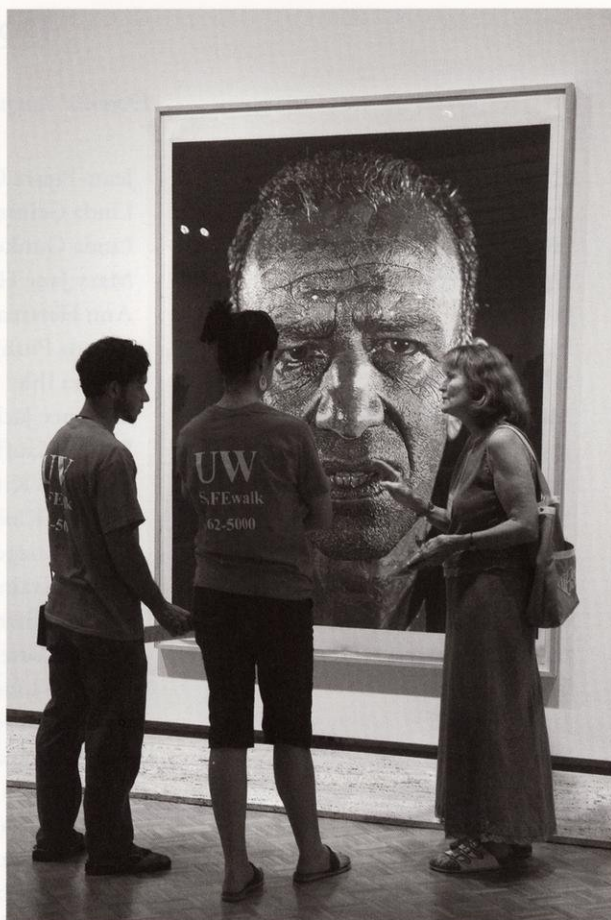
In monthly continuing education meetings, the docents are briefed on the topics of changing exhibitions. They also build their knowledge in areas related to all kinds of art. One series, *All About Yellow*, concentrated on the color yellow (2007) and augmented their studies in the exhibition *Color of Iron*.

The Chazen docent program was represented at the national docent symposia. From docent patron Tom Fox, funds have been available to support the attendance of at least one docent representative, selected by the docent group, to each national meeting. Sue Berthouex and Lynn Schten represented our docents in Boston in 2005; and Ann Kramer and Greta Lindberg in Phoenix in 2007. Joyce Bromley, Barbara Obst, and Anne Lambert also attended symposia and gleaned from their national experience contacts and ideas to share with the other Chazen guides. For example, in a series of “teaching teams,” a small group of Chazen docents chose to become familiar with a temporary exhibition and developed gallery games, themes, or teaching techniques to amplify the exhibition topics. They then taught the material or activities to the whole group.

Docents have continued their brown bag lunches, in which they discuss art-related topics of their choosing, from successful tour themes to reviewing books about art to the role of the art museum in society.

Docents take their roles as museum teachers very seriously. Due to strains on public school time and resources, a result of mandatory testing and budget cuts, Madison arts organizations, including the Chazen, have seen the number of guided tours for K–12 students shrink in recent years. Making the most of efforts such as teaching teams, the docents have honed their skills to improve their job of interpreting and guiding student visitors who come here, and they have focused more on teaching skills and lowering the docent–student ratio.

Because docents know a great deal about the collections and museum operations, they make valuable community and campus contacts. For example, Joyce



Incoming freshman tour the Chazen galleries with docent Fran Starkweather during SOAR, June 16, 2006. Photo: Bob Rashid

Bromley reached out to the university’s Student Orientation Advising and Registration (SOAR) Program in 2006. Consequently, the parents of 3,000 incoming freshmen visited the museum to meet with SOAR officials and tour the Chazen galleries. This surge in adult visitors—combined with declining trends in the public schools—resulted in a higher number of adult visitors taking guided tours than K–12 students for the first time since the museum opened in 1970.

In early 2007, the dedicated docent group launched its own component of a capital campaign that would raise funds for a Chazen expansion.



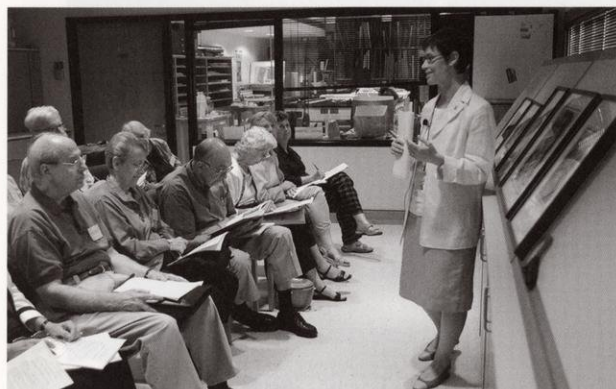
## DOCENTS

*Docents' language skills are listed*

Hannah Aarsvold	Jean-Pierre Golay (French)	Barbara Obst
Esther Bach-y-Rita (Spanish)	Linda Grimmer	Darlene Olson
Hugh Bell	Linda Gunkel	Marjon Ornstein (French)
Dorothy Berg	Mary Jane Hamilton*	Hiram Percy
Judy Berry	Ann Hartmann	Donna Peterson
Mary Berthold*	Marcia Philipps Hyzer	Jane Pizer*
Sue Berthouex	Sandra Ihle	Ann Rahn
Mary Brennan	Terrance Jackson	Sheryl Renslo
Joyce Bromley	Phyllis Kauffman	Toni Richards
Arnold Brown*	Maureen Kind (French)	Sybil Robinson*
Roger Brumm	Barbara Klokner	Mary Rowin
Irmgard Carpenter	Kathy Koegel	Ingrid Russell
Suzanne Chopra	Lynne Krainer	Ann Sauthoff
Lynn Christensen	Ann Kramer	Linda Savage
Judy Christenson	Helen Kruse	Linda Schilling
Louise Clark*	Beatrice Lindberg*	Lynn Schten
Jane Crandall	Greta Lindberg	Ellen Louise Schwartz
Susan Daugherty	Sandra Loman	Jan Smart
Heidi DeWoskin	Mary Lynch	Fran Starkweather
Beverly Dougherty	Corinne Magnoni	Marion Stemmler
Virginia Dymond*	Ruth Martin	Peg Stiles
Jane Eisner	Gerry Matthews	Catherine B. Sullivan (French)
Jane Englund	Carol McAdow	Judith Thompson
Friedemarie Farrar (German)	Joe Meagher	Margy Walker
Joan Feldman	Judith Mjaanes	Nancy Webster
Virginia Francis (Spanish)	Nancy Moore	Fred Wegener
Carolyn Gaebler*	Sue Niemann*	Beth Zinsli
Jerry Germanson	Becky Oaks	

\*Docent associate

## EDUCATION AND OUTREACH PROGRAMS



Curatorial course, "Old Master Drawings in the Permanent Collection." Maria Saffiotti Dale illustrates her talk with works from the Chazen collection. Members may sign up for the curatorial classes and examine works up close. Photo: Bob Rashid

### Minicourses

#### *Curatorial course:*

"Old Master Drawings in the Permanent Collection," instructor Maria Saffiotti Dale, Chazen curator of paintings, sculpture, and decorative arts

Tuesdays and Thursdays July 5, 7, 12, 14, 19, and 21, 2005

#### *Curatorial course:*

"Experimental Printmaking," instructor Andrew Stevens, Chazen curator of prints, drawings, and photographs

Tuesdays and Thursdays, June 6, 8, 13, 15, 20, and 22, 2006

#### *Curatorial course:*

"Japanese Prints," instructor Andrew Stevens, Chazen curator of prints, drawings, and photographs

Tuesdays and Thursdays, June 12, 14, 19, 21, 26, and 28, 2007

### Symposia and Panel Discussions

#### *Symposium:*

University of Wisconsin—Madison Art Metals Program alumni, speaking in honor of Fred Fenster and Eleanor Moty

Moderator: Jody Clowes, guest curator for *Metalsmiths and*

*Mentors: Fred Fenster and Eleanor Moty at the University of Wisconsin*

Speakers: Carol Kumata, MFA 1979; Jon Michael Route, MFA 1979; Robert F. Schroeder, MFA 1980; Paulette Werger,

MFA 1984; Lucinda Brogden, MFA 1987; Matthew Hollern, BS 1987; Lynn Whitford, MFA 1988; and Susie Ganch, MFA 1997.

Saturday, April 29, 2006

#### *Panel discussion:*

"Looking Ahead: The Future of Metalsmithing"

Moderator: Donald Friedlich, jeweler

Panelists: Lisa Gralnick, associate professor of art, and Kim Cridler, assistant professor of art, UW—Madison

Tuesday, May 2, 2006

### Lectures

Peter Gourfain, artist

Gallery lecture on his sculptures *Roundabout* and *Fate of the Earth Doors*

Tuesday, July 19, 2005

Maria Saffiotti Dale, Chazen Museum of Art, curator of paintings, sculpture, and decorative arts

Gallery lecture on the exhibition *Old-Master Drawings from the Permanent Collection*

Thursday, September 15, 2005

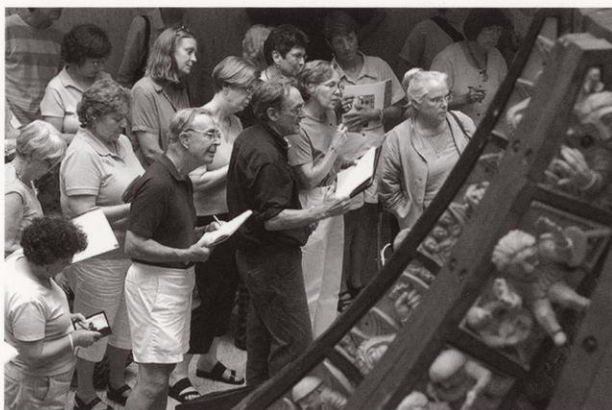
Jennifer Scanlan, Museum of Arts and Design, New York, assistant curator

"Illuminating Vision: Glass Sculpture in the Jerome and Simona Chazen Collection"

Thursday, October 13, 2005

<i>Attendance Statistics</i>		
2005–2006	SCHOOL TOURS	5,549
	ADULT TOURS	4,739
	PROGRAMS	4,707
2006–2007	SCHOOL TOURS	4,949
	ADULT TOURS	6,424
	PROGRAMS	4,769





Artist Peter Gourfain gives a public lecture on his sculptures *Roundabout* and *Fate of the Earth Doors*, Tuesday, July 19, 2005. Photo: Bob Rashid

Carol Lawton, Lawrence University, professor of classics  
 “Votive Reliefs and Popular Religion in Ancient Athens”  
 Tuesday, October 18, 2005

Supported by the University Lectures Committee and  
 sponsored with the Classical Archaeology Graduate Forum,  
 the Department of Classics

John Cech, Center for Children’s Literature and Culture,  
 University of Florida, professor of English and center director  
 “Jacques Henri Lartigue: A Boy, A Camera, An Era”  
 Thursday, October 27, 2005

Supported by the University Lectures Committee and  
 sponsored with the School of Library and Information  
 Studies

Russell Panczenko, Chazen Museum of Art, director  
 “Discerning Taste: Paintings from the Simona and Jerome  
 Chazen Collection”  
 Thursday, November 10, 2005

Mark Pascale, Department of Prints and Drawings, The Art  
 Institute of Chicago, associate curator  
 “Collecting Prints at the Art Institute of Chicago”  
 Thursday, February 9, 2006

Faye Hirsch, *Art in America*, senior editor  
 “Chance Procedures in Printmaking”  
 Thursday, February 16, 2006



Artist Judy Pfaff lectures on “2D to 3D, Printmaking and Sculpture.”  
 Thursday, March 23, 2006. Photo: Bob Rashid

Mike Ware, University of Manchester (UK), Honorary Fellow  
 in Chemistry  
 “Ironing Out the Blues: A Spectrum of Ferric Fantasies”  
 Thursday, February 23, 2006

Judy Pfaff, artist  
 “2D to 3D, Printmaking and Sculpture”  
 Thursday, March 23, 2006

Andrew Stevens, Chazen Museum of Art, curator of prints,  
 drawings, and photographs  
 “The Chapman Brothers and Goya”  
 Thursday, April 13, 2006



Jody Clowes gives a gallery lecture in *Metalsmiths and Mentors: Fred Fenster and Eleanor Moty at the University of Wisconsin*, May 28, 2006.  
Photo: Bob Rashid

J. Fred Woell, jeweler and sculptor

"The Impact of the University of Wisconsin Art Metals Program"

Tuesday, May 2, 2006

Colonel Matthew Bogdanos

"Thieves of Baghdad: The Journey to Recover the World's Greatest Stolen Treasures"

Wednesday, May 3, 2006

Cosponsored with the Wisconsin Veterans Museum, an activity of the Wisconsin Department of Veterans Affairs

Jody Clowes, Gallery of Design, School of Human Ecology, UW–Madison, curator, and guest curator for *Metalsmiths and Mentors: Fred Fenster and Eleanor Moty at the University of Wisconsin*

Gallery lecture in the exhibition

Sunday, May 28, 2006

Jarolaw Leshko, Smith College, professor emeritus of art, and exhibition curator for *Alexander Archipenko: Vision and Continuity*

Friday, September 15, 2006

Linda Briscoe Myers, assistant curator of photography, Harry Ransom Humanities Research Center, University of Texas at Austin

"The Reconsidered Eye: Ramifications of the Digital Revolution"

Thursday, September 28, 2006

Supported by the University Lectures Committee and sponsored with the Department of Art History

Gregory Conniff, photographer

Gallery lecture on *Wild Edges: Photographic Ink Prints by Gregory Conniff*, and booksigning

Sunday, October 22, 2006

Barbara C. Buenger, UW–Madison, professor of art history

"A Short History of Europe and Cubism"

Thursday, November 2, 2006

Gene Phillips, UW–Madison, professor of art history

"Crosscurrents in Early Modern Art: Japan and the West;" and Steven Ridgely, UW–Madison, assistant professor of East Asian languages and literature

"Visual Culture Exchanges between Japan and the United States since World War II"

These lectures, part of a teachers' workshop, were open to the public and provided context for the exhibition *Color Woodcut International*.

Saturday, December 9, 2006

Darya Vassina, tour guide, Moscow and The Kremlin museums

"Russian Lacquer Boxes: A Narrative Tradition from the Frederick Seibold Collection"

Thursday, December 14, 2006

Nancy E. Green, Herbert F. Johnson Museum of Art, Cornell University, senior curator of prints, drawings, and photographs

"Temptation of the East: The Influence of Japanese Color Woodcuts on British Printmaking"

Thursday, February 1, 2007

Supported by the University Lectures Committee and sponsored with the Center for East Asian Studies



Rodolfo Machado, Machado and Silveti Associates, principal  
Lecture by the architect selected for the Chazen expansion.

Machado provided an introduction to the work of the firm  
and early design ideas for the Chazen site.

Thursday, February 1, 2007

Cassie Wilkins, interim curator

Gallery lecture on *New York City Life, 1905–1940: Prints by John Sloan, His Friends and Followers*

Thursday, February 8, 2007

Kendall H. Brown, California State University at Long Beach,  
associate professor of art history

“Orientation: Western Printmakers in Japan, 1900–1940”

Thursday, February 15, 2007

Nan Enstad, UW–Madison, associate professor of history

Gallery lecture on “Picturing Sexual Liberation: Radical  
Artists’ Views of Working Women in Early Twentieth-  
century New York”

Thursday, March 1, 2007

Sarah E. Fraser, Northwestern University, associate professor  
of art history

“Making Chinese Art ‘Chinese’: Archaeology, Politics, and  
National Identity in Twentieth-century China”

Monday, March 5, 2007

Cosponsored with the Department of Art History, the  
Department of Anthropology, the Art History Grad Forum,  
and the Center for East Asian Studies

Thomas Noble Howe, Coordinator General of the Restoring  
Ancient Stabiae Foundation

“‘Powerhouses’ of Rome: The Ancient Seaside Villas of  
Stabiae”

Thursday, March 22, 2007

Keiji Shinohara, Wesleyan University, visiting artist and  
faculty fellow

“Tradition and Innovation: Japanese Woodblock Print  
Technique”

Friday, April 13, 2007

Cosponsored with the UW–Madison Center for East Asian  
Studies

Jennifer Angus, UW–Madison, artist and associate professor,  
School of Human Ecology

“Silver Wings and Golden Scales: An Installation by Jennifer  
Angus and Alistair MacDonald”

Friday, April 20, 2007

John Clarke, University of Texas at Austin, Annie Laurie  
Howard Regents Professor in Fine Arts

“The Decorative Ensemble at Oplontis and Stabiae: Patrons,  
Wall Paintings, and Gardens”

Wednesday, April 25, 2007

Supported in part by the University Lectures Committee  
and sponsored by the Department of Classics, with the  
Archaeological Institute of America–Madison Society, the  
Department of Art History, and the Chazen Museum of Art

## Tandem Press/Department of Art Visiting Artist Series

Squeak Carnwath

Tuesday, October 11, 2005

Tom Judd

Wednesday, April 19, 2006

José Lerma

Wednesday, October 4, 2006

Nicola López

Thursday, March 15, 2007



Steve Ackerman, professor of Atmospheric and Oceanic Sciences,  
discusses “Weather in Art,” September 13, 2005. Photo: Bob Rashid

## “In My View” Lecture Series

Interdisciplinary gallery lectures about the permanent collection by UW–Madison faculty

Steve Ackerman, professor of Atmospheric and Oceanic Sciences

“Weather in Art”

Tuesday, September 13, 2005

Louise S. Robbins, professor and director, School of Library and Information Studies

“Informed by Art”

Tuesday, March 21, 2006

William J. Berg, professor of French

“Boudin’s *Étretat*: Visual Aspects and Cultural Connections”

Friday, October 13, 2006

James Nienhuis, professor of horticulture

“The Evolution of European Vegetables as Revealed in Art”

Tuesday, November 28, 2006

## Film/Video

A video *Tandem Press* was shown in the exhibition *Highlights from Tandem Press, 1995–2005*

January 21–March 9, 2006

Five retrospective video clips of the two artists were shown in the exhibition *Metalsmiths and Mentors: Eleanor Moty and Fred Fenster at the University of Wisconsin*

April 29–August 6, 2006

Film: Short actualities and *Kindling* (1915, dir. Cecil B. DeMille, 84 min., 35mm). Live piano accompaniment by David Drazin. UW–Madison Cinematheque, cosponsored in conjunction with the exhibition *New York City Life, 1905–1940: Prints by John Sloan and His Friends and Followers*

Friday, February 9, 2007

Videos: *In Stabiano: Exploring the Ancient Seaside Villas of the Roman Elite* and *Stabiae: The Last Night* (2004) were shown in the exhibition *In Stabiano: Exploring the Ancient Seaside Villas of the Roman Elite*

March 17–June 3, 2007



A graduate student works with a family during a tour and interactive workshop related to the exhibition *Jacques Henri Lartigue: A Boy, A Camera, An Era*, November 22, 2005. Photo: Bob Rashid

## Family Activities

After-school event: Graduate students in “Library Services for Children and Young Adults” UW–Madison School of Library and Information Studies Course 772 give tour and interactive workshop related to the exhibition *Jacques Henri Lartigue: A Boy, A Camera, An Era*

Tuesday, November 22, 2005

UW Arts Institute “Arts Night Out” Family-friendly Event  
Tour and art activity “Focus on Figures,” related to *Alexander Archipenko: Vision and Continuity*

Saturday, September 30, 2006

“Dress Like a Roman,” a dress-up opportunity for all ages, related to *In Stabiano: Exploring the Ancient Seaside Villas of the Roman Elite*

Saturday, April 21 and Sunday, April 29, 2007

## Events for Educators

Madison Metropolitan School District Teachers’ In-service for K–5 fine arts teachers

Monday, September 19, 2005

“New Twists and Ideas for SMART Project”

Staff development session, Madison Metropolitan School District elementary school visual arts teachers, with the Madison Museum of Contemporary Art

Presenters: Meri Lau, Jen Englebart, Steve Hurst, and Katharine McCoy, art teachers

Monday, September 18, 2006





Docent Friedemarie Farrar explains how Romans dined during "Dress Like a Roman," a dress-up family workshop, related to *In Stabiano: Exploring the Ancient Seaside Villas of the Roman Elite*, April 29, 2007. Photo: Bob Rashid

#### "Folklore of South Asia"

Educators' workshop

Presenter: Kirin Narayan, UW–Madison, professor of anthropology

Sunday, October 15, 2006

Cosponsored with the UW–Madison Center for Southeast Asian Studies

Andrew Stevens, Chazen Museum of Art, curator of prints, drawings, and photographs

Gallery lecture, "Color Woodcut International: Japan, Britain and America in the Early Twentieth Century"



Scott Shapiro (right) demonstrates glassblowing, in conjunction with the *Color of Iron* exhibition. Thursday, February 9, 2006. Photo: Bob Rashid

Saturday, December 9, 2006

Part of a day-long teachers' workshop cosponsored with the UW–Madison Center for East Asian Studies

Madison Metropolitan School District Visual Arts Teachers In-service

"Exploring our World," part I, Andrew Stevens, curator of prints, drawings, and photographs, Chazen Museum of Art Gallery lecture, "Color Woodcut International: Japan, Britain and America in the Early Twentieth Century"

Tuesday, February 6, 2007

"Exploring Japanese Woodblock Prints in the K–12 Classroom"

A hands-on workshop led by Keiji Shinohara, visiting artist and faculty fellow, Wesleyan University and master printmaker in Japanese ukiyo-e style woodblock printing

Saturday, April 14, 2007

Cosponsored with the UW–Madison Center for East Asian Studies

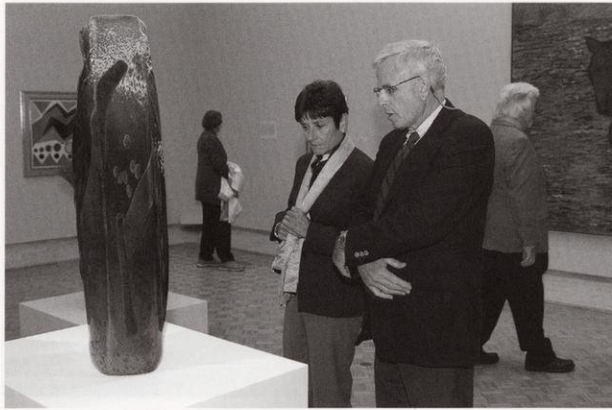
#### Artists' Demonstrations

"Elemental Pigments in Iron Color"

Demonstration of glassmaking by Scott Shapiro, UW–Madison, MFA candidate

UW–Madison Department of Art Glass Lab

Thursday, February 9, 2006



Visitors enjoy works from the collection of Simona and Jerome Chazen, October 6, 2005. Photo: Bob Rashid



Reception during campus-wide Arts Night Out, Saturday, October 8, 2005.

## Receptions and Events

Thursday, October 6, 2005, Preview reception for *Dual Vision: The Simona and Jerome Chazen Collection*

Friday, October 7, 2005, Downtown Gallery Night

Saturday, October 8, 2005, Reception during campus-wide Arts Night Out

Friday, October 21, 2005, Preview reception for *Jacques-Henri Lartigue: A Boy, A Camera, An Era*

Wednesday, November 1, 2005, All-Access Pass to the Chazen, a reception and behind-the-scenes-tour for Art and Art History Students

Saturday, December 3, 2005, UW Horn Choir holiday concert

Thursday, January 19, 2006, Celebratory reception for *The Color of Iron*; pre-reception lecture by Curator, Joe Skulan

Friday, February 10, 2006, Celebratory reception for *Tandem Press Highlights: 1995–2005*

Tuesday, March 28, 2006, Reception and tours for residents of UW–Madison's Chadbourne Residence hall

Friday, April 28, 2006, Opening reception for *Metalsmiths and Mentors: Fred Fenster and Eleanor Moty at the University of Wisconsin–Madison*; pre-reception lecture by artists Fred Fenster and Eleanor Moty

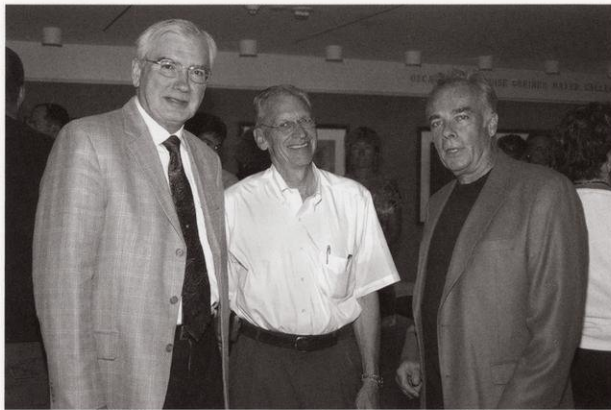


UW Horn Choir holiday concert, Saturday, December 3, 2005.



Celebratory reception for *Tandem Press Highlights: 1995–2005*, Friday, February 10, 2006.





Russell Panczenko, John Wiley, and Gregory Conniff at the reception for *Wild Edges: Photographic Ink Prints by Gregory Conniff*, Friday, September 8, 2006.



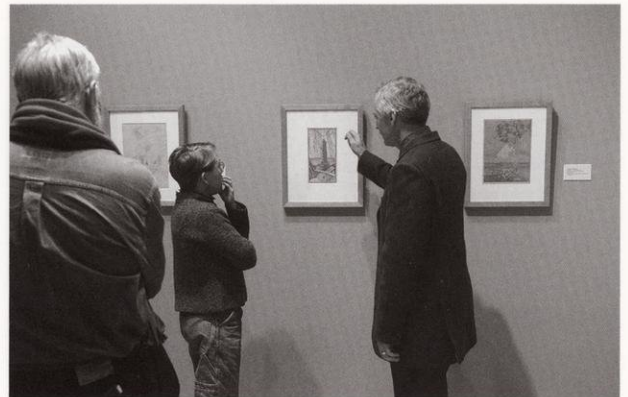
Reception for *Alexander Archipenko: Vision and Continuity*, Friday, September 15, 2006.

Friday, May 5, 2006, Downtown Gallery Night with classical guitar music performed by Matthew Bishop

Thursday, May 18, 2006, Annual Members' Conversation with the Director

Sunday, June 11, 2006, Reception for the exhibition *Things of Nature and the Nature of Things: John Wilde*

Friday, September 8, 2006, Reception for *Wild Edges: Photographic Ink Prints by Gregory Conniff*; pre-reception lecture by artist Gregory Conniff



Curator Andrew Stevens discusses a print at the reception for *Color Woodcut International: Japan, Britain and America in the Early 20th Century*, Friday, December 8, 2006.

Friday, September 15, 2006, Reception for *Alexander Archipenko: Vision and Continuity*; pre-reception lecture by exhibition curator Jaroslaw Leshko

Saturday, September 30, 2006, Reception during campus-wide Arts Night Out

Friday, October 6, 2006, Special concert *Jazz in Archipenko's Time: Another Continuity* with Les Thimmig and Jim Doherty; and Downtown Gallery Night

Friday, October 6, 2006, Screening of "Young Visions of Dane County—Two Photo Stories," music and DVD created by middle school students from Deerfield and Madison's Wil-Mar Neighborhood

Friday, November 17, 2006, Reception for *Russian Lacquer Boxes: A Narrative Tradition from the Frederick Seibold Collection*

Tuesday, November 28, 2006, All Access Pass to the Chazen, a reception and behind-the-scenes-tour for Art and Art History Students

Saturday, December 2, 2006, UW Horn Choir concert

Friday, December 8, 2006, Reception for *Color Woodcut International: Japan, Britain and America in the Early 20th Century*; pre-reception lecture by exhibition curator Andrew Stevens



Costumed UW theater students entertain the crowd at a special reception for *In Stabiano: Exploring the Ancient Seaside Villas of the Roman Elite*, Friday, March 23, 2007.



Reception for *Silver Wings and Golden Scales: An Installation by Jennifer Angus and Alistair MacDonald*, Friday, April 20, 2007.



Mayor Dave Cieslewicz and Dane County Executive Kathleen Falk with a Roman gladiator (representing the exhibition *In Stabiano: Exploring the Ancient Seaside Villas of the Roman Elite*) enjoy the Chazen Museum of Art benefit at Sundance Cinemas 608, Sunday, May 6, 2007.

## Sunday Afternoon Live, 2005–2006

### September

- 11 Klara Fenyo Bahcall, violin and Eli Kalman, piano
- 18 Alexandre Dossin, piano
- 25 Pro Arte Quartet

### October

- 2 UW–Whitewater Chamber Trios
- 9 Fine Arts Quartet
- 16 Susan Bender, soprano with Michael Keller, piano
- 23 Lawrence Chamber Players
- 30 Anthony Padilla and Sooyeon Kwon

### November

- 6 Wingra Woodwind Quintet
- 13 Pro Arte Quartet
- 20 WYSO Chamber Ensembles
- 27 Kangwon Kim, violin

### December

- 4 Pro Arte Quartet
- 11 Opera For The Young
- 18 Wisconsin Brass Quintet

### January

- 8 Sotto Voce Tuba/Euphonium Quartet
- 15 Prometheus Trio
- 22 Beloit College Music Department
- 29 UW–Eau Claire Music Faculty

### February

- 5 Timothy Schorr and Mary Ellen Haupt, piano
- 12 UW–Green Bay Music Faculty
- 19 Oakwood Chamber Players
- 26 Namji Kim, piano

Friday, March 23, 2007, Reception for  
*In Stabiano: Exploring the Ancient Seaside  
Villas of the Roman Elite*

Friday, April 20, 2007, Reception for *Silver  
Wings and Golden Scales: An Installation  
by Jennifer Angus and Alistair MacDonald*;  
pre-reception lecture by artist Jennifer  
Angus

Sunday, May 6, 2007, Chazen Museum of  
Art benefit at Sundance Cinemas 608

Tuesday, May 22, 2007, Annual Members'  
Conversation with the Director

Friday, June 22, 2007, Reception for *Jane  
Hammond: Paper Works*; pre-reception  
lecture by artist Jane Hammond





The Fine Arts Quartet performs at *Sunday Afternoon Live* from the Chazen, October 9, 2005.

#### March

- 5 Pro Arte Quartet
- 12 Rountree Ensemble
- 19 Ancia Saxophone Quartet
- 26 Fine Arts Quartet

#### April

- 2 Neale-Silva Winner's Concert
- 9 Wisconsin Brass Quintet
- 23 Ekaterinburg Classical Trio
- 30 Wausau Conservatory of Music

#### May

- 7 Parry Karp, cello; Eli Kalman and Howard Karp, piano
- 14 Lawrence Chamber Players

### *Sunday Afternoon Live,* 2006–2007

#### September

- 10 Eugene Alcalay, piano

- 17 Tim Lane, flute

- 24 Nathan Wysock, guitar

#### October

- 1 Pro Arte Quartet
- 8 Duo Roldan, cello and guitar
- 15 Catherine Kautsky and Beth Eisenberg, piano
- 22 Paul and Paula Kosower, cellos
- 29 Pro Arte Quartet

#### November

- 5 Oakwood Chamber Players
- 12 Rountree Ensemble
- 19 Lawrence Chamber Players
- 26 Rebekah Demaree, Susan Savage Day and Kristine Hurst-Wajszczuk, sopranos

#### December

- 3 Pro Arte Quartet
- 10 Michael Kim, piano
- 17 Wisconsin Brass Quintet

#### January

- 7 Prometheus Trio
- 14 Ancora String Quartet
- 21 Michael Fuerst, harpsichord
- 28 Benjamin Brecher, tenor

#### February

- 4 UW-Whitewater Faculty
- 11 Dmitri Novgorodsky, piano
- 18 Bernard Zinck, violin; May Phang, piano
- 25 Parry Karp, cello; Howard and Frances Karp, piano

#### March

- 4 Wingra Woodwind Quintet
- 11 Wisconsin Arts Woodwind Quintet; Michael Keller, piano
- 18 David Perry, violin; Uri Vardi, cello; Christopher Taylor, piano
- 25 Pro Arte Quartet with guests Samuel Rhodes, viola and Bonnie Hampton, cello

#### April

- 1 Joyce Andrews, soprano; Mihoko Watanabe, flute; Eli Kalman, piano
- 15 Fine Arts Quartet
- 22 Neale-Silva Young Artist Competition Winners' Concert
- 29 Wisconsin Brass Quintet

#### May

- 6 Bach Dancing and Dynamite Society
- 13 Lawrence Chamber Players

## Publications

### Exhibition Catalogues

These publications are available from the Museum Shop and can be ordered by calling 608.263.2240 or through our Web site: [www.chazen.wisc.edu/MuseumShop](http://www.chazen.wisc.edu/MuseumShop).

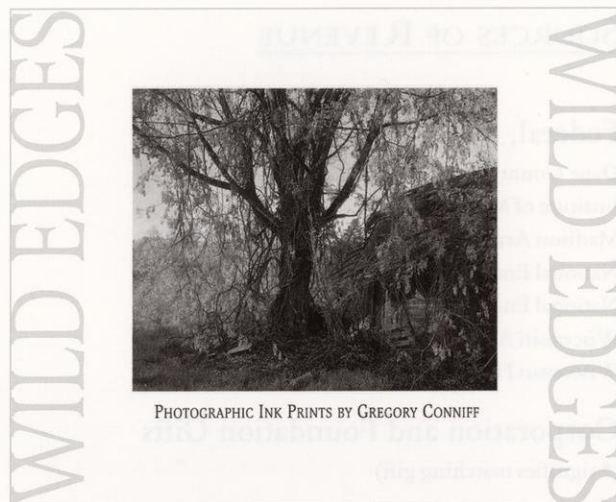
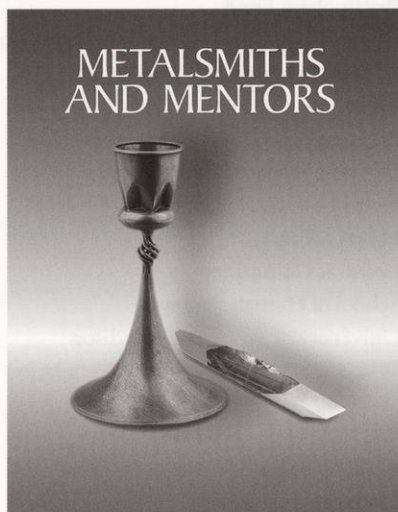
Andrew Stevens, editor, *Color Woodcut International: Japan, Britain and America in the Early Twentieth Century*, 138 pp., 72 color plates, 11 B&W illus., ISBN 978-0-932900647, December 2007

Lisa Wainwright, *Things of Nature, the Nature of Things: John Wilde*, 48 pp., 20 color plates, 16 B&W illus., ISBN 0-932900-98-4, June 2006

Jody Clowes, *Metalsmiths and Mentors: Fred Fenster and Eleanor Moty*, 128 pp., 118 color plates, 16 B&W, 0-932900-81-x, \$29.95, January 2007

*Wild Edges: Photographic Ink Prints by Gregory Conniff*, interview with Gregory

Conniff by Russell Panczenko, 64 pp., 18 duotones, ISBN 0-932900-99-2, \$29.95, January 2007



PHOTOGRAPHIC INK PRINTS BY GREGORY CONNIFF

### Exhibition Gallery Guides

*Russian Lacquer Boxes: A Narrative Tradition from the Frederick Seibold Collection*, full-color slipcase booklet, November 2006

*New York City Life, 1905–1905: Prints by John Sloan and His Friends and Followers*, trifold brochure, 4 duotones, January 2007

*In Stabiano: Exploring the Ancient Seaside Villas of the Roman Elite*, 18 pp., informational booklet, March 2007

### Newsletters

*Artscene*, July–December 2005; January–June 2006; July–December 2006; January–June 2007

*Calendar* (bimonthly): July–August 2005 through May–June 2007



# Development

## SOURCES OF REVENUE

### Federal, State, and Local Grants

Dane County Cultural Affairs Commission  
Institute of Museum and Library Services  
Madison Arts Commission (formerly CitiARTS)  
National Endowment for the Arts  
National Endowment for the Humanities  
Wisconsin Arts Board  
Wisconsin Humanities Council

### Corporation and Foundation Gifts

(\* signifies matching gift)

Alliant Energy Foundation\*  
Boeckman Family Foundation  
Bolz Foundation  
Carpenter Foundation  
Caxambas Foundation  
Center for Global Partnership - Japan Foundation  
Chipstone Foundation  
Friends of Contemporary Ceramics  
Gelatt Foundation  
International Fine Print Dealers Association  
Japan Foundation  
Kohler Foundation, Inc.  
Kress Foundation  
Madison Community Foundation  
Mead Witter Foundation  
Metropolitan Center for Far Eastern Art Studies  
Norman Bassett Foundation  
Northern Engraving Corporation  
Overture Foundation

Pleasant T. Rowland Foundation  
Printworks Gallery  
Seder Family Foundation  
Society for Preservation of American Modernists  
Spencer Foundation  
Swiss Benevolent Society  
Terra Foundation for American Art  
University Book Store  
University League Inc.  
Zillman Advertising

### University of Wisconsin Support

Anonymous Fund  
Arts Institute  
Brittingham Fund  
Center for Russia, East Europe, and Central Asia  
College of Letters and Science  
Department of Art  
Department of Religious Studies  
Division of International Studies  
Helen Louise Allen Textile Collection  
Hilldale Fund  
Lectures Committee  
School of Human Ecology  
University of Wisconsin-Madison  
Wisconsin Alumni Research Foundation

### In-Kind Contributions

Joyce Bromley  
Christie's  
Fleming's Prime Steakhouse  
Scott's Pastry Shoppe  
Steep & Brew

## Memorial and Tribute Gifts

*In Memory of Meika Alberici*  
Frances Breit

*In Memory of Newman Halvorson*  
Karin Halvorson Hillhouse

*In Memory of Virginia M. Halvorson*  
Karin Halvorson Hillhouse

*In Memory of Lowell Jenkins*  
Rose M. Jenkins

*In Memory of Ginger Long*  
Willis F. Long

*In Memory of Robert B. Rennebohm*  
Joyce and Daniel Bromley

*In Memory of Laurence Weinstein*  
Frances L. Weinstein

*In Memory of Irma Wetmore*  
Marsha L. Wetmore

*In Memory of John H. Wilde*  
Nancy Belle S. Douglas  
Alan Eager

*In Honor of Joyce and Daniel Bromley's 30th  
Anniversary*  
Ray and Helen Kruse

*In Honor of Simona Chazen*  
Stephen and Pamela Hootkin

*In Honor of Vivian T. Chen and Charles Lewis's  
Wedding*  
Jerome and Anna Blask

*In Honor of Anne Lambert*  
Robert and Edythe Lambert

*In Honor of Hope M. Winter*  
Lydia Melamed Johnson  
Nicholas Melamed Johnson

## Named Endowments

Alexander and Henrietta W. Hollaender Endowment Fund

Alice Drews Gladfelter Memorial Endowment Fund

Beatrice S. Brown Endowment Fund

Bertha Ardt Plaenert Endowment Fund

Brittingham Endowment Fund

Carolyn T. Anderson Endowment Fund

Cecil and Jessie Jennings Burleigh Endowment Fund

Chazen Museum of Art General Endowment Fund

Class of 1929 Endowment Fund

Cyril W. Nave Endowment Fund

Delphine Fitz Darby Endowment Fund

Earl O. Vits Endowment Fund

Edward Blake Blair Endowment Fund

Emile H. Mathis Endowment Fund

Eugenie Mayer Bolz Endowment Fund

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Juli Plant Grainger Endowment Fund

Madeleine Doran Endowment Fund

Malcolm K. and Bertha Whyte Endowment Fund

Mary Katharina Williams and Martin P. Schneider Endowment  
Fund

Richard E. Stockwell Endowment Fund

Richard R. and Jean D. McKenzie Endowment Fund

Ruth C. Wallerstein Endowment Fund

Walter A. and Dorothy Jones Frautschi Endowment Fund

Walter J. and Cecille Hunt Endowment Fund

William R. Mitchell Endowment Fund



## COMPARATIVE FINANCIAL STATEMENTS

	<i>Year Ended</i> June 30, 2007	<i>Year Ended</i> June 30, 2006
<b>SUPPORT AND REVENUE</b>		
<b>SUPPORT:</b>		
Government grants	38,122	57,821
UW Trust Fund support	57,000	74,500
Foundation support	68,210	48,980
Membership	57,630	59,038
Gifts	159,265	305,952
University support	1,887,666	1,801,842
	<b>2,267,893</b>	<b>2,348,133</b>
<b>REVENUE:</b>		
Touring exhibition fees	19,749	46,879
Interest income	491,878	331,399
Museum Shop sales	139,979	140,546
Trip fees	1,395	3,620
Other proceeds	43,512	21,199
	<b>696,513</b>	<b>543,643</b>
<b>TOTAL SUPPORT AND REVENUE</b>	<b>\$2,964,406</b>	<b>\$2,891,776</b>
<b>EXPENSES</b>		
<b>PROGRAM:</b>		
Personnel	681,817	630,489
Permanent collection	27,710	54,024
Exhibitions	173,891	339,038
Security	262,280	260,784
Education programs	17,535	23,069
Publications	112,839	68,359
Art Purchases	463,574	296,607
	<b>1,739,646</b>	<b>1,672,370</b>

	Year Ended June 30, 2007	Year Ended June 30, 2006
<b>SUPPORTING SERVICES:</b>		
Personnel	383,522	356,697
General administration	106,872	97,802
Membership	128,843	40,657
Marketing	91,765	96,250
Building operations	432,095	437,335
Museum Shop expenses	137,653	155,468
	<b>1,280,750</b>	<b>1,184,209</b>
<b>TOTAL EXPENSES</b>	<b>\$3,020,396</b>	<b>\$2,856,579</b>
Surplus (Deficit) before gifts to endowment	(55,991)	35,197
Gifts to endowment/capital campaign	3,301,446	2,643,420
<b>Surplus (deficit) after gifts to endowment/capital campaign</b>	<b>3,245,455</b>	<b>2,678,617</b>
<b>FUND BALANCES, BEGINNING</b>	<b>14,009,176</b>	<b>10,529,903</b>
<b>NET UNREALIZED INVESTMENT GAIN, ENDOWMENT</b>	<b>630,507</b>	<b>800,656</b>
<b>FUND BALANCES, ENDING</b>	<b>\$17,885,138</b>	<b>\$14,009,176</b>

Note: The fund balances above include three components: the total market value of all endowment funds held for the Chazen Museum of Art by the University of Wisconsin Foundation and University of Wisconsin System Trust Funds, and the carry-forward balances from funds restricted for certain program activities and the carry-forward balances from unrestricted funds. On June 30, 2006, the ending fund balance included endowment funds of \$10,697,417, restricted program funds of \$3,022,859, and unrestricted funds of \$9,774,677. On June 30, 2007, the ending fund balance included endowment funds of \$11,459,658, restricted program funds of \$6,146,721, and unrestricted funds of \$278,759.



## DONORS AND MEMBERS

JULY 1, 2005–  
JUNE 30, 2006

### Benefactors

*(Contributions of \$50,000 and higher)*

Simona and Jerry Chazen

### Patrons

*(Contributions of \$25,000–49,999)*

Leslie and Johanna Garfield

Estate of Webster and Winifred Woodmansee

### Sponsors

*(Contributions of \$10,000–24,999)*

Estate of Dorothy Jones and Walter Frautschi

### Fellows

*(Contributions of \$1,000–9,999)*

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Polly and Robert Beal

Michael Bernhard and Nancy Doll

Phil and Kit Blake

Jane Coleman

Reed and Ann Coleman

Mildred and Marv Conney

Joseph Cunningham

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Mary Alice Wimmer

Hope Melamed Winter

### Associates

*(Contributions of \$250–999)*

Merton and Jeanne Barry

David and Kathleen Bauhs

Isabel Beck

Hugh and Joyce Bell

Niles and Linda Berman



Simona and Jerome Chazen give Council members a private tour of *Dual Vision: The Simona and Jerome Chazen Collection*.

Photo: Del Brown Photography

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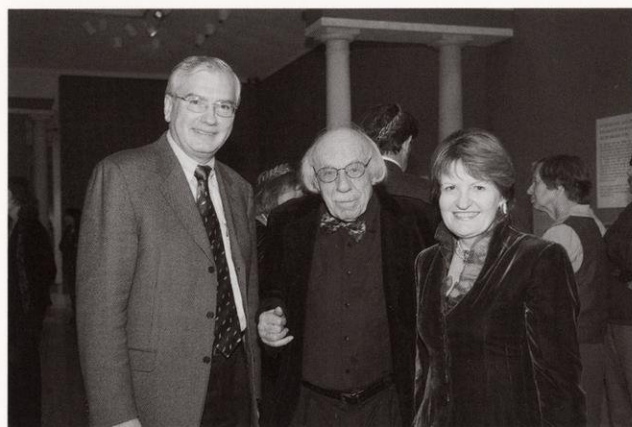


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At the Chazen benefit at Sundance Cinemas 608, Professor Henry Drewal bows to a samurai, an actor from the UW theatre department costumed to represent the museum's renowned Japanese print collection.

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