

Bulletin/biennial report 2001-2003.

Elvehjem Museum of Art

Madison, Wisconsin: Elvehjem Museum of Art, University of Wisconsin-Madison, [s.d.]

<https://digital.library.wisc.edu/1711.dl/26FKNOZXOC3X58G>

<http://rightsstatements.org/vocab/InC/1.0/>

Copyright 2004 The Regents of the University of Wisconsin System

For information on re-use see:

<http://digital.library.wisc.edu/1711.dl/Copyright>

The libraries provide public access to a wide range of material, including online exhibits, digitized collections, archival finding aids, our catalog, online articles, and a growing range of materials in many media.

When possible, we provide rights information in catalog records, finding aids, and other metadata that accompanies collections or items. However, it is always the user's obligation to evaluate copyright and rights issues in light of their own use.

ELVEHJEM MUSEUM OF ART



UNIVERSITY OF WISCONSIN-MADISON

Bulletin/Biennial Report 2001-2003

ELVEHJEM
MUSEUM OF ART

Bulletin/Biennial Report 2001-2003

UNIVERSITY OF WISCONSIN-MADISON
2004

ELVHJEM
MUSEUM OF ART

Bulletin \Biennial Report 2001-2003



Copyright © 2004
The Regents of the University of Wisconsin System
All rights reserved
ISSN 0730-2266

Contents

Studies in the Permanent Collection

Portable Prayer and Muscovite Politics in a Miniature Russian Triptych <i>Margo Baxter</i>	6
--	---

African Art at the Elvehjem <i>Henry John Drewal</i> <i>Nichole Bridges</i> <i>Vanessa Rousseau</i> <i>Carol Parker</i> <i>Justine L. Martin</i> <i>Elizabeth Hooper-Lane</i> <i>Laura Zboralski</i> <i>Holly Wetzel</i> <i>Natalie Boten</i> <i>Lisa M. Guido</i> <i>Natalie Boten</i> <i>Sabrina Checkai</i> <i>Adrienne Watson</i> <i>Katie Friedman</i> <i>Jenny Price</i> <i>Christine Dent and Justine L. Martin</i> <i>Carol Parker</i> <i>Christine Dent and Lisa Rappaport</i> <i>Hendrickson</i> <i>Laura Zboralski</i> <i>Sabrina Checkai</i> <i>Carol Parker</i> <i>Nichole Bridges</i> <i>Christine Dent</i> <i>Christine Dent</i> <i>Elizabeth Hooper-Lane</i> <i>Elizabeth Hooper-Lane</i> <i>Sabrina Checkai</i> <i>Chiara Bernasconi</i>	16
--	----

Biennial Report, July 1, 2001– June 30, 2003

Elvehjem Museum Council and Accessions Committee 2001–2003	38
Report of the Director	39
Collection	40
Acquisitions	49
Donors and Lenders	91
Loans from Collection to Other Institutions	92
Reproductions of the Collection	93
Exhibitions	96
Education	
Educational Programs	106
Docent Program	108
Publications	115
Development	
Financial Support and Membership	116
Highlights	
Development Activities	118
Sources of Revenue	122
Named Endowments	124
Financial Report	125
Comparative Financial Statements	126
Donors and Members	128
Elvehjem Museum of Art Staff	146

Bulletin

Studies in the Permanent Collection

July 2001
through
June 2003



Portable Prayer and Muscovite Politics in a Miniature Russian Triptych

BY MARGO BAXTER

Eastern Orthodox icons mediate between the universal and the specific, between the sacred and the mundane; they transcend their materiality to bring their worshiper closer to the divine. Personal icons often reflect their owner's beliefs on a very intimate level, but the choice of precisely who is worshiped is culturally biased and, in some cases, political as well. The task of narrowing down the provenance of Russian icons can be a daunting task due to the proliferation of copies during the nineteenth and twentieth centuries, as well as the cavalier approach taken to preserving the historical authenticity of many icons at this time. While stylistic analysis is often used only as a means of dating icons, this study will take a contextual approach to consider how an icon's style and iconography informs its meaning and use. A portable Russian triptych from the Elvehjem Museum collection (62.4.1, fig. 1) provides an instructive case study, and its unusual iconography and style can be best understood by a historical reexamination of the religious politics in seventeenth-century Moscow.

This icon consists of three separate wooden panels mounted into a hinged brass case that folds

closed and can be suspended from one's neck as a personal phylactery from two round hooks on the top of the case. When unfolded, the size of the icon is approximately $3 \frac{3}{16}$ high by 8 inches. The painted images depict a Deësis with interceding saints, as one would find on the lowest level of a Russian church iconostasis. The central panel features an enthroned Christ who holds an open gospel and is flanked by the Virgin Mary and John the Baptist. On each of the side panels is a row of saints approaching Christ in prayer. On the right is the Archangel Gabriel along with the fathers of the Russian church, who are identified from left to right as the Metropolitans Peter, Alexis, Jonah, and Philip. On the left is the Archangel Michael followed by the fathers of the Byzantine church, who are identified from right to left as Saints Basil, Gregory, John Chrysostom, and Nicholas. The images, painted on a thin gesso layer in tempera, are framed with an olive green border finished with a thin red line around the edge. The background is an applied silver leaf, which is now abraded, revealing the ochre ground below.

This small triptych was published in *Icons from the Elvehjem Art Center* by George Galavaris, but

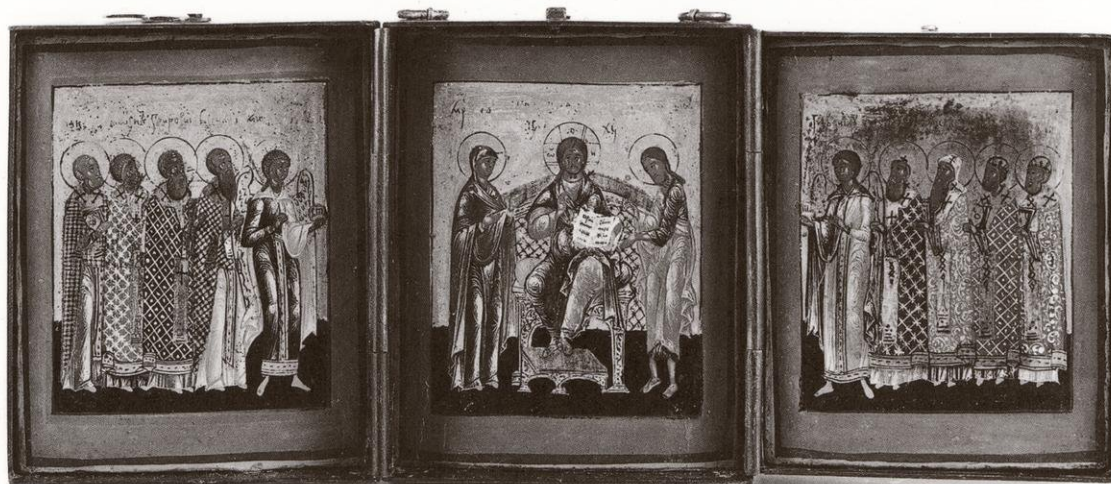


Fig. 1. *Portable Triptych with Deësis and Saints*, Moscow, Russia, ca. 1652–1675, tempera on wood panel mounted in copper frames, left panel: $3 \frac{3}{16} \times 2 \frac{9}{16}$ in.; center panel: $3 \frac{3}{16} \times 2 \frac{7}{16}$ in.; right panel: $3 \frac{1}{8} \times 2 \frac{1}{2}$ in. Elvehjem Museum of Art, Gift of Joseph C. Bradley, 62.4.1. Photo by David M. Spradling

was only treated briefly in its entry.¹ Galavaris identifies the balanced representation of “Mother and Daughter churches” on either side of Christ, but does not contextualize this representation in terms of seventeenth-century ecclesiastical politics. He suggests that despite the strongly Muscovite iconography, the icon’s style casts doubts upon an attribution to the Moscow school. It is true that the connection to Moscow is not immediately apparent since, as we will see, various stylistic elements are combined. However, I will show that the piece should indeed be attributed to that school because the principal sources of its styles are linked to an important church in the Moscow Kremlin. Furthermore, the choice of iconography strongly emphasizes Moscow as the religious center of Russia. The historical context of the icon’s style and its iconography reflect a sense of Muscovite patriotism, as a well as a sense of sympathy for national religious martyrdom, and suggest that the icon should be dated to the mid-1650s.

The Portable Triptych as a Devotional Object

Individuals used portable icons as powerful intercessory vehicles. Judith Herrin writes, “in the privacy of the homes, [people] ... set up their icons and poured out their distress, prayer, and gratitude to the figure, whom they came to know in a very personal way [and] ... these icons emphasized the holy person’s power of intercession and the personal nature of prayer, a relationship between the worshipper and the worshipped.”² The choice of the Deësis theme and intimate size of the Elvehjem triptych suggest that the icon would have been used for private devotions, in which the worshiper’s prayers would be offered to Christ through the saints. In the case of the Elvehjem triptych, the owner would engage in prayerful union with Christ through the mediation of the patriarchs of Moscow and Byzantium.

Portable iconostases developed in Russia from the late fifteenth century onward and frequently abbreviate the monumental church iconostasis. The Elvehjem triptych represents the lowest row of the icon screen, the row to which worshippers

would have directed their personal prayers while in church and consequently is the most meaningful for private devotion.

During the sixteenth century, Russia was unified under the rule of Moscow, and for the first time, travel became possible for many people. Pilgrimage to famous monasteries and churches by those seeking remission of sin became very popular in the seventeenth century through all levels of Russian society.³ Portable polyptychs such as the example in the Elvehjem collection (62.4.2), sometimes called field iconostases, began to be made for travelers and wealthy army officers.⁴ A record from 1867 explains the way personal copper icons were used by soldiers:

...the icon becomes a memento of this country, of his family, of his religion. Of his country because it usually bears the effigy of some Russian saint, very frequently the patron saint, S. Nicholas; of his family, for this icon may have been an heirloom; of his religion, for when about to offer prayers, he opens the triptych or diptych, and kneels before it as a portable altar. He carries it suspended round his neck, through the vicissitudes of a campaign; and when, his labours ended, he returns to his native parish, he often hangs his cherished possession upon the church iconostasis of his village church, as a votive offering to commemorate his preservation.⁵

We cannot assume that the Elvehjem painted triptych would have functioned identically, since its larger size would perhaps have made it impractical to wear in battle. However, both types are meaningful reminders of home, with both religious meaning and a spirit of patriotism. This patriotic spirit is particularly emphasized in the iconography of the Elvehjem triptych. The emphasis on Moscow’s ecclesiastical heritage, rather than warrior saints such as George or Demetrius, for example, might indicate that the patron was not a military officer, but rather a member of the clergy in Moscow or a government official with a vested interest in ecclesiastical politics.⁶

A Depiction of Moscow's Ecclesiastical Heritage

The selection of saints included on the icon makes a strong statement for the promotion of Moscow as a religious center. The Metropolitans of Moscow, or chief bishops, and the founding fathers of the Byzantine church are positioned equally in relation to Christ, suggesting their equal importance. Thus the icon very directly states that the Russian church in Moscow, the new head of the Eastern Orthodox church, has become equal to the former Byzantine church. Although the Byzantine Empire fell in 1453, it was not until 1589 that the head of the Russian church was moved from Vladimir in the north to Moscow. Therefore beginning only in the seventeenth century was it necessary for Moscow to create a heritage of its own saints. In the 1650s, the reigning Metropolitan Nikon attempted to join the church and state under his rule, and drew upon the Byzantine model of religious autocracy. For this reason, juxtapositions of Byzantine and Russian church fathers in icons such as the small Elvehjem triptych are a timely confirmation of the equality of the religious centers.

The left panel of the Elvehjem triptych depicts the Byzantine church fathers preceded by Archangel Michael. Beginning at the right we see Saint Basil the Great (329–379), bishop of Cappadocia who is credited as the founder of Orthodox belief and practice, as well as the organizer of the first monastic communities. Saint Gregory the Theologian (b. 329/30–390) next in line, worked closely with Saint Basil and was a bishop of Constantinople. Saint John Chrysostom (b. 340/50–407), to the left, bishop of Constantinople, was known for his eloquent sermons that transformed the historical and literal meanings of biblical texts into concepts that related to everyday life. Saint Nicholas of Myra, at the end, is the legendary popular patron saint of Russia from the fourth century known for his powerful prayers of intercession and compassion for the faithful.⁷ The first three saints in this row, Basil, Gregory, and John Chrysostom, are the most important hierarchs of the Orthodox church and are treated as such in iconographical programs.

For example, they are depicted together in the apse of St. Sophia of Kiev (1042–1046).⁸ At St. Sophia of Istanbul, Gregory, John Chrysostom, and Basil hold central positions on the tympana along with several others.⁹ Cyril Mango and Ernest Hawkins point out that Byzantine practice did not impose any rigid formula for the depiction of church Fathers. Each program was chosen based on special circumstances, such as the desire to emphasize Eastern patriarchs over Roman ones, to call to mind the victory of the Orthodox church against Iconoclasm, or to feature saints specially celebrated in the liturgical calendar.¹⁰ The selection of figures on the portable icon followed similar motivations. On the right panel of the triptych following the Archangel Gabriel are the fathers of the Russian church. Peter, to the farthest left, was the first Metropolitan of Moscow, in the early fourteenth century. He founded the Cathedral of the Assumption in the Moscow Kremlin, which later became the main church of Moscow; he was also responsible for the establishment of the seat of the Metropolitan in Moscow. Metropolitan Alexis of the mid-fourteenth century, who stands to the right of Peter, was the first native Muscovite ever to hold his position and was involved in the centralization of monasticism in Moscow. Metropolitan Jonah, standing to the right of Alexis, was appointed as Metropolitan of Moscow in 1449. As the first Patriarch appointed in Russia without the supervision of Constantinople, this date marks the beginning of the Russian church as an independent organization. Metropolitan Philip, at the end of the row, was active in the mid-sixteenth century and is venerated as one of Russia's first national saints.¹¹ As a supporter of church and state independence, and due to disagreements with Tsar Ivan [the Terrible], Philip was imprisoned and murdered by 1568. Contrary to Ivan's plans, this action led people to consider Philip a holy martyr, who voluntarily accepted a guiltless death in order to redeem Russian people of their sins.¹² Like Nicholas, Philip is not a standard figure in the Russian canon of founding fathers but would have been added to the icon to customize it for the patron, a point to which I will return later.

Varied Appropriation and the Puzzle of Stylistic Attribution

The blended style of this icon lends much to an understanding of its place in the history of the Moscow church. George Galavaris noted that it is difficult to attribute the piece to a specific school and writes that the icon “recalls the calligraphic style of miniaturists, yet the figures are flat and the faces sketchy with bead-like eyes” and therefore an attribution to the Moscow school is doubtful.¹³ He speculates that the piece might have northern origins, but gives no concrete examples to support this. It is hard to ignore the iconography when making a stylistic attribution since the icon seems so strongly connected to the interests of Muscovite patrons. I will argue that the icon is indeed from the Moscow school and show that the piece combines various styles found at the Cathedral of the Assumption in the Moscow Kremlin.

Of any single workshop, the icon is most closely related to the Stroganov school. The Stroganovs were a wealthy merchant family originally from Novgorod who became the official artists at the court of the Tsar in the Kremlin in the seventeenth

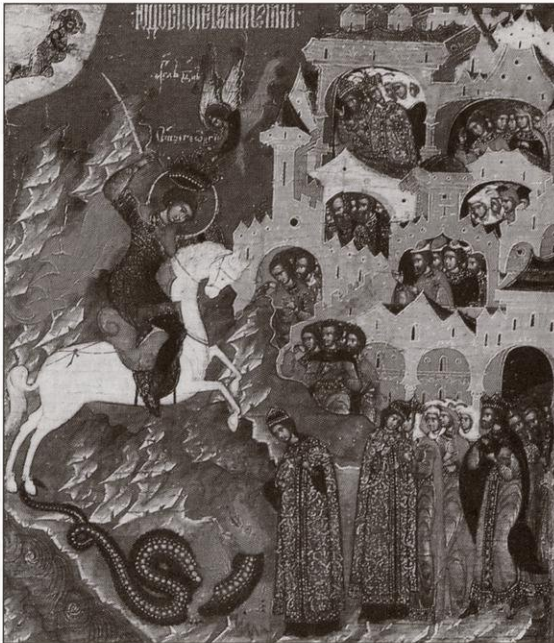


Fig. 2. *Saint George and the Dragon*. Nikifor Istomin Savin, Stroganov school, first half of 17th century. State Russian Museum, Inventory no. 1039

century.¹⁴ An icon by Stroganov artist Nikifor Savin, depicting Saint George and the Dragon, typifies the style of this school (fig. 2). Inspired by Persian and late Gothic miniatures, Stroganov-style icons are known for their detailed drawing, use of bright colors and gilding, and garments elaborately ornamented with pearls and precious stones.¹⁵ They are, as a rule, no larger than the size of a devotional book, as they were intended for private prayer and for close inspection in the home or private chapel.¹⁶ One author has described them as having the character of quiet contemplation and precious refinement.¹⁷ The Saint George icon by Savin in figure 2, framed in dark green with a red outline, shows figures rendered in intricately and sumptuously detailed vestments with bright colors and gold. Modeled with a sculptural quality, the faces are quite refined. The flattened architecture with gold outlines on the inner edges emphasizes frontal planes.

The portable triptych has points in common with Stroganov icons, but it seems more likely that it was made by a non-Stroganov artist who borrowed elements of this popular royal workshop. Both use the distinctive dark green frame with red outline, as well as broad areas of highlight on figures' faces. The vestments are equally decorative in terms of pattern and gold highlighting, but those on the Elvehjem icon are simplified and flattened, lacking the profuse ornamentation associated with the Stroganov school.

Comparisons to Stroganov icons suggest that the artist was well aware of the dominant court style; however, the stylistic elements are borrowed in a somewhat piecemeal manner, and the triptych does not have enough in common with Stroganov icons to attribute it solely to that school. The problem of stylistic attribution can be solved through a consideration of the origins of the veneration of the Moscow Metropolitans. The relics of each of the four are located at the Cathedral of the Assumption (*Uspenskii sobor*), which was founded by Metropolitan Peter in 1326 and became the main cathedral of the Russian state in the seventeenth century. Because the particular group of Metropolitans shown on the icon are all venerated at this cathedral, it is not surprising to discover that the styles and motifs found on an icon devoted to them represent a blending of various stylistic tradi-

tions of icons and murals found there. The original interior frescos painted by Dionysii and his workshop in 1481 were restored in 1642, and in 1653, just around the time that the Elvehjem icon was likely made, a new iconostasis was also created. The composition and system of murals at this cathedral were conceived as models for other churches,¹⁸ and they were probably used as models for smaller works as well. I would argue that motifs from the iconostasis itself, as well as from the original and new wall murals, and apse paintings were adopted and combined in this triptych.

The idea of borrowing and abbreviating imagery from large church decoration for use on private icons is not unusual, as Hans Belting has explained regarding the way calendar icons summarize all the feasts and saints associated with a particular month:

Large churches did not need the calendar icons, as they possessed the necessary repertory in their wall painting. ... Outside the churches, in the hands of monks and laypeople who could afford it, the microcosm of all the feasts and saints would have been welcome, since it made the macrocosm of the church's icons privately available.¹⁹

I suggest that the small triptych provides a microcosm of the variety of styles known to those who attended the Cathedral of the Assumption. When viewed privately, these stylistic reminders would help to duplicate the experience of worship at the owner's home church.

Therefore, with Moscow as the center of state-sponsored iconography, borrowing the subject matter and style of the cathedral's icons and murals would be appropriate for a patron with patriotic interests. In the case of the portable triptych, it would make sense to borrow as much as possible from the church itself in an effort to retain sacred authenticity and potency. The prayers of the traveler could be offered to the icon with a sense of nostalgia and pride for home, and the icon's intercessory powers would be strengthened by official state approval centered in Moscow. Many of the motifs

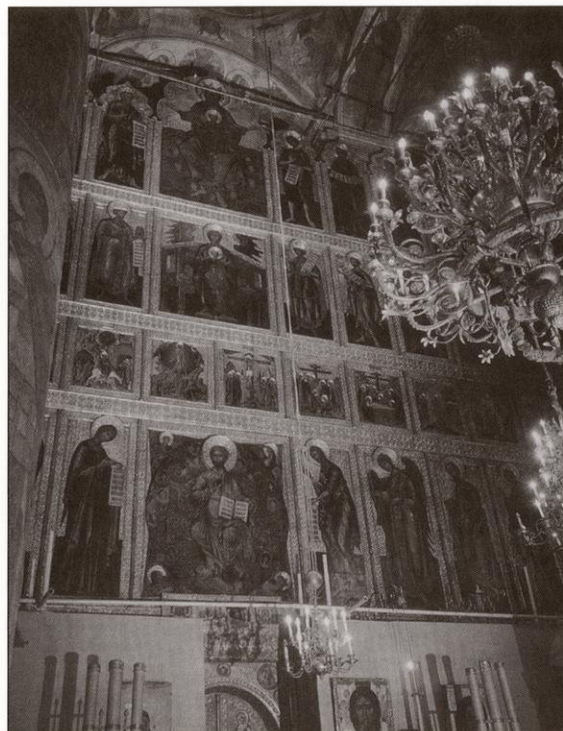


Fig. 3. Central part of the interior showing central panels of the iconostasis, Cathedral of the Assumption, Moscow Kremlin (Uspenskii sobor Moskovskogo Kremliia), 1653. After T.V. Tolstaya, Uspenskii sobor Moskovskogo Kremliia (Moskva: Iskusstvo, 1979), plate 26

on the triptych can be traced to the specific works in the cathedral.

The silver background of the triptych, though in poor condition, is a distinctive feature of this icon. Since the green and red borders are based on conventions of the Stroganov school, one might also think that the silver would come from the same source. Tamara Talbot Rice has pointed out, however, that Stroganov artists were known for their profuse use of gold for details and the use of gold backgrounds.²⁰ Silver backgrounds and especially silver revêtements do appear in various icons from the mid-seventeenth century. One example from the Moscow Kremlin is an icon of *Saint Jean de Belgorod and the Tsar Ivan Mikhailovitch*, in which the two figures are framed by fine ornamental silverwork.²¹ Likewise, the full-length panel figures on the 1653 cathedral iconostasis are surrounded by this type of exquisite chased silver background (fig. 3). The silver leaf on the portable triptych, therefore seems to replicate this

visual effect, but using a less expensive and lighter weight material more suited for portability.

Another distinctive feature of the triptych is that the style of garments worn by the figures in the central Deësis, those of Christ, Mary, John, and the archangels, is quite different from the garments worn by the saints. This can be explained by considering that the figure types are probably based on different models. First, the drapery of the central figures seem to be taken directly from the Deësis composition of the cathedral's iconostasis. For example, Christ's robe wraps closely around his shoulders, comes down in a V-shape on his chest, emphasizes a rounded stomach, and articulates his legs, particularly highlighting the knees. Mary and John's draperies similarly cross their chest in a V-shape and reveal their legs. The archangels have oval-shaped highlights on the lower sections of their robes, flattened trim down the center, and tall wings that extend from the lower leg to above the neck. It makes sense that these key features of the central and most sacred portion of the Deësis would be taken from the iconostasis itself.

The saints, however, are depicted in quite a different way, and I believe that this is both due to the iconographical requests of the patron and their difference in spiritual status.²² The figures that appear in the extended Deësis composition are chosen by the patron and often include apostles, church fathers, and local saints. In order to fit the archangels plus four saints on each small side panel, a compacted composition omitting the use of individual panels for each saint has been used.

This type of composition can also be seen in the fresco of the Last Judgment at the Cathedral of the Assumption (fig. 4). In the row of figures on the left side of the tier just below Christ, the figures overlap one another in a crowded line as they pray upwards to Christ in the hope of salvation. As in the triptych, the drapery is flattened and columnlike, and the gold-colored trim is decorated with simple black outlines and small circles. This is visible particularly in the trim and outline of the drapery worn by the front figure second from the right in the tier below Christ.

Further evidence that the side panels of the triptych were based on the Last Judgment fresco is that the saints look upward to Christ even though he is seated on their same level. Their line of sight

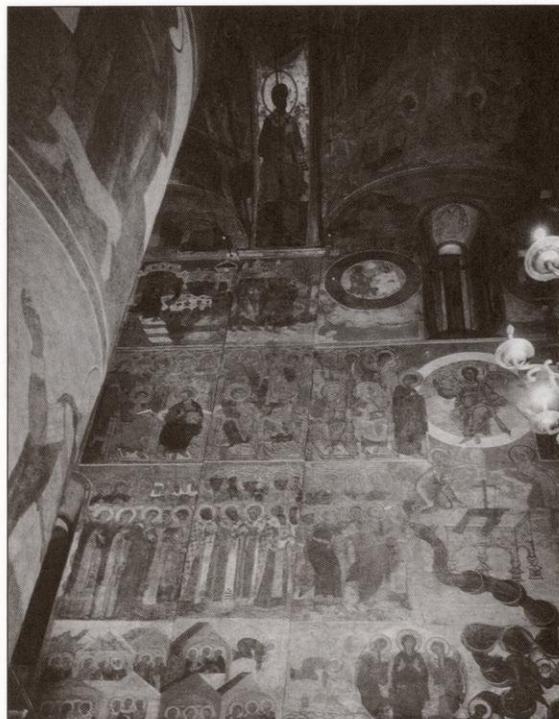


Fig. 4. The Last Judgment, fresco on the interior western wall of the Cathedral of the Assumption, Moscow Kremlin (Uspenskii sobor Moskovskogo Kremliia), 1642–1643. After T.V. Tolstaya, Uspenskii sobor Moskovskogo Kremliia (Moskva: Iskustvo, 1979), plate 27

never reaches Christ. At the same time, the central figures, whose form is likely based on the iconostasis, bow their heads slightly downward to Christ. The different and inconsistent directions of glance of the two groups supports the hypothesis that they were based on different models that were copied directly.

It is appropriate that a Deësis composition would use a Last Judgment scene as a model, since it is widely believed that the Deësis is actually an abbreviated version of the Last Judgment. Christopher Walter has pointed out that it was actually not until the late nineteenth century that the word Deësis was first used to refer to an image of Christ flanked by the Virgin and John the Baptist.²³ The Deësis usually connotes a theme of intercession and prayer, but since it often appears as part of the Last Judgment, the term also alludes to the idea of judgment and is frequently represented in isolation in funerary chapels.²⁴ Walter further notes that the presence of the Virgin and John the Baptist in the Last Judgment “is simply a development of an



Fig. 5. *Saint Sophia with Christ and Mother of God, exterior western apse of the Cathedral of the Assumption, Moscow Kremlin (Uspenskii sobor Moskovskogo Kremlia), 17th century. After E.S. Smirnova, ed. Uspenskii sobor Moskovskogo Kremlia (Moskva: Nauka, 1985), fig. 35*

already existing faith in their intercessory powers ... by reason of the intimate relationship with Christ and by reason of their acknowledgement of His divinity during His life on earth."²⁵ The Last Judgment in the Cathedral of the Assumption includes the Deësis with the Virgin and John the Baptist as primary intercessors. It is therefore perhaps useful to think of the icon in terms of intercession as it applies to judgment. Someone directing prayers to the small triptych would be thinking of rewards for time both on earth and after death.

Apse paintings in the Cathedral of the Assumption shed further light on the stylistic details of the portable triptych. Close observation reveals that Christ's throne depicted in the triptych has several visual inconsistencies, but these can be explained by the throne in the painting of the exterior western apse of the cathedral (fig. 5). In the portable icon, the back of the throne wraps around Christ, but the decorated portion extends down to the ground plane on the right side in a way that is flat and nonnaturalistic. The bottoms of the throne legs exist in different planes and the left one extends further down. The western apse painting shows Saint Sophia of Divine Wisdom enthroned on a similarly unusual throne with an ornate back that, like the triptych, is decorated with a geometric pattern that extends outward and a square platform extending forward. The sides of the throne are not attached to the platform. We could imagine that the triptych throne was conceived in this way, such that the back extends down

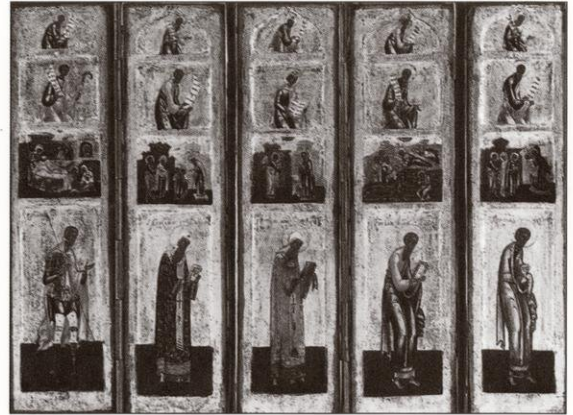


Fig. 6. *Russian Portable Iconostasis, second half of the 17th century, tempera on wood, center: $6 \frac{7}{8} \times 3 \frac{11}{16}$ in.; side panels: $6 \frac{7}{8} \times 1 \frac{3}{4}$ in. Elvehjem Museum of Art, Gift of Joseph C. Bradley 62.4.2*

to the middle of the seating platform without attaching to it. In the portable triptych then, Saint John and the Virgin Mary cover the areas where we would expect to see supports reaching to the ground. In the apse painting too, the throne legs are not parallel to one another, as we see the right ones extend further down the ground plane. This is most likely a variation on the common convention in Russian icons to turn the throne slightly to the left.

Further evidence that the triptych throne is based on the apse painting comes from a multipan-eled small portable iconostasis also in the Elvehjem collection (fig. 6). Christ's throne is in the same style as the one in the cathedral apse with the outward extending back and forward extending platform. Even though it is less precisely painted, the unique shape is not obscured by flanking figures. This might suggest that both Elvehjem works have stylistic origins at the Cathedral of the Assumption.

The final stylistic features of the Elvehjem triptych that display parallels to images found in the Cathedral of the Assumption are the facial expressions of the saints. They closely resemble fresco images painted by Dionysii and his workshop in the late fifteenth century. In the scene of the *Forty Martyrs of Sebaste*,²⁶ for example, the figures' faces show a sense of fragility, kindness, and elegance for which Dionysii is known.²⁷ The silhouettes are clearly delineated, while the coloring overall is subtly defined with white highlights. The figures' dark eyes stand out, creating a certain spiritual and emotional

depth, while at the same time signifying a sense of distance. George Hamilton characterizes Dionysii by his “ability to make flat planes and simple contours express the most mystical and immaterial situations.”²⁸ The saints on the portable triptych are defined similarly with a sense of humility, such as Nicholas and Gregory in particular on the left panel. The silhouettes of their round beards are clearly rendered with dark outlines, their features are delicate, and their dark eyes convey a feeling of calm. Not only do they appear as approachable human beings with whom one can establish a personal relationship during prayer, but they also represent the classical artistic tradition of a renowned master.

We have seen that the images and motifs used in the small triptych combine the detailed aesthetic of miniature painting with the monumental qualities of fresco and panel painting from the church interior. Christ’s somewhat stiff face and voluminous solid-colored robe contrast with the sense of gentle humanity in the faces of the saints along with their flattened yet decorative robes. The silver background seems related to the church iconostasis, while the use of fine gold detail follows the style of Stroganov icons. The artist has used an eclectic approach, borrowing from various works within the church. Thus, I would argue, when the icon was used for prayer away from home, the patron would have felt comfort in its stylistic and iconographic echo of the Moscow Cathedral.

Political Underpinning of the Muscovite Iconography

Now that we have seen how the icon traces its stylistic origins at the Cathedral of the Assumption, we can better appreciate the potential significance of its iconography. The presence of Metropolitan Philip calls for special consideration because his cult was orchestrated in the 1650s, allowing us to narrow down a date for the icon. The cult of Philip began in Moscow in 1652 when his relics were translated from a remote northern monastery to the Cathedral of the Assumption. It is by no coincidence, then, that as Philip was incorporated into the saintly canon of Moscow, he began to appear in icons along with Metropolitans Peter, Alexis, and Jonah.²⁹ Prior to the translation of Philip’s relics,

the standard group of Moscow Patriarchs included only Peter, Alexis, and Jonah.

Philip’s relics, along with the relics of two other Metropolitans who also became martyrs when put to death by Tsars, were brought to Moscow as part of a campaign initiated by Metropolitan Nikon. George Fedotov has pointed out that as a political act, this “symbolized the repentance of Moscow and the Tsar for the sins of their forefathers and reconciled the land to its sacred heroes.”³⁰

By initiating the translation of these relics to Moscow, Nikon was promoting a renewed public support of Russian religious martyrs in the political and religious capital of Moscow, as part of his own agenda to strengthen popular support for merging the church and state to the point of it becoming a theocracy. Philip, who stood up for his personal religious beliefs against Ivan the Terrible, is the ideal Russian identity that Nikon wanted to promote: the heroic individual who has the strong moral character needed to sacrifice his life in order to maintain his faith. By reviving the cult of Philip, a saint unique to the Russian tradition who “gave his life for his flock,” Nikon was appealing to an emotional sense of compassion for the innocent victim. This parallels the popular cults of the first Russian national saints Boris and Gleb of the eleventh century, which were already an established part of Russia’s national heritage. Nikon was creating a popular notion of nationalism based on religious loyalty through his promotion of the cult of Russian saints in Moscow. The cult of Philip is therefore closely tied to the period of Metropolitan Nikon, and his presence on the Elvehjem icon symbolizes the patron’s sympathy for religious martyrdom as it existed in the ecclesiastical politics at the Cathedral of the Assumption in Moscow.

Conclusion

The Elvehjem Museum’s miniature triptych illustrates the lowest register of the church iconostasis showing a Deësis scene with a group of saints who promote Moscow as the successor to Constantinople as the center of Orthodoxy. It presents a stylistic compendium of the murals and icons found at the Cathedral of the Assumption, and the iconography is a timely grouping of saints that pro-

moted a spirit of heroic patriotism to Moscow based on strong faith as set forth by the Metropolitan Nikon in the mid-seventeenth century. Prayers could be offered to Christ through the patriarchs of Moscow and Byzantium, which would be further legitimized by the strength of the supporting Russian state. The pocket-sized icon would have provided its owner with an authentic spiritual experience at any time or place, while at the same time confirming the importance of Moscow as the center of the Eastern Orthodoxy.

Margo Baxter received her MA in art history at the University of Wisconsin–Madison in August 2002. She is working on her PhD in Japanese art history at Yale University.

Notes

1. The icon has been previously published as catalogue no. 14 in George Galavaris, *Icons from the Elvehjem Art Center* (Madison: Elvehjem Art Center, University of Wisconsin, 1973), 96–99.
2. Judith Herrin, *The Formation of Christendom* (Princeton: Princeton University Press, 1987), 309.
3. Nickolas Lupinin, *Religious Revolt in the XVIIth Century: The Schism of the Russian Church* (Princeton: Kingston Press, 1984), 57.
4. Tamara Talbot Rice, *Icons* (London: Batchworth, 1959), 165.
5. From Rev. W. Sparrow Simpson, “Russo-Greek Portable Icons of Brass,” *The Journal of the British Archaeological Association* (London) (30 June 1867): 114. As quoted by Vera Beaver-Bricken Espinola in “Copper Icons in Daily Use in Old Russia,” *Russian Copper Icons and Crosses from the Kunz Collection: Castings of Faith*, ed. Richard Eighme Ahlborn and Vera Beaver-Bricken Espinola (Washington, DC: Smithsonian Institution Press, 1991), 9, see also the book’s fig. 26, Triptych with Crest and Finial: The Mother of God of the Passion.
6. It has been suggested in Bernard Myers and Trewin Copplestone, eds., *Art Treasures in Russia* (New York: McGraw-Hill, 1970), that a similar small portable triptych may have been used by a government official, figure 125.
7. The *Oxford Dictionary of Byzantium*, ed. Alexander P. Kazhdan (New York: Oxford University Press, 1991). See Basil the Great in vol. 1, 269–70, Gregory of Nazianzos in vol. 2, 880–81, John Chrysostom in vol. 2, 1057–58, and Nicholas of Myra in vol. 2, 1469–70.
8. Cyril Mango and Ernest J. Hawkins, “Mosaics of St. Sophia at Istanbul,” *Dumbarton Oaks Papers* 26 (1972): 24. The order of bishops in the apse at St. Sophia, Kiev is, from left to right: Epiphanius, Clement of Rome, Gregory the Theologian, Nicholas of Myra, Basil, John Chrysostom, Gregory of Nyssa, Gregory Thaumaturgos.
9. Mango and Hawkins, “Mosaics of St. Sophia at Istanbul,” 27. Athanasius, Cyril, Methodius, and Ignatius the Younger are also present.
10. Mango and Hawkins, “Mosaics of St. Sophia at Istanbul,” 24–26. See also Robin Cormack, “Interpreting the Mosaics of S. Sophia at Istanbul,” *Art History* 4:2 (1981): 138.
11. Information about the lives of the Russian saints can be found in James H. Billington, *The Icon and the Axe* (New York: Knopf, 1966), 49–50, 68; Ronald Hingley, *Russia: A Concise History* (New York: Thames and Hudson, 1991), 37; Melvin C. Wren and Taylor Stults, *The Course of Russian History*, 5th ed. (Prospect Heights, IL: Waveland, 1994), 62; and Victor Lazarev, *The Russian Icon from its Origins to the Sixteenth Century*, trans. Colette Joly Dees, ed. Nancy McDarby (Collegeville, MN: Liturgical Press, 1997), 110.
12. Billington, *Icon and the Axe*, 101.
13. Galavaris, *Icons from the Elvehjem Art Center*, 99.
14. The following sources provide various illustrations and general stylistic discussions of the Stroganov school. Roderick Grierson, ed., *Gates of Mystery: The Art of Holy Russia* (exh. cat.) (Fort Worth, TX: InterCultura, 1992); Richard Hare, *The Art and Artists of Russia* (London: Methuen, 1965); Tamara Talbot Rice, *Icons* (London: Batchworth, 1960); David Talbot Rice and Tamara Talbot Rice, *Icons and their Dating* (London: Thames and Hudson, 1974); Penelope Hunter-Steibel, ed., *Stroganoff: The Palace and Collections of a Russian Noble Family* (New York: Abrams, 2000).
15. Cyril G. E. Bunt, *Russian Art: From Scythians to Soviets* (London: Studio, 1946), 96 and Grierson, 70.
16. Grierson, *Gates of Mystery*, 70.
17. Grierson, *Gates of Mystery*, 70.
18. T.V. Tolstaya, *Uspenskii sobor Moskovskogo Kremliia (The Cathedral of the Assumption of the Moscow Kremlin)* (Moscow: Iskustvo, 1979), 65.
19. Hans Belting, *Likeness and Presence*, trans. Edmund Jephcott (Chicago: University of Chicago Press, 1994), 252.
20. Rice and Rice, *Icons and their Dating*, 107.
21. Gosudarstvennye muzei Moskovskogo Kremliia (State Museums of the Moscow Kremlin), *Trésors des Musées du Kremlin* (Paris: Éditions de la Réunion des musées nationaux, 1979), plate 14, 53. 22. Hans Belting, in *Likeness and Presence*, has proposed that the use of different styles for figures in a single icon can be explained by differences in spiritual status, as

exemplified by a seventh-century icon of Madonna and Saints from the Monastery of St. Catherine at Mount Sinai. His argument distinguishes between an immobile abstract style for heavenly figures and a more lively lifelike style for earthly figures, 129.

23. Christopher Walter, "Two Notes on the Deësis," *Revue des études Byzantines* (Paris) 26 (1968): 335. Walter provides a list of scholarship on this issue in footnote 104.

24. Walter, "Two Notes on the Deësis," 312.

25. Walter, "Two Notes on the Deësis," 336.

26. See Tolstaya, fig. 52.

27. Lazarev, *Russian Icon from Its Origins to the Sixteenth Century*, 115.

28. George Heard Hamilton, *The Art and Architecture of Russia* (Reprint: New Haven: Yale University Press, 1992), 107.

29. See Ikonenmuseum Recklinghausen, *Kirchenschatze des christlichen ostens metallikonon*. (Recklinghausen : Städtische Kunsthalle, 1986), plate 95 for an example of an icon depicting the four Metropolitans.

30. G. P. Fedotov, *St. Filipp: Metropolitan of Moscow*, trans. Richard Haugh and Nickolas Lupinin (Belmont, MA: Nordland, 1978), 160. The other two Metropolitans brought to Moscow with Philip were Iov and Germogen.

African Art at the Elvehjem

HENRY JOHN DREWAL

EVJUE-BASCOM PROFESSOR OF ART HISTORY AND ADJUNCT CURATOR FOR AFRICAN ART

The catalogue entries that follow are the result of a two-semester museum studies seminar that I taught in 2001–2002. The students, both undergraduate and graduate, selected works from the museum's collection of African art, researched their historical, cultural, and artistic dimensions, and explored such themes as gender, power, status, religion, and politics embodied in the art works. They then organized an exhibition of selected work, planned the opening events, arranged a series of educational events, wrote a gallery guide, and created an interactive computer program for visitors. The exhibition entitled *Revealing Forms: African Art from the Elvehjem Collection* asked audiences to consider the relationships between women and men, cultures, races, classes, faiths, and ideologies as revealed by African artists. The following selected entries are condensed from longer research papers. In addition to the learning experience of mounting a challenging exhibition from conceptualization to implementation, the students have contributed important and insightful data about the objects in the Elvehjem's growing African art collection.

Ibeji Figures

BY NICHOLE BRIDGES

Yoruba families associate twin births with good luck and welcome twins into the world with great celebration. Yorubaland has one of the highest instances of twin births in the world, approximately forty-five of every one-thousand births. Twins receive special attention throughout their lives because they are regarded as spiritually powerful beings who may impart blessings or misfortune depending upon how they are treated. If one or both twins should die, their powers nonetheless remain constant. Twin memorial figures, called *ere ibeji*, become the vehicle through which a family continuously honors their twins by dressing, ritually bathing, feeding, and dancing with them.

These small sculptures exhibit enormous stylistic diversity rooted in visual conventions that portray twins at the prime of life. A commanding stance invokes the constant care and attention that twin ancestors demand; prominent eyes denote keen perception; and fully developed genitalia convey vitality and life force.

While sculptors of *ere ibeji* maintain stylistic autonomy in carving, families decorate the sculptures as they wish with meaningful adornments. Strands of beads denote the association between twins and spirituality.

Twin Memorial Figures

An *ibeji* pair wearing metal anklets signifies that the twins memorialized were probably *abiku*, children who died as infants due to spirits that lured them to the spirit world. Brass anklets serve to frighten away *abiku* spirits.¹ The anklets resemble shackles, seeming to bind the child to the living world should she or he be reborn. A multicolored beaded vest with hanging cowry shells adorning one twin figure suggests the association between twins and riches, as many African regions historically used cowry shells as currency. Because only sacred Yoruba rulers wear similar garments, such vests also convey the quasi-divine status of twins.

The upright, frontal stance of the pair is accentuated by the gesture and resulting negative space of the inward facing hands whose fingers are cupped to touch the hips while the thumbs point toward the front. The wood is dark brown with a matte surface, perhaps from the application of palm oil that is considered to calm twins' fiery tempers.² The eyes are deeply pierced and noses prominently modeled; the full mouths protrude. There are parallel vertical markings at the center of the forehead and beneath each eye; double parallel markings appear just below the bottom lips. On the cheeks are six parallel lines that echo the angle of the temple along the jaw line. The hairstyle is a high, narrow cock's comb.

Decorative earrings may have been removed; metal anklets, the only remaining decoration, are incised with small spiral and zigzag motifs.

1. Marilyn Hammersley Houlberg, "Ibeji Images of the Yoruba," *African Arts* 7, no. 1 (Autumn 1973): 26.

2. Houlberg, "Ibeji Images," 25.



Yoruba Peoples of Ibarapa region near town of Eruwa, Nigeria, Twin Memorial Figures (Ere Ibeji), ca. 1940, Wood and copper, (1) 10 ³/₁₆ x 3 ¹/₂ x 3 ¹/₂ in.; (2) 10 ¹/₈ x 3 ³/₈ x 3 ¹/₂ in., J. David and Laura Siefried Horsfall Endowment Fund purchase, 1991.30.1-2. Photo by Greg Anderson

Twin Memorial Figure

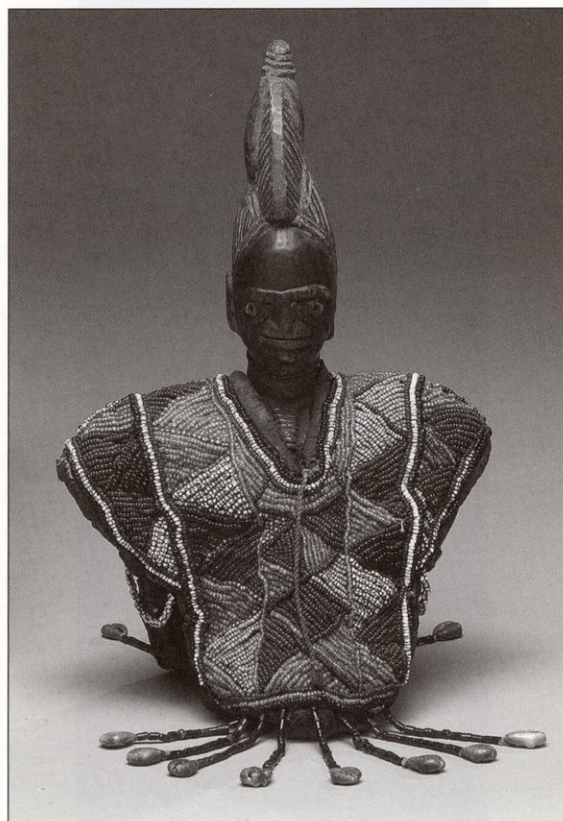
This figure wears a vest with the seed beads sewn in a pattern of white, blue, yellow, clear, and pink triangles within a border, along the neck and hems of rows of black, white, and blue beads. Single cowry shells hang from beaded tassels that descend from the front and back bottom hems of the vest. This vest suggests the garb of an influential person, such as a Yoruba king, who wears a beaded gown. One of those kings, Shango, was himself a twin. When Shango was later deified as the Thundergod, he became the patron of twins. Beads combined with dangling cowries suggest the riches that Shango and twins may bring. The pattern of beaded triangles

may refer to Shango's double-ax motif, which symbolizes his might and the thunderstones he is said to hurl to earth when angered.¹ As descendants of Shango, twins inherit Shango's erratic temperament, which may be "thunderous" when angry and extraordinarily generous with riches and good fortune when pleased. Thus *ere ibeji* may be memorials to deceased twins who are also divinely imbued.²

Detailed carving on the face and head of this figure renders an especially high-crested coiffure, triple vertical facial markings on either cheek, a single vertical mark on the chin, and marks for eyelashes along the top lid of the eyes. A carved necklace with long inverted triangular pendants hangs from the front and back of her neck.

1. Robert Farris Thompson, "Sons of Thunder: Twin Images among the Oyo and other Yoruba Groups," *African Arts* 4, no. 3 (Spring 1971): 11.

2. Thompson, "Sons of Thunder," 13.

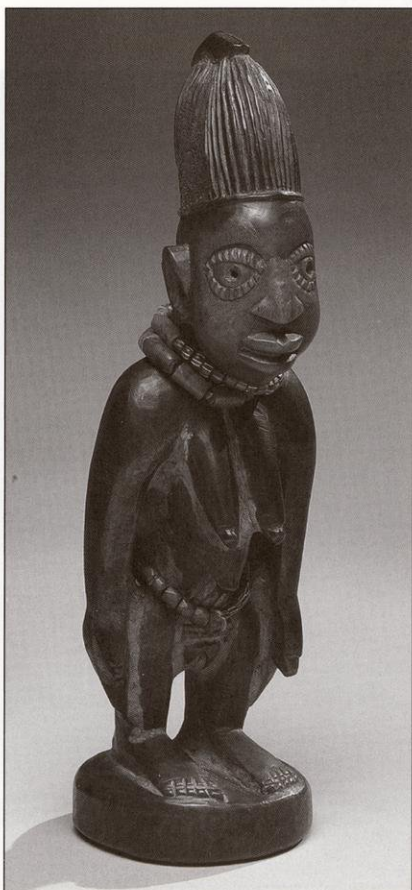


Yoruba Peoples of Nigeria, Twin Memorial Figure (Ere Ibeji), 19th-20th century, wood, beads, cowry shells, paint, cloth, and leather, figure: 11 x 2 x 3 in., cape (on figure): 9 x 7 x 6 in., Gift of Drs. James and Gladys Strain, 1993.82a-b

Twin Memorial Figure

Among this group of *ere ibeji*, this figure exhibits a dramatically different style. Although the figure possesses many characteristics of others in the group, such as an upright stance, hands on hips, and crested hairstyle, the exaggerated eyes, sloping shoulders, attenuated pointed breasts, and large round hips are distinctive. The wide-rimmed eyes protrude from the head; each eye is pierced, one with a metal stud and the other with a small hole that once held a stud. There are four horizontal lineage markings on each cheek and a carved labret (ornament) beneath the lower lip. The wood is a dark red and yellowish brown with a smooth surface except for the coiffure. The crested coiffure is topped with a small knob and covered with black and residual indigo bluing.

* * *



Maku of Erin, Yoruba maker, Nigeria, 20th century, Twin Memorial Figure (Ere Ibeji), 20th century, wood, glass beads, pigment, 9 7/8 x 2 7/8 x 3 3/8 in., Gift of Drs. Gladys, Jay, Jeffrey, Jamie, and James Strain, 1999.131.3

Dress for *Orisha* Oko

BY VANESSA ROUSSEAU

The Yoruba deity *orisha* Oko could be simply described as a fertility god, but the complex veneration of the god suggests that it is more. *Orisha* Oko is embodied in the form of a staff and is honored with clothing. The mythic traditions about the origin of the god, ranging from a once living king or queen¹ to a wrongly accused infertile woman² to a hunter friend of Ogun who changed to a farmer,³ indicate the gender is ambiguous. The tones in the word “Oko” determine whether it means “penis or “farm.” Thus the reference to human, animal, or agricultural fecundity seems clear.⁴

Women with diseases seek to be healed by *orisha* Oko; they bring worn-out hoes to the village of Irawo, where a master blacksmith forges them into a staff (*opa orisha* Oko) representing the deity.⁵ The staff imbues the hand of the devotee with positive energy for healing, fecundity, and justice.⁶ The god is represented by the shining, polished iron staff, because it provides for the community’s prosperity and is too important to be represented in human form.

The face on the Elvehjem sheath or dress portrays a priestess of the god. The face is marked with vertical lines of chalk (*efun*) and camwood (*oshun*), which devotees wear in some ceremonies. The chalk refers to semen and the camwood to menstrual blood, together representing the male and female aspects of the god and his role in fertility.⁷

The white blade refers to the staff that would have been put inside. The abstracted checkerboard pattern is associated with bead embroidery used on royal garments.⁸ The triangular flaps around the edge of the sheath remind us of Egungun masking ensembles and indicate the boundary-crossing of a sacred presence into the human realm.⁹ They are probably derived from Muslim amulets that hold Koranic verses or special substances and, like those amulets, are protective.¹⁰ The eight-section design with rounded lobes is most likely a stylized interlace design that embodies the unending cycle of life from birth to death and possible rebirth.¹¹

The devotees of *orisha* Oko honor the god with “clothing” like this beaded sheath and crowns

similar to the crowns that Yoruba rulers wear. The regal clothing worn by the staff reinforces the god's presence as an intermediary between the human and divine worlds. By clothing the deity in precious beadwork, the priestesses of *orisha* Oko honor their god and ensure the continued health and fertility of the community. The rich symbolism inherent in color, patterning, and beadwork in Yoruba art and culture complements and reveals the many facets of *orisha* Oko.

1. Robert Farris Thompson, cat. 50, in *For Spirits and Kings: African Art from the Paul and Ruth Tishman Collection*, ed. Susan Voegel (New York: Metropolitan Museum of Art and Abrams, 1981), 97.
2. Robert Farris Thompson, *Black Gods and Kings: Yoruba Art at UCLA* (Los Angeles: University of California, 1971), ch. 10/1.
3. Henry John Drewal, John Pemberton III, with Rowland Abiodun, *Yoruba: Nine Centuries of African Art and Thought* (New York: Center for African Art and Abrams, 1989), 167.
4. William Fagg, ed., *Yoruba Beadwork: Art of Nigeria* (New York: Pace Editions and Rizzoli, 1980), 46.
5. Thompson, *Black Gods and Kings*, ch. 10/1.
6. Thompson, *Black Gods and Kings*, ch. 10/2.
7. Thompson, cat. 50, *For Spirits and Kings*, 96.
8. Thompson, *Black Gods and Kings*, ch. 10/3.
9. Henry John Drewal and John Mason, *Beads, Body and Soul: Art and Light in the Yoruba Universe* (Los Angeles: UCLA Fowler Museum of Cultural History, 1998), 259.
10. Drewal and Mason, *Beads, Body and Soul*, 244, 253.
11. Drewal and Mason, *Beads, Body and Soul*, 250.

* * *

Gelede Headdress

BY CAROL PARKER

Lively male masqueraders wear elaborately carved headdresses like this one during the vibrant Gelede festival that celebrates life and honors *awon iya wa*, our mothers. Headdresses with elaborate hairstyles depict women. To obscure the masker's identity, a cloth is draped around the head and shoulders.

The helmeted persona displayed in this Gelede headdress has a red face, white, almond-shaped eyes, slender nose with flared nostrils, flat, square, jutting



Yoruba Peoples of Nigeria, Dress for Orisha Oko (Ewu Orisha Oko), 20th century, beads, cloth, and leather, 9 1/2 x 4 3/8 x 4 5/8 in., Gift of Diane R. Wedner and Ron M. Ziskin, 1999.133.6

lips, and a delicate, pointed chin. Distinctive, triangularly spiraling ears flank the face. The triangle shapes of texture to either side of the head and below the helmet mimic the closely shaven hairstyle. Eyebrows are delicately painted on the surface. The eyes are white for contrast and visibility. The face is topped by a close-fitting hat known as a dog-eared cap. A triangle-shaped area of texture appears directly below these dog-eared flaps. The surface of the mask is extremely smooth, and the mask is lightweight and thin.

The style of the facial features and the virtuosity of the carving suggest that this headdress is of the

Awori Yoruba from the town of Iqbesa. Particularly telling are the flared nostrils, triangular ears, and jutting, pointed chin. These features can be found in carvings dating back to the late nineteenth and early twentieth centuries from this region.

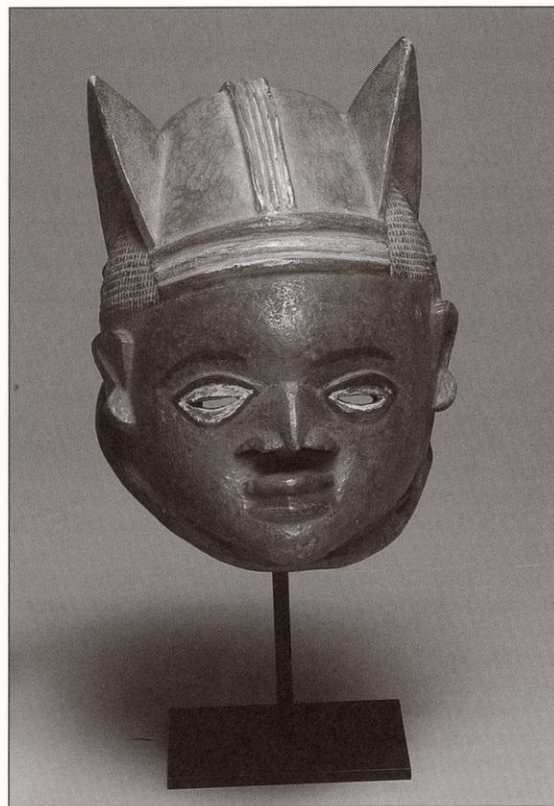
The mask has undergone significant repairs as evidenced by the presence of large metal staples and well-camouflaged cracks that have been discolored by the adhesive used to rejoin sections of the wood. The headdress has been renovated more than once as revealed by successive layers of paint and the aging and color variation of the rejoined sections. These successive layers of paint give a rich surface texture to the mask, particularly the helmet portion. The color suggests a patinated, aging metal surface on the helmet of the headdress. The repairs appear to be competent, with much cosmetic attention given to maintain its aesthetic appearance.

The origins of Gelede can be traced to the Ketu-Yoruba.¹ The mythical derivations come from two main stories, though there are many. The first one deals with the twins, Akan and Edun, fighting for their father's throne. A large puppet was constructed as a way to scare off the aggressive twin, thus installing the benevolent twin to power. The form and shaking action of the large, frightening puppet is said to be Gelede. Another story tells of a childless couple who appeased the gods by offering corn mush and clay pots as a sacrifice and dancing with wood on the head and metal shackles around the ankles. These actions made them fertile, and they conceived Efe, a happy son, and Gelede, a healthy, plump daughter. The overriding communal purpose of Gelede stems from these two tales. The themes not only serve to celebrate life and fertility, but also to highlight and comment on appropriate social behaviors for individuals, families, or groups. Often, behaviors of the past year will be lampooned as a way of making a point about real or invented incidents.²

1. Henry John Drewal, John Pemberton III, with Rowland Abiodun. *Yoruba: Nine Centuries of African Art and Thought* (New York: Center for African Art and Abrams, 1989), 219.

2. H.T.K. Ishola, and R. O. Ajetunmobi. "Festivals In Aworiland," in *A History of the Awori of Lagos State*, ed. E. A. Ajayi, R. O. Ajetunmobi, and S. A. Akindele (Oto-Ijanikin: Adeniran Ogusanya College of Education, 1998), 103; H. J. Drewal and M. T. Drewal, *Gelde: Art and Female Power* (Bloomington: Indiana University Press, 1983), 162.

* * *



Yoruba People, Awori area, town of Iqbesa, Nigeria, Gelede Headdress, early 20th century, painted wood, 8 ³/₈ x 7 ¹/₂ in., Gift of Drs. James and Gladys Strain, 1993.78

Ceremonial Sword and Sheath

By JUSTINE L. MARTIN

Yoruba kings and prominent warrior chiefs among the Owo-Yoruba wear a ceremonial sword (*udamalore*), which is a striking visual symbol of the wearer's high social standing within his community. The sword itself is a symbol of Ogun, god of iron and war, emphasized by the beaded image of a sword on the back of the sheath. Like Ogun, the sword embodies war and innovation.¹ The metal blade symbolizes the advancement of civilization through the use of metallurgy, whereas the sword itself is an instrument of war, two seemingly contradictory notions.² The colored beads help to project the sword's purpose since Yoruba colors commemorate temperaments and emotions, giving human-like qualities to the object. *Pupa*, the group of fiery

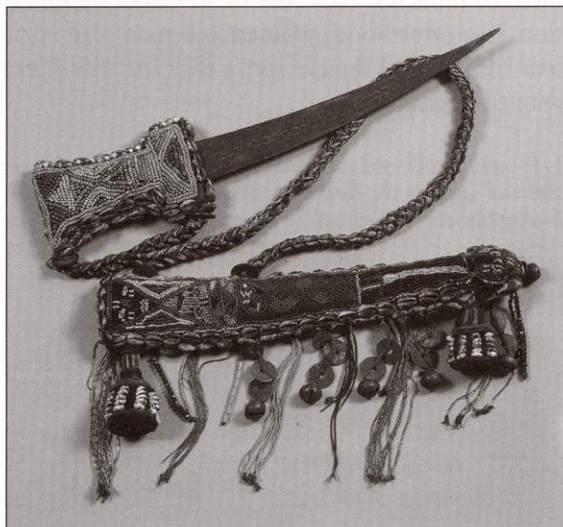
colors of red, orange, and dark yellow, personifies anger and aggression. *Pupa* is the symbolic color of Ogun, the god of iron and war. Both *pupa* and Ogun represent blood, molten iron, and aggression.

The sheath or *ewu* contains multiple images. Moving across the sheath are two entwined snakes, symbols of Ogun. The figure at the mouth of the sheath is probably a chief, who is bare-chested and wears an *ibolukun* or warrior skirt. He carries no sword or sheath.

The sword might have been made for the export trade, since the cowry shells look as though they have been purposely stained to give the piece an antique quality. The conelike object is an *ibori*, a sacred and personal object that is not publicly displayed.³ These objects made of leather and cowry shells are meant for domestic altars to a person's spiritual head and destiny.

1. Henry John Drewal, "Yoruba," *Grove Dictionary of Art*, ed. Jane Turner (New York: Grove, 1996), 556.
2. Eugenia W. Herbert, *Iron, Gender, and Power: Rituals of Transformation in African Societies* (Bloomington: Indiana University Press, 1993), 164.
3. Henry John Drewal, John Pemberton III, with Rowland Abiodun, *Yoruba: Nine Centuries of African Art and Thought* (New York: Center for African Art and Abrams, 1989), 27–33.

* * *



Yoruba Peoples, Owo area, Nigeria Ceremonial Sword (Udamalore) and Sheath (Ewu), early 20th century. Metal, beads, cloth, coins, brass, cowry shells, leather, knife: 5 1/4 x 20 1/4 in.; sheath: 10 x 17 1/2 x 1 7/16 in. Gift of Drs. James and Gladys Strain, 1992.84a-b

Shrine Post

BY ELIZABETH HOOPER-LANE

The Yoruba believe shrines are gateways to the other world of gods and ancestors. A devotee placed this tall sculpture of a carved male and female figure before a shrine as an offering to its gatekeeper, the complex deity Eshu/Elegba. The horn at the male figure's belt holds each person's unique, individual potential, or *ase*, while his flute sends messages of his devotees' worthiness to other deities. The artist used details, such as the conical headdress and jewelry, typ-

ical of visual representations of Eshu. The forehead is high; the eyes are bulging with prominent lids; the nose is long with large, flared nostrils. The youthful, dignified figures are shown in the prime of life, at the height of their power and usefulness to society. As an indication of the importance of women within Yoruba society, the female figure offers her ritual clay vessel from atop the male. The joined figures, while evoking the androgynous identity of the deity, serve primarily to emphasize the crucial partnership between genders required to maintain a positively functioning Yoruba community.

* * *



Yoruba Peoples of Nigeria, Ekiti region in town of Efon Alaye, Shrine Post, ca.1940, wood and iron, 42 x 4 1/4 x 4 1/2 in., J. David and Laura Seefried Horsfall Endowment Fund purchase, 1991.31. Photo by Greg Anderson

Hat with Beadwork for the Egungun Masquerade

BY LAURA ZBORALSKI

This beaded headdress forms part of the costume for the Egungun masquerade that celebrates ancestors. The beading takes the shape of multiple triangles of silver or white, yellow, and shades of blue set on red cloth. The colors are mostly cool with just a bit of hot fiery color in the yellow and the red cloth. Egungun is a masking spectacle that honors the spirits of ancestors and also provides public entertainment.

The Apidan (performance of miracles) is a segment within the Egungun festival. A “miracle worker,” dances in the masquerade wearing this hat. The audience never sees the masker’s human form, which would ruin the illusion that maintains the spirituality of the performance. In the finale, the “miracle worker” appears as a bride. The crest-shaped portion of the hat resembles a bride’s hairstyle; the edge of the hair is bound in the same red cloth that serves as the base of the hat. The bride symbolizes the continuity of life and culture.

* * *



Yoruba Peoples, Nigeria, Hat with Beadwork for the Egungun Masquerade, early 20th century, beads, cloth, wood, 11 x 12 x 5 1/2 in., Gift of Drs. James and Gladys Strain, 1992.87

Cap with Crest for Egungun Masqueurade

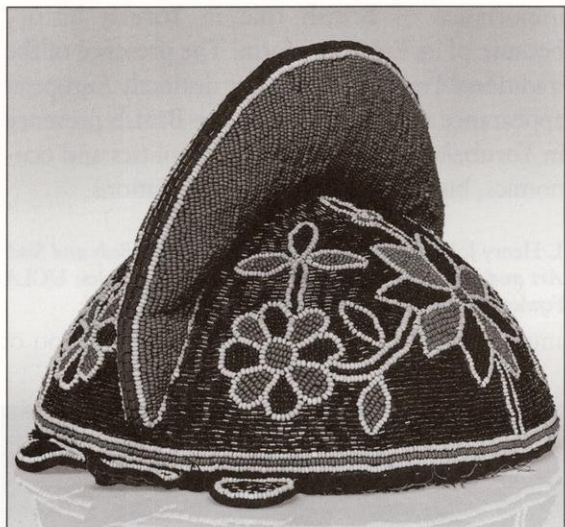
BY HOLLY WETZEL

This Yoruba crested, beaded cap signifies a female hairstyle worn by male priests. The small rounded shape holds images of flowers, stems, and leaves in yellow, red, and blue beads, representing the healing and blessing presence of Osanyin, the god of healing herbs, and title-taking ceremonies.¹ The floral patterns and style of this beaded cap are reminiscent of works from the Adesina family of Ekiti, who have been beading artists for four generations and are responsible for the resurgence of beadwork in Yoruba society. The crested coiffure is a traditional Yoruba bridal hairstyle, which the cap imitates when worn in the Egungun performance of miracles. Another identifying feature of the cap is its flaps, small pieces of fabric that protrude from the front and back, which are associated with the Egungun costume.

Because Yoruba women hold spiritual power, they are eligible to become priests. The bride represents the miracle-worker’s ultimate transformation, as the priest becomes a fertile bride to give birth to miracles. As a part of an elaborate initiation into priesthood, women and men plait their hair into typical female styles that identify them with their god.

1. Henry John Drewal and John Mason, *Beads, Body and Soul: Art and Light in the Yoruba Universe* (Los Angeles: UCLA Fowler Museum of Cultural History, 1998), 214

* * *



Yoruba Peoples of Ekiti region, Nigeria, Cap with Crest for Egungun Masquerade, early 20th century, beads, cloth, wood, 6 3/4 x 10 3/4 x 8 in., Gift of Drs. James and Gladys Strain, 1992.80

Royal Crown with Bird

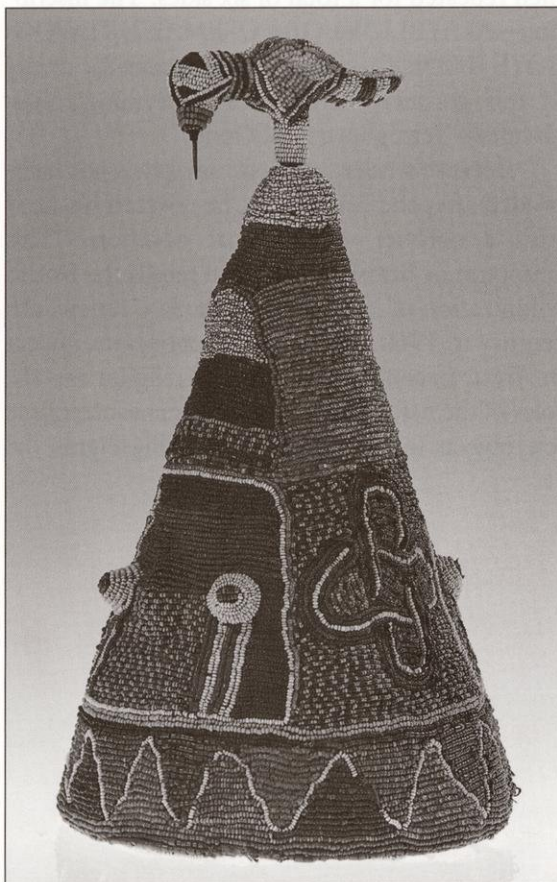
BY NATALIE BOTEN

The most important symbol of a Yoruba ruler, a conical beaded crown, represents the strength, power, and omnipresence of the royal line in Yoruba culture. Because the crown represents the inner being of the ruler, a crown is placed on the throne in the ruler's absence.¹ The palm fiber frame is covered with cloth and strung with beads laid out in different directions. On the bottom of the crown, the zigzag bead pattern is sometimes referred to as a snake, which represents energy and therefore power.² The beaded faces on either side of this crown represent the watchful eye of the ancestors. In between is the beaded interlace pattern—sometimes interpreted as two intertwining snakes—that symbolizes the ruler's continual relationship with these ancestors. The small beaded bird that sits atop the crown stands for the *okin*, the tiny white bird with one long tail feather chosen as the royal bird because of its rarity. But others say the bird is an egret, the Yoruba bird of decorum; while still other

say it is the pigeon, the symbol for victory and settler of disputes. Abstractly the bird represents "Our Mothers," the collective term for all female ancestors. Women serve as protectors of the crown. A female palace official, or *aboade*, uses them in annual rites. A beaded fringe (missing) typically lines the edge of the crown and hangs over the wearer's face like a veil. This device emphasizes the ruler's sacred nature and protects his/her identity and status as the highest priest in the community.

1. Uli Beier, *Yoruba Beaded Crowns: Sacred Regalia of the Olokuku of Okuku* (London: Ethnographica, 1982), 25; Henry John Drewal, *Traditional Art of the Nigerian Peoples* (Washington, DC: Museum of African Art, 1977), 12.
2. Beier, *Yoruba Beaded Crowns*, 31.

* * *



Yoruba Peoples of Nigeria, Royal Crown with Bird (Adenela), early 20th century, beads, palm fiber, cloth, 14 x 6 3/4 x 7 1/2 in., Gift of Drs. James and Gladys Strain, 1993.80a-b. Photo by Greg Anderson

Royal Coronet

BY LISA M. GUIDO

Any cap or coronet without a veil is called *orikogbofo*, meaning “head cannot be cursed.”¹ This multicolored Yoruba beaded coronet is a combination of European floral motifs and the face that is often found on traditional Yoruba crowns (*adenla*). The images have two identical patterns together with a floral design. Above the flower that serves as a mouth is a raised nose and eyes, then an additional floral design above the face. The face may represent the ruler’s ancestor or may represent Oduduwa, the ancestor of all Yoruba kings. The third side has the floral design but no face. These three panels are then repeated for a total of six sides. The inscription—ALAYELUWA OBA OSEMAWE TEWOGBOYE II ONDO—identifies and praises the owner of this coronet, “Owner of Everything, King Osemawe Tewogboye II of Ondo.”

Because a ruler (*oba*) customarily is not bare-headed after the coronation, he covered his head with a coronet on informal occasions. This European or British crown form recalls the British colonization of Nigeria from the late nineteenth century to 1960, which had an enormous impact on Yoruba economy, society, and religion and the roles of the native rulers. This coronet is one of the few objects in the collection that highlights the

importance of British rule in Yoruba history because of its European form. The presence of the traditional Yoruba face and the distinctly European appearance demonstrate that the British presence in Yorubaland not only affected politics and economics, but also art styles and decorations.

1. Henry John Drewal and John Mason, *Beads, Body and Soul: Art and Light in the Yoruba Universe* (Los Angeles: UCLA Fowler Museum of Cultural History, 1998), 209.

* * *



Yoruba Peoples of Nigeria, Royal Coronet (Orikogbofo), mid 20th century, beads and cloth, 9 x 12 1/2 x 8 in., Gift of Drs. James and Gladys Strain, 1993.79. Photo by Greg Anderson



Yoruba Peoples of Nigeria, Royal Coronet (Orikogbofo), mid 20th century, beads and cloth, 9 x 12 1/2 x 8 in., Gift of Drs. James and Gladys Strain, 1993.79. Photo by Greg Anderson

Royal Coronet

BY NATALIE BOTEN

On less formal occasions, rulers, whose heads must be covered after coronation, wear beaded caps that often reflect the personality of the wearer; thus royal caps come in various shapes and forms. These less formal caps do not possess the symbolic power that conical-shaped crowns do, but they often share the same iconography. The bird projection atop this cap evokes a ruler's special powers. The most widely accepted interpretation of this symbol is that the bird represents the *okin*, the royal bird of the Yoruba, chosen for its rarity. The color scheme of the cap is predominately red, white, blue, and yellow. The adaptations of headdresses from different cultures show the impact of colonialism on Yorubaland. This cap, reminiscent of British crowns, also incorporates elements of Muslim culture. The three bands that circle the rim of this cap resemble the bands on Muslim turbans.

* * *



Yoruba Peoples of Nigeria, Royal Coronet (Orikogobofo), early 20th century, beads, palm fibers, cloth, Diam. 8 1/2 in., Gift of Dr. and Mrs. Jeffrey Hammer, 1992.61

Beaded Fan

BY SABRINA CHECKAI

During ceremonies honoring the former queen and river goddess Oshun, priestesses wave fans across bowls of sacred water to spread the goddess's calming powers. Typically these fans are solid brass with inscribed motifs. In Yoruba society beaded objects are reserved for priests, rulers, and diviners, those who exist at the crossroads between the tangible world, *aye* and the spiritual world, *orun*. A cross within a circle symbolizes these two realms. On this fan the motif is outlined with white beads and filled in with various shades of blue, and yellow and red throughout—colors associated with Oshun.

* * *



Yoruba Peoples of Nigeria, Beaded Fan (Abebe Oshun), early 20th century, beads, cloth, brass tacks, H. 13 in.; Diam. 7 1/2 in., Drs. James and Gladys Strain, 1992.62

Beaded Diviner's Necklace

BY ADRIENNE WATSON

The beaded necklace plays an important role in Ifa divination, a spiritual process that allows communication between people and the deity Orunmila, who has the power to speak for the gods and communicate with human beings. The necklace is worn by a diviner (*babalawo*), or “father of ancient wisdom,” who serves as an intermediary between these heavenly and earthly realms. The detailed beadwork and symbolic colors present in the necklace have two purposes: they mark the diviner as an important leader in his community and signify spiritual forces in the Yoruba cosmos. The necklace, made of multicolored glass beads, contains several important elements. One is the *gbekude* (“tie up death”), a larger round bead into which numerous multistranded, multicolored beads are tied. Others are small bags (*apo*) that rest on the chest and the mid-back when the necklace is worn, two body points of vulnerability. Herbal substances are sewn into these bags to protect the diviner, and the ensemble is prepared in a sanctifying bath.

* * *



Yoruba Peoples of Nigeria. Beaded Diviner's Necklace (*Ide Odigba Ileke*), early 20th century, bead, string, cloth, 39 1/4 x 4 in., Gift of Drs. James and Gladys Strain, 1992.69

Divination Tapper

BY KATIE FRIEDMAN

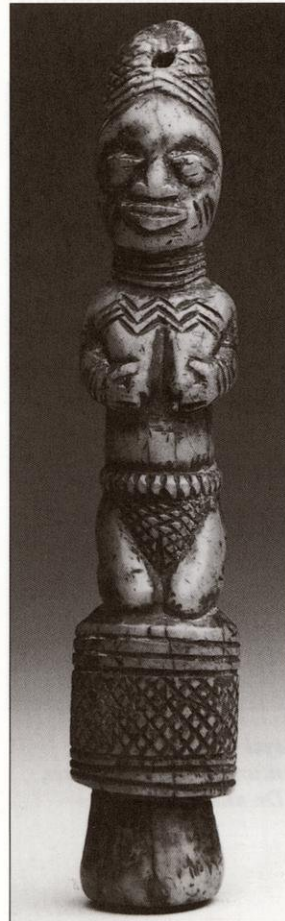
Represented here is the remaining portion of an instrument that creates the sacred sounds that call worldly and otherworldly forces to divination sessions. It is a Yoruba diviner's ivory tapper (*iroke Ifa*). Ivory is a special medium, usually reserved for rulers and priests. This tapper is solid, although some are hollowed out to contain a clapper that creates a ringing sound. Ornately carved with symbols of sacrifice, blessing, greeting, nurturing, ritual, and devotion, such instruments evoke the priest's connection with the pantheon of Yoruba gods.¹

The tapper is divided into three regions: the pointed end, the figure of a kneeling woman, and the base. The pointed end acts as a drumstick. The female figure draws attention to her breasts, confirming her femininity, life-giving abilities, and her soothing, cooling effect on the gods. Her kneeling

posture recalls procedures during divination sessions as well as other momentous life events such as childbirth and rituals. During birth and throughout life Yoruba receive their fates while kneeling down.

1. William Bascom, *Ifa Divination: Communication Between Gods and Men in West Africa* (Bloomington: Indiana University Press, 1969), 36.

* * *



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

Sowei Mask

By JENNY PRICE

The Sowei mask symbolizes the ideal vision of femininity and spirituality to which Mende women aspire. Mende girls are initiated at puberty into the female social society known as the Sande Society. The highest-ranking Sande officials perform a village dance wearing the Sowei mask to mark each stage of the initiation. The masker serves as an expert and teacher in all Sande knowledge. The helmet's shiny blackness symbolizes the beautiful oiled dark skin of the Sande graduates, the final stage at which the initiates achieve ideal womanhood status. The downward eye-slits represent the "mysterious essence of the spirit which inhabits the mask."¹ The masker either sees through these eye-slits or from slits located in the rings of the neck. The mouth is closed to suggest the seriousness or silence of the Sande initiates and their community.² Or the closed mouth may symbolize the masker's self-containment, "that she knows all the secrets of the female body and the female heart but reveals nothing."³ The rings in the neck symbolize "rings of fat" that show fertility and the transformation of the Sande initiates from girls into healthy women.⁴ The coiffure of the Sowei mask depicts intricate braiding and hair parting. The more elaborate the coiffure, the higher the rank, beauty, and wealth of the Sowei masker. The broad forehead evokes the ideals of mindfulness and intelligence.

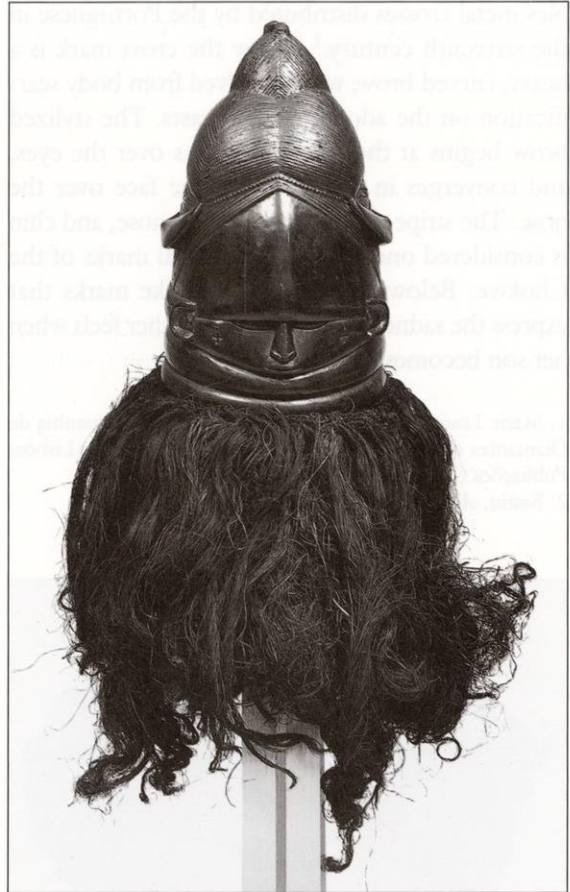
1. Ruth B. Phillips, *Representing Woman: Sande Masquerades of the Mende of Sierra Leone* (Los Angeles: UCLA Fowler Museum of Cultural History, 1995), 116.

2. Phillips, *Representing Woman*, 116.

3. Sylvia Ardyn Boone, *Radiance from the Waters: Ideals of Feminine Beauty in Mende Art* (New Haven: Yale, 1986), 172.

4. Tibor Bodrogi, *Art in Africa* (New York: McGraw-Hill, 1968), 33.

* * *



Sewa-Mende Peoples of Sierra Leone, Sowei Mask, ca. 1945, carved wood with blackened raffia, H. 9 1/2 in.; Diam. 14 3/4 in., J. David and Laura Seefried Horsfall Endowment Fund purchase, 1992.36. Photo by Greg Anderson

Pwo Mask

By CHRISTINE DENT AND JUSTINE L. MARTIN

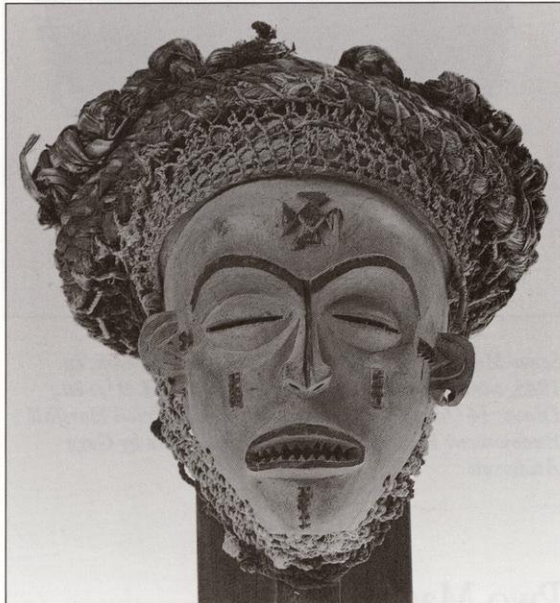
Pwo (also called Mwana Pwo) represents both a female ancestor and the feminine ideal, but the masquerade is created and performed by men. Pwo reflects the ideal woman—gracious, serene, socially accomplished, and assertive when necessary. Pwo expresses the interaction and interdependence of the genders by linking the male initiates with their mothers. Scarification marks, a kind of visual language, emphasize Pwo's beauty and poise. The cruciform mark on her forehead is a common Chokwe design that symbolizes the god Nzambi and resem-

bles metal crosses distributed by the Portuguese in the sixteenth century.¹ Below the cross mark is a heavy, curved brow, which evolved from body scarification on the abdomen and breasts. The stylized brow begins at the temples, arches over the eyes, and converges in the center of the face over the nose. The stripe down the forehead, nose, and chin is considered one of the oldest tribal marks of the Chokwe. Below the eyes are tear-like marks that express the sadness and joy that a mother feels when her son becomes a man.²

1. Marie Louise Bastin, *Art Decoratif Tchoko*, Companhia de Diamantes de Angola. Publicações culturais, no. 55 (Lisboa: Publicações Culturais, 1961), 147–52.

2. Bastin, *Art Decoratif*, 137–39.

* * *



Chokwe Peoples of Angola. Pwo Mask, mid-late 20th century, wood, raffia, and woven twine, 10 x 9 1/4 x 9 in., Gift of Lester Wunderman, 62.3.9

Dance Wand or Puppet

BY CAROL PARKER

A curious head-on-a-stick stares at the viewer through half-opened eyes. From the Kuyu of the Republic of Congo of the Likuala region, this dance wand possesses distinguishing characteristics that define its origin and function. A long, cylindrical

head, rounded at the top by an elaborate hairstyle, terminates at the neck with a recessed ridge, beyond which extends a relatively short, but thick rod that is pointed at the end. The face displays delicate, linear marks running down the length of the nose from the crown and again horizontally across both cheeks. Used in ritual and secular performances, dance wands are portraits of the people who created them.

Bold, geometric designs, simplified facial features, directional lines, and bright pigmentation characterize Kuyu style. The carving and patterning depict hairstyles and marks of cultural beauty. The symmetrical zigzags on the forehead and curved arches hanging down the cheeks delineate detailed scarification, while parted lips reveal sharpened teeth. Comparisons by Anne-Marie Benezech of ethnographic portrait photographs and the dance wands show the physical similarities, particularly in the scarification patterns.¹ This head, with its proper, bilobed coiffure and calm countenance probably represents a married woman.² Framing the face to the front, the hairstyle makes an exaggerated double-arch shape, ending in boxy hair buns decorated with brass tacks. A thoughtfully carved, thin braid of hair runs around the perimeter of the face. The darkly stained coiffure arches up from the side, like ram horns, exposing a partially shaved head textured by deeply drilled holes that might have been used for attaching feathers or other materials to the head. A warm ochre coloring, present only in the recesses near the eyes and hairline, once covered the entire face. Evidence of a blue and white, alternating color scheme remains present, suggesting previously colorful decorations. An incised checkerboard pattern adorns the entire neck of the sculpture where white pigment and traces of alternating blue make up the patchwork design. Below the checkerboard pattern an indented area rings the lower, descending stick. On the back of the head, an additional checkerboard division runs from the base of the neck to the crown of the head, dividing up a large white diamond incised on the skull. Clearly made by someone with care and great artistic skill, the coloring and design work indicate deliberate aesthetic choices employed to communicate important details, while the short handle and recessed ridge suggest its intended purpose as part of a masquerade ensemble.

Grasping this dance puppet by the handle and holding the head aloft, a performer makes a series of writhing and spinning motions, executing the dance of the snake man in honor of the ancestral serpent, Djo. Fitted into the recessed groove below the neck, raffia or cloth completely covers the performer. Dance wands of this type appear in initiation rituals designed to unite several villages. A series of dances culminate in a final performance honoring Ebongo, the creator of the first man.³ One derivative of these ceremonies evolved into the Kebe-Kebe snake dance, which by 1918 existed outside of its previous ritual context, “as nothing more than a joyous celebration.”⁴

1. Anne-Marie Benezech, “So-Called Kuyu Carvings,” *African Arts* 22 (1988): 57.

2. Benezech, “So-Called Kuyu Carvings,” 56.

3. Benezech, “So-Called Kuyu Carvings,” 57.

4. Benezech, “So-Called Kuyu Carvings,” 57.

* * *



Kuyu Peoples of the Democratic Republic of Congo, Dance Wand or Puppet, late 19th-early 20th century, wood, brass, H. 27 3/4; Diam. 9 in., J. David and Laura Seefried Horsfall, Endowment Fund purchase, 1997.27

Boy's Initiation Mask

BY CHRISTINE DENT

AND LISA RAPPAPORT HENDRICKSON

The Lula people of central Africa use this type of mask in boys' initiation ceremonies. The colors white, red, and black symbolize several beliefs important to the Lula. Red is connected to a boy's initiation ceremony, which ritually confirms his death as a child and celebrates his rebirth as a man. Red also symbolizes the blood spilled during childbirth and at death. White signifies the presence of the spiritual realm and is associated with the sacred elements of kaolin, pure white clay from river banks, which the Lula use in important ceremonies.¹ Black, which appears blue-black on this example, honors the ancestral realm. Ancestors validate the status of the lineage and maintain the proper functioning of society.² The absence of empowering attachments and lack of wear in this example may suggest it was made for export.



1. Herbert Cole, ed. *I Am Not Myself: The Art of African Masquerade* (Los Angeles: Museum of Cultural History, University of California, 1985), 81.
2. Cole, *I Am Not Myself*, 278.

* * *

Lula Peoples of the Republic of the Congo, Boy's Initiation Mask, late 20th century, carved wood and red, white, blue, and black pigment, 19 1/8 x 9 3/4 x 6 1/4 in., Gift of Drs. Gladys, Jay, Jeffrey, Jamie, and James Strain, 1999.131.7

Bugle Mask

BY LAURA ZBORALSKI

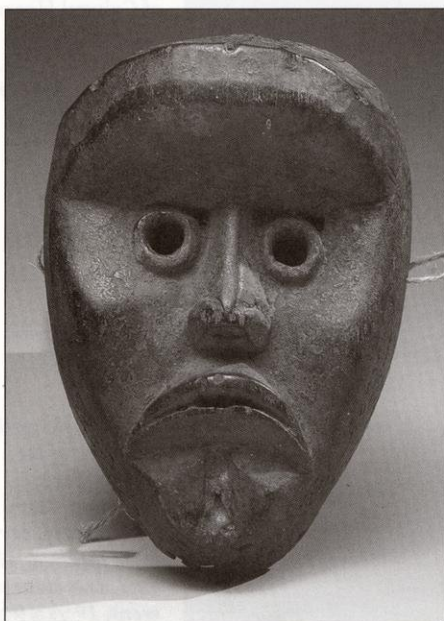
Masks are the most important art form of the Dan peoples of the Ivory Coast, from which other forms of sculpture derive.¹ Masks maintain the most powerful spirit forces. The character of this spiritual force, associated with warriors, arouses those taking part in a battle. Masks represent the personality of the spirit force, and the man who wears the mask takes on its characteristics. Spirits can be divided into two major types: Bugle and Deangle.²

This is probably a masculine Bugle mask, which has eyes that are triangular or round, either projecting as tubes or carved out; it is meant to scare. However, there is some ambiguity in the Elvehjem mask; the lips and domed forehead are more characteristic of the feminine Deangle mask, which is intended to entertain and nurture. Bugle masks evoke fearsomeness meant to frighten the enemy and lead Dan warriors into battle

1. Barbara C. Johnson, *Four Dan Sculptors: Continuity and Change* (Chicago: University of Chicago Press, 1987), 5.

2. Johnson, *Four Dan Sculptors*, 5.

* * *



Dan Peoples of Ivory Coast, Bugle Mask, mid 20th century, wood, 9 5/16 x 6 1/4 x 3 1/4 in., Gift of Jeremiah H. Fogelson, 2000.9.8

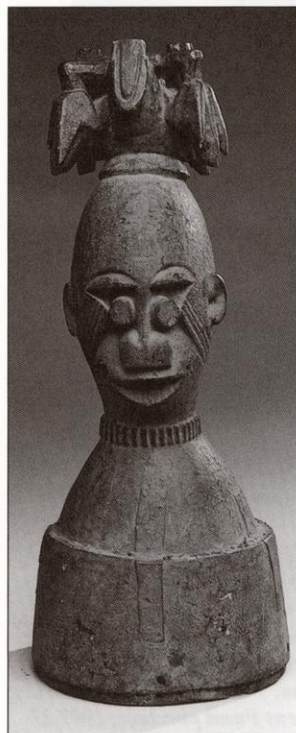
Ekine Masquerade Headdress for Water Spirits

BY SABRINA CHECKAI

This mask comes from a western Ijo Ekine society that honors water spirits through masquerade performances with ritualized dance steps and drumming. The Ekine society traces its roots to the myth of a young girl named Ekineba, who was abducted by water spirits and, before being released, was shown their secret dances.¹ The geometric facial features of this mask are almost identical to other Ijo masks, with tubular eyes and upside-down t-shaped noses. Most Ijo headdresses are horizontal in form, but this vertical headdress suggests influences from other cultures, possibly the Igbo. The headdress is topped with a crown of birds, a common motif in masks for water spirits in other cultures in the region, like the Ijebu Yoruba. The unique combination of forms and symbols in this headdress mark it as a fascinating example of cultural blending in the Niger River Delta of Nigeria.

1. Robin Horton, "Ekineba: A Forgotten Myth?" *Oduma* (2 June 1975): 33-36.

* * *



Ijo Peoples of Nigeria, Ekine Masquerade Headdress for Water Spirits, mid 20th century, wood, pigment, H. 21 1/2 in., Diam. 8 1/2 in., Gift of Michael Oliver, Class of 1966, 2001.6

Seri Mask Honoring Mami Wata

BY CAROL PARKER

By far the most popular subject depicted in Seri masks is the spirit Mami Wata. Pidgin English for “Mother of Water,” the Mami Wata legend originated from encounters with Europeans and “represents Africans’ attempts at understanding or constructing meaning from their encounters with overseas strangers.”¹ Her purpose is to maintain socially acceptable behavior in relationship to the personal accumulation of wealth. Devotion to her is said to bring significant individual prosperity if you are willing to commit to her, but she is a jealous lover and exacts a high price for devotion. Homage to this goddess is paid through shrine worship, abstinence, and sacrifice. The consequences of betrayal serve as a warning against the dangers of wealth and greedy behavior that benefit the needs of the individual as opposed to the needs of a community.

Depicted as a beautiful, dark-haired woman wearing a fitted, European-style garment, Mami Wata is seen holding two snakes, one usually arching over her head and the other crossing in front of her torso. Sometimes she is accompanied by a small figure playing a musical instrument used for charming additional snakes. She is often represented as a mermaid, a testament to her water origins, but she is also portrayed in full human form. She originated from a German poster of a snake charmer widely distributed in Africa at the turn of the twentieth century.² This image is no doubt responsible for the representation of Mami Wata on top of this Seri mask.

The composition indicates the artist was familiar with this poster image. She is holding aloft a snake and another crosses her torso in a similar manner. She is accompanied by a miniature musician snake charmer, who is placed in roughly the same position as seen in the poster. Her costume, while different in patterning, contains the same colors associated with Mami Wata: Red, ochre, blue, black, and green stripes adorn her dress. She has holes in her ears for earrings.

The similarities end here, however, and there are several differences. Unlike the luxurious head of hair seen on the snake charmer poster, Mami Wata on the mask has no hair, nor is there evidence that

the hair has been removed. In other examples of Mami Wata celebration masks among the Baule, neighbors of the Guro, she is seen without hair, or with subtly carved hair that is painted the same color as her face. This could be a regional, stylistic choice. Her coloring can be explained by the fact that Mami Wata is associated with Europeans and is considered a foreigner. Since the poster image originated in Europe, it is not surprising that “this image symbolized the exotic Other for two vastly different cultural areas in the world: She was a mysterious Oriental snake charmer for Europeans, but a European water spirit for Africans!”³

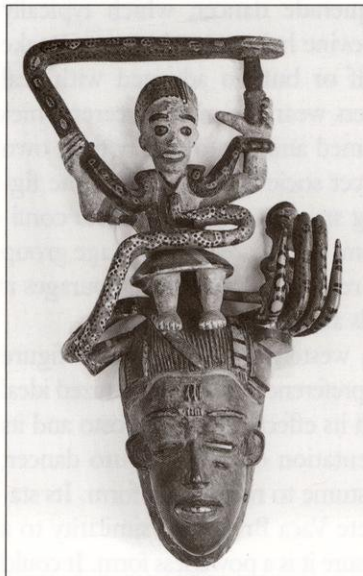
Celebration masks are used in community celebrations and burials. The masks are worn tilted back on the head so that the dancer can see out from underneath. Around the perimeter of the face of the mask there are holes used to attach cloth or raffia meant to cover the majority of the dancer’s body. The most proficient and entertaining performers are considered to be those who are more acrobatic and active, able to engage the crowds with their charisma and skill. Often, these performances take place late in the day with three or four performers dancing simultaneously in a crowd.

1. Henry John Drewal, “Performing the Other: Mami Wata Worship in West Africa,” *TDR [The Drama Review]* 32 (1988): 160.

2. Drewal, 169.

3. Drewal, 170.

* * *



Guro Peoples of the Ivory Coast, Seri Mask Honoring Mami Wata, 1960s, wood, enamel paint, 12 9/16 x 12 9/16 x 6 1/8 in., J. David and Laura Seefried Horsfall, Endowment Fund purchase, 2001.8

Figure with Elaborate Bustle

BY NICHOLE BRIDGES

Carved from light-colored wood, the sculpture portrays a standing Bijogo youth. The frontal stance shows arms loosely akimbo. The slightly bowed legs echo the curvature of the arms, and its feet are carved in relief upon a built-in rectangular base. The face forms a long, inverted triangle with thin black eyebrows, narrow eyes, a long thin nose, small mouth, and pointed chin. The flat head has a smooth black hairstyle with double wood-colored, carved inverted triangles at the back; the neat hairstyle reflects a young man's personal style.

Around the figure's hips is a carved elaborate bustle. This is a double-arched ornament that fans upwards from the figure's buttocks and apparently wraps around the waist in the front as a belt, from which two ornaments hang down either leg. The bustle reveals a pattern of incised blackened and wood-colored contrasting triangles.

The carved waist and hip ornament combined with the triangle-patterned bustle suggest that he belongs to a specific age group, one which includes uninitiated male youth between the ages of seventeen and twenty-seven.¹ The Bijogo peoples of Guinea-Bissau's Bissagos Islands do not recognize young men and women as adults until they pass initiation. The simple decoration around the hips depicts one piece of an elaborate costume for the Vaca Bruto masquerade dancer, which typically includes a heavy bovine helmet mask that may take the form of a calf or buffalo adorned with real horns.² The dancers wear the mask at ceremonies and dance as untamed animals to signify their own physical strength yet societal immaturity. The figure's commanding stance conveys youthful confidence and optimism. Society regards this age group as free from adult responsibilities and encourages it to travel the islands and engage in romance.

Carved for a westerner, the Elvehjem figure appeals to western preferences for an Africanized ideal male form through its effect of contrapposto and its minimized representation of a Vaca Bruto dancer, devoid of most costume to reveal pure form. Its status as an incomplete Vaca Bruto and similarity to a girl's dance doll ensure it is a powerless form. It could

have been carved for a 1946 exhibition in Guinea-Bissau that celebrated the 5th Centennial Discovery of Portuguese Guinea, when many Bijogo objects entered western collections.³ During the 1970s the production of tourist art boomed in Guinea-Bissau with the introduction of carving guilds and a state-run workshop,⁴ and this piece could have been produced then. However, unlike mass-reproduced tourist art objects, this sculpture is a finely carved, innovative form based on Bijogo customs.

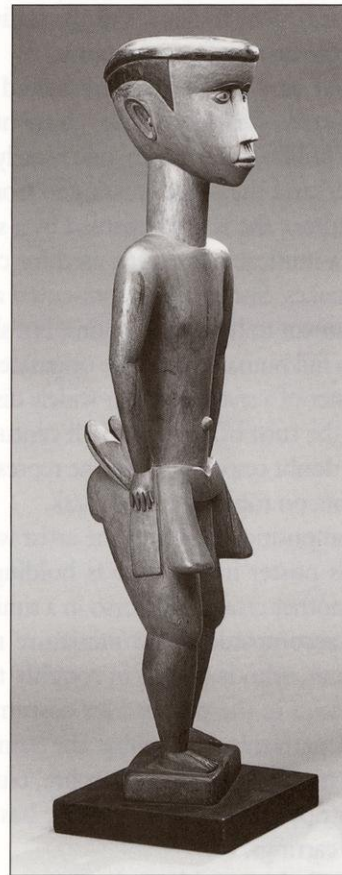
1. Danielle Gallois Duquette, *Dynamique de l'art bijogo* (Lisbon: Instituto de Investigação Científica Tropical, 1983), 87–128.

2. Hugo Adolf Bernatzik, *Im Reich der Bidjogo, Geheimnisvolle Inseln in Westafrika* (Bern: Aare, 1950), 161.

3. Robert C. Helmholz, "Traditional Bijago Statuary," *African Arts* 6, no. 1 (Autumn 1972): 52.

4. Gallois Duquette, *Dynamique de l'art bijogo*, 220–21.

* * *



Bijogo Peoples of the Bissagos Islands, Guinea-Bissau, Figure with Elaborate Bustle, 20th century, wood, 31 1/4 x 8 1/4 x 7 3/4 in., J. David and Laura Seefried Horsfall Endowment Fund purchase, 1997.28

Kola Nut Bowl

BY CHRISTINE DENT

The intricate detail and delicate carving on the Elvehjem's shallow bowl indicate the owner's affluence. The carver incised geometric patterns on the lid, edges, and vertical interior of the bowl. The lidded center section holds condiments, usually a mash of peanuts and peppers. The bowl has two human heads with beards carved into the lid of the center section, implying an ancestral presence. Four knobs are evenly spaced around the edges of the bowl. Four represents the number of parts a whole kola nut has, and a "four-lobed kola nut, when discovered in the sharing ceremony, [will] confer special dignity and power on the occasion since four is 'completeness' and the most propitious number in Igbo thought."¹ The carved heads and incised geometric patterns indicate it came from the eastern and northeastern Igbo, who invented this type.²

Craftsmen carve kola nut bowls from a rich, dark wood, which visually emphasizes their masculine connection. The bowls come in many styles from lidded with elaborate decoration to plain and relatively simple trays. Igbo men use these bowls to serve kola nuts in a ritual fashion: The owner places whole nuts in the basin of the bowl, then he breaks a nut into pieces and places the pieces on the rim. He first serves the oldest man with the highest title. In Igbo society, the formal sharing of kola nuts expresses hospitality, opens communication, or indicates the sincerity of those present. Kola nut bowls add beauty to a social ritual and increase the prestige of the owner's home.

1. Herbert M. Cole and Chike C. Aniakor, *Igbo Art: Community and Cosmos* (Los Angeles: Museum of Cultural History, University of California, Los Angeles, 1984), 62.

2. Cole and Aniakor, *Igbo Art*, 63.

* * *



Igbo Peoples of Nigeria, Kola Nut Bowl, early 20th century. wood, 8 3/4 x 15 7/8 x 16 1/2 in., Gift of Drs. Gladys, Jay, Jeffrey, Jamie and James Strain, 1999.131.5a-b

Side-Blown Horn

BY CHRISTINE DENT

Mangbetu kings use ivory horns as symbols of power. Blacksmiths traditionally carve horns, first trimming, then shaping, carving, and finally smoothing the ivory. This horn has an elongated head at the tip in the Mangbetu style. Mangbetu rulers commonly elongated their heads, popularizing the practice among their subjects and neighbors. The elongated head became the ideal of Mangbetu beauty, emulated by both men and women. A serpent is carved to wind around the horn from the base to the mouthpiece. The significance of the serpent may lie in its transformative abilities (shedding its skin) or in relationship to a god. This symbol indicates that the horn was probably used for hunting or for war.

Like a flute, ivory horns are played laterally. Members of the court orchestra play these horns to announce the king's arrival and departure and his victories in war. They were played in pairs during court dances.¹

1. Enid Schildkrout and Curtis A. Keim, *African Reflections: Art from Northeastern Zaire* (Seattle: University of Washington Press; New York: American Museum of Natural History, 1990), 214.

* * *



Mangbetu or Azande Peoples of the Republic of Congo, Side-Blown Horn, ca. 1930, ivory, $1\frac{1}{2} \times 17\frac{3}{8} \times 2\frac{3}{8}$ in., J. David and Laura Seefried Horsfall Endowment Fund purchase, 1991.32. Photo by Greg Anderson

Chair

BY ELIZABETH HOOPER-LANE

The Asante consider seating forms, the stool in particular, to be of particular symbolic importance. The mythological story of the Golden Stool and its arrival to safeguard the soul of the Asante people continues to be celebrated. The stool is emblematic of Asante nationhood and carries an expected code of moral behavior. Each Asantehene designs a new stool to symbolize himself and his kingdom, which becomes the “embodiment of the monarchy and the collective soul of the people.”¹ From a seated position a king demonstrates his attitude of royal sovereignty and directs, receives, and judges his subjects.

This is the most common type of Asante prestige chairs. It is stylistically related to renaissance forms from Spain, Portugal, and Italy. The Elvehjem chair has a wooden frame with hide back and seat and no arms. The frame is decorated with round-headed brass nails. The labor-intensive carving and use of expensive, imported tacks indicate the place of honor held by the prestigious men for whom it is

reserved. The similarity between the geometrical designs on the open-work back and spoon handles used for weighing highly valued gold dust also indicates the chair’s associations with Asante wealth and power. When not used, the chair leans against a wall in the palace of a senior chief, just as vacant stools laid sideways symbolically protect their owners’ souls.

1. Bérénice Geoffroy-Schneider, *Tribal Arts* (New York: Vendome, 2000), 206.

* * *



Asante Peoples of Ghana, Chair (Asipim), early 20th century, wood, leather, and brass tacks, $32\frac{3}{8} \times 17\frac{1}{2} \times 19$ in., Gift of Drs. Gladys, Jay, Jeffrey, Jamie and James Strain, 1999.131.1

Justice Staff Fragment

BY ELIZABETH HOOPER-LANE

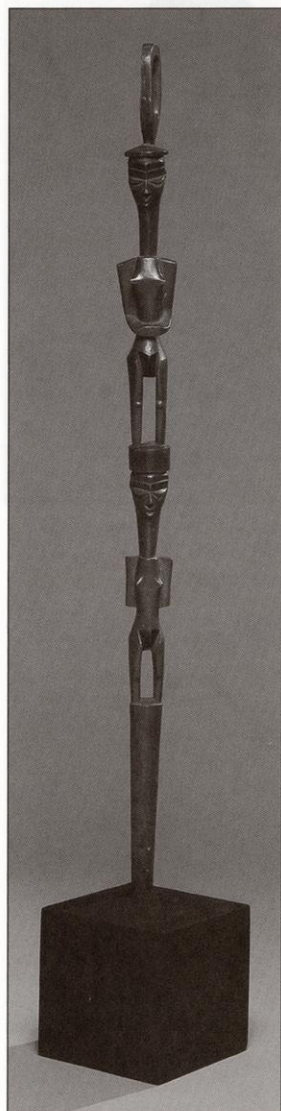
The male Pende jurist holds this emblem of civil authority and tradition as a visual symbol of his importance as mediator. To emphasize his strength as he speaks, the jurist pounds the staff (mounted on an iron rod) into the soil, repeatedly churning up the dirt at his feet.

The carver depicts two female figures with hooded triangular eyes with continuous eyebrows. An oval lozange shape surrounds the staff. The staff used by a man honors the importance of women and their capacity for giving life in Pende society.

Known primarily as mask carvers, Pende artists use idealized facial characteristics to emphasize the role each gender is expected to fulfill. The profile of a male Pende mask bulges with lumps, his open eyes express the potential for brooding and sorcery. The eyes of the female figures express a cool, pacifying attitude.¹

1. Z. S. Strother, *Inventing Masks: Agency and History in the Art of the Central Pende* (Chicago: University of Chicago Press, 1998), chapter 5 passim.

Pende Peoples of the Republic of Congo, Justice Staff (Mihango) Fragment, mid 20th century, wood, 34 1/2 x 2 5/16 x 2 1/8 in., J. David and Laura Seefried Horsfall Endowment Fund purchase, 1997.29



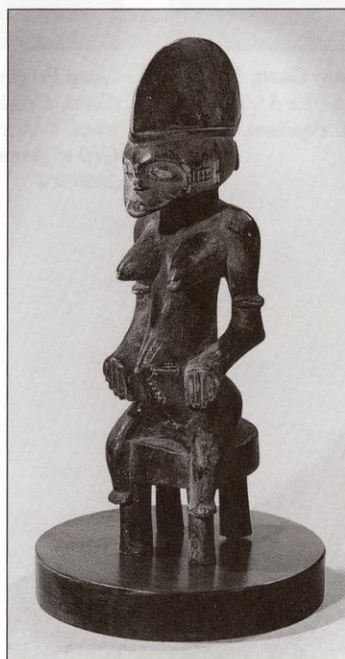
Champion Cultivator Staff Fragment

BY SABRINA CHECKAI

This carved fragment originally topped a three to four-meter long trophy staff awarded at agricultural competitions, rigorous demonstrations of endurance, obedience, and cooperation.¹ This figure represents an unmarried woman at the height of her physical beauty. She has projecting conelike breasts and a protruding abdomen. Her smooth, well-oiled skin is ornamented with armbands and scarification patterns, and she sits in a calm, elegant posture reflecting the cool temper of Senufo women.² In addition to beauty and reserved emotions Senufo women embody productivity, order, and spirituality. Women exist as both the creators and the caretakers of Senufo society. Champion cultivator staffs are tokens of good luck intended to bring a happy and fruitful marriage to successful young men.

1. Anita Glaze, "Staff for a Champion Cultivator," in *For Spirits and Kings: African Art from the Paul and Ruth Tishman Collection*, ed. Susan Vogel (New York: The Metropolitan Museum of Art and Abrams, 1981), 48.

2. Qualities described as characteristic of Senufo women by Anita J. Glaze, "Dialectics of Gender in Senufo Masquerades," *African Arts* 19, no. 3 (May 1986): 32–33.

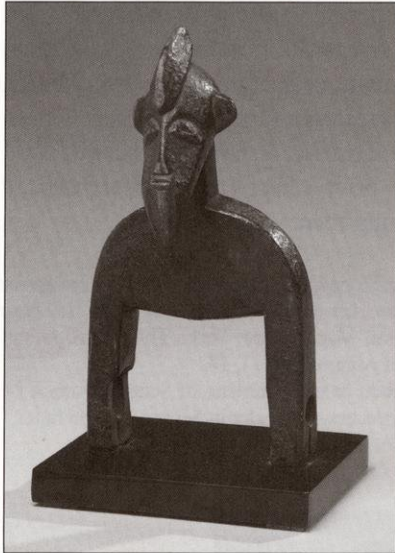


Senufo Peoples of the Ivory Coast, Champion Cultivator Staff Fragment, early 20th century, wood, 10 5/8 x 3 1/8 x 4 in., Gift of Lester Wunderman, 62.3.10

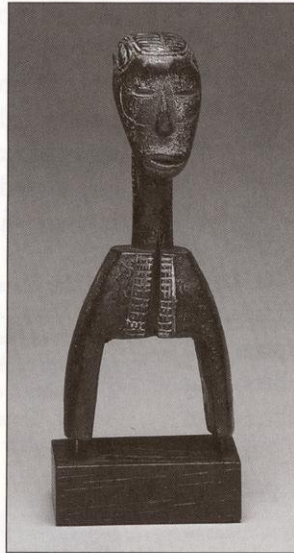
Heddle Pulley

BY CHIARA BERNASCONI

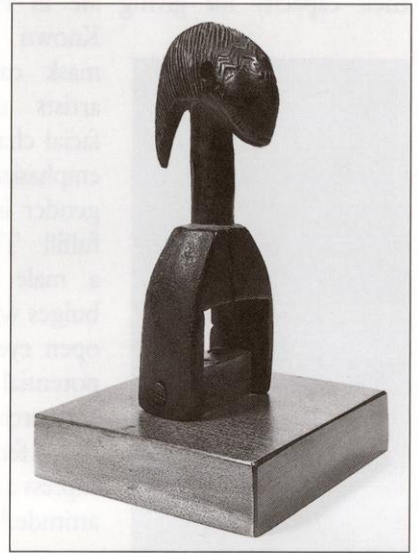
Pulleys decorate the looms of male weavers among Baule, Guro, and Senufo peoples. A weaver commissions a male sculptor to carve a beautiful image, whether of a powerful mask or an elegant woman with shiny black skin and elaborate hairstyle to embellish his loom where he spends long hours. As one weaver explained, “no one wants to live without things of beauty.”



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



Guro Peoples of the Ivory Coast, Heddle Pulley, ca. 1950, wood, 6 3/4 x 2 3/4 x 2 3/8 in., Gift of Jeremiah H. Fogelson, 2000.9.4



Baule Peoples of the Ivory Coast, Heddle Pulley, ca. 1950, wood, H. 6 3/8 in., Gift of Lester Wunderman, 62.3.5

Biennial Report

July 1, 2001
through
June 30, 2003

2001-2003 ACCESSIONS
COMMITTEE MEMBERS
Virginia Boyd
Gail Giger
William McCain
Nancy Mladenoff
Russell Puncenko (ex officio)

2003-2003 ACCESSIONS
COMMITTEE MEMBERS
Virginia Boyd
Gail Giger
William McCain
Nancy Mladenoff
Russell Puncenko (ex officio)

Executive Members
Philip R. Gorman
Russell Puncenko
Andrew A. Wilson

At Large Members
* Joyce Barrell
Robt. Bell
Michael Bernhard (began fall 2002)
Anne Bork
Simons Chazan
Jane Coleman (chair through 2002)
Joseph Cunningham (began fall 2002)
Tim Erdman (chair began January 2003)
Leticia Garfield
Frank Haddock
Barbara Mackay Kacner
Diane D. Knox
Avin S. Lane
Frank Manley
Jean McNamee
Frederic Mohr
George Parker (began fall 2001)
* Carolyn Peterson
John Peterson (began fall 2002)
Justin Dion Pyle
Milford E. Rogers, Jr.
Harry Roth
Donald E. Ryan
Diane Seider (through March 2003)
Michael Stone (began fall 2002)
Thomas Terry
William Warrman
Mary Alice Wimmer
Hope Wineland Wimer

Assistant Members
Marvin L. Fehman
Gail Gosh
* Betty Tanc Hood
Robert Kainer
Jan Taylor
* Deborah 2002

Elvehjem Museum of Art Council July 1, 2001–June 30, 2003

We are grateful to the Elvehjem Council for their fund-raising activities, their advice to the director, and their liaison between the museum and the public.

Exofficio Members

Phillip R. Certain
Russell Panczenko
Andrew A. Wilcox

At Large Members

*Joyce Bartell
Polly Beal
Michael Bernhard (began fall 2002)
Anne Bolz
Simona Chazen
Jane Coleman (chair through 2002)
Joseph Cunningham (began fall 2002)
Tim Erdman (chair began January 2003)
Leslie Garfield
Frank Horlbeck
Barbara Mackey Kaerwer
Diane D. Knox
Alvin S. Lane
Frank Manley
Jean McKenzie
Frederic Mohs
George Parker (began fall 2001)
*Carolyn Peterson
John Peterson (began fall 2002)
Judith Dion Pyle
Millard F. Rogers, Jr.
Harry Roth
Donald P. Ryan
Diane Seder (through March 2003)
Michael Stout (began fall 2002)
Thomas Terry
William Wartmann
Mary Alice Wimmer
Hope Melamed Winter

Associate Members

Marvin L. Fishman
Gail Goode
*Betty Trane Hood
Robert Krainer
Fan Taylor
* deceased 2002

Faculty and Student Members

Nichole Bridges, *Art History Graduate Student*
Willy Haeberli, *UW Faculty at large*
Tom Loeser, *Department of Art*
Gene (Quitman) Phillips, *Department of Art History*

Docent Representative

Judith Mjannes

Madison Metropolitan School District Representatives

Rick (Meric-Vance) Neuenfeldt (began spring 03)
Mariel Wozniak (through fall 02)

2001–2002 ACCESSIONS

COMMITTEE MEMBERS

Virginia Boyd
Gail Geiger
William McClain
Nancy Mladenoff
Russell Panczenko (exofficio)

2002–2003 ACCESSIONS

COMMITTEE MEMBERS

Virginia Boyd
Gail Geiger
William McClain
Nancy Mladenoff
Russell Panczenko (exofficio)

The biennium, July 1, 2001 and June 30, 2003, encompasses many achievements of which we can all be proud and for which all involved must be enthusiastically congratulated. Many contributed to the success of these years, and I wish to thank a number of individuals and organizations that have made particular contributions to the Elvehjem's success during this period.

The members of the Elvehjem Council, as always, have not only contributed financially to the museum but also served as a vital source of counsel and encouragement. Sadly, we bid farewell to three council members who passed away during this period: Joyce Bartell, Carolyn Peterson, and Betty Trane Hood. (Joyce Bartell had served on the council since its inception in 1971.) They will be sorely missed. This period also saw the retirement from the council of Diane Seder and Mariel Wozniak. The latter was the coordinator of fine arts for the Madison Metropolitan School District and represented that body on the council. The new incumbent in that position is Rick Neuenfeldt. In addition to Rick, we welcomed several new council members: Michael Bernhard, Joseph Cunningham, George Parker, John Peterson, and Michael Stout. Congratulations also to Tim Erdman who assumed the chairmanship of the council in the spring of 2003. It is particularly appropriate here for me to offer a special thank you to Jane Coleman, who served ably and graciously as the chairwoman of the Elvehjem Council from 1992 through 2002.

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

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

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

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

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

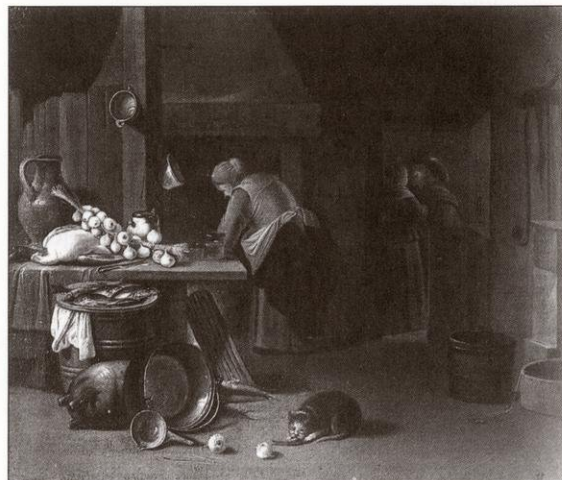
Russell Panczenko

PAINTING, SCULPTURE, AND DECORATIVE ARTS

Kitchen Interior by the seventeenth-century Dutch painter Reynier Coveyn (ca. 1636–1681) is the gift of retired UW–Madison professor of French Lorin A. Uffenbeck, whose other gifts of paintings over the years have significantly enriched the Elvehjem's holdings of seventeenth-century Netherlandish painting. This genre scene with a still life in the middle ground of kitchen utensils, a bunch of onions, a plate of fish, and plucked fowl is a complementary work to the large *Still Life with Game and Vegetables*, donated by Professor Uffenbeck in 2000. *Kitchen Interior* was exhibited at the Elvehjem in 1974 as part of a loan exhibition of *Dutch and Flemish Paintings of the Seventeenth Century*, and we are most grateful that it is now in the museum's permanent collection.

The museum's collection of French nineteenth-century painting has been enriched by the generous donation made by Dr. and Mrs. Theodore Livingston Hartridge of a work by the military painter Paul Louis Narcisse Grolleron (1848–1901). The oil on canvas *Seated Peasant Lighting His Pipe* is a characteristic work by this artist who is known for depicting genre scenes from the Franco-Prussian War of 1870–1871. This scene of daily life during battle shows a member of the peasant militia not in military uniform and wearing the typical *sabots* and wide-brimmed hat, resting on the ground intent on lighting his pipe. A distinguished provenance accompanies this exquisite painting: it was given in 1910 to the donor's grandfather, Frank Bishop of Milwaukee, who had been an adjutant of the 4th Wisconsin Infantry division in the Civil War, by the Milwaukee art collector Frederick Layton, whose collection, the Layton Art Gallery, subsequently formed the nucleus of the present Milwaukee Art Museum collection.

In 2002, Martha Randolph Daura made a generous gift of nineteen works by her father, the Catalan artist Pierre Daura (1896–1976). Included



Reynier Coveyn, *Kitchen Interior*, n.d. oil on linen. Gift of Lorin A. Uffenbeck, 2002.55

are nine paintings, seven drawings, and three etchings ranging in date from 1914 to 1974, thus significantly expanding the Elvehjem's collection of Spanish art. The works display the wide variety of styles and subjects treated by Daura over his long career in his native Spain, then in France, and from 1939 in Virginia. Trained at the School of Fine Arts in Barcelona under Picasso's father, José Ruiz Blasco, and Joseph Calvo, Daura began exhibiting his work at an early age. The painting *Montmartre* dates from the artist's early years in Paris, when it was the art capital of the world but ravaged by WWI. The Spanish realist tradition as well as the artist's deep interest in the work of Cézanne is evident in works from several different periods. Portraiture figures prominently in his oeuvre, and the Elvehjem is pleased to have two wonderful examples of this genre, an oil from about 1952 and a watercolor of about 1940. Of particular interest, artistically as well as biographically, is the painting *War* executed between 1939 and 1942 that draws from Daura's experience fighting in the Spanish Civil War in 1937–1938. This powerfully expressive work focuses on the interplay of human figures and is thus indebted to the Spanish figurative tradition

and also reflects the interest in the body shared by contemporary artists such as Picasso.

Aaron Bohrod's *The Turtle Shell* and a second characteristically illusionistic work *Cat and Fiddle* were given to the Elvehjem by UW alumnus Dr. Garratt Richardson. These two paintings deepen the museum's significant collection of the work of this midwestern artist, who succeeded John Steuart Curry as artist in residence at the University of Wisconsin in 1948. In the thirties, he became known for his social realist depictions of Chicago. In the forties, he recorded the war in the Pacific and Europe and worked as a painter of place in a loose, sketchy style. Then in 1953, while working on a rocky Michigan landscape painting, he became captivated by the technique of rendering objects in minute detail. Working in the style referred to as *trompe l'oeil*, or that which fools the eye, Bohrod situates his image making in the history of art beginning with Apelles (352–308 BC) in classical antiquity. Both new acquisitions are wonderful examples of Bohrod's prodigious output in this genre in which he mixes astute visual observation with humorous verbal play.

Better known as an art critic, the painter Theodore F. Wolff donated to the Elvehjem two canvases, *Owl* of 1969 and *Urban Fantasy* of 1973. A student of UW–Madison professor of painting John Wilde, Wolff, in these works, shows an aspect of the enduring legacy of that artist's long and influential teaching career. Concerned with issues of realism, Wolff's works explore the detailed observation of objects as well as the depiction of imagined cityscapes.

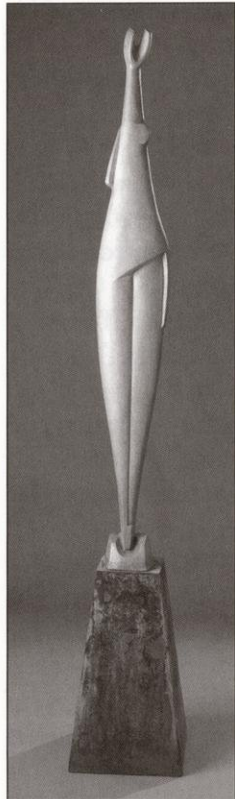
Robert Cottingham's painting *Rolling Stock Series No. 14 (for Jimmy)*, of about 1989, is the museum's first purchase of a large-scale painted work by this renowned contemporary American artist. It joins eleven works on paper dating from 1973 to 2001 already in the permanent collection, some of which treat the same theme. Cottingham's works are closely modeled on real objects, often based on photographic studies, but the interpretation of the surfaces and the abstraction of parts of the composition make his images much more than works of photorealism. This striking large-scale painting depicts the end of a boxcar, the central focus of which is the brake wheel. The artist goes

beyond presenting the functional structure of his subject matter by transforming an object made of iron and steel into a dynamic abstract composition. By mixing sand into the acrylic paint and by framing the canvas to give the illusion of heavy railroad ties, he evokes the gritty quality of the rail yard on the picture's physical surface.

David Klamen's untitled work painted in 2002 is an interior scene of the Art Institute of Chicago, where the artist earned his MFA in 1985. This work emphasizes the finished painted surface, skillfully achieved in oil and a combination of high gloss and matte varnish to distinguish the areas of shadow and light. This painting is as much about the process and craft of the painter as it is about spatial illusion and the realistic representation of interior space. Furthermore, this work engages the museum visitor in a game of multiple reflections, since its varnished surface functions as a mirror into which the viewer sees himself standing in a gallery space looking at a painting. The viewer is foiled, however, in this act of seeing, because the picture within the picture is black. There is nothing to see. The artist is commenting on the multileveled experience of seeing the painted world in a museum setting.

Contemporary American artist Suzanne Caporael is now represented in the Elvehjem's collection, in addition to fifteen prints transferred from Tandem Press in this biennium, by the lyrical oil on linen entitled *379 (Elbe Estuary, Germany)*, 2002. Caporael's study under Ellsworth Kelly has led to her chief concern with the way pigments interact on various surfaces in the creation of geometric and organic abstractions in print and on canvas. In the newly acquired painting and others like it from 2002, the artist was inspired by John R. Stilgoe's book *Shallow Water Dictionary: A Grounding in Estuary English* and creates luminous abstractions that are nonetheless a reflection of the natural landscape surroundings of estuaries.

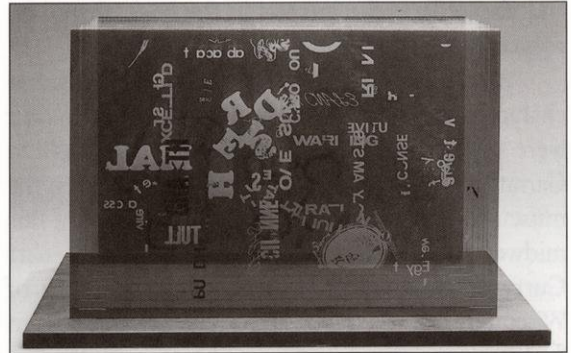
Through the generosity of the Louis and Annette Kaufman Trust, the Elvehjem's collection of twentieth-century European modernist sculpture is enhanced by the work of the Russian artist Moisey Kogan (1879–1943), who was active in France and Germany until his death in the Auschwitz concentration camp in 1943. The bronze *Standing Nude*



Alexander Archipenko, *Ray*, 1956, Aluminum, Carolyn T. Anderson, Eugenie Mayer Bolz, Brittingham, Elvehjem Museum of Art General, Alice Drews Gladfelter Memorial, Harry and Margaret P. Glicksman, Alexander and Henrietta W. Hollaender, Walter J. and Cecille Hunt, John S. Lord, Richard R. and Jean D. McKenzie, William R. Mitchell, Cyril W. Nave, Bertha Ardt Plaenert, F. J. Sensenbrenner, Richard E. Stockwell, Earl O. Vits, Ruth C. Wallerstein, Malcolm K. and Bertha Whyte, and Mary Katharina Williams and Martin P. Schneider Endowment Funds, and Art Collections, Thomson "Tommy" Bartlett Estate, Elvehjem Museum of Art Membership, Michael J. Kretschman, Pearl A. Schwake Estate, Rosalind Tough, and Margaret Waterman Estate in memory of Lester W. Cameron Funds purchase, 2002.87a-b

(*Nu debout*) exemplifies this artist's treatment of the female nude as a central theme of his work. This sculpture finds a welcome home in the Elvehjem collection as it relates to works by Rodin, Maillol and Nadelman that also explore the subject of the female nude.

We were most fortunate to be able to add Alexander Archipenko's *Ray*, 1956, a tall standing female figure, to our recent collection of the modernist trends from the first quarter of the twentieth century. These include the Plexiglas piece by Naum Gabo, *Construction in Space: Arch*, 1929–37; the steel construction by his brother Antoine Pevsner, *Construction in the Round*, 1925; and Duchamp Villon's *Le Cheval*, 1914, cast 1950s, which are now displayed together on the mezzanine. Archipenko studied art in his native Kiev before moving in 1908 to Paris. In about 1910, he was introduced to Cubism by Fernand Léger and became one of the outstanding sculptors of the movement. Archipenko quickly built up a reputation in Europe; when he had his first American solo show in New York in



John Cage, *Not Wanting to Say Anything About Marcel*, 1969, silkscreen on Plexiglas. Gift of ellsworth snyder in memory of Nathan Samuel Blount, 2002.56.3

1921, he was the best known and most influential of all Cubist sculptors.

We are grateful to Madisonian ellsworth snyder for his gift of *Not Wanting to Say Anything about Marcel*, a 1969 graphic work by the multifaceted visual artist and composer John Cage (1912–1992). This Cage work is the earliest graphic piece executed by the artist that does not include any specific musical content or references. It is referred to as a plexigram that consists of individual Plexiglas panels arranged in parallel succession with fragments of printed text and images silkscreened on them. The gift of eleven works from snyder's collection also included two more recent prints by Cage, *Nine Stones I* and 2, and work by other twentieth-century artists including Robert Mangold, Ed Ruscha, and Tom Marioni (all born in 1937). Snyder was curator for a 1991 Elvehjem exhibition of John Cage's work and wrote the essay for the catalogue.

Gillian Jagger's *Whorl*, 1974, was the earliest work included in the first retrospective exhibition of *The Art of Gillian Jagger*, mounted at the Elvehjem in winter 2002–2003. It forecasts the artist's passionate involvement with the horse, a central subject in her work of the last decade. Jagger describes the relationship of art and life thus: "I've always known that life's better than art somehow. That animal has more truth in it than whatever I can make of it." A whorl is something that whirls, coils, or spirals or whose form suggests such movement, and this piece depicts that area of a horse's coat where the hair is arranged in this swirling pattern. Jagger recreates this natural phenomenon using synthetic materials

resulting in an abstraction. Created before Jagger left New York City for a life in the rural countryside of New York state, *Whorl* anticipates the exploration of the “found life” and its resonance with human experience that has been Jagger’s artistic preoccupation for the last twenty-five years.

The work of another English-born artist based in New York state also entered the collection following a major exhibition of her work at the Elvehjem Museum of Art in 2001. Judy Pfaff’s *Honey Bee, for Holly Solomon* (see cover for color image) is a wonderfully playful and dynamic mixed-media sculpture created in 1987. Pfaff is known for her three-dimensional work that ranges from wall pieces such as this one to larger works extending out into the gallery space, as well as for vast installations in public spaces, such as the site-specific installation created for the Elvehjem’s Paige Court in 2000, *If I Had a Boat*.

As the result of a documentary exhibition mounted at the Elvehjem in January to March 2002, the Elvehjem has received two of the contemporary artist Peter Gourfain’s most important works: *Roundabout* and *Fate of the Earth Doors*, as well as a representative work by this artist in one of his preferred media, terracotta, *A Last Supper*. Born in Chicago and trained in painting at the School of the Art Institute of Chicago, Gourfain’s work moved from the figurative painting of his student years to minimalist work of the 1960s to the figurative style he has chosen to express himself in for the last thirty years. Gourfain’s masterpiece of sculpture, *Roundabout*, a towering twelve-columned structure measuring twenty-four feet in diameter with twenty inset terracotta relief panels, and four additional panels, employs a figurative language that derives from Romanesque sculpture, which, in the artist’s words, offered “a figurative style that was unrealistic but not abstract.” Infused with a powerful narrative drive, Gourfain’s work, is also supremely experiential, as the artist himself intends. *Fate of the Earth Doors*, 1984–1997, is an ecological statement. The terracotta relief entitled *A Last Supper* reveals the artist’s engagement with art-historical references as visual sources, in this case a fifteenth-century Netherlandish drawing of men shoveling chairs, which the artist uses both metaphorically and formally. The tangle of chairs suggests, as the artist puts

it, “being mired in something difficult,” and the chair may be “a substitute for the human body in some of these works where there is just a head coming out of the seat of the chair.” The artist’s dramatic narratives contain vivid commentary on social injustice and politics in contemporary America, as well as universal truths of the human condition.

George Cramer’s outdoor sculpture *Awakening*, 1994, was generously donated to the museum by Frances Weinstein in memory of her husband, Laurence A. Weinstein, a University of Wisconsin Regent. This is an important addition to the small collection of outdoor art that adorns the area around the museum building. Commissioned by the Weinsteins from the UW–Madison professor of art George Cramer, *Awakening* is a representative work from the artist’s sculptural output.

René Lalique’s *Source of the Calypso Fountain* Statuette is a significant addition to the museum’s important collection of pre-WWII Lalique glass. Designed in 1924, the press-molded clear and frosted glass sculpture was produced by the Lalique factory until 1947. It was designed for use in a monumental fountain that welcomed visitors to the Paris Exposition of 1925, the very exhibition from which the term “art deco” derives.

The Elvehjem is increasing its collection of contemporary African art. The aluminum repoussée panel of *The Story of Oshogbo* by the Nigerian artist Asiru Olatunde (1918–1995) is a superb example of the technique and narrative style that is uniquely his own. Purchased in Nigeria from the artist himself before his death in 1995, this work is a narrative of the myths surrounding the founding of the city of Oshogbo by the Goddess of Sweet Waters, Oshun. An intricately carved headrest from the Shona people of Zimbabwe was given by Drs. James and Gladys Strain, who have been generous donors of African art to the Elvehjem over the last decade. Typical of Shona craftsmanship, this headrest displays the characteristic zigzag motif and double circle base.

The Elvehjem collection of Asian painting has been substantially enlarged with a generous anonymous gift of four Chinese paintings and two purchases of Japanese hanging scrolls. These works represent the different media employed in Chinese and Japanese painting—ink on paper or silk, with

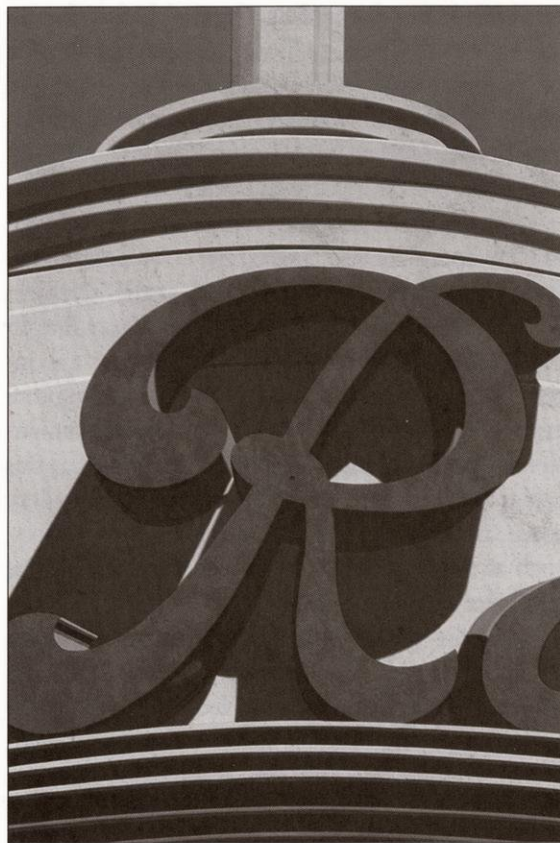
the addition of color or gold speckles. Landscape, an important genre of Chinese painting, is represented by three of the six new works dating from the fifteenth to the seventeenth centuries. Wu Ruju's *Returning Woodgatherer* from the late fifteenth or early sixteenth century is a good example of this traditional genre.

New acquisitions of Asian decorative arts are represented by the anonymous gift of seven Japanese netsuke, meticulously designed and finely carved objects of personal adornment in Edo-period Japan. Five are carved ivory, the characteristic material for these precious objects, and two are of wood. These netsukes enrich the Elvehjem's large collection of mostly nineteenth-century examples donated in 1995 by Dorothy Jones Frautschi, a selection of which was displayed in the exhibition *Chonin: Japanese Art from the Elvehjem Collection*.

WORKS ON PAPER

The Elvehjem's collection of prints is continually growing in many different directions. The contemporary prints benefit from the museum's continued status as the archive for Tandem Press, which meant that in the last two years the museum received excellent works by such important artists as Robert Cottingham and Suzanne Caporeal. Old master printmaking, too, continues as a focus of collecting, with works adding to the range of styles employed by printmakers such as Giovanni Domenico Tiepolo, Agostino Carracci, Hendrick Goltzius, and Richard Earlom. The museum added a print by El Lissitzky to the collection of modernist works of the early twentieth century.

Japanese prints have been a strength of the museum since the Van Vleck bequests in the 1980s. The museum continues to expand this segment of the collection. The fine collection of Hiroshige prints was deepened with interesting works such as the image of Taira no Kiyomori, the twelfth-century warrior and emperor of Japan who sees the skeletons of his slain foes wherever he looks in the winter landscape. A print by Hiroshige's protégé Ichiryusai Shigenobu, *A Picture of Prosperity: America* also came into the collection. Shigenobu was heir to Hiroshige's name and so was also known as



Robert Cottingham, *An American Alphabet: R*, 2001, lithograph. Transfer from Tandem Press, 2002.85

Hiroshige II; during the later part of his career, he worked in Yokohama (the source of a large number of images of foreigners in woodblock prints). Another Yokohama printmaker Utagawa Yoshifuji's image of Americans also joined the collection, supporting this fascinating area of Japanese print production *An American Family Enjoying Themselves*, 1861. To the group of Osaka printmakers, which the Elvehjem's collection has few works, was added a fine example of Osaka kabuki actor prints, in the work of Hokuëi. Always a staple of popular printmaking, prints of the stars of the kabuki stage make up a large part of the Elvehjem's collection; these were supplemented by an amazing print of a modern kabuki actor by Tsuruya Kokei, *Ichimura Uzaemon XXII as Gappo in Sesshu Gappo ga Tsugi*, 1989.

The fact that the museum has an extraordinary collection of Japanese prints is due in large part to the popularity of these prints in America at the beginning of the twentieth century. These prints



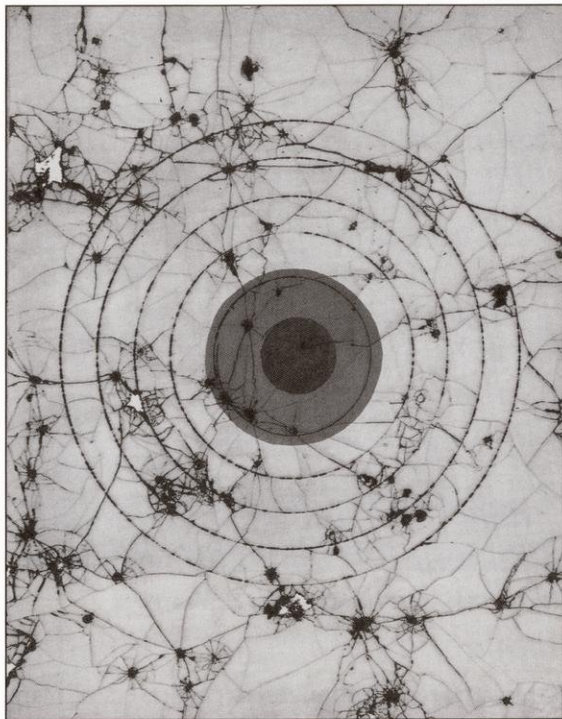
Utagawa Hiroshige, *Taira no Kiyomori Haunted by Strange Sights*, ca. 1845, color woodcut. John H. Van Vleck Endowment Fund purchase, 2002.73a-c

were not only valued by collectors but by artists as well, and the proof of that fact is the large number of prints that pay homage to Japanese prints in their choice of style, subject, or technique. The Elvehjem's collection gained several prints that in various ways reflect the impact of Japanese prints on Western artists. Félix Bracquemond's portrait of Edmond de Goncourt not only depicts Japanese objects in the background, but commemorates Goncourt, the most important of the early French collectors of Japanese art. The format of Henri Rivière's print, comprised of five smaller prints, shows his interest in the traditional Japanese woodcut polyptych. Frank Morely Fletcher took great pains to learn traditional Japanese printmaking practices to carry out prints like his *Meadowsweet*. Norma Bassett Hall's *Old Sycamore* and Maud Squire's *Provincetown in the Winter* use woodcut in a very similar way due to the influence of Japanese prints, and Chiura Obata (*Upper Lyell Fork, near Lyell Glacier*) created his prints by bringing his watercolors of Yosemite back to Japan and collaborating with the traditional printers still working in Tokyo just before the outbreak of World War II.

European old master prints, which have been an important part of the collection since the inception of the museum, were significantly strengthened by a marvelous gift from the Louis and Annette

Kaufman Trust. Although later followers of mannerism in the Dutch city of Haarlem were well represented in the collection, the Kaufman gift provided a firm foundation for study of this important aspect of printmaking by providing twenty-six examples after the founder of this school, Maarten van Heemskerck, including two complete series, *The Prodigal Son* and *The Seven Planets*. Two splendid, large landscapes prints by Egidius Sadeler II triple our holding by that important Netherlandish artist. The gift also provided the museum with its first prints by Abraham Bosse, a French printmaker from the age of the Musketeers, whose detailed depictions of clothing and interiors provide a glimpse of the opulent life in the seventeenth century.

The Kaufman gift also expanded the Elvehjem's collection of satirical prints. Thomas Rowlandson (1756–1827), an important British satirist, had previously been represented in the collection by a single print, which is now joined by sixteen additional prints. Ten prints by James Gillray tripled the museum's holdings of this acerbic contemporary of Rowlandson. Nine hand-colored lithographs by nineteenth-century artist Honoré Daumier might seem a small addition to the museum's holdings of over 600 prints by that productive satirist, but among the museum's previous holdings, only a single exam-



Harvey K Littleton, #6 Birdshot State III, 2001, vitreograph. Gift of the artist, 2003.1.16

ple was hand colored, so again this gift fills out an important area of the artist's production.

The third area of particular strength in the Kaufman gift is British prints from the beginning of the twentieth century. Among the most celebrated etchings portraitists in England at this period was William Strang. The Elvehjem had no examples by him, but now twenty-four etchings by Strang grace the collection, along with three etchings by his son, Ian Strang. Prominent in the group are William Strang's famous portraits of the leading lights of letters in England and Scotland, including a remarkable self-portrait of the artist in a fez.

The prints were collected by classical musicians Louis and Annette Kaufman during Louis's concert tour of Europe following World War II. At that time, the amount of cash that visitors could take out of European countries was strictly limited. Faced with this prospect, the Kaufmans converted Louis's paycheck into prints by artists they admired. They enriched their hosts in the short term, and in the long term deepened our understanding of these fascinating artists.

The Elvehjem is particularly happy to have received a print from Johanna and Leslie Garfield of Blanche Lazzell's *Waitman T. Willey House* along with twenty-two other works on paper. The Garfield's donation included other works by Provincetown printmakers Tod Lindenmuth, Mildred McMillen and Grace Martin (Frame) Taylor. Color printmaking from other traditions was represented in the gift as well as linoleum cuts by British artists Claude Flight and Cyril Power, founders of the Grosvenor school in London in the 1920s. Helen Hyde and Bertha Lum, American women who made color woodblock prints in the Japanese style, were both represented by fine examples of their prints.

German Expressionist printmaking, another interest of the Garfields, comprised an additional area of the gift, which included works by Max Beckmann and Karl Schmidt-Rottluff, these prints given in honor of their fellow member of the Elvehjem Council Barbara Mackey Kaerwer.

Twentieth-century photography was also strengthened by additions to the museum's collection by Ilse Bing, a German avant-garde photographer whose life spanned the twentieth century, and Tom Jones, a Wisconsin photographer whose subjects are usually drawn from his native American community.

As a result of the Elvehjem's exhibition of the work of Harvey Littleton in the fall of 2000, the museum acquired examples of the artist's innovative printmaking. Littleton developed a method of printing from glass plates that he christened vitreography. In a combination purchase and gift, the Elvehjem acquired a selection of nineteen of Littleton's vitreographs from among his earliest trial prints in 1983 up through those of 2001.

A recent anonymous gift to the Elvehjem's print collection included twelve prints by the French printmaker Paul Jacoulet. He was born in Paris but moved with his family to Japan when he was four years old. Though he visited Paris throughout his life, his home was always Japan, even during the world wars. During his travels around the South Pacific in 1929, Jacoulet made drawings of the peoples whom he met, which became the bases for his first set of woodcut prints. Through the 1930s and



James Gillray, *The Plum Pudding in Danger (State Epicures Taking un Petit Souper)*, 1805, hand-colored etching, 10 x 14 in. Gift of the Louis and Annette Kaufman Trust, 2001.116.9

into the 1950s, he made watercolors and designed woodcut prints. Jacoulet's prints are nearly all portraits. Although they include that staple of traditional Japanese printmaking the *bijin* or "beautiful woman," the artist also created sensitive portraits of the young and old, male and female, vital and infirm. In particular, he felt that it was his responsibility to record the peoples of cultures of the South Pacific that he felt were in danger of disappearing.

CONSERVATION OF THE COLLECTION

In the past two years several old master paintings have been removed from the Elvehjem galleries and sent to Minneapolis for conservation by senior paintings conservators David Marquis and Joan Gorman at the Upper Midwest Conservation Association (UMCA). The first UMCA condition survey of 2000 determined which works required treatment. In 2001, the museum received funding from the Institute of Museum and Library Services (IMLS) to conserve ten old master paintings. During FY02–FY03, the following works were treated: a Byzantine Triptych of the Great Deësis, ca. 1534–1549, two Dutch seventeenth-century paintings, *Village of Olinda*, *Brazil*, ca. 1660, by Frans Jansz. Post, and a still life attributed to the school of Jan Davidsz. de Heem. French paintings conserved include Gaspard Dughet's *Classical Landscape with Figures by a Lake*, ca. 1660, *The Triumph of Galatea* attributed to the circle of the Noël-Nicolas Coypel



Honoré Daumier, *Hercule dompté par l'amour*, 1842, hand-colored lithograph. Gift of the Louis and Annette Kaufman Trust, 2001.116.68

(1690–1734), Claude-Joseph Vernet's *Sunrise*, 1759, and a pair of landscapes by Hubert Robert, *Capriccio of Classical Ruins with Boats* and *Capriccio of Classical Ruins with Pyramid*, ca. 1760. A newly cleaned portrait of Sir Thomas Littleddale of Rotterdam [1744–1809], before 1797, by the English artist William Beechey can be admired in Brittingham Gallery IV. The conservation of Giorgio Vasari's monumental altarpiece of the *Adoration of the Shepherds*, 1570–1571, was carried out by David Marquis in September 2002 in Brittingham Gallery II for visitors to appreciate.

Thanks to continued IMLS support for preserving the collection, 384 nineteenth-century through contemporary paintings were surveyed by UMCA in 2002. To date, the entire collection of paintings, with the exception of Asian works and Indian miniatures, has been examined for condition. While in Madison, Marquis delivered a lecture entitled "The Care and Conservation of Paintings in Museum Collections" highlighting Elvehjem works.

During FY02–FY03 UMCA conservators also treated two seventeenth-century Netherlandish paintings, *Still Life with Game, Fowl, and Vegetables*

attributed to Adriaen van Utrecht and a Dutch School *Portrait of a Lady*. The museum has undertaken to provide historically appropriate frames for these works. The period frame of *Portrait of Lady Caroline Montagu in Byronic Costume*, 1831, by

George Hayter was consolidated for travel to London on loan to the exhibition *Constable to Delacroix: British Art and the French Romantics* organized by Tate Britain and the Minneapolis Institute of Art.

Acquisitions



Asiru Olatunde, *The Story of Oshogbo*, ca. 1993, aluminum. J. David and Laura Seefried Horsfall Endowment Fund purchase, 2002.65

AFRICAN ART

Sculpture

Asiru Olatunde (Nigerian, 1918–1995)
The Story of Oshogbo, ca. 1993
 Aluminum, 36 ⁵/₁₆ x 19 ¹/₈ in.
 J. David and Laura Seefried Horsfall Endowment Fund purchase, 2002.65

APPLIED AND DECORATIVE ART

Unknown (Zimbabwean, Shona Peoples)
Headrest (Mustago), n.d.
 Wood, 5 ³/₄ x 9 ¹/₄ x 3 ¹/₈ in.
 Gift of Drs. James and Gladys Witt Strain, 2002.92

ASIAN ART

Painting

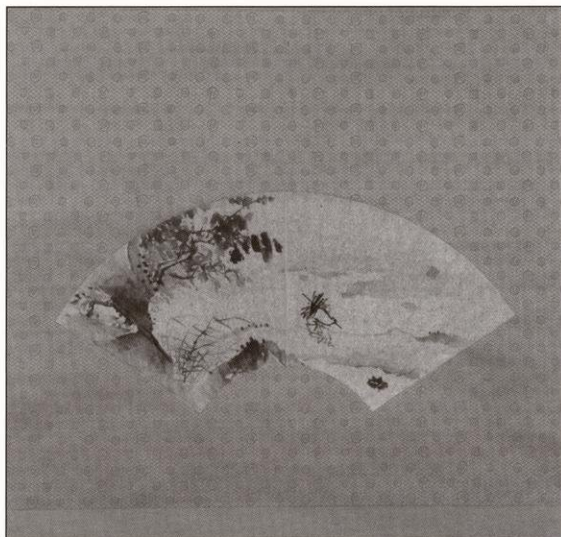
Suzuki Kiitsu (Japanese, 1796–1858)
Poppies and Dog, ca. 1850
 Ink and color on silk, 36 ¹/₄ x 11 ⁷/₈ in.; mount: 67 ¹/₄ x 17 in.
 John H. Van Vleck Endowment Fund purchase, 2001.47

Fang Shaoda (Chinese)
A Cliff by a River, early 17th century
 Ink on paper, 39 ¹/₈ x 10 ¹/₂ in.; mount: 72 ¹/₂ x 16 ¹/₂ in.
 Anonymous gift, 2002.93.2

Unknown (Chinese)
Dawn in a Szechuan Gorge, late 17th century
 Ink and color on silk, 46 ³/₈ x 17 ³/₁₆ in.; mount: 97 x 23 ³/₄ in.
 Anonymous gift, 2002.93.1

Unknown (Chinese)
Old Man in a Hollow Tree, 18th century
 Ink and color on paper, 22 ⁷/₈ x 13 ¹/₄ in.; mount: 70 ¹/₂ x 19 ¹/₈ in.
 Anonymous gift, 2002.93.3

Unknown (Japanese)
Gion Festival in Tokyo, late 19th or early 20th century
 Ink and colors on silk, image: 51 ¹/₂ x 19 ¹/₂ in.; scroll: W. 25 in.
 Anonymous gift, 2002.36.1



Wu Ruju, Returning Woodgatherer, 15th–16th century, ink on gold-speckled paper. Anonymous gift, 2002.93.4.

Wu Ruju (Chinese)

Returning Woodgatherer, 15th–16th century
Ink on gold-speckled paper, 19 ¹/₁₆ x 9 ¹/₄ in.;
mount: 49 x 23 ¹/₄ in.

Anonymous gift, 2002.93.4

Prints

Umetaro Azechi (Japanese, 1902–1999)

Untitled [Man with Bird], n.d.

Color woodcut, 9 ³/₄ x 6 in.

Gift of ellsworth snyder in memory of Nathan
Samuel Blount, 2002.56.7

Suzuki Harunobu (Japanese, 1724–1770)

*Girl behind a Screen Watching a Couple Making
Love*, 1750–1770

Color woodcut, 7 ³/₈ x 10 ⁵/₈ in.

John H. Van Vleck Endowment Fund purchase,
2002.95

Utagawa Hiroshige (Japanese, 1797–1858)

*Enjoying the Evening Cool and the Great Fireworks
at Ryogoku Bridge*, 1849–1851

Color woodcut, 15 x 30 ³/₈ in.

John H. Van Vleck Endowment Fund purchase,
2002.74a-c

Utagawa Hiroshige (Japanese, 1797–1858)

Evening Snow at Asakusa, from the series *Eight
Views of Famous Places in Edo*, n.d.

Woodcut, 10 ¹/₄ x 7 ³/₈ in.

John H. Van Vleck Endowment Fund purchase,
2002.34

Utagawa Hiroshige (Japanese, 1797–1858)

The Kanaya or Gold Inn at Otsu, from the series
Kiso Rokujuku Tsugi No Uchi, n.d.

Woodcut, 8 ³/₄ x 13 ⁵/₈ in.

John H. Van Vleck Endowment Fund purchase,
2002.35

Utagawa Hiroshige (Japanese, 1797–1858)

Senja-Fuda, n.d.

Color woodcut, four images, each 5 ⁵/₈ x 3 ¹¹/₁₆
in.

John H. Van Vleck Endowment Fund purchase,
2002.46

Utagawa Hiroshige (Japanese, 1797–1858)

Taira no Kiyomori Haunted by Strange Sight, ca.
1845

Color woodcut, 14 ¹/₂ x 29 ¹/₂ in.

John H. Van Vleck Endowment Fund purchase,
2002.73a-c

Utagawa Hiroshige (Japanese, 1797–1858)

Year End Festival at Kinryuzan in Asakusa, from
the series *Famous Places in Edo*, mid 1830s

Color woodcut, 9 ¹/₄ x 14 ¹/₄ in.

Anonymous gift, 2002.36.21

Utagawa Hiroshige II (Japanese, 1826–1869)

A Picture of Prosperity: America, 1861

Color woodcut, 14 ⁵/₈ x 29 ¹/₂ in.

John H. Van Vleck Endowment Fund purchase,
2002.96a-c

Shunbaisai Hokuei (Japanese, active ca.

1827–1837)

*Arashi Rikan II as Miyagi Asojiro in the Play Keisei
Tsukushi*, 1832

Color woodcut, 14 ⁵/₈ x 9 ⁷/₈ in.

John H. Van Vleck Endowment Fund purchase,
2001.98



Utagawa Hiroshige II, A Picture of Prosperity: America, 1861, color woodcut. John H. Van Vleck Endowment Fund purchase, 2002.96a-c



Shunbaisai Hokuei, Arashi Rikan II as Miyagi Asojiro in the Play Keisei Tsukushi, 1832, color woodcut. John H. Van Vleck Endowment Fund purchase, 2001.98



Utagawa Yoshifuji, An American Family Enjoying Themselves, 1861, color woodcut. John H. Van Vleck Endowment Fund purchase, 2002.97

Katsushika Hokusai (Japanese, 1760–1849)
A Couple Cleaning Up after Sex, ca. 1814
 Color woodcut, 9 ¹⁵/₁₆ x 14 ¹/₂ in.
 John H. Van Vleck Endowment Fund purchase,
 2002.94

Tsuruya Kokei (Japanese, b. 1946)
*Ichimura Uzaemon XXII as Gappo in Sesshu Gappo
 ga Tsugi*, 1989
 Color woodcut, 14 ⁷/₈ x 10 in.
 John H. Van Vleck Endowment Fund purchase,
 2002.42

Utagawa Kunisada (Japanese, 1786–1864)
Standing Man with Fan, 1852–1853
 Color woodcut, 14 ¹/₄ x 9 ³/₄ in.
 Anonymous gift, 2002.36.22

Utagawa Yoshifuji (Japanese, 1828–1887)
An American Family Enjoying Themselves, 1861
 Color woodcut, 14 ³/₄ x 9 ¹⁵/₁₆ in.
 John H. Van Vleck Endowment Fund purchase,
 2002.97

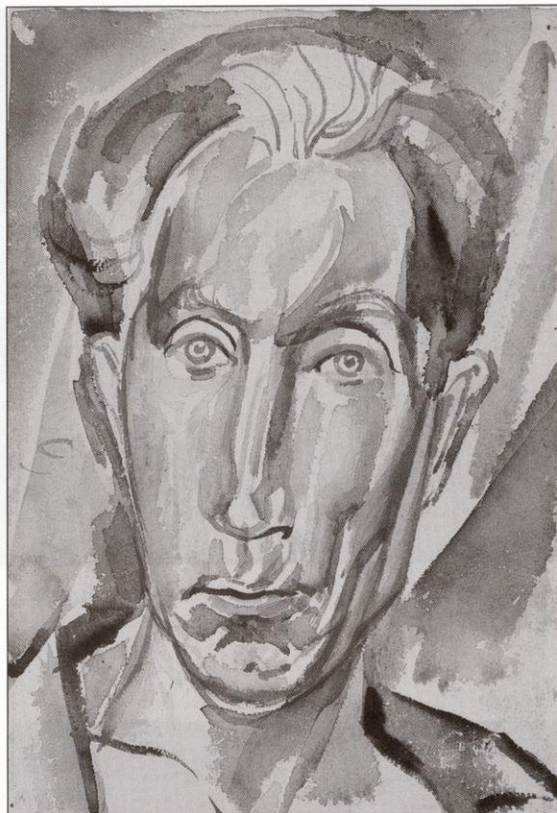
Applied and Decorative Art

Unknown
 Lidded Image of Ebisu, n.d.
 Ivory, H. ⁵/₈, diam. 1 ¹/₂ in.
 Anonymous gift, 2002.36.8a-b

Unknown
 Netsuke of Chrysanthemum, n.d.
 Ivory and metal, H. ⁵/₈, diam. 1 ⁵/₈ in.
 Anonymous gift, 2002.36.3

Unknown
 Netsuke of Lobster and Flower on Fish, n.d.
 Wood, 2 x 1 x ⁷/₈ in.
 Anonymous gift, 2002.36.5

Unknown
 Netsuke of Sakata Kaidomaru, n.d.
 Ivory, 1 ³/₄ x 1 ¹/₄ x 1 in.
 Anonymous gift, 2002.36.6

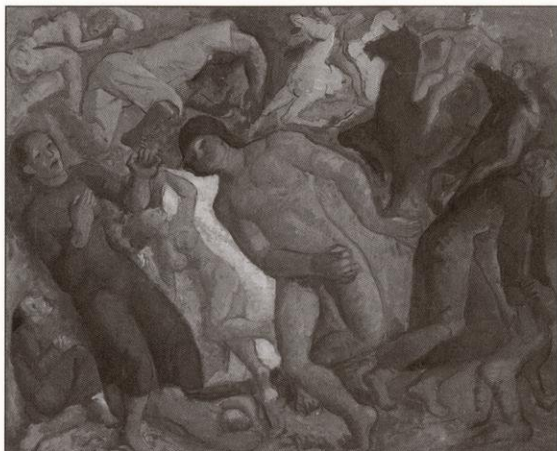


*Pierre Daura, Self-Portrait, ca. 1940, watercolor. Gift of
 Martha Randolph Daura, 2002.89.14*

Unknown
 Netsuke of Skull, n.d.
 Wood, 1 ¹/₂ x 1 ³/₄ x 1 ¹/₂ in.
 Anonymous gift, 2002.36.7

Unknown
 Netsuke of Thundergod, n.d.
 Ivory and metal, H. ⁵/₈, diam. 1 ³/₄ in.
 Anonymous gift, 2002.36.2

Unknown
 Netsuke with Quadruped Clinging to Flowering
 Vines, n.d.
 Ivory, H. ¹/₂, diam. 1 ¹/₂ in.
 Anonymous gift, 2002.36.4



Pierre Daura, War, 1939–1942, oil on board. Gift of Martha Randolph Daura, 2002.89.12

EUROPEAN ART

Painting

Reynier Coveyn (Dutch, ca. 1636–1681)

Kitchen Interior, n.d.

Oil on linen, 14 ³/₄ x 17 in.

Gift of Lorin A. Uffenbeck, 2002.55

Pierre Daura (Spanish, 1896–1976)

Beached Boats, 1945–1953

Oil on board, 16 ⁷/₈ x 30 ¹/₈ in.

Gift of Martha Randolph Daura, 2002.89.13

Pierre Daura (Spanish, 1896–1976)

Church and Presbytery, St. Cirq Lapopie, ca. 1955

Oil on paper on canvas, 32 x 25 ¹/₄ in.

Gift of Martha Randolph Daura, 2002.89.16

Pierre Daura (Spanish, 1896–1976)

Garden in Mist, ca. 1935

Oil on canvas, 17 ¹/₄ x 21 in.

Gift of Martha Randolph Daura, 2002.89.8

Pierre Daura (Spanish, 1896–1976)

Lozzi Village, 1928

Oil on canvas, 23 ¹/₄ x 28 ¹/₈ in.

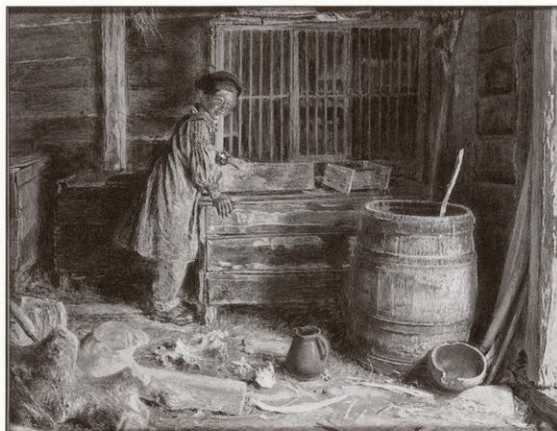
Gift of Martha Randolph Daura, 2002.89.6

Pierre Daura (Spanish, 1896–1976)

Montmartre, 1914–1917

Oil on canvas, 17 ¹/₄ x 21 in.

Gift of Martha Randolph Daura, 2002.89.1



William Henry Hunt, A Barn Interior with a Boy Standing by a Chest, n.d., watercolor. Edward Blake Blair Endowment Fund, Elvehjem Museum of Art General Endowment Fund, and Mary Katharina Williams and Martin P. Schneider Endowment Fund purchase, 2002.50

Pierre Daura (Spanish, 1896–1976)

Self-Portrait with Olive Collar, ca. 1952

Oil on canvas, 17 ¹/₄ x 21 in.

Gift of Martha Randolph Daura, 2002.89.15

Pierre Daura (Spanish, 1896–1976)

Still Life with Cup and Peaches, 1924–1930

Oil on canvas, 14 ¹/₈ x 15 ⁷/₈ in.

Gift of Martha Randolph Daura, 2002.89.2

Pierre Daura (Spanish, 1896–1976)

Still Life with Large Squash, 1924–1930

Oil on canvas, 13 x 18 in.

Gift of Martha Randolph Daura, 2002.89.3

Pierre Daura (Spanish, 1896–1976)

War, 1939–1942

Oil on board, 28 ¹/₂ x 35 ¹/₄ in.

Gift of Martha Randolph Daura, 2002.89.12

Paul Louis Narcisse Grolleron (French,
1848–1901)

Seated Peasant Lighting His Pipe, ca. 1870

Oil on canvas, 12 ⁷/₈ x 8 ⁹/₁₆ in.

Gift of Dr. and Mrs. Theodore Livingston Hartridge, 2002.100

Sculpture

Moisey Kogan (Russian, active in France and Germany, 1879–1943)
Standing Nude (Nu debout), n.d.
 Bronze, 19 x 6 1/2 x 5 in.
 Gift of the Louis and Annette Kaufman Trust, 2002.64.2

Watercolor

Pierre Daura (Spanish, 1896–1976)
Self-Portrait, ca. 1940
 Watercolor, 11 x 7 5/8 in.
 Gift of Martha Randolph Daura, 2002.89.14

Pierre Daura (Spanish, 1896–1976)
Still Life with Fruit, 1955–1974
 Watercolor, graphite, and gouache, 14 7/8 x 18 in.
 Gift of Martha Randolph Daura, 2002.89.17

Pierre Daura (Spanish, 1896–1976)
Still Life with Fruit, 1955–1974
 Watercolor and graphite, 15 5/8 x 22 1/8 in.
 Gift of Martha Randolph Daura, 2002.89.18

William Henry Hunt (English, 1790–1864)
A Barn Interior with a Boy Standing by a Chest, n.d.
 Watercolor, 23 1/4 x 18 in.
 Edward Blake Blair Endowment Fund, Elvehjem Museum of Art General Endowment Fund, and Mary Katharina Williams and Martin P. Schneider Endowment Fund purchase, 2002.50

Attributed to René Lalique (French, 1860–1945)
Pendant Figurine with Wisteria (Pendentif Figurine à Glycine), ca. 1898
 Gouache and watercolor, 11 x 8 5/8 in.
 Ineva T. Reilly Endowment Fund purchase, 2001.85

George Sidney Shepherd (English, 1784–1862)
Dover Castle from a Market Stall on Castle Street, 1830–1835
 Watercolor, pencil, and India ink, 13 1/8 x 15 1/4 in.
 Edward Blake Blair Endowment Fund purchase, 2001.45

Drawing

Pierre Daura (Spanish, 1896–1976)
Donkeys in Corsica, 1928
 Ink, 7 5/8 x 10 in.
 Gift of Martha Randolph Daura, 2002.89.4

Pierre Daura (Spanish, 1896–1976)
Corsican Women Carrying Water, 1928
 Ink, 7 5/8 x 10 1/16 in.
 Gift of Martha Randolph Daura, 2002.89.5

Pierre Daura (Spanish, 1896–1976)
Louise, ca. 1930
 Ink, 10 7/8 x 8 1/2 in.
 Gift of Martha Randolph Daura, 2002.89.7

Pierre Daura (Spanish, 1896–1976)
White on Grey, ca. 1967
 Gouache and ink, 13 x 10 in.
 Gift of Martha Randolph Daura, 2002.89.19

Book

Gilbert Abbott à Beckett (English 1811–1856)
 John Leech (English, 1817–1864)
The Comic History of Rome, published 1852
 Book with hand-colored plates, 8 1/2 x 5 3/4 x 1 1/16 in.
 Gift of the Louis and Annette Kaufman Trust, 2002.64.1

Prints

Max Beckmann (German, 1884–1950)
Family Scene (Familienszene), from the series *Faces (Gesichter)*; also called *Beckmann Family (Familie Beckmann)*, 1918
 Drypoint, 11 15/16 x 10 3/16 in.
 Gift of Leslie and Johanna Garfield in honor of Barbara Mackey Kaerwer, 2002.99.4

John Bewick (British, 1760–1795) or Thomas Bewick (British, 1753–1828)
 Untitled [Musicians], n.d.
 Wood engraving, 1 3/4 x 3 3/4 in.
 Gift of Raymond Gloeckler, 2001.119.10



Max Beckmann, Family Scene (Familienszene), 1918, drypoint. Gift of Leslie and Johanna Garfield in honor of Barbara Mackey Kaerwer, 2002.99.4

Thomas Bewick (British, 1753–1828)
The Cuckoo, from *The History of British Birds*,
1797

Wood engraving, 2 ⁷/₈ x 3 in.
Gift of Raymond Gloeckler, 2001.119.9

Abraham Bosse (French, 1602–1676)
La Fortune de la France, ca. 1635
Engraving, 10 ¹/₄ x 12 ³/₈ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.87

Abraham Bosse (French, 1602–1676)
King Louis XIII as Hercules, ca. 1635
Engraving, 10 ¹/₈ x 12 ⁷/₈ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.86

Abraham Bosse (French, 1602–1676)
Painting (Le Peinture), ca. 1642
Engraving, 10 x 12 ⁵/₈ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.92



Abraham Bosse, The Prodigal Son, ca. 1630, engraving. Gift of the Louis and Annette Kaufman Trust, 2001.116.88

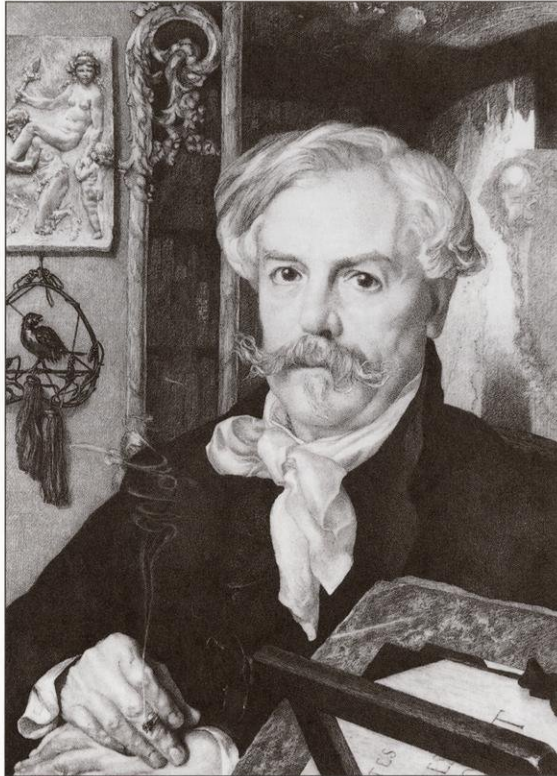
Abraham Bosse (French, 1602–1676)
The Prodigal Son, ca. 1630
Engraving, 10 ¹/₄ x 12 ⁵/₈ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.88

Abraham Bosse (French, 1602–1676)
Tactus, from the series *The Five Senses*, ca. 1635
Engraving, 10 ¹/₄ x 13 in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.89

Félix Bracquemond (French, 1833–1914)
Portrait of Edmond de Goncourt, 1882
Etching and intaglio, 20 x 13 ¹/₄ in.
H. J. and Marion T. Fischer Collection Bequest
purchase, 2001.50

Frank Brangwyn (English, 1867–1956)
Romantic Landscape, 1925
Etching, 6 x 9 ¹/₈ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.62

S. van der Cabel (Dutch, 1631–1705), after
Hubert Robert (French, 1733–1808)
Village by the River, n.d.
Engraving, 8 ¹⁵/₁₆ x 13 ⁷/₁₆ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.78



Félix Bracquemond, *Portrait of Edmond de Goncourt*, 1882, etching and intaglio. H. J. and Marion T. Fischer Collection Bequest purchase, 2001.50.

Agostino Carracci (Italian, 1557–1602), after
Paolo Veronese (Italian, 1528–1588)
The Mystic Marriage of St. Catherine, 1582
Engraving, 20 ¹/₈ x 13 ⁹/₁₆ in.
Brittingham Endowment Fund purchase, 2002.67

Ian Cheyne (Scottish, 1895–1955)
Normandy Beach, ca. 1930
Color woodcut, 9 ¹¹/₁₆ x 11 ¹/₈ in.
John H. Van Vleck Endowment Fund purchase,
2001.94

Issac Cruikshank (Scottish, 1764–1810/1811)
Winging a Sly Cock, 1808
Hand-colored etching, 10 x 14 ¹/₈ in.
Gift of Art and Susan Mitchell, 2001.59.3

Honoré Daumier (French, 1808–1879)
Apellese et Campaste, plate 36 from the series
L'Histoire ancienne, 1842
Hand-colored lithograph, 9 ⁹/₁₆ x 7 ¹⁵/₁₆ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.69

Honoré Daumier (French, 1808–1879)
Les Bergers de Virgile, plate 48 from the series
L'Histoire ancienne, 1842
Hand-colored lithograph, 9 x 7 ³/₄ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.77

Honoré Daumier (French, 1808–1879)
Hercule dompté par l'amour, plate 25 from the
series *L'Histoire ancienne*, 1842
Hand-colored lithograph, 11 ¹/₂ x 9 ¹/₈ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.68

Honoré Daumier (French, 1808–1879)
Une Loge au Théâtre Ventadour..., 1856
Hand-colored lithograph, 7 ⁵/₈ x 9 ⁵/₈ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.70

Honoré Daumier (French, 1808–1879)
Les Nuits de Pénélope, plate 6 from the series
L'Histoire ancienne, 1842
Hand-colored lithograph, 9 ¹/₂ x 7 ³/₄ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.75

Honoré Daumier (French, 1808–1879)
Oedipe chez le Sphinx, plate 43 from the series
L'Histoire ancienne, 1842
Hand-colored lithograph, 9 ¹/₄ x 8 in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.76

Honoré Daumier (French, 1808–1879)
*Oui ... On a eu l'indignité de me refuser ce
tableau ...*, plate 69 from the series *Tout ce
qu'on voudra*, 1851
Hand-colored lithograph, 13 ³/₄ x 10 ³/₈ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.74



Richard Earlom, *An Iron Forge*, 1778, mezzotint. Cyril W. Nave Endowment Fund purchase, 2002.43.

Honoré Daumier (French, 1808–1879)
Les Promesses d'un tenor, 1842
 Hand-colored lithograph, 9 1/2 x 7 13/16 in.
 Gift of the Louis and Annette Kaufman Trust,
 2001.116.73

Honoré Daumier (French, 1808–1879)
Que Diable Monsieur ne bougez donc pas ..., plate
 34 from the series *Croquis d'expressions*, 1838
 Hand-colored lithograph, 9 5/8 x 12 in.
 Gift of the Louis and Annette Kaufman Trust,
 2001.116.71

Honoré Daumier (French, 1808–1879)
La Vue, plate 39 from the series *Les Types parisiens*,
 1839
 Lithograph, 8 3/4 x 9 3/4 in.
 Gift of the Louis and Annette Kaufman Trust,
 2001.116.72

Pierre Daura (Spanish, 1896–1976)
*Civilisation 1937: Broncholes Teruel Fascist Clean-
 up Spain*, 1937–1939
 Etching, 6 7/8 x 5 in.
 Gift of Martha Randolph Daura, 2002.89.10

Pierre Daura (Spanish, 1896–1976)
Civilisation 1937: La Cultura del Odio,
 1937–1939
 Etching, 6 7/8 x 5 1/8 in.
 Gift of Martha Randolph Daura, 2002.89.9

Pierre Daura (Spanish, 1896–1976)
*Civilisation 1937: The Innocent Victims/
 Valdecuenca Teruel*, 1937–1939
 Etching, 5 1/8 x 7 in.
 Gift of Martha Randolph Daura, 2002.89.11

Francis Dodd (Scottish, 1874–1935)
Leon, Spain, n.d.
 Etching and drypoint, 7 5/8 x 11 3/8 in.
 Gift of the Louis and Annette Kaufman Trust,
 2001.116.93

Richard Earlom (English, 1743–1822), after
 Joseph Wright of Derby (English, 1734–1797)
An Iron Forge, 1778
 Mezzotint, 18 7/8 x 23 3/8 in.
 Cyril W. Nave Endowment Fund purchase,
 2002.43

Gerard Edeling (Dutch, 1640–1707)
Portrait of Jean Baptiste Lully, n.d.
 Engraving, 10 1/8 x 7 1/2 in.
 Gift of the Louis and Annette Kaufman Trust,
 2001.116.84

Claude Flight (English, 1881–1955)
Swing-boats (or *Trapeze Artist*), 1929
 Color linoleum cut, 8 3/4 x 11 1/4 in.
 Gift of Leslie and Johanna Garfield, 2002.99.9

Simon Wynouts Frisius (Dutch, 1580–1629)
Antonio Moro, 1610
 Engraving, 8 3/8 x 4 3/4 in.
 Gift of the Louis and Annette Kaufman Trust,
 2001.116.85

Eric Gill (English, 1882–1940)
Self Portrait, 1927
 Wood engraving, 7 x 4 3/4 in.
 Ruth C. Wallerstein Endowment Fund purchase,
 2002.45

James Gillray (Scottish, 1757–1815)
*Amsterdam in a Dam'd Predicament, or The Last
 Scene of the Republican Pantomime*, 1787
 Hand-colored etching, 13 1/16 x 17 1/2 in.
 Gift of Art and Susan Mitchell, 2001.59.1

James Gillray (Scottish, 1757–1815)
The Blessings of Peace, the Curses of War, 1795
 Etching, 12 1/2 x 15 1/8 in.
 Gift of Warrington Colescott and Frances Myers,
 2002.91.2

James Gillray (Scottish, 1757–1815)
Connoisseur Examining a Collection of George Morland's, November 16, 1807
 Hand-colored etching, 15 3/4 x 12 1/8 in.
 Gift of the Louis and Annette Kaufman Trust,
 2001.116.6

James Gillray (Scottish, 1757–1815)
Dido in Despair, February 6, 1801
 Hand-colored etching, 9 3/8 x 13 7/8 in.
 Gift of the Louis and Annette Kaufman Trust,
 2001.116.2

James Gillray (Scottish, 1757–1815)
Harmony before Matrimony, 1805
 Hand-colored etching, 10 x 13 7/8 in.
 Gift of the Louis and Annette Kaufman Trust,
 2001.116.7

James Gillray (Scottish, 1757–1815)
A Little Music on the Delights of Harmony, n.d.
 Hand-colored etching, 9 1/16 x 12 15/16 in.
 Gift of the Louis and Annette Kaufman Trust,
 2001.116.1

James Gillray (Scottish, 1757–1815)
Matrimonial-Harmonics, October 25, 1805
 Hand-colored etching, 13 3/4 x 9 1/4 in.
 Gift of the Louis and Annette Kaufman Trust,
 2001.116.8

James Gillray (Scottish, 1757–1815)
Operational Reform (Dance à l'éveque), March 14, 1798
 Hand-colored etching, 10 1/4 x 14 1/4 in.
 Gift of the Louis and Annette Kaufman Trust,
 2001.116.10



Hendrick Goltzius,
Phaeton, 1588, engraving. John H. Van Vleck
 Endowment Fund purchase, 2001.52c

James Gillray (Scottish, 1757–1815)
Playing in Parts, May 15, 1801
 Hand-colored etching, 11 5/8 x 15 3/8 in.
 Gift of the Louis and Annette Kaufman Trust,
 2001.116.5

James Gillray (Scottish, 1757–1815)
The Plum Pudding in Danger (State Epicures Taking un Petit Souper), February 26, 1805
 Hand-colored etching, 10 x 14 in.
 Gift of the Louis and Annette Kaufman Trust,
 2001.116.9

James Gillray (Scottish, 1757–1815)
Seige de la Colonne de Pompee and Exhibition of a Democratic Transparency, 1799
 Etching, 22 1/8 x 16 5/8 in.
 Gift of Warrington Colescott and Frances Myers,
 2002.91.1

James Gillray (Scottish, 1757–1815)
Temperance Enjoying a Frugal Meal, July 28, 1792
 Hand-colored etching, 14 5/16 x 11 1/2 in.
 Gift of the Louis and Annette Kaufman Trust,
 2001.116.3

James Gillray (Scottish, 1757–1815)
The Voluptuary under the Horrors of Digestion,
July 2, 1792

Hand-colored etching, 14 ³/₈ x 11 ⁹/₁₆ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.4

Hendrick Goltzius (Dutch, 1558–1617), after
Cornelis Cornelisz. van Haarlem (Dutch,
1562–1638)

Icarus, plate 2 from the series *The Four Disgracers*,
1588

Engraving, diam. 13 ¹/₈ in.

John H. Van Vleck Endowment Fund purchase,
2001.52b

Hendrick Goltzius (Dutch, 1558–1617), after
Cornelis Cornelisz. van Haarlem (Dutch,
1562–1638)

Ixion, plate 4 from the series *The Four Disgracers*,
1588

Engraving, diam. 13 ¹/₈ in.

John H. Van Vleck Endowment Fund purchase,
2001.52d

Hendrick Goltzius (Dutch, 1558–1617), after
Cornelis Cornelisz. van Haarlem (Dutch,
1562–1638)

Phaeton, plate 3 from the series *The Four
Disgracers*, 1588

Engraving, diam. 13 ¹/₈ in.

John H. Van Vleck Endowment Fund purchase,
2001.52c

Hendrick Goltzius (Dutch, 1558–1617), after
Cornelis Cornelisz. van Haarlem (Dutch,
1562–1638)

Tantalus, plate 1 from the series *The Four
Disgracers*, 1588

Engraving, diam. 13 ¹/₈ in.

John H. Van Vleck Endowment Fund purchase,
2001.52a

George Grosz (German, 1893–1959)
Alone (Allein), 1922

Lithograph, 13 ¹/₈ x 14 ³/₄ in.

Gift of Leslie and Johanna Garfield, 2002.99.11



Paul Jacoulet, *After the Dance, Celebes*, 1940, color
woodcut. Anonymous gift, 2002.36.14

Wenceslaus Hollar (Bohemian, active Germany,
Flanders, and England, 1607–1677), after
Anthony van Dyck (Flemish, 1599–1641)

Portrait of Lady Elizabeth Harvey, 1646

Etching, 10 ¹/₈ x 7 in.

Gift of the Louis and Annette Kaufman Trust,
2001.116.82

Jacobus Houbraken (Dutch, 1698–1780)

Portrait of Egbert Roelofssoon, n.d.

Engraving, 6 ¹⁵/₁₆ x 4 ¹¹/₁₆ in.

Gift of Raymond Gloeckler, 2001.119.12

Paul Jacoulet (French, 1896–1960)

After the Dance, Celebes (Après la danse “Celebes”),
1940

Color woodcut, 15 ³/₈ x 11 ³/₄ in.

Anonymous gift, 2002.36.14

Paul Jacoulet (French, 1896–1960)

Cactus, South Seas (Cactus, Mers du Sud), 1941

Color woodcut, 15 ³/₈ x 11 ³/₄ in.

Anonymous gift, 2002.36.17

Paul Jacoulet (French, 1896–1960)
Evening Flowers, Toloas, Truck (Fleurs du soir, Truck-Toloas), 1941
 Color woodcut, 15 ³/₈ x 11 ³/₄ in.
 Anonymous gift, 2002.36.12

Paul Jacoulet (French, 1896–1960)
The Geisha Kiyoka, Tokyo (La geisha Kiyoka "Tokyo"), 1935
 Color woodcut, 15 ³/₈ x 11 ³/₄ in.
 Anonymous gift, 2002.36.16

Paul Jacoulet (French, 1896–1960)
The Green Caterpillar, Korea (La Chenille Vert "Corée"), 1936
 Color woodcut, 15 ³/₈ x 11 ³/₄ in.
 Anonymous gift, 2002.36.18

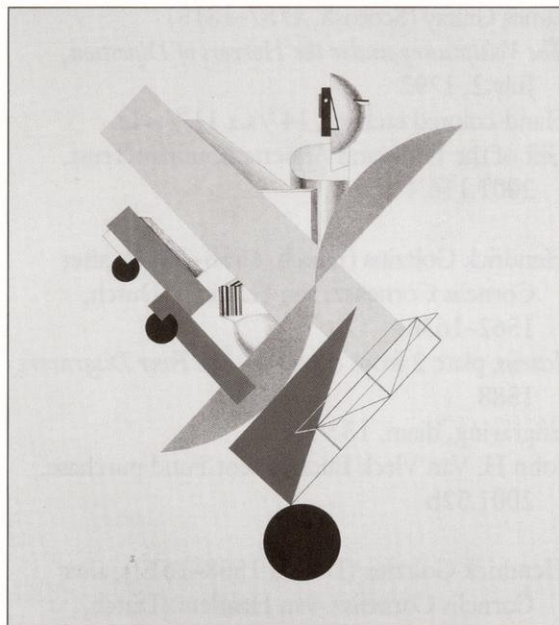
Paul Jacoulet (French, 1896–1960)
Jade Lady, Chinese (Les Jades, "Chinoise"), 1940
 Color woodcut, 15 ³/₈ x 11 ³/₄ in.
 Anonymous gift, 2002.36.9

Paul Jacoulet (French, 1896–1960)
The Master Potter, Korea (Le Maître Potier "Corée"), 1940
 Color woodcut, 15 ³/₈ x 11 ³/₄ in.
 Anonymous gift, 2002.36.15

Paul Jacoulet (French, 1896–1960)
Memories of the Past, Japan (Souvenirs d'autrefois, Japon), 1941
 Color woodcut, 15 ¹/₄ x 11 ⁷/₈ in.
 Anonymous gift, 2002.36.11

Paul Jacoulet (French, 1896–1960)
The Nest, Korea (Le Nid "Corée"), 1941
 Color woodcut, 15 ³/₈ x 11 ³/₄ in.
 Anonymous gift, 2002.36.19

Paul Jacoulet (French, 1896–1960)
Old Man with Rosary, Kawadzu (Vieillard au chapelet "Kawadzu"), 1940
 Color woodcut, 15 ³/₈ x 11 ³/₄ in.
 Anonymous gift, 2002.36.13



El Lissitzky, Globetrotter, 1923, color lithograph. Alice Drews Gladfelter Memorial Endowment Fund, Walter J. and Cecille Hunt Endowment Fund, and Richard E. Stockwell Endowment Fund purchase, 2002.68

Paul Jacoulet (French, 1896–1960)
The Porcelain Garden Seat, Chinese Woman (Le tabouret de porcelaine "Dame Chinoise"), 1936
 Color woodcut, 15 ³/₈ x 11 ³/₄ in.
 Anonymous gift, 2002.36.10

Paul Jacoulet (French, 1896–1960)
Young Girl of Saipan and Hibiscus Flowers, Marianas (Jeune Fille de Saipan et Fleurs d'Hibiscus "Marianes"), 1934
 Color woodcut, 15 ³/₈ x 11 ⁷/₈ in.
 Anonymous gift, 2002.36.20

Ethel Kirkpatrick (British, d. 1941)
The Shipbuilders, ca. 1920
 Color woodcut, 10 x 14 ¹/₄ in.
 John H. Van Vleck Endowment Fund purchase, 2001.95

Sydney Lee (English, 1866–1949)
 Untitled [Lighthouse], ca. 1914
 Color woodcut, 15 ³/₁₆ x 10 ¹/₄ in.
 John H. Van Vleck Endowment Fund purchase, 2002.69



Henri Rivière, *The Pilgrimage of Sainte-Anne-la-Palud (Le Pardon de Sainte-Anne-la-Palud)*, 1892–1893, color woodcut. John H. Van Vleck Endowment Fund purchase, 2001.49

Sydney Lee (English, 1866–1949)
 Untitled [Lighthouse], ca. 1914
 Color woodcut, 15 ¹/₈ x 10 ³/₁₆ in.
 John H. Van Vleck Endowment Fund purchase,
 2002.70

Sydney Lee (English, 1866–1949)
 Untitled [Lighthouse], ca. 1914
 Color woodcut, 15 ¹/₁₆ x 10 ³/₈ in.
 John H. Van Vleck Endowment Fund purchase,
 2002.71

Sydney Lee (English, 1866–1949)
 Untitled [Lighthouse], ca. 1914
 Color woodcut, 15 x 10 ³/₈ in.
 John H. Van Vleck Endowment Fund purchase,
 2002.72

El Lissitzky (Russian, 1890–1941)
Globetrotter, 1923
 Color lithograph, 14 ¹/₈ x 10 ¹/₁₆ in.
 Alice Drews Gladfelter Memorial Endowment
 Fund, Walter J. and Cecille Hunt Endowment
 Fund, and Richard E. Stockwell Endowment
 Fund purchase, 2002.68

Pierre Mignard (French, 1612–1695)
Portrait of Jean-Baptiste Lully, n.d.
 Engraving, 20 ¹/₄ x 13 ⁷/₈ in.
 Gift of the Louis and Annette Kaufman Trust,
 2001.116.94

Philip Gregory Needell (British, 1886–1974)
Chateau Gaillard, ca. 1927
 Color woodcut, 8 ⁹/₁₆ x 11 ¹¹/₁₆ in.
 Gift of Leslie and Johanna Garfield, 2002.99.18

Christopher Nevinson (English, 1889–1946)
Pont des Arts, ca. 1922
 Drypoint, 12 ¹/₄ x 9 ³/₄ in.
 Richard E. Stockwell Endowment Fund purchase,
 2002.48

Jean-Baptiste Oudry (French, 1686–1755)
Roe and Stork Suspended from a Tree-Branch, 1725
 Engraving, 14 ¹/₈ x 11 in.
 Cyril W. Nave Endowment Fund purchase,
 2002.44

Cyril Edward Power (British, 1872–1951)
Revolution, ca. 1931
 Color linoleum cut, 9 x 12 ¹/₈ in.
 Gift of Leslie and Johanna Garfield, 2002.99.19

Henri Rivière (French, 1864–1951)
*The Pilgrimage of Sainte-Anne-la-Palud (Le
 Pardon de Sainte-Anne-la-Palud)*, no. 38 from
 the series *Brittany Landscapes (Paysages
 Bretons)*, 1892–1893
 Color woodcut, 13 ³/₈ x 45 in.
 John H. Van Vleck Endowment Fund purchase,
 2001.49

Thomas Rowlandson (English, 1756–1827)
An Antiquarian, October 23, 1789
 Hand-colored etching, 14 $\frac{1}{4}$ x 10 $\frac{1}{4}$ in.
 Gift of the Louis and Annette Kaufman Trust,
 2001.116.24

Thomas Rowlandson (English, 1756–1827)
Bartholomew Fair, 1808
 Hand-colored etching, 8 $\frac{1}{16}$ x 12 $\frac{3}{4}$ in.
 Gift of the Louis and Annette Kaufman Trust,
 2001.116.34

Thomas Rowlandson (English, 1756–1827)
A Charm for a Democracy, 1799
 Engraving, 12 $\frac{1}{4}$ x 18 in.
 Gift of Art and Susan Mitchell, 2001.59.4

Thomas Rowlandson (English, 1756–1827)
Disappointed Epicures, 1809
 Hand-colored etching, 9 x 13 in.
 Gift of the Louis and Annette Kaufman Trust,
 2001.116.31

Thomas Rowlandson (English, 1756–1827)
Dying for Love (Captain Careless), 1810
 Hand-colored aquatint, 8 $\frac{13}{16}$ x 12 $\frac{15}{16}$ in.
 Gift of the Louis and Annette Kaufman Trust,
 2001.116.23

Thomas Rowlandson (English, 1756–1827)
A Friendly Visit, April 16, 1814
 Hand-colored etching, 9 $\frac{1}{8}$ x 12 $\frac{15}{16}$ in.
 Gift of the Louis and Annette Kaufman Trust,
 2001.116.27

Thomas Rowlandson (English, 1756–1827)
The Hopes of the Family (Miss Marrowfat at Home for the Holidays), n.d.
 Hand-colored etching, 9 $\frac{3}{8}$ x 12 $\frac{7}{8}$ in.
 Gift of the Louis and Annette Kaufman Trust,
 2001.116.30

Thomas Rowlandson (English, 1756–1827)
Inconvenience of a Lodging House, February 1, 1790
 Hand-colored etching, 12 $\frac{1}{2}$ x 16 $\frac{3}{8}$ in.
 Gift of the Louis and Annette Kaufman Trust,
 2001.116.19



Thomas Rowlandson, *Lust and Avarice*, 1788, hand-colored etching. Gift of the Louis and Annette Kaufman Trust, 2001.116.32

Thomas Rowlandson (English, 1756–1827)
Land Stores, 1812
 Hand-colored etching, 12 $\frac{3}{8}$ x 9 in.
 Gift of the Louis and Annette Kaufman Trust,
 2001.116.20

Thomas Rowlandson (English, 1756–1827)
Land Stores, 1812
 Hand-colored etching, 13 $\frac{13}{16}$ x 9 $\frac{3}{4}$ in.
 Gift of the Louis and Annette Kaufman Trust,
 2001.116.21

Thomas Rowlandson (English, 1756–1827)
A Little Bigger, 1791
 Hand-colored etching, 13 $\frac{11}{16}$ x 10 $\frac{5}{16}$ in.
 Gift of the Louis and Annette Kaufman Trust,
 2001.116.28

Thomas Rowlandson (English, 1756–1827)
Lust and Avarice, November 29, 1788
Hand-colored etching, 13 ³/₄ x 10 ¹/₈ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.32

Thomas Rowlandson (English, 1756–1827)
Madame Very Restaurateur, Palais Royal Paris,
1814
Hand-colored etching, 13 x 8 ⁷/₈ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.33

Thomas Rowlandson (English, 1756–1827)
The Paris Diligence, n.d.
Hand-colored aquatint, 10 ¹/₄ x 14 in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.26

Thomas Rowlandson (English, 1756–1827)
Pigeon Hole, 1811
Hand-colored etching, 9 ⁵/₈ x 13 ⁵/₈ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.25

Thomas Rowlandson (English, 1756–1827)
Royal Academy—Somerset House, London, 1811
Hand-colored etching, 6 ⁹/₁₆ x 9 ⁷/₈ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.29

Thomas Rowlandson (English, 1756–1827)
Sea Stores, 1812
Hand-colored etching, 13 ¹/₈ x 9 ¹/₄ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.22

Mabel Royds (British, 1874–1941)
Foxgloves, ca. 1920
Color woodcut, 6 ¹¹/₁₆ x 8 ¹/₄
Gift of Lisa A. Carl and William P. Carl in memory
of Dr. Paul Carbone, 2002.39

Egidius Sadeler II (Flemish, 1570–1629), after
Pieter Stevens (Flemish, ca. 1567–after 1624)
Landscape with Water Mill, n.d.
Engraving, 9 ⁵/₈ x 14 ¹⁵/₁₆ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.81

Egidius Sadeler II (Flemish, 1570–1629), after
Pieter Stevens (Flemish, ca. 1567–after 1624)
Men Fishing at Night with Lamps, n.d.
Engraving, 9 ¹/₂ x 14 ³/₄ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.80

Jan Sadeler I (Flemish, 1550–1600), after
Spadero P.
The Sacrifice of Cain and Able, n.d.
Engraving, 7 ⁷/₈ x 10 ³/₈ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.90

Karl Schmidt-Rottluff (German, 1884–1976)
*Fisherman's Homecoming II (Heimkehr der
Fischer II)*, from the portfolio *Fisherman II
(Fischer II)*, 1923
Lithograph, 15 ³/₈ x 21 ¹/₂ in.
Gift of Leslie and Johanna Garfield in honor of
Barbara Mackey Kaerwer, 2002.99.20

Olivier Senior (British)
Friston Mill, 1925
Color linoleum cut, 12 ¹/₈ x 9 ³/₈ in.
Gift of Leslie and Johanna Garfield, 2002.99.21

Douglas I. Smart (English, 1879–1970)
A Country Road, n.d.
Etching, 9 x 14 in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.65

Douglas I. Smart (English, 1879–1970)
Low Tide, n.d.
Etching, 4 ⁷/₈ x 8 ³/₈ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.63

Douglas I. Smart (English, 1879–1970)
Low Tide, Berwick, 19th–20th century
Etching, 5 ³/₈ x 9 ¹/₄ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.66

Douglas I. Smart (English, 1879–1970)
The Mill, n.d.
Lithograph, 4 $\frac{1}{4}$ x 5 $\frac{7}{8}$ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.67

Douglas I. Smart (English, 1879–1970)
Vinaroy Beach, 1911
Etching, 4 $\frac{5}{8}$ x 9 $\frac{3}{4}$ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.64

Ian Strang (Scottish, 1886–1952)
Girgenti, 1913
Etching, 8 $\frac{7}{8}$ x 11 $\frac{7}{8}$ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.61

Ian Strang (Scottish, 1886–1952)
Messina Ridge, 1919
Etching, 6 $\frac{7}{8}$ x 10 $\frac{7}{8}$ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.60

Ian Strang (Scottish, 1886–1952)
Spanish Bridge, 1924
Etching, 9 x 12 in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.59

William Strang (Scottish, 1859–1921)
Arthur Cochoran, 1903
Drypoint, 9 x 7 $\frac{3}{8}$ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.48

William Strang (Scottish, 1859–1921)
Le Bourg du Batz, Brittany, 1913
Drypoint, 13 $\frac{7}{8}$ x 16 $\frac{7}{8}$ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.58

William Strang (Scottish, 1859–1921)
Castelli Mare, Palermo, 1919
Etching, 6 x 7 $\frac{7}{8}$ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.36

William Strang (Scottish, 1859–1921)
Castelli Mare, Palermo, 1919
Engraving and drypoint, 6 x 7 $\frac{7}{8}$ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.37

William Strang (Scottish, 1859–1921)
Charles Newton Robinson, 1896
Etching, 8 $\frac{7}{8}$ x 6 $\frac{1}{8}$ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.52

William Strang (Scottish, 1859–1921)
Church of Santa Cruz, Toledo, Spain, from the
series *Seven Spanish Etchings*, 1913
Etching, 11 $\frac{7}{8}$ x 6 $\frac{5}{8}$ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.49

William Strang (Scottish, 1859–1921)
Ernest Sichel, 1883
Etching, 7 $\frac{7}{8}$ x 5 $\frac{7}{8}$ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.46

William Strang (Scottish, 1859–1921)
G. E. Ritchie, 1907
Etching, 5 $\frac{1}{4}$ x 3 $\frac{7}{8}$ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.55

William Strang (Scottish, 1859–1921)
Gateway to Burgos, 1919
Etching and drypoint, 6 x 7 $\frac{7}{8}$ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.42

William Strang (Scottish, 1859–1921)
The Interruption, 1909
Etching and sandpaper tone, 8 x 5 $\frac{7}{8}$ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.43

William Strang (Scottish, 1859–1921)
Isaac Walton, from *Illustrations to Compleat
Angler, Winchester*, 1902 edition, 1902
Etching, 6 x 4 $\frac{1}{2}$ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.45

William Strang (Scottish, 1859–1921)
I've Won, I've Won, Quoth She, from the series
Thirteen Illustrations to "The Ancient Mariner,"
1896

Etching, 12⁷/₈ x 7⁷/₈ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.56

William Strang (Scottish, 1859–1921)
H. Cock #1, 1895
Etching, 9³/₈ x 6³/₈ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.53

William Strang (Scottish, 1859–1921)
J. B. Clark, 1891
Etching, 7⁷/₈ x 7 in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.54

William Strang (Scottish, 1859–1921)
J. B. Clark, 1910
Drypoint, 8⁷/₈ x 6³/₄ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.39

William Strang (Scottish, 1859–1921)
John Pope, 1893
Engraving, 6 x 4 in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.38

William Strang (Scottish, 1859–1921)
Nymph and Shepherd, 1908
Drypoint, 8⁷/₈ x 6⁷/₈ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.51

William Strang (Scottish, 1859–1921)
Petworth, 1901
Drypoint, 3¹/₈ x 5⁷/₈ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.41

William Strang (Scottish, 1859–1921)
Porta Felice, Palermo, Sicily, 1919
Engraving and drypoint, 5⁷/₈ x 7⁷/₈ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.50

William Strang (Scottish, 1859–1921)
The Prodigal Son, 1882
Etching, 7 x 7⁷/₈ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.57

William Strang (Scottish, 1859–1921)
The Quay at Syracuse, 1919
Etching, 5⁷/₈ x 7⁷/₈ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.35

William Strang (Scottish, 1859–1921)
Reginald Blomfield, 1894
Etching, 10 x 7 in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.47

William Strang (Scottish, 1859–1921)
Self-Portrait, 1910
Drypoint, 9⁷/₈ x 7 in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.44

William Strang (Scottish, 1859–1921)
William Wright, 1891
Drypoint, 7⁷/₈ x 5⁷/₈ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.40

Giovanni Domenico Tiepolo (Italian,
1727–1804), after Giovanni Battista Tiepolo
(Italian, 1696–1770)
Head of an Old Man, 1770
Etching, 4⁷/₈ x 3¹/₂ in.
Thomson "Tommy" Bartlett Estate Fund pur-
chase, 2002.75

Unknown (English)
Prospero on the Enchanted Island, 1798
Hand-colored etching, 9³/₄ x 12¹/₂ in.
Gift of Art and Susan Mitchell, 2001.59.2

Unknown (French)
August, from the series *The Months of the Year*, late
17th century
Engraving, 14⁷/₈ x 3⁵/₈ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.91d

Unknown (French)
February, from the series *The Months of the Year*,
late 17th century
Engraving, 14 ³/₄ x 3 ⁵/₈ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.91b

Unknown (French)
January, from the series *The Months of the Year*,
late 17th century
Engraving, 14 ³/₄ x 3 ⁵/₈ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.91a

Unknown (French)
July, from the series *The Months of the Year*, late
17th century
Engraving, 14 ⁷/₈ x 3 ⁵/₈ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.91c

Unknown, after Maarten van Heemskerck (Dutch,
1498–1574)
The Book of the Law Read before the People, from
the series *King Josiah Restores the Law of the
Lord*, ca. 1569
Engraving, 8 x 9 ³/₄ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.11b

Unknown, after Maarten van Heemskerck (Dutch,
1498–1574)
*The Destruction of the Altar at Bethel and the
Exhumation of the Bones from the Sepulchres*,
from the series *King Josiah Restores the Law of
the Lord*, ca. 1569
Engraving, 8 x 9 ³/₄ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.11f

Unknown, after Maarten van Heemskerck (Dutch,
1498–1574)
*The Destruction of the Temple of Ashtoreth, Chemosh
and Milcom*, from the series *King Josiah Restores
the Law of the Lord*, ca. 1569
Engraving, 8 x 9 ³/₄ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.11e

Unknown, after Maarten van Heemskerck (Dutch,
1498–1574)
*The Destruction of the Temple of Baal and the
Slaughter of His Priests*, from the series *King
Josiah Restores the Law of the Lord*, ca. 1569
Engraving, 8 x 9 ⁷/₈ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.11d

Unknown, after Maarten van Heemskerck (Dutch,
1498–1574)
The Elder Son Remonstrating with His Father, from
the series *The Parable of the Prodigal Son*, 1562
Engraving, 8 x 9 ³/₄ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.14f

Unknown, after Maarten van Heemskerck (Dutch,
1498–1574)
*The Imperial Troops Bringing Civilization to the
Indians*, 1555
Engraving, 6 ¹/₈ x 9 in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.18

Unknown, after Maarten van Heemskerck (Dutch,
1498–1574)
Josiah Celebrating Passover, from the series *King
Josiah Restores the Law of the Lord*, ca. 1569
Engraving, 8 x 9 ³/₄ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.11h

Unknown, after Maarten van Heemskerck (Dutch,
1498–1574)
Jupiter, from the series *The Seven Planets*, ca. 1568
Engraving, 8 ¹/₄ x 9 ³/₄ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.15f

Unknown, after Maarten van Heemskerck (Dutch,
1498–1574)
The Last Judgment (9), 1563
Engraving, 7 ⁵/₈ x 11 ¹⁵/₁₆ in.
Gift of the Louis and Annette Kaufman Trust,
2001.116.17

Unknown, after Maarten van Heemskerck (Dutch,
1498–1574)

Luna, The Moon, from the series *The Seven Planets*,
ca. 1568

Engraving, $8\frac{3}{8} \times 9\frac{7}{8}$ in.

Gift of the Louis and Annette Kaufman Trust,
2001.116.15a

Unknown, after Maarten van Heemskerck (Dutch,
1498–1574)

Mars, from the series *The Seven Planets*, ca. 1568

Engraving, $8\frac{3}{8} \times 9\frac{7}{8}$ in

Gift of the Louis and Annette Kaufman Trust,
2001.116.15e

Unknown, after Maarten van Heemskerck (Dutch,
1498–1574)

Mercury, from the series *The Seven Planets*, ca. 1568

Engraving, $8\frac{1}{2} \times 9\frac{7}{8}$ in.

Gift of the Louis and Annette Kaufman Trust,
2001.116.15b

Unknown, after Maarten van Heemskerck (Dutch,
1498–1574)

Pope Clement VII Besieged in Castel Sant'Angelo,
1527

Engraving, $6\frac{1}{8} \times 9$ in.

Gift of the Louis and Annette Kaufman Trust,
2001.116.12

Unknown, after Maarten van Heemskerck (Dutch,
1498–1574)

The Prodigal Son Eating with the Swine, from the
series *The Parable of the Prodigal Son*, 1562

Engraving, $8 \times 9\frac{7}{8}$ in.

Gift of the Louis and Annette Kaufman Trust,
2001.116.14c

Unknown, after Maarten van Heemskerck (Dutch,
1498–1574)

The Prodigal Son Leaving His Father's House, from
the series *The Parable of the Prodigal Son*, 1562

Engraving, $8\frac{1}{8} \times 9\frac{3}{4}$ in.

Gift of the Louis and Annette Kaufman Trust,
2001.116.14a

Unknown, after Maarten van Heemskerck (Dutch,
1498–1574)

*The Prodigal Son Squandering His Inheritance on
Harlots*, from the series *The Parable of the
Prodigal Son*, 1562

Engraving, $8\frac{1}{8} \times 9\frac{7}{8}$ in.

Gift of the Louis and Annette Kaufman Trust,
2001.116.14b

Unknown, after Maarten van Heemskerck (Dutch,
1498–1574)

*The Removal and Destruction of the Chariot and
the Horses of the Sun*, from the series *King Josiah
Restores the Law of the Lord*, ca. 1569

Engraving, $8 \times 9\frac{7}{8}$ in.

Gift of the Louis and Annette Kaufman Trust,
2001.116.11c

Unknown, after Maarten van Heemskerck (Dutch,
1498–1574)

The Return of the Prodigal Son, from the series *The
Parable of the Prodigal Son*, 1562

Engraving, $8\frac{1}{8} \times 10$ in.

Gift of the Louis and Annette Kaufman Trust,
2001.116.14d

Unknown, after Maarten van Heemskerck (Dutch,
1498–1574)

Salome Receiving the Head of St. John the Baptist,
1564

Engraving, $7\frac{9}{16} \times 10\frac{3}{8}$ in.

Gift of the Louis and Annette Kaufman Trust,
2001.116.13

Unknown, after Maarten van Heemskerck (Dutch,
1498–1574)

Saphan Reading from the Book of the Law to Josiah,
from the series *King Josiah Restores the Law of
the Lord*, ca. 1569

Engraving, $8 \times 9\frac{13}{16}$ in.

Gift of the Louis and Annette Kaufman Trust,
2001.116.11a



Unknown, after Maarten van Heemskerck, *Sol, the Sun*, from the series *The Seven Planets*, ca. 1568, engraving. Gift of the Louis and Annette Kaufman Trust, 2001.116.15d

Unknown, after Maarten van Heemskerck (Dutch, 1498–1574)

Saturn, from the series *The Seven Planets*, ca. 1568 Engraving, $8\frac{1}{4} \times 9\frac{3}{4}$ in.

Gift of the Louis and Annette Kaufman Trust, 2001.116.15g

Unknown, after Maarten van Heemskerck (Dutch, 1498–1574)

The Slaughter of the Fattened Calf, from the series *The Parable of the Prodigal Son*, 1562

Engraving, $8\frac{1}{8} \times 9\frac{7}{8}$ in.

Gift of the Louis and Annette Kaufman Trust, 2001.116.14c

Unknown, after Maarten van Heemskerck (Dutch, 1498–1574)

The Slaughter of the Priests of Samaria, from the series *King Josiah Restores the Law of the Lord*, ca. 1569

Engraving, $8 \times 9\frac{3}{4}$ in.

Gift of the Louis and Annette Kaufman Trust, 2001.116.11g

Unknown, after Maarten van Heemskerck (Dutch, 1498–1574)

Sol, the Sun, from the series *The Seven Planets*, ca. 1568

Engraving, $8\frac{3}{8} \times 9\frac{7}{8}$ in.

Gift of the Louis and Annette Kaufman Trust, 2001.116.15d

Unknown, after Maarten van Heemskerck (Dutch, 1498–1574)

The Submission of William II Duke of Cleves, 1543

Engraving, $6\frac{1}{8} \times 9$ in.

Gift of the Louis and Annette Kaufman Trust, 2001.116.16

Unknown, after Maarten van Heemskerck (Dutch, 1498–1574)

Venus, from the series *The Seven Planets*, ca. 1568

Engraving, $8\frac{1}{2} \times 10$ in.

Gift of the Louis and Annette Kaufman Trust, 2001.116.15c

Victor de Vasarely (French, b. Hungary, 1908–1997)

Untitled, n.d.

Screen print, $23\frac{3}{4} \times 23\frac{3}{4}$ in.

Gift of ellsworth snyder in memory of Nathan Samuel Blount, 2002.56.10

Dejine A. Weirrolter, after Hubert Robert (French, 1733–1808)

Village by the River, n.d.

Engraving, $3\frac{5}{8} \times 7\frac{7}{8}$ in.

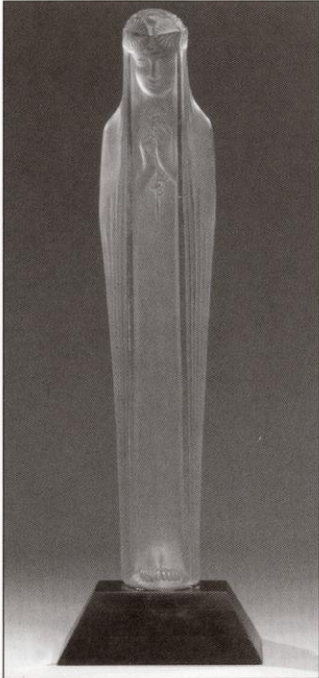
Gift of the Louis and Annette Kaufman Trust, 2001.116.79

William Woollett (English, 1735–1786), after Tho. Bradford

Anthony van Dyck, n.d.

Engraving, $9\frac{1}{2} \times 7\frac{1}{4}$ in.

Gift of the Louis and Annette Kaufman Trust, 2001.116.83



René Lalique, Source of the Calypso Fountain Statuette, model created September 9, 1924, discontinued after 1947, press-molded clear and frosted glass. Ineva T. Reilly Endowment Fund purchase, 2001.86

Applied and Decorative Art

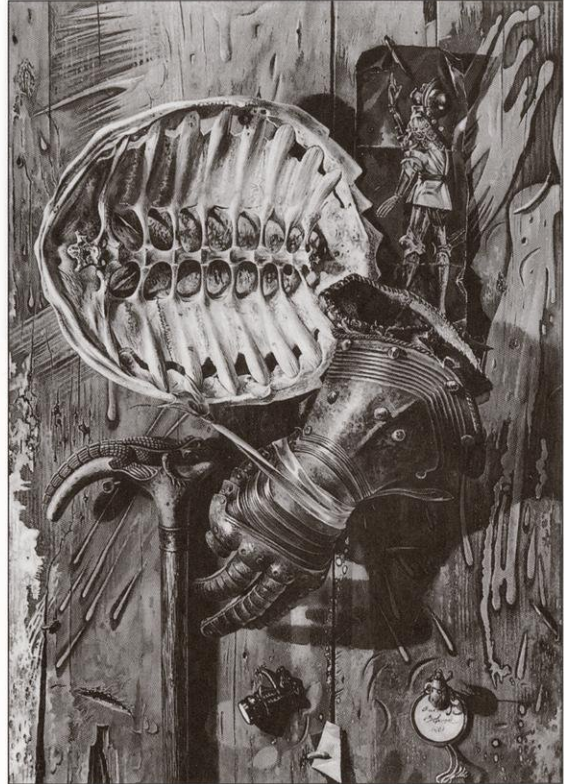
René Lalique (French, 1860–1945)
Source of the Calypso Fountain (Source de la Fontaine Calypso) Statuette, model created September 9, 1924, discontinued after 1947
 Press-molded clear and frosted glass, H. 27 in.
 Ineva T. Reilly Endowment Fund purchase, 2001.86

NORTH AMERICAN ART

Painting

Harold Altman (American, b. 1924)
 Untitled [Park in Paris], n.d.
 Oil on canvas, 18 x 24 in.
 Gift of Ellsworth Snyder in memory of Nathan Samuel Blount, 2002.56.11

Margit Beck (American, b. Hungary 1911/18–1997)
Monte Alban, n.d.
 Oil on canvas, 50 ¹¹/₁₆ x 60 ¹¹/₁₆ in.
 Purchased under the auspices of the Henry Ward Ranger Fund, 2003.8.1



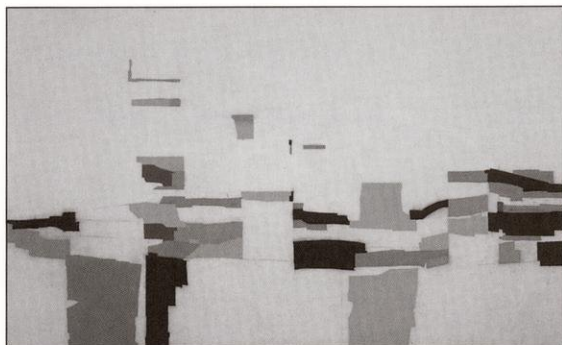
Aaron Bohrod, The Turtle Shell, 1961, oil on hardboard. Gift of Garratt Richardson, 2002.63.2

Aaron Bohrod (American, 1907–1992)
Cat and Fiddle, n.d.
 Oil on hardboard, 16 x 12 in.; frame: 24 x 20 in.
 Gift of Garratt Richardson, 2002.63.1

Aaron Bohrod (American, 1907–1992)
The Turtle Shell, 1961
 Oil on hardboard, 24 ¹/₂ x 18 ¹/₂ in.; frame: 32 ³/₈ x 26 ¹/₄ in.
 Gift of Garratt Richardson, 2002.63.2

Suzanne Caporael (American, b. 1949)
379 (Elbe Estuary, Germany), 2002
 Oil on linen, 60 x 96 in.

Carolyn T. Anderson, Frank and Roa Birch, Alice Drews Gladfelter Memorial, Alexander and Henrietta W. Hollaender, and Earl O. Vits Endowment Funds purchase, 2003.5



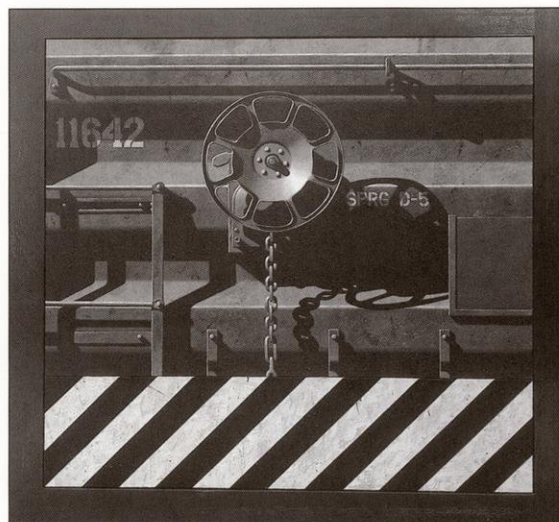
Suzanne Caporaal, 379 (Elbe Estuary, Germany), 2002, oil on linen. Carolyn T. Anderson, Frank and Roa Birch, Alice Drews Gladfelter Memorial, Alexander and Henrietta W. Hollaender, and Earl O. Vits Endowment Funds purchase, 2003.5

Max Arthur Cohn (American, b. England, 1903–1998)
Demonstration, 1934
 Oil on paper, 15 x 20 in.
 Gift of Jane Cohn Waldbaum and Steven L. Morse, 2002.62.4

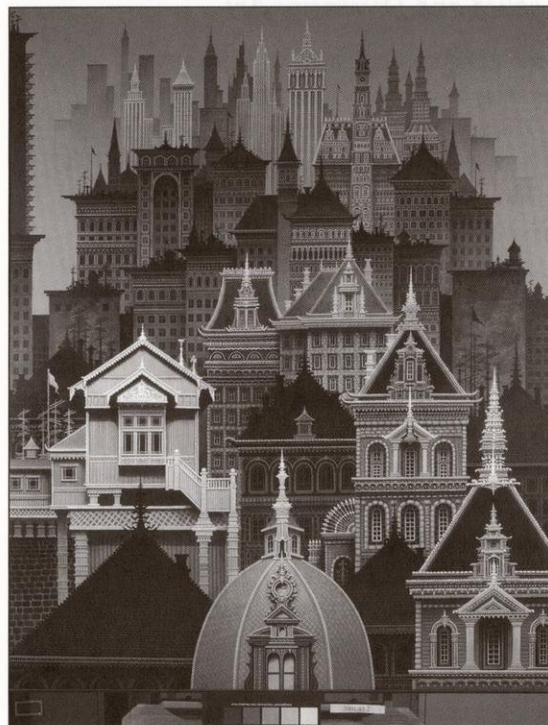
Robert Cottingham (American, b. 1935)
Rolling Stock #14 (For Jimmy), ca. 1989
 Acrylic on canvas, 67 $\frac{1}{4}$ x 71 $\frac{1}{2}$ in.; frame: 78 $\frac{1}{2}$ x 83 $\frac{1}{4}$ x 5 $\frac{1}{2}$ in.
 Elvehjem Museum of Art General Endowment Fund, Alexander and Henrietta W. Hollaender Endowment Fund, Richard E. Stockwell Endowment Fund, and Ruth C. Wallerstein Endowment Fund purchase, 2001.44

Marshall Glasier (American, 1902–1988)
Mullein, 1943
 Oil on hardboard, 23 $\frac{7}{8}$ x 16 in.
 Gift of Velma Mekeel Stauffer, 2002.54.1

David Klamen (American, b. 1961)
 Untitled, 2002
 Oil on linen, 60 $\frac{1}{2}$ x 84 $\frac{1}{2}$ in.
 Elvehjem Museum of Art General Endowment Fund and Alexander and Henrietta W. Hollaender Endowment Fund purchase, 2002.66



Robert Cottingham, Rolling Stock #14 (For Jimmy), ca. 1989, acrylic on canvas. Elvehjem Museum of Art General Endowment Fund, Alexander and Henrietta W. Hollaender Endowment Fund, Richard E. Stockwell Endowment Fund, and Ruth C. Wallerstein Endowment Fund purchase, 2001.44



Theodore F. Wolff, Urban Fantasy, 1973, acrylic on canvas. Gift of Theodore Wolff, 2001.43.2



Peter Gourfain, Roundabout, 1974–1981, yellow pine, terracotta. Photo by Russell Panczenko

Theodore F. Wolff (American, b. 1926)
Owl, 1969
 Acrylic on canvas, 49 1/2 x 50 in.
 Gift of Theodore Wolff, 2001.43.1

Theodore F. Wolff (American, b. 1926)
Urban Fantasy, 1973
 Acrylic on canvas, 68 x 54 in.
 Gift of Theodore Wolff, 2001.43.2

Sculpture

Alexander Archipenko (American, b. Ukraine, 1887–1964)
Ray, 1956
 Aluminum, 63 x 8 1/2 x 6 in.
 Carolyn T. Anderson, Eugenie Mayer Bolz, Brittingham, Elvehjem Museum of Art General, Alice Drews Gladfelter Memorial, Harry and Margaret P. Glicksman, Alexander and Henrietta W. Hollaender, Walter J. and Cecille Hunt, John S. Lord, Richard R. and Jean D. McKenzie, William R. Mitchell, Cyril W. Nave, Bertha Ardt Plaenert, F. J. Sensenbrenner, Richard E. Stockwell, Earl O. Vits, Ruth C. Wallerstein, Malcolm K. and Bertha Whyte, and Mary Katharina Williams and Martin P. Schneider

Endowment Funds, and Art Collections, Thomson "Tommy" Bartlett Estate, Elvehjem Museum of Art Membership, Michael J. Kretschman, Pearl A. Schwake Estate, Rosalind Tough, and Margaret Waterman Estate in memory of Lester W. Cameron Funds purchase, 2002.87a-b

John Cage (American, 1912–1992)
Not Wanting to Say Anything About Marcel, 1969
 Silkscreen on Plexiglas, 14 1/2 x 24 x 14 1/2 in.
 Gift of ellsworth snyder in memory of Nathan Samuel Blount, 2002.56.3

George M. Cramer (American, b. 1938)
Awakening, 1994
 Bronze, 87 x 65 x 32 in.
 Gift of Frances Weinstein in memory of Laurence A. Weinstein, 2002.86

Peter Gourfain (American, b. 1934)
Roundabout, 1974–1981
 Yellow pine, terracotta, H. 108, diam. 264 in.
 Gift of the artist, 2002.57



Peter Gourfain, *A Last Supper*, 1993, terracotta.
Alexander and Henrietta W. Hollaender Endowment Fund, Walter J. and Cecille Hunt Endowment Fund, Richard R. and Jean D. McKenzie Endowment Fund, and Bertha Ardt Plaenert Endowment Fund purchase, 2002.1

Peter Gourfain (American, b. 1934)

Fate of the Earth Doors, 1984–1997

Bronze, cherry wood, each door 113 1/2 x 33 x 3 1/4 in.; panel sizes vary

Carolyn T. Anderson, Frank and Roa Birch, Eugenie Mayer Bolz, Brittingham, Madeleine Doran, Elvehjem Museum of Art General, Alice Drews Gladfelter Memorial, Harry and Margaret P. Glicksman, John S. Lord, Jean McKenzie, Cyril W. Nave, F. J. Sensenbrenner Endowment Funds purchase, 2002.2a-z

Peter Gourfain (American, b. 1934)

A Last Supper, 1993

Terracotta, 36 x 36 x 12 in.

Alexander and Henrietta W. Hollaender Endowment Fund, Walter J. and Cecille Hunt Endowment Fund, Richard R. and Jean D. McKenzie Endowment Fund, and Bertha Ardt Plaenert Endowment Fund purchase, 2002.1

Gillian Jagger (American, b. England 1930)

Whorl, 1974

Fiber, molding paste, paint, stain, 49 x 37 x 4 1/2 in.

Elvehjem Museum of Art General Endowment Fund and Bertha Ardt Plaenert Endowment Fund purchase, 2003.2



Gillian Jagger, *Whorl*, 1974, fiber, molding paste, paint, stain. Elvehjem Museum of Art General Endowment Fund and Bertha Ardt Plaenert Endowment Fund purchase, 2003.2

David G. Parsons (American, b. 1911)

Effie and April, 1945

Bronze, 10 1/2 x 9 3/4 x 6 1/2 in.

Gift of the artist, 2002.61

Judy Pfaff (American, b. England 1946)

Honey Bee, for Holly Solomon, 1987

Mixed media, 96 1/2 x 134 1/2 x 36 in.

Joen Greenwood Endowment Fund purchase, 2001.46

Italo Scanga (American, b. Italy, 1932–2001)

Untitled, 1963–1964

Steel, chrome plating, 40 x 36 x 12 in.

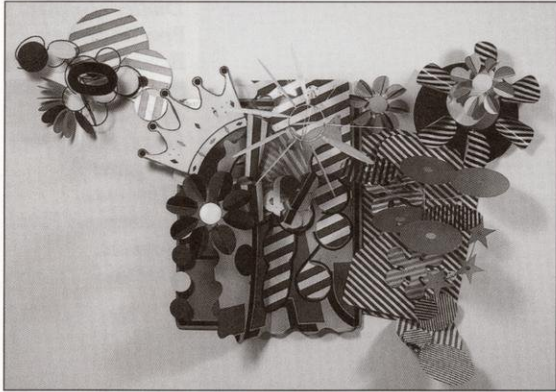
Gift of Warrington Colescott and Frances Myers, 2001.90

Hugh Townley (American, b. 1923)

TARN, 1956

Walnut, 8 7/8 x 19 9/16 x 10 1/4 in.

Gift of Mr. and Mrs. Robert Ozburn, 2002.41



Judy Pfaff, *Honey Bee*, for Holly Solomon, 1987, mixed media. Joen Greenwood Endowment Fund purchase, 2001.46

Watercolors

Donald Anderson (American, 1915–1995)
 Untitled [Landscape], 1960
 Watercolor, 11 x 15 1/4 in.
 Gift of Raymond Gloeckler, 2001.119.13

Aaron Bohrod (American, 1907–1992)
 Untitled [Male with Sculpture and Hammer], ca. 1945
 Watercolor, 22 1/4 x 14 7/8 in.
 Gift of William A. Brobst, 2001.57

Max Arthur Cohn (American, b. England, 1903–1998)
Hudson River Piers, 1939
 Watercolor, 20 5/8 x 14 7/8 in.
 Gift of Jane Cohn Waldbaum and Steven L. Morse, 2002.62.2

Max Arthur Cohn (American, b. England, 1903–1998)
Broadway at 14th Street, 1939
 Watercolor, 14 1/2 x 20 1/8 in.
 Gift of Jane Cohn Waldbaum and Steven L. Morse, 2002.62.3

Peter Dubaniewicz (American, b. 1913)
Between Shifts, before 1957
 Ink, watercolor, and tempera on paper, 22 1/8 x 38 3/4 in.
 Purchased under the auspices of the Henry Ward Ranger Fund, 2003.8.2

Abraham Frater Levinson (American, 1883–1946)
Men Working in Granite Quarry, Cape Anne, ca. 1935
 Watercolor, 17 13/16 x 23 3/4 in.
 Gift of Velma Mekeel Stauffer, 2002.54.2

Drawing

Donald Anderson (American, 1915–1995)
 Untitled [Trombone Player], 1962
 Ink and paint, 15 1/8 x 11 1/4 in.
 Gift of Raymond Gloeckler, 2001.119.15

Dudley Huppler (American, 1917–1988)
Animals Who Never Sleep for Long. And Eat Little Girls, 1943–1944
 Ink and casein on paper, 10 13/16 x 8 9/16 in.
 Gift of Sylvia Fein and William Scheuber, 2002.37

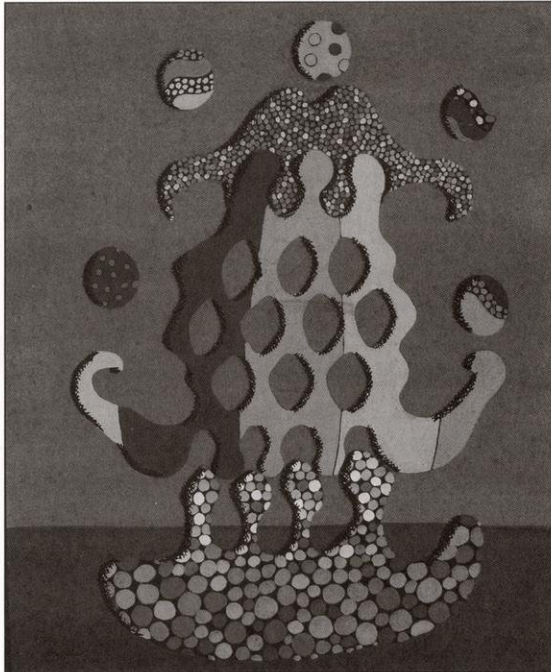
Dudley Huppler (American, 1917–1988)
Canes, Spring, 1950
 Ink on illustration board, 29 5/8 x 20 1/8
 Harry and Margaret P. Glicksman Endowment Fund purchase, 2002.76.7

Dudley Huppler (American, 1917–1988)
Cotton-tail Rabbit, 1950
 Ink on illustration board, 20 x 14 in.
 Gift of Thea Tenenbaum-Malferrari, 2002.88.5

Dudley Huppler (American, 1917–1988)
Dixie Queen Melon, 1950
 Ink on cardboard, 13 5/8 x 20 1/8 in.
 Harry and Margaret P. Glicksman Endowment Fund purchase, 2002.76.6

Dudley Huppler (American, 1917–1988)
The Friends of the Artist Karl Priebe by One of Them: A Tribute Piece, 1944
 Ink, graphite, and casein on paper, 29 1/2 x 21 1/2 in.
 Gift of John and Shirley Wilde, 2002.58

Dudley Huppler (American, 1917–1988)
Gertrude Abercrombie, 1949
 Ink and graphite on illustration board, 24 5/8 x 16 in.
 Harry and Margaret P. Glicksman Endowment Fund purchase, 2002.76.8



Dudley Huppler, *The Juggling Act*, 1945, ink and casein on paper. Harry and Margaret P. Glicksman Endowment Fund purchase, 2002.76.1

Dudley Huppler (American, 1917–1988)
The Juggling Act, 1945
 Ink and casein on paper, 10 $\frac{1}{4}$ x 8 $\frac{1}{4}$ in.
 Harry and Margaret P. Glicksman Endowment
 Fund purchase, 2002.76.1

Dudley Huppler (American, 1917–1988)
Irisher, 1982
 Graphite and colored pencil on paper,
 17 $\frac{5}{8}$ x 11 $\frac{7}{8}$ in.
 Gift of Thea Tenenbaum-Malferrari, 2002.88.1

Dudley Huppler (American, 1917–1988)
Poodle or Lois Byron's Geoffrey, ca. 1949/1950
 Ink on illustration board, 29 x 20 $\frac{1}{8}$ in.
 Harry and Margaret P. Glicksman Endowment
 Fund purchase, 2002.76.9

Dudley Huppler (American, 1917–1988)
Sassafras Tree, ca. 1958
 Ink and casein on paper, 22 x 16 in.
 Harry and Margaret P. Glicksman Endowment
 Fund purchase, 2002.76.5



Dudley Huppler,
*Poodle or Lois
 Byron's Geoffrey*,
 ca. 1949/1950, ink
 on illustration
 board. Harry and
 Margaret P.
 Glicksman
 Endowment Fund
 purchase,
 2002.76.9

Dudley Huppler (American, 1917–1988)
St. Catherine Reliquary, 1945
 Ink on paper, 12 x 10 in.
 Gift of Thea Tenenbaum-Malferrari, 2002.88.2

Dudley Huppler (American, 1917–1988)
Satyrs Bathing (Homage to Geo. Platt Lynes), 1951
 Ink on paper, 13 $\frac{1}{8}$ x 19 $\frac{5}{8}$ in.
 Gift of Thea Tenenbaum-Malferrari, 2002.88.4

Dudley Huppler (American, 1917–1988)
Tree, Rome, 1958
 Ink and casein on paper, 17 $\frac{7}{8}$ x 12 $\frac{1}{8}$ in.
 Harry and Margaret P. Glicksman Endowment
 Fund purchase, 2002.76.4

Dudley Huppler (American, 1917–1988)
 Untitled, ca. 1947
 Ink and graphite on illustration board, 23 $\frac{1}{8}$ x
 14 in.
 Gift of Thea Tenenbaum-Malferrari, 2002.88.3

Dudley Huppler (American, 1917–1988)
 Untitled, ca. 1953
 Ink on paper, 9 $\frac{1}{2}$ x 9 $\frac{1}{2}$ in.
 Harry and Margaret P. Glicksman Endowment
 Fund purchase, 2002.76.10



Gillian Jagger, Hanging Deer I, 1997–1998, conté crayon, pencil, charcoal. Elvehjem Museum of Art General Endowment Fund purchase, 2003.3

Dudley Huppler (American, 1917–1988)
 Untitled, ca. 1953
 Ink on paper, 12 ⁵/₈ x 8 ³/₈ in.
 Harry and Margaret P. Glicksman Endowment
 Fund purchase, 2002.76.3

Dudley Huppler (American, 1917–1988)
 Untitled, 1953/1958
 Ink on paper, 20 x 13 ¹/₈ in.
 Harry and Margaret P. Glicksman Endowment
 Fund purchase, 2002.76.2

Gillian Jagger (American, b. England 1930)
Hanging Deer I, 1997–1998
 Conté crayon, pencil, charcoal, 75 x 47 ¹/₄ in.
 Elvehjem Museum of Art General Endowment
 Fund purchase, 2003.3



David Klamen, Untitled, 2002, graphite. William R. Mitchell Endowment Fund purchase, 2002.49

Gillian Jagger (American, b. England 1930)
Hanging Deer II, 1997–1998
 Conté crayon, pencil, charcoal, 75 x 47 ¹/₄ in.
 Elvehjem Museum of Art General Endowment
 Fund purchase, 2003.4

David Klamen (American, b. 1961)
 Untitled, 2002
 Graphite, 10 x 14 in.
 William R. Mitchell Endowment Fund purchase,
 2002.49

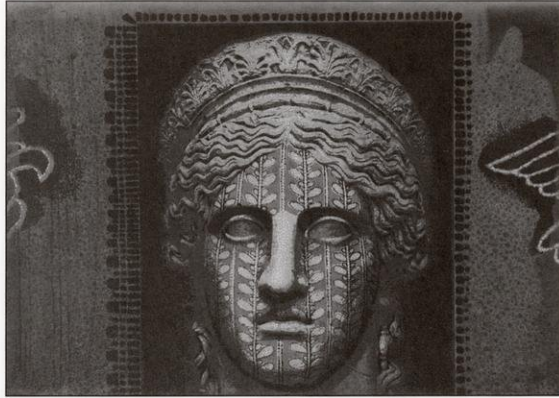
John Wilde (American, b. 1919)
 Study for *With Friends*, 1962
 Ink, charcoal, and white chalk, 15 ¹/₂ x 13 ³/₄ in.
 Gift of the artist, 2001.91

Prints

A.G.B. Graphics Workshop, Andrew Balkin
 Editions
Wisconsin Sesquicentennial Portfolio, 2001
 Gift of Thomas E. Terry for the Terry Family
 Foundation, 2001.117a-o

Andrew G. Balkin (American, b. 1947)
Alistra, 2001
 Color etching, 22 ¹/₂ x 30 in.

Nancy Ekholm Burkert (American, b. 1933)
Lords of Lake Horseshoe, 2001
 Color etching, 22 x 16 ³/₈ in.



Frances Myers, *Monona Vision*, 2001, color etching. Gift of Thomas E. Terry for the Terry Family Foundation, 2001.117b

Warrington Colecott (American, b. 1921)
Sunday Service, 2001
 Color etching, 22 ³/₈ x 31 in.

Michelle Grabner (American, b. 1962)
Tigerton Show, 2001
 Color etching, 29 ⁷/₈ x 22 ³/₈ in.

Susan Hunt-Wulkowicz (American, b. 1944)
An Early Autumn, 2001
 Color etching, 24 x 17 ⁷/₈ in.

Martin Levine (American, b. 1945)
Milwaukee River, 2001
 Etching, plate: 23 ⁷/₈ x 17 ³/₄ in.

Munio Makuuchi (American, 1934–2000)
Moon Catcher, 1999
 Color etching, 23 ⁷/₈ x 17 ⁷/₈ in.

Frances Myers (American, b. 1936)
Monona Vision, 2001
 Color etching, 22 ³/₄ x 30 in.

Bruce Nauman (American, b. 1941)
Wisconsin Sesquicentennial Project Triptych, 2001
 Etching, 17 ³/₄ x 47 ⁹/₁₆ in.

Gladys Nilsson (American, b. 1940)
Sites Unscene, 2001
 Etching, 29 ⁷/₈ x 31 ¹/₈ in.

Ed Paschke (American, b. 1939)
Libertad, 2001
 Etching, 22 ¹/₂ x 31 in.

Fred Stonehouse (American, b. 1936)
Los Indios, 2001
 Color etching, 17 ⁷/₈ x 23 ¹³/₁₆ in.

Tom Uttech (American, b. 1942)
Nind Andaki, 2001
 Color etching, 19 ¹⁵/₁₆ x 21 ³/₄ in.

John Wilde (American, b. 1919)
75 in 150, 2001
 Color etching, 17 ³/₄ x 23 ⁷/₈ in.

William T. Wiley (American, b. 1937)
As Wisconsin States into the Future, 2001
 Color etching, 23 ⁷/₈ x 17 ¹⁵/₁₆ in.

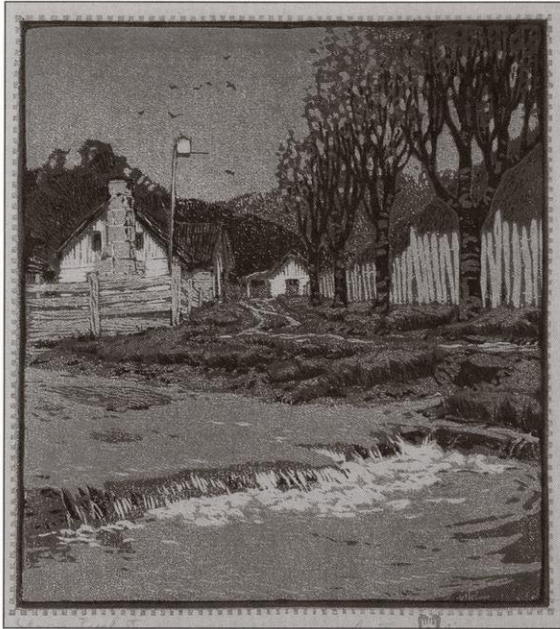
Clayton Bailey (American, b. 1939)
Self Portrait as a Poker Player, from the *Poker Players Portfolio*, 1998
 Woodcut with gold leaf, 9 ¹/₂ x 7 ⁷/₈ in.
 Gift of Richard E. Brock, 2002.40.1

Will Barnet (American, b. 1911)
The Mirror, ca. 1981
 Color woodcut, 20 ¹/₄ x 18 ¹/₁₆ in.
 Gift of Leslie and Johanna Garfield, 2002.99.1

Will Barnet (American, b. 1911)
 Untitled Self-Portrait, ca. 1940
 Etching, 6 ⁵/₈ x 4 ⁷/₈ in.
 Gift of Leslie and Johanna Garfield, 2002.99.2

Leonard Baskin (American, 1922–2000)
Bird Man, n.d.
 Etching and aquatint, 17 ³/₄ x 14 ¹/₄ in.
 Gift of Raymond Gloeckler, 2001.119.4

Leonard Baskin (American, 1922–2000)
Hephaistos, from the series *Drawing for the Iliad*, 1963
 Etching, 17 ⁹/₁₆ x 14 ¹³/₁₆ in.
 Gift of Ellsworth Snyder in memory of Nathan Samuel Blount, 2002.56.6



Gustave Baumann, Spring Freshet, ca. 1915-1916, color woodcut. Gift of Leslie and Johanna Garfield, 2002.99.3

Gustave Baumann (American, b. Germany, 1881-1971)
Spring Freshet, ca. 1915-1916
 Color woodcut, 10 ¹⁵/₁₆ x 9 ⁷/₈ in.
 Gift of Leslie and Johanna Garfield, 2002.99.3

John Cage (American, 1912-1992)
9 Stones, 1989
 Color aquatint and newsprint transfer, 18 ¹/₈ x 22 ⁷/₈ in.
 Gift of ellsworth snyder in memory of Nathan Samuel Blount, 2002.56.1

John Cage (American, 1912-1992)
9 Stones 2, 1989
 Color aquatint and newsprint transfer, 18 ³/₁₆ x 23 in.
 Gift of ellsworth snyder in memory of Nathan Samuel Blount, 2002.56.2

Suzanne Caporael (American, b. 1949)
Hudson River Estuary, 2001
 Linoleum cut, 20 x 16 ³/₈ in.
 Transfer from Tandem Press, 2001.111



John Cage, 9 Stones, 1989, color aquatint and newsprint transfer. Gift of ellsworth snyder in memory of Nathan Samuel Blount, 2002.56.1

Suzanne Caporael (American, b. 1949)
Hudson River Estuary, 2001
 Linoleum cut, 20 x 16 ³/₈ in.
 Transfer from Tandem Press, 2001.112

Suzanne Caporael (American, b. 1949)
Hudson River Estuary, 2001
 Etching, 26 ¹/₄ x 40 in.
 Transfer from Tandem Press, 2002.81

Suzanne Caporael (American, b. 1949)
Humber River Estuary, 2002
 Relief with dye, 20 x 16 ¹/₈ in.
 Transfer from Tandem Press, 2002.82

Suzanne Caporael (American, b. 1949)
Humber River Estuary, 2002
 Relief with dye, 20 x 16 ¹/₈ in.
 Transfer from Tandem Press, 2002.83

Suzanne Caporael (American, b. 1949)
Piece of the Hudson, 2001
 Linoleum cut, 8 x 6 in.
 Transfer from Tandem Press, 2002.80

Suzanne Caporael (American, b. 1949)
Shore Lead, 2000
 Etching and collograph, 36 ¹/₂ x 60 in.
 Transfer from Tandem Press, 2001.69



Suzanne Caporael, *Vasari's Artists: Fra Angelico (1387–1455)*, 2000, photochemical monoprint. Harry and Margaret P. Glicksman Endowment Fund purchase, 2001.63

Suzanne Caporael (American, b. 1949)
Vasari's Artists: Fra Angelico (1387–1455), 2000
 Photochemical monoprint, 24 x 20 in.
 Harry and Margaret P. Glicksman Endowment
 Fund purchase, 2001.63

Suzanne Caporael (American, b. 1949)
Vasari's Artists: Masaccio (1401–1428), 2000
 Photochemical monoprint, 24 x 20 in.
 Harry and Margaret P. Glicksman Endowment
 Fund purchase, 2001.62

Suzanne Caporael (American, b. 1949)
Vasari's Artists: Messina (1430–1479), 2000
 Photochemical monoprint, 24 x 20 in.
 Harry and Margaret P. Glicksman Endowment
 Fund purchase, 2001.61

Suzanne Caporael (American, b. 1949)
Vasari's Artists: Uccello (1397–1475), 2000
 Photochemical monoprint, 24 x 20 in.
 Harry and Margaret P. Glicksman Endowment
 Fund purchase, 2001.60

Suzanne Caporael (American, b. 1949)
Wild Birds in City Parks: Sheet 4, 2001
 Color lithograph, 30 1/2 x 18 1/2 in.
 Transfer from Tandem Press, 2001.68

Suzanne Caporael (American, b. 1949)
Wild Birds in City Parks: Sheet 1, 2001
 Color lithograph, 30 1/2 x 18 1/2 in.
 Transfer from Tandem Press, 2001.65

Suzanne Caporael (American, b. 1949)
Wild Birds in City Parks: Sheet 3, 2001
 Color lithograph, 30 1/2 x 18 1/2 in.
 Transfer from Tandem Press, 2001.67

Suzanne Caporael (American, b. 1949)
Wild Birds in City Parks: Sheet 2, 2001
 Color lithograph, 30 1/2 x 18 1/2 in.
 Transfer from Tandem Press, 2001.66

Enrique Chagoya (American, b. Mexico, 1953)
*The Dispersal of Matter into Perceptual Flicker or
 Implied Motion of the Inner Orgasmic Object*,
 2001

Color lithograph and relief, 16 1/2 x 22 5/8 in.
 Madeleine Doran Endowment Fund purchase,
 2001.51

Max Arthur Cohn (American, b. England,
 1903–1998)
Harlem River, 1937
 Color serigraph, 12 1/2 x 18 in.
 Gift of Jane Cohn Waldbaum and Steven L.
 Morse, 2002.62.1

Warrington Colecott (American, b. 1921)
*Geo. Bush, Aboard Air Force One, Denies Rumors of
 Infidelity*, 1992
 Etching, 5 3/4 x 12 7/8 in.
 Gift of the artist, 2002.38

Robert Cottingham (American, b. 1935)
An American Alphabet: A, 2001
 Color lithograph, 24 x 17 in. 32 x 23 in.
 Transfer from Tandem Press, 2001.108



Frank Morely Fletcher, *Meadowsweet*, 1896, color woodcut.
John H. Van Vleck Endowment Fund purchase, 2001.93

Robert Cottingham (American, b. 1935)

An American Alphabet: R, 2001

Lithograph, 25 x 15 ³/₄ in.

Transfer from Tandem Press, 2002.85

Mary Jencks Clark Coulter (American,
1880–1966)

Street in Provincetown, ca. 1919

Etching, 4 ³/₁₆ x 5 ³/₈ in.

Gift of Leslie and Johanna Garfield, 2002.99.5

Jim Dine (American, b. 1935)

The Little Heart in the Landscape, 1991

Etching, drypoint, soft-ground, and chine collé,
10 ¹/₁₆ x 12 ³/₈ in.

Gift of Leslie and Johanna Garfield, 2002.99.8

Frank Morely Fletcher (American, 1866–1949)

Meadowsweet, 1896

Color woodcut, 10 ¹/₁₆ x 6 ⁷/₈ in.

John H. Van Vleck Endowment Fund purchase,
2001.93



Sam Gilliam, *Lilly's Print*, 2002, relief on wood veneer.
Transfer from Tandem Press, 2002.78a

Charles Dana Gibson (American, 1867–1944)

That Delicious Moment, 1891

Wood engraving, 4 ⁷/₈ x 10 ¹/₁₆

Gift of Fred and Richard Hulsizer, 2002.60.1

Sam Gilliam (American, b. 1933)

Lilly's Print, 2002

Relief on wood veneer, 30 x 20 in.

Transfer from Tandem Press, 2002.78a

Sam Gilliam (American, b. 1933)

Lilly's Print, 2002

Relief on wood veneer, 30 x 30 in.

Transfer from Tandem Press, 2002.78b

Sam Gilliam (American, b. 1933)

Lilly's Print, 2002

Relief on wood veneer, 30 x 30 in.

Transfer from Tandem Press, 2002.78c

Sam Gilliam (American, b. 1933)
No Title, 2002
 Relief on wood veneer, 30 x 20 in.
 Transfer from Tandem Press, 2002.77a

Sam Gilliam (American, b. 1933)
No Title, 2002
 Relief on wood veneer, 30 x 20 in.
 Transfer from Tandem Press, 2002.77b

Sam Gilliam (American, b. 1933)
No Title, 2002
 Relief on wood veneer, 30 x 20 in.
 Transfer from Tandem Press, 2002.77c

Sam Gilliam (American, b. 1933)
Union Pacific, 2002
 Relief on wood veneer, 30 x 30 in.
 Transfer from Tandem Press, 2002.79a

Sam Gilliam (American, b. 1933)
Union Pacific, 2002
 Relief on wood veneer, 30 x 30 in.
 Transfer from Tandem Press, 2002.79b

Peter Gourfain (American, b. 1934)
The Bremen Town Musicians, 2000
 Woodcut, 24 x 15 ³/₄ in.
 Gift of the artist, 2002.31

Peter Gourfain (American, b. 1934)
Canada Geese, 2000
 Linoleum cut, 6 x 9 in.
 Gift of the artist, 2002.24

Peter Gourfain (American, b. 1934)
Coffee, 1998
 Linoleum cut, 6 x 6 in.
 Gift of the artist, 2002.20

Peter Gourfain (American, b. 1934)
The Fame Game, 2001
 Woodcut, 13 x 13 ³/₄ in.
 Gift of the artist, 2002.13



Peter Gourfain, *A Last Supper*, 1996, linoleum cut.
 Delphine Fitz Darby Endowment Fund purchase, 2001.54

Peter Gourfain (American, b. 1934)
Festival Tizon, 2001
 Linoleum cut, 8 x 9 ¹/₂ in.
 Gift of the artist, 2002.25

Peter Gourfain (American, b. 1934)
55th and 6th, 2000
 Linoleum cut, 3 ³/₄ x 3 ¹/₄ in.
 Gift of the artist, 2002.22

Peter Gourfain (American, b. 1934)
41 Shots, 2000
 Woodcut on newsprint, 23 ³/₄ x 14 ³/₄ in.
 Gift of the artist, 2002.19

Peter Gourfain (American, b. 1934)
Hen Eys Tru Ile, 1993
 Linoleum cut, 14 ¹/₂ x 19 in.
 Gift of the artist, 2002.15

Peter Gourfain (American, b. 1934)
Ladders, 1998
 Linoleum cut, 9 ³/₄ x 14 ¹/₈ in.
 Gift of the artist, 2002.9

Peter Gourfain (American, b. 1934)
A Last Supper, 1996
 Linoleum cut, 17 ¹/₄ x 18 ¹/₈ in.
 Delphine Fitz Darby Endowment Fund purchase,
 2001.54

Peter Gourfain (American, b. 1934)
Most Wanted, 1992
Linoleum cut, 11 x 8 1/2 in.
Gift of the artist, 2002.4

Peter Gourfain (American, b. 1934)
Nec Metus, 1998
Linoleum cut, 11 x 9 1/4 in.
Gift of the artist, 2002.6

Peter Gourfain (American, b. 1934)
Nec Spes, 2000
Linoleum cut, 15 3/4 x 15 1/2 in.
Gift of the artist, 2002.29

Peter Gourfain (American, b. 1934)
Nemo Tenetur, 1998
Linoleum cut, 9 x 9 1/4 in.
Gift of the artist, 2002.8

Peter Gourfain (American, b. 1934)
Noho Pecan, 1993
Linoleum cut, 20 1/2 x 14 in.
Gift of the artist, 2002.14

Peter Gourfain (American, b. 1934)
Partisans, 2000
Color woodcut, 15 7/8 x 15 1/2 in.
Gift of the artist, 2002.30

Peter Gourfain (American, b. 1934)
Powerful Days, 1991
Linoleum cut, 70 x 46 in.
Art Collections Fund purchase, 2001.53

Peter Gourfain (American, b. 1934)
Rhinoceros, 2000
Woodcut, 16 x 25 7/8 in.
Gift of the artist, 2002.18

Peter Gourfain (American, b. 1934)
Rhythm Section, 1992
Linoleum cut, 8 1/2 x 10 5/8 in.
Gift of the artist, 2002.28

Peter Gourfain (American, b. 1934)
Satan Oscillate My Metallic Sonatas, 1992
Linoleum cut, 24 x 17 7/8 in.
Gift of the artist, 2002.32

Peter Gourfain (American, b. 1934)
Silent Coup, 1996
Linoleum cut, 52 1/4 x 35 1/8 in.
Delphine Fitz Darby Endowment Fund purchase,
2001.55

Peter Gourfain (American, b. 1934)
Silent Coup, 1994
Linoleum cut, 11 1/2 x 8 5/8 in.
Gift of the artist, 2001.56

Peter Gourfain (American, b. 1934)
Sketchbook, 1998
Linoleum cut, 13 3/4 x 9 7/8 in.
Gift of the artist, 2002.26

Peter Gourfain (American, b. 1934)
Smoke, 1998
Linoleum cut, 11 3/4 x 15 7/8 in.
Gift of the artist, 2002.10

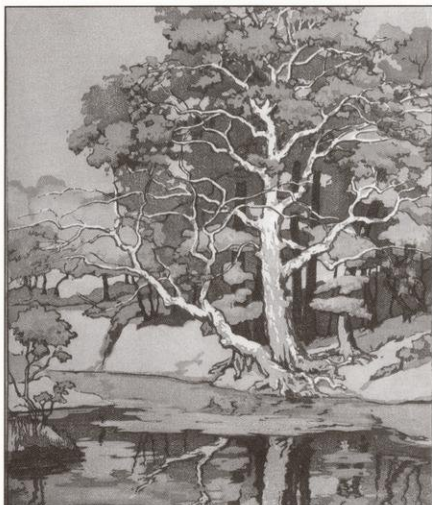
Peter Gourfain (American, b. 1934)
Squirrel, n.d.
Linoleum cut, 4 3/4 x 7 7/8 in.
Gift of the artist, 2002.21

Peter Gourfain (American, b. 1934)
Steps, 2000
Linoleum cut, 9 1/4 x 6 1/2 in.
Gift of the artist, 2002.11

Peter Gourfain (American, b. 1934)
Stripes, 1998
Linoleum cut, 8 1/4 x 11 1/2 in.
Gift of the artist, 2002.23

Peter Gourfain (American, b. 1934)
Swift, 1991
Linoleum cut, 8 1/4 x 11 in.
Gift of the artist, 2002.3

Peter Gourfain (American, b. 1934)
Swift's Epitaph, 1993
Linoleum cut, 30 x 19 1/2 in.
Gift of the artist, 2002.17



Norma Bassett Hall, *Old Sycamore*, ca. 1920, color woodcut. John H. Van Vleck Endowment Fund purchase, 2001.97

Peter Gourfain (American, b. 1934)

3 Figures, 1993

Linoleum cut, 9 ¹/₈ x 9 ³/₈ in.

Gift of the artist, 2002.5

Peter Gourfain (American, b. 1934)

3 Rhinos, 1998

Linoleum cut, 7 ⁷/₈ x 11 ⁵/₈ in.

Gift of the artist, 2002.27

Peter Gourfain (American, b. 1934)

What Folly ..., 1998

Linoleum cut, 7 ⁷/₈ x 10 ³/₄ in.

Gift of the artist, 2002.7

Peter Gourfain (American, b. 1934)

Where's the Music, 2000

Linoleum cut, 17 ¹/₄ x 12 ¹/₂ in.

Gift of the artist, 2002.12

Peter Gourfain (American, b. 1934)

Who Drive Fergus Now ..., 1993

Linoleum cut, 20 ¹/₂ x 14 in.

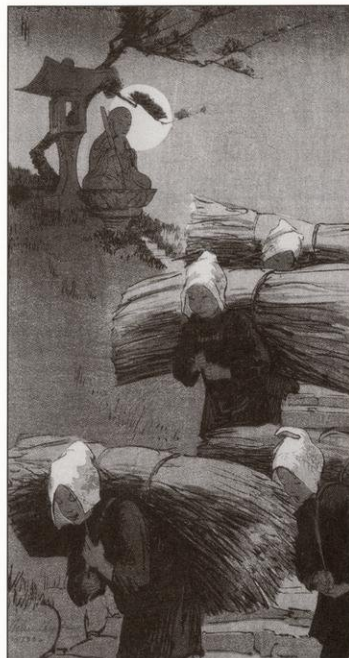
Gift of the artist, 2002.16

Gordon Grant (American, 1875–1960)

Foggy Harbor, n.d.

Lithograph, 8 ¹⁵/₁₆ x 11 ⁷/₁₆ in.

Gift of Leslie and Johanna Garfield, 2002.99.10



Helen Hyde, *The Return*, 1907, color woodcut. Gift of Leslie and Johanna Garfield, 2002.99.12

Gronk (Glugio Gronk Nicandro) (American, b. 1954)

Tormenta Suite in 12 Movements [#1–12], 2001

Linoleum cut, 12 prints, each 5 ¹⁵/₁₆ x 4 ¹⁵/₁₆ in.

Transfer from Tandem Press, 2001.70a-l

Norma Bassett Hall (American, 1889–1957)

Old Sycamore, ca. 1920

Color woodcut, 13 ⁷/₁₆ x 11 ¹/₁₆ in.

John H. Van Vleck Endowment Fund purchase, 2001.97

Helen Hyde (American, 1868–1919)

The Return, 1907

Color woodcut, 15 ⁵/₁₆ x 8 ¹/₄ in.

Gift of Leslie and Johanna Garfield, 2002.99.12

Melvin Jules (American, 1912–1994)

Young Guitarist, n.d.

Color woodcut, 20 x 19 ¹/₈ in.

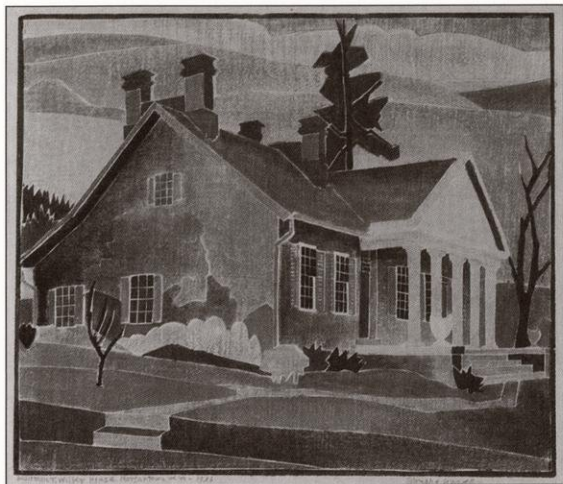
Gift of Raymond Gloeckler, 2001.119.3

Adja Junkers (American, 1900–1983)

Chalice, 1981

Lithograph, 11 ⁷/₈ x 15 ⁷/₈ in.

Gift of Ellen Nyhus Elliott (BBA '54) and David Elliott, 2001.118.1



Blanche Lazzell, Waitman T. Willey House, 1936, color woodcut. Gift of Leslie and Johanna Garfield, 2002.99.13

Adja Junkers (American, 1900–1983)

Immobile Sun, 1981

Lithograph, 16 ³/₄ x 14 ³/₄ in.

Gift of Ellen Nyhus Elliott (BBA '54) and David Elliott, 2001.118.2

Elbridge Kingsley (American, 1842–1915)

Engraving from Nature, ca. 1900

Wood engraving, 4 ⁷/₈ x 7 ¹/₈ in.

Gift of Fred and Richard Hulsizer, 2002.60.2

David Klamen (American, b. 1961)

Untitled, 2001

Intaglio, 16 ³/₈ x 20 ³/₈ in.

Transfer from Tandem Press, 2001.109

David Klamen (American, b. 1961)

Untitled, 2001

Intaglio, 16 ³/₈ x 20 ³/₈ in.

Transfer from Tandem Press, 2001.110

Gary Komarin (American, b. 1951)

The Blue Cake, 2001

Collograph, 23 ⁹/₁₆ x 32 ⁵/₈ in.

Transfer from Tandem Press, 2001.106

Gary Komarin (American, b. 1951)

Loosha, 2001

Collograph, 32 ¹/₂ x 23 ³/₄ in.

Transfer from Tandem Press, 2001.105

Gary Komarin (American, b. 1951)

Loosha, 2001

Collograph, 32 ¹/₂ x 23 ³/₄ in.

Transfer from Tandem Press, 2001.107

Gary Komarin (American, b. 1951)

Loosha, 2001

Collograph, 32 ³/₈ x 23 ¹¹/₁₆ in.

Transfer from Tandem Press, 2002.84

Jacob Landau (American, 1917–2001)

Compartmented Man, n.d.

Wood engraving, 7 ¹/₂ x 6 ³/₈ in.

Gift of Raymond Gloeckler, 2001.119.7

Blanche Lazzell (American, 1878–1956)

Waitman T. Willey House, 1936

Color woodcut, 12 x 14 in.

Gift of Leslie and Johanna Garfield, 2002.99.13

Tod Lindenmuth (American, 1885–1976)

Seafarers, 1915

Color linoleum cut, 9 ¹/₈ x 7 ¹/₁₆ in.

Gift of Leslie and Johanna Garfield, 2002.99.14

Harvey K. Littleton (American, b. 1922)

Aurora State II, 2001

Vitreograph, 19 x 26 in.

Gift of the artist, 2003.1.18

Harvey K. Littleton (American, b. 1922)

Cancelled, 1988

Vitreograph, 41 x 29 in.

Gift of the artist, 2003.1.2

Harvey K. Littleton (American, b. 1922)

Double Cross, 2000

Vitreograph, 30 x 29 ¹/₂ in.

Gift of the artist, 2003.1.15

Harvey K. Littleton (American, b. 1922)

Double X, 2001

Vitreograph, 28 x 22 ¹/₂ in.

Gift of the artist, 2003.1.19

Harvey K. Littleton (American, b. 1922)

Fallbrook, 1993

Vitreograph, 23 x 26 in.

Gift of the artist, 2003.1.13

Harvey K. Littleton (American, b. 1922)
Giza, 1999
Vitreograph, 30 x 42 in.
Gift of the artist, 2003.1.14

Harvey K. Littleton (American, b. 1922)
Light Shadow, 1993
Vitreograph, 30 x 22 1/2 in.
Gift of the artist, 2003.1.5

Harvey K. Littleton (American, b. 1922)
Light Shadow II, 1994
Vitreograph, 36 x 30 in. each
Gift of the artist, 2003.1.6a-b

Harvey K. Littleton (American, b. 1922)
Origami 4, 1983
Vitreograph, 38 x 30 in.
Gift of the artist, 2003.1.11

Harvey K. Littleton (American, b. 1922)
Origami 1, 1983
Vitreograph, 30 x 22 in.
Gift of the artist, 2003.1.8

Harvey K. Littleton (American, b. 1922)
Origami 3, 1983
Vitreograph, 30 x 22 in.
Gift of the artist, 2003.1.10

Harvey K. Littleton (American, b. 1922)
Origami 2, 1983
Vitreograph, 30 x 22 in.
Gift of the artist, 2003.1.9

Harvey K. Littleton (American, b. 1922)
#6 Birdshot State III, 2001
Vitreograph, 30 x 22 in.
Gift of the artist, 2003.1.16

Harvey K. Littleton (American, b. 1922)
Refraction, 1994
Vitreograph, 42 x 30 in. each
Gift of the artist, 2003.1.7a-b

Harvey K. Littleton (American, b. 1922)
Through a Glass Darkly, 1993
Vitreograph, 40 x 30 in.
Gift of the artist, 2003.1.4

Harvey K. Littleton (American, b. 1922)
Trial II, 1975
Vitreograph, 29 x 21 in.
Gift of the artist, 2003.1.1

Harvey K. Littleton (American, b. 1922)
VL Test I & VL Test II, 1991
Vitreograph, 20 x 25 in.
Gift of the artist, 2003.1.3a-b

Harvey K. Littleton (American, b. 1922)
White, White, 1998
Vitreograph, 27 1/2 x 42 1/2 in.
Gift of the artist, 2003.1.12

Harvey K. Littleton (American, b. 1922)
00 Buckshot State III, 2001
Vitreograph, 28 x 22 1/2 in.
Gift of the artist, 2003.1.17

Carmen Lomas Garza (American, b. 1948)
Baile, 2001
Lithograph, 25 3/4 x 35 3/4 in.
Transfer from Tandem Press, 2001.115

Bertha Lum (American, 1869–1954)
The Fox Woman, 1916
Color woodcut, 17 x 10 5/16 in.
Gift of Russell Lewis in memory of his wife, Ellen
Lewis, 2002.90

Bertha Lum (American, 1869–1954)
Peking Dust, 1924
Color woodcut and embossing, 12 5/8 x 8 9/16 in.
Gift of Leslie and Johanna Garfield, 2002.99.15

Harold Lund (American, b. 1904)
Evening, n.d.
Etching, 5 7/16 x 4 5/16 in.
Gift of Leslie and Johanna Garfield, 2002.99.16

David Lynch (American, b. 1947)
Untitled, 1999
Collograph and relief on handmade paper,
42 1/2 x 41 3/4 in.
Transfer from Tandem Press, 2001.71

David Lynch (American, b. 1947)
Untitled, 1999
Collograph and relief on handmade paper,
42 1/2 x 41 3/4 in.
Transfer from Tandem Press, 2001.72

David Lynch (American, b. 1947)
Untitled, 1999
Collograph and relief on handmade paper,
41 7/8 x 41 3/4 in.
Transfer from Tandem Press, 2001.73

David Lynch (American, b. 1947)
Untitled, 1999
Collograph and relief on handmade paper,
42 1/2 x 42 in.
Transfer from Tandem Press, 2001.74

David Lynch (American, b. 1947)
Untitled, 2001
Collograph and relief, 19 3/4 x 24 3/4 in.
Transfer from Tandem Press, 2001.113

David Lynch (American, b. 1947)
Untitled, 2001
Collograph and relief, 24 1/2 x 19 in.
Transfer from Tandem Press, 2001.114

David Lynch (American, b. 1947)
Untitled #9, 1999
Monoprint on handmade paper, 25 1/2 x 25 in.
Harry and Margaret P. Glicksman Endowment
Fund purchase, 2001.64

Munio Makuuchi (American, 1934–2000)
The Only Break in Thought, n.d.
Drypoint, 23 3/4 x 35 1/2 in.
Transfer from the Department of Art, University
of Wisconsin–Madison, 2001.103

Munio Makuuchi (American, 1934–2000)
Skin/Dora's Box, n.d.
Etching and drypoint, 23 5/8 x 35 1/2 in.
Transfer from the Department of Art, University
of Wisconsin–Madison, 2001.104

Munio Makuuchi (American, 1934–2000)
Rainbowed Sexual Waters, n.d.
Drypoint, 34 x 23 3/4 in.
Transfer from the Department of Art, University
of Wisconsin–Madison, 2001.100

Munio Makuuchi (American, 1934–2000)
Untitled Nude, n.d.
Etching and aquatint, 23 3/4 x 35 1/2 in.
Transfer from the Department of Art, University
of Wisconsin–Madison, 2001.102

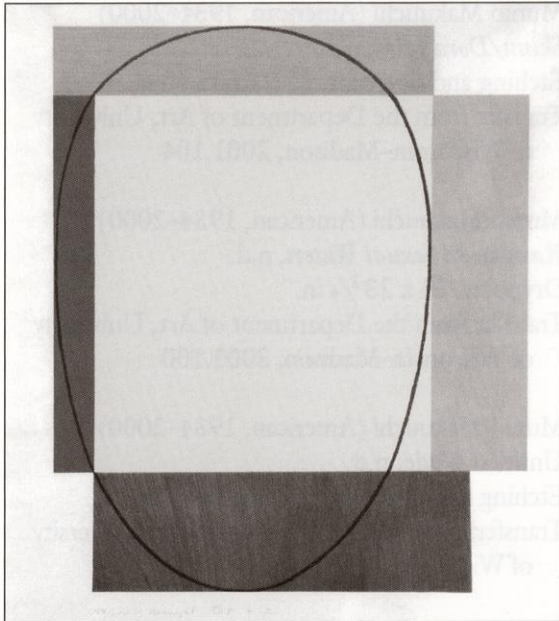
Munio Makuuchi (American, 1934–2000)
Wandering/ Wondering, n.d.
Drypoint, 23 3/4 x 35 1/2 in.
Transfer from the Department of Art, University
of Wisconsin–Madison, 2001.99

Munio Makuuchi (American, 1934–2000)
Whispers, Crys and Howls, n.d.
Drypoint, 23 1/2 x 33 3/4 in.
Transfer from the Department of Art, University
of Wisconsin–Madison, 2001.101

Robert Peter Mangold (American, b. 1937)
Five Color Frame, 1985
Color woodcut, 19 15/16 x 17 9/16 in.
Gift of ellsworth snyder in memory of Nathan
Samuel Blount, 2002.56.5

John Marin (American, 1870–1953)
Bridge over Canal, Amsterdam, 1906
Etching and drypoint, 5 5/16 x 7 9/16 in.
Richard E. Stockwell Endowment Fund purchase,
2002.47

Tom Marioni (American, b. 1937)
Feather Circle, 1986
Aquatint, 24 7/8 x 35 7/8 in.
Gift of ellsworth snyder in memory of Nathan
Samuel Blount, 2002.56.4



Robert Peter Mangold, Five Color Frame, 1985, color woodcut. Gift of ellsworth snyder in memory of Nathan Samuel Blount, 2002.56.5



John Marin, Bridge over Canal, Amsterdam, 1906, etching and drypoint. Richard E. Stockwell Endowment Fund purchase, 2002.47

Robert Marx (American, b. 1925)
GI, 1976
 Etching, 7 ³/₄ x 6 ¹/₂ in.
 Gift of Raymond Gloeckler, 2001.119.11

Mildred McMillen (American, 1884-ca. 1940)
Goat and Seiners, 1914
 Woodcut, 7 ⁵/₁₆ x 9 ¹/₄ in.
 Gift of Leslie and Johanna Garfield, 2002.99.17

Hugh Merrill (American, b. 1949)
Lucky Dragon 1-4, 1984
 Etching, 4 prints, each 35 ¹/₂ x 25 ³/₈ in.
 Gift of Frances Myers, 2001.89a-d

Tom Nakashima (American, b. 1944)
Turtle, 1994
 Color etching and chine collé, 47 ³/₄ x 35 ³/₈ in.
 Alice Drews Gladfelter Memorial Endowment
 Fund purchase, 2001.92

Chiura Obata (American, b. Japan, 1885-1975)
Upper Lyell Fork, near Lyell Glacier, 1930
 Color woodcut, 15 ¹¹/₁₆ x 11 in.
 John H. Van Vleck Endowment Fund purchase,
 2001.96

Judy Pfaff (American, b. England 1946)
End of the Rain (A), 2000
 Photogravure and woodcut, 30 ³/₄ x 34 ¹/₂ in.
 Transfer from Tandem Press, 2001.76a

Judy Pfaff (American, b. England 1946)
End of the Rain (B), 2000
 Etching and dye, 107 x 35 in.
 Transfer from Tandem Press, 2001.76b

Judy Pfaff (American, b. England 1946)
End of the Rain (C), 2000
 Photogravure and dye, 35 ¹/₂ x 56 in..
 Transfer from Tandem Press, 2001.76c

Judy Pfaff (American, b. England 1946)
Ghost Story, 2000
 Photogravure, 27 x 76 in.
 Transfer from Tandem Press, 2001.75

Judy Pfaff (American, b. England 1946)
Multnomah, 2000
 Photogravure, 54 x 48 in.
 Transfer from Tandem Press, 2001.81

Judy Pfaff (American, b. England 1946)
Nymphaea, 2000
 Etching and encaustic, 11 x 66 in.
 Transfer from Tandem Press, 2001.79



Chiura Obata, Upper Lyell Fork, near Lyell Glacier, 1930, color woodcut. John H. Van Vleck Endowment Fund purchase, 2001.96

Judy Pfaff (American, b. England 1946)
Old Night, 2000
 Photogravure, wax, and scored Plexiglas, 8 1/2 x 65 1/2 in.
 Transfer from Tandem Press, 2001.84

Judy Pfaff (American, b. England 1946)
Til Skogen, 2000
 Photogravure, dye, and beeswax, 30 x 104 1/2 in.
 Transfer from Tandem Press, 2001.82

Judy Pfaff (American, b. England 1946)
 Untitled [Horizontal Trees with Toned Kodolith], 2000
 Photogravure, surface roll, and toned Kodolith, 12 1/4 x 42 5/8 in.
 Transfer from Tandem Press, 2001.83

Judy Pfaff (American, b. England 1946)
 Untitled [Large Horizontal Lily Pad], 2000
 Etching and encaustic, 11 x 66 in.
 Transfer from Tandem Press, 2001.80

Judy Pfaff (American, b. England 1946)
 Untitled [Target, Garden, Lily Pad], 2000
 Photogravure, etching, lithograph, chine collé, hand-applied dye, and applied leaves, 37 x 84 1/2 in.
 Transfer from Tandem Press, 2001.77

Judy Pfaff (American, b. England 1946)
 Untitled [Target, Fern, Mixed Media], 2000
 Lithograph, etching, collograph, wax, and scored Plexiglas, 37 x 57 in.
 Transfer from Tandem Press, 2001.78

Mel Ramos (American, b. 1935)
Manet's Olympia, 1973
 Lithograph, 16 x 23 1/2 in.
 Gift of Richard E. Brock, 2002.59

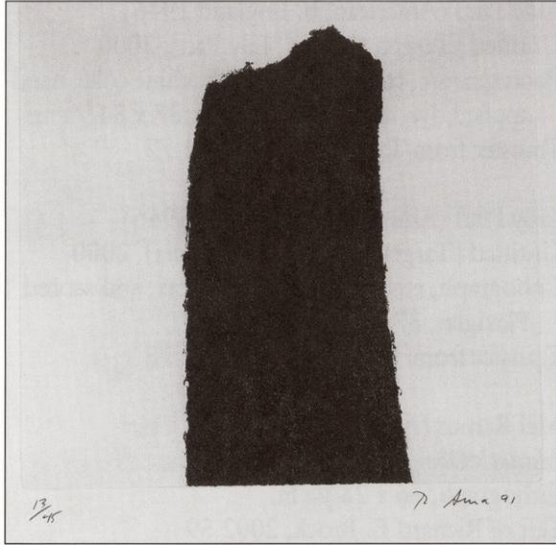
Andrew Rubin (American, b. 1955)
Vedder's Quest(ion), 1998
 Color lithograph, 19 1/2 x 14 5/8 in.
 Gift of the artist, 2001.88

Edward Joseph Ruscha (American, b. 1937)
Van Ness, Santa Monica, Vine, Melrose, 1999
 Photogravure, 16 x 20 in.
 Gift of ellsworth snyder in memory of Nathan Samuel Blount, 2002.56.9

Richard Serra (American, b. 1939)
Heimat II, 1991
 Intaglio, 17 1/16 x 17 1/8 in.
 Gift of ellsworth snyder in memory of Nathan Samuel Blount, 2002.56.8

Maud Squire (American, 1873–1954)
Provincetown in the Winter, ca. 1916–1919
 Color woodcut, 13 1/2 x 11 5/16 in.
 John H. Van Vleck Endowment Fund purchase, 2002.98

Ann Steinbrocker (American)
 Untitled, 1978
 Conte crayon and/or pastels and felt pen, 39 1/4 x 27 1/2 in.
 Gift of Leslie and Johanna Garfield, 2002.99.22



Richard Serra, Heimat II, 1991, intaglio. Gift of Ellsworth Snyder in memory of Nathan Samuel Blount, 2002.56.8

Grace Martin (Frame) Taylor (American, 1903–1995)

Cape Cod, 1925

Linoleum cut, 5 $\frac{1}{8}$ x 7 $\frac{1}{8}$ in.

Gift of Leslie and Johanna Garfield, 2002.99.23

Sylvia Wald (American, b. 1914)

Dark Wings, 1954

Screen print, 18 $\frac{1}{4}$ x 23 $\frac{3}{4}$ in.

John H. Van Vleck Endowment Fund purchase, 2001.48

Kara Walker (American, b. 1969)

Cotton, 1997

Etching, 11 $\frac{15}{16}$ x 8 $\frac{7}{8}$ in.

Gift of Richard E. Brock, 2002.40.2

William Weege (American, b. 1935)

Peace is Patriotic Portfolio, 1967

Serigraph, offset, and letterpress, 25 prints, each 25 x 19 $\frac{1}{4}$ in.

Gift of Scott Robertson, 2001.87a-z

William Weege (American, b. 1935)

Untitled, from the series *Heavenly Bodies*, ca. 1975

Color screen print on stitched collage, 20 $\frac{1}{2}$ x 34 $\frac{1}{2}$ in.

Gift of Raymond Gloeckler, 2001.119.1



Maud Squire, Provincetown in the Winter, ca. 1916–1919, color woodcut, John H. Van Vleck Endowment Fund purchase, 2002.98

William Weege (American, b. 1935)

Untitled, ca. 1975

Color screen print on vinyl record, diam. 12 in.

Gift of Raymond Gloeckler, 2001.119.2

Arthur Werger (American, b. 1955)

Graces, 1998

Color etching, 25 $\frac{1}{2}$ x 35 $\frac{1}{2}$ in.

Gift of Warrington Colescott and Frances Myers, 2002.91.3

Henry Wolf (American, 1852–1916), after Robert Swain Gifford (American, 1840–1905)

Untitled [Landscape], n.d.

Wood engraving, 10 x 5 $\frac{7}{8}$ in.

Gift of Raymond Gloeckler, 2001.119.6

Henry Wolf (American, 1852–1916), after Harmensz. van Rijn Rembrandt (Dutch, 1606–1669)

Untitled [Portrait], n.d.

Wood engraving, 5 $\frac{3}{4}$ x 4 $\frac{3}{4}$ in.

Gift of Raymond Gloeckler, 2001.119.5



Sylvia Wald, Dark Wings, 1954, screen print. John H. Van Vleck Endowment Fund purchase, 2001.48

Mixed Media

Donald Anderson (American, b. 1915–1995)
 Untitled, 1958
 Paint and collage on paper, 30 ³/₈ x 22 ¹/₄ in.
 Gift of Raymond Gloeckler, 2001.119.14

Applied and Decorative Art

Bill Stephens, designer (American, b. 1932)
 Knoll International, Inc., American manufacturer,
 founded 1938
 Arm Chair, designed 1970
 Laminated oak, molded plastic, wool upholstery,
 Latex foam rubber, 31 ¹/₂ x 23 x 22 ¹/₄ in.
 Elvehjem Museum of Art, 2003.6

Bill Stephens, designer (American, b. 1932)
 Knoll International, Inc. American manufacturer,
 founded 1938
 Side Chair, prototype designed 1969
 Laminated oak, molded plastic, wool upholstery,
 Latex foam rubber, 31 ¹/₂ x 23 x 22 ¹/₄ in.
 Elvehjem Museum of Art, 2003.7

Photographs

Ilse Bing (American, b. Germany, 1900–1998)
*Portrait of a Venetian Blind (Portrait d'une
 jalousie)*, 1953
 Gelatin silver print, 19 ⁷/₈ x 15 ¹/₂ in.
 Pearl A. Schwake Estate Fund and Dorothy
 Wineke Estate Fund purchase, 2002.33



Ilse Bing, Portrait of a Venetian Blind (Portrait d'une jalousie), 1953, gelatin silver print. Pearl A. Schwake Estate Fund and Dorothy Wineke Estate Fund purchase, 2002.33.

Deena des Rioux (American, b. 1941)

WireHeader, 1998

Digitally produced photographic print on Kodak metallic paper, 17 ³/₈ x 28 ¹/₈ in.

Gift of the artist, 2001.58

Tom Jones (American, Ho-Chunk, b. 1964)

Bill O'Brien, 2000

Gelatin silver print, 16 x 20 in.

Elvehjem Museum of Art General Endowment Fund, 2002.52

Tom Jones (American, Ho-Chunk, b. 1964)

Choka Watching Oprah, 1998

Gelatin silver print, 16 x 20 in.

Elvehjem Museum of Art General Endowment Fund, 2002.51



Tom Jones, Bill O'Brien, 2000, gelatin silver print. Elvehjem Museum of Art General Endowment Fund, 2002.52.

Tom Jones (American, Ho-Chunk, b. 1964)

Ho Chunk Veterans, 2001

Gelatin silver print, 16 x 20 in.

Elvehjem Museum of Art General Endowment Fund, 2002.53

SOUTH AND CENTRAL AMERICAN ART

Prints

Roberto De Lamonica (Brazilian, 1933–1995)

The Sun, 1972

Relief and intaglio with aluminized Mylar, rivets, string, and plastic, 33 ⁷/₈ x 17 ¹/₂ in.

Gift of Leslie and Johanna Garfield, 2002.99.6

Roberto De Lamonica (Brazilian, 1933–1995)

Twilight, 1979

Etching and aquatint, 24 x 15 ⁵/₈ in.

Gift of Leslie and Johanna Garfield, 2002.99.7

Unknown (Mexican)

Political Poster (*Al Dialogo se Contesto con las Armas*), n.d.

Linoleum cut, 16 x 12 in.

Gift of Raymond Gloeckler, 2001.119.8

Other Collection Activities

DONORS OF WORKS OF ART

July 1, 2001–June 30, 2002

Anonymous
William A. Brobst
Richard E. Brock
Lisa A. Carl and William P. Carl
Warrington Colescott
Warrington Colescott and Frances Myers
Deena des Rioux
David and Ellen Nyhus Elliot
Sylvia Fein and William Scheuber
Raymond L. Gloeckler
Peter Gourfain
Annette Kaufman
Art and Susan Mitchell
Frances Myers
Mr. and Mrs. Robert Ozburn
Scott Robertson
Andrew Rubin
Thomas Terry
John Wilde
Theodore Wolff

July 1, 2002–June 30, 2003

Anonymous
Richard E. Brock
Warrington Colescott and Frances Myers
Martha Randolph Daura
Leslie and Johanna Garfield
Peter Gourfain
Dr. and Mrs. Theodore Livingston Hartridge
Fred and Richard Hulsizer
Louis and Annette Kaufman Trust
Russell Lewis
Harvey K. Littleton
David G. Parsons
Henry Ward Ranger Fund
Garratt Richardson
ellsworth snyder
Drs. James and Gladys Witt Strain
Thea Tenenbaum-Malferrari
Lorin A. Uffenbeck
Jane Cohn Waldbaum and Steven L. Morse
Frances Weinstein
John and Shirley Wilde

LONG-TERM LENDERS OF WORKS OF ART

July 1, 2001–June 30, 2002

Alpha of Wisconsin of Sigma Phi Corporation
Dr. Sarah M. Bekker
Bettina Bjorksten
Iris and B. Gerald Cantor Foundation
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.
John M. Huppler
Dr. and Mrs. Jeffrey R. M. Kunz
The Metropolitan Museum of Art
Estate of George Mosse
Charles and Evelyn H. Payson
Private collection
E. James Quirk
Eugene M. Roark
ellsworth snyder
Struve Gallery
Jon and Susan Udell
Lorin A. Uffenbeck
Jane Werner Watson
Emily Howe Wilson
Wisconsin Historical Society
Dorothy Zupancich-Meeker

July 1, 2002–June 30, 2003

Alpha of Wisconsin of Sigma Phi Corporation
Anonymous
Dr. Sarah M. Bekker
Bettina Bjorksten
Iris and B. Gerald Cantor Foundation
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.
 John M. Huppler
 Dr. and Mrs. Jeffrey R. M. Kunz
 Estate of George Mosse
 The Metropolitan Museum of Art
 Charles and Evelyn H. Payson
 Private collection
 E. James Quirk
 Eugene M. Roark
 Struve Gallery
 Jon and Susan Udell
 Jane Werner Watson
 Emily Howe Wilson
 Wisconsin Historical Society
 Dorothy Zupancich-Meeker

LOANS FROM COLLECTION TO OTHER INSTITUTIONS

July 1, 2001–June 30, 2002

Monona Terrace Convention Center, Madison,
 Wisconsin
 Permanent Display, since July 1999
 Designed by 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–
 May 3, 2004

Chinese export porcelain Punch Bowl, 1974.92
 English, Bow Factory, David Garrick in
 Costume, 1991.342
 English, Chelsea Factory, Pair of Candlesticks:
 Rustic Maiden and Lad, 1977.554a-b
 English, Derby Factory, Pair of Candlesticks
 with Putti, 1978.1128a-b
 English, Derby Factory, Bacchic Mug,
 1991.355
 English, Derby Factory, Venus and Cupid,
 1991.352

National Museum of Western Art, Tokyo, Japan
American Heroism, July 23–October 28, 2001
 John Stuart Curry, *Our Good Earth*, 3.1999.1

Neues Museum-Staatliches Museum für Kunst
 und Design, Nuremberg, Germany
Richard Artschwager: Up and Across
 Neues Museum, Nuremberg, September
 7–November 18, 2001
 Serpentine Gallery, London, December 12,
 2001–February 10, 2002
 MAK Vienna, *Richard Artschwager: The Hydraulic
 Door Check*, March 6–June 9, 2002
 Richard Artschwager, *Journal II*, 1991.135a-d

Kennedy Museum of Art, Ohio University,
 Athens, Ohio
Small Bronzes by Harriet Whitney Frishmuth
 Kennedy Museum of Art, September 8–November
 11, 2001
 Minnesota Museum of American Art, December
 15, 2001–February 15, 2002
 Harriet Whitney Frishmuth, *Desha*, 64.4.1

Yale University Art Gallery, New Haven,
 Connecticut
*Wood Turning in North America since 1930: Across
 the Grain*
 Minneapolis Institute of Arts, October
 21–December 30, 2001
 The Renwick Gallery, Washington D.C., March
 9–July 14, 2002
 Yale University Art Gallery, September
 10–December 1, 2002
 Harry Nohr, Bowl, 1974.25

Leigh Yawkey Woodson Art Museum, Wausau,
 Wisconsin
Ink and Paper: Pablo Picasso Prints, March 15–July
 15, 2002
 Pablo Picasso, *The Acrobats*, 1975.1
 Pablo Picasso, *Faun and Sailor*, 1985.268
 Pablo Picasso, *Flammarion*, 1994.25
 Pablo Picasso, *Head of a Woman*, 1997.33
 Pablo Picasso, *Portrait of Max Jacob*, 1992.297
 Pablo Picasso, *Studio Scene*, 1976.86

The Frick Collection, New York
Greuze the Draftsman
The Frick Collection, New York, May 14–August 4, 2002

The J. Paul Getty Museum, Los Angeles,
September 10–December 1, 2002
Jean-Baptiste Greuze, *Young Artist at a Drawing Board*, 1973.139

July 1, 2002–June 30, 2003

Monona Terrace Convention Center, Madison,
Wisconsin
Permanent Display, since July 1999
Designed by 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 –
May 3, 2004

Chinese export porcelain Punch Bowl, 1974.92
English, Bow Factory, David Garrick in
Costume, 1991.342
English, Chelsea Factory, Pair of Candlesticks:
Rustic Maiden and Lad, 1977.554a-b
English, Derby Factory, Pair of Candlesticks
with Putti, 1978.1128a-b
English, Derby Factory, Bacchic Mug,
1991.355
English, Derby Factory, Venus and Cupid,
1991.352

Gallery of Design, School of Human Ecology,
University of Wisconsin–Madison
Model Material: Architectural Models and Objects
by Bruce Severson, September 5–October 13, 2002
Designed by Frank Lloyd Wright, model fabri-
cated by Bruce Severson, Model of Mendota
Boathouse, 1992.146
Designed by Frank Lloyd Wright, model fabri-
cated by Bruce Severson, Model of Nakoma
Country Club, 1992.147

Tate Britain, London
Constable to Delacroix: British Art and the French
Romantics, February 6–May 11, 2003
George Hayter, *Portrait of Lady Caroline*
Montagu in Byronic Costume, 1993.44

REPRODUCTIONS OF THE COLLECTION IN OTHER PUBLICATIONS

July 1, 2001–June 30, 2002

Kent Ahrens. *Small Bronzes by Harriet Whitney*
Frishmuth. (exh. cat.) Athens, OH: Kennedy
Museum of Art, Ohio University, 2001
Harriet Whitney Frishmuth, *Desha*, 64.4.1

Edward Cooke Jr., Albert LeCoff, Glenn
Adamson. *Wood Turning in North America since*
1930. (exh. cat.) Philadelphia: Wood Turning
Center, and Yale University Art Gallery, New
Haven, CT, 2001
Harry Nohr, Bowl, 1974.25

Starr Figura. “Pressing the Point: Twentieth-cen-
tury Prints by Sculptors.” In *Prints by Sculptors:*
The Rudolph H. and Fannia Weingartner
Collection at the Mary and Leigh Block Museum of
Art. (exh. cat.) Evanston, IL: Mary and Leigh
Block Museum of Art, 2001
Leonard Baskin, *Hydrogen Man*, 60.3.2

Michiko Hida. “The History of Kabuki.” *Shukan*
Nihon no Bi wo Meguru 6 (June 4, 2002): 33.
Utagawa Hiroshige, *Kabuki Theaters at*
Nichomachi, from the series *Famous Places in*
the Eastern Capitol, 1980.1742

Internet and extranet Adobe PDF, *Writer’s Choice*
2001 Grade 10. New York: Glencoe McGraw-Hill,
2001

Utagawa Hiroshige, *The Imagiri Promontory*
from Maizaka, no. 31 from the series *Fifty-three*
Stations of the Tokaido, 1980.816

Dirk Luckow. "Richard Artschwager and Europe." *Richard Artschwager: Up and Across*. (exh. cat.) Nuremberg, Germany: Moderne Kunst Nuremberg, Neues Museum-Staatliches Museum für Kunst und Design, Nürnberg, jointly with the Serpentine Gallery, London and MAK, Vienna 2001

Richard Artschwager, *Journal II*, 1991.135a-d

Edgar Munhall. *Greuze the Draftsman*. (exh. cat.) London: Merrell Publishers, in association with the Frick Collection, New York, 2002

Jean-Baptiste Greuze, *Young Artist at a Drawing Board*, 1973.139

Peter Noever, ed. *Richard Artschwager: The Hydraulic Door Check*. (exh. cat.) Vienna and Cologne: MAK and Buchhandlung Walther König, 2002

Richard Artschwager, *Journal II*, 1991.135a-d

Barry B. Powell. *A Short Introduction to Classical Myth*. Saddle River, NJ: Prentice Hall, 2001

Euphiletos Painter, Attic Black-figure Neck Amphora, 68.14.2

Barry B. Powell. *Writing and the Origins of Greek Literature*. Cambridge: Cambridge University Press, 2002

Greek, Stater, 1980.148

Masayuki Tanaka. *American Heroism*. (exh. cat.) Tokyo: The National Museum of Western Art, 2001

John Steuart Curry, *Our Good Earth*, 3.1999.1

University of Wisconsin–Madison, College of Letters and Science Folder, 2002

Arthur Wesley Dow, *Bend of a River, or Wild Apple Tree*, 1999.121

Wisconsin Humanities Council, Brochure, 2002

John Steuart Curry, *Our Good Earth*, 3.1999.1

July 1, 2002–June 20, 2003

Maureen Alden. "Ancient Greek Dress." *Costume, The Journal of the Costume Society* 37 (May 2003): 1–16

Near the Timokrates Painter, Attic White-ground Lekythos, 70.2

Jenny Deinard and Jamie Grecco. *How to Draw Kansas's Sights and Symbols (A Kid's Guide to Drawing America)*. New York: Rosen Powerkids Press, 2002

John Steuart Curry, *Rain Bow*, 48.1.3

David Sanctuary Howard. *Chinese Armorial Porcelain*, vol. II. Wiltshire, Great Britain: Heirloom and Howard, 2003

Chinese export, Saucer, 1975.171

Elisabeth Lebon and Pierre Brullé. *Catalogue raisonné des sculptures d'Antoine Pevsner*. Paris: Galerie Pierre Brullé and Association des Amis d'Antoine Pevsner, 2002.

Antoine Pevsner, *Construction in the Round*, 2000.8, pp. 84–85.

Beth Irwin Lewis. *Art for All: The Collision of Modern Art and the Public in Late Nineteenth-Century Germany*. Princeton, NJ: Princeton University Press, 2003

Theodor Esser, *The Strike of the Blacksmiths*, 13.2.1

Gay Lynch. "'do not go and leave me behind unwept ...': Greek Gravemarkers Heed the Warning." *Markers XX* [Annual Journal of the Association for Gravestone Studies] (2003): 280–301

Near the Timokrates Painter, Attic White-ground Lekythos, 70.2

Patrick Noon, *Constable to Delacroix: British Art and the French Romantics*. (exh. cat.) London: Tate Britain, 2003

George Hayter, *Portrait of Lady Caroline Montagu in Byronic Costume*, 1993.44

Emiko Ohnuki-Tierney, *Kamikazes, Cherry Blossoms, and Nationalisms: The Militarization of Aesthetics in Japanese History*. Chicago: University of Chicago Press, 2002

Utagawa Hiroshige, *Cherry Blossoms at Nakanochō in the New Yoshiwara*, from the series *Famous Places in Edo*, 1980.1522

Emiko Ohnuki-Tierney, *Nejmagerareta Sakura (The Crooked Timber of Cherry)*. Tokyo: Iwanami Shoten, 2003

Utagawa Hiroshige, *Cherry Blossoms at Nakanochō in the New Yoshiwara*, from the series *Famous Places in Edo*, 1980.1522

Frank N. Owings, Jr. "An Unlikely Alliance: Frank Lloyd Wright and Thomas Hart Benton." *Frank Lloyd Wright Quarterly* 14, no. 1 (December 2003): 16–21

Utagawa Hiroshige, *A Simplified View of Tago Bay near Ejiri on the Tokaido*, from the series *Thirty-six Views of Mt. Fuji*, 1980.2406

Frank N. Owings Jr. "Frank Lloyd Wright and the Regionalists: Visions for America." *Frank Lloyd Wright Quarterly* 14, no. 1 (December 2003): 4–15

John Stuart Curry, *Our Good Earth*, 3.1999.1

Barry B. Powell. *Classical Myth*. 4th ed. Saddle River, NJ: Prentice Hall, 2003

Pistias Class "M," Attic White-ground Footed Mastoid Skyphos, 1979.122

Hans Bjarne Thomsen. "The Other Hiroshige: Connoisseur of the Good Life." *Impressions, The Journal of the Ukiyo-e Society of America* 24 (December 2002): 48–71

Utagawa Hiroshige, *Snow Viewing at the Uekiya Restaurant at Mokubō Temple*, from the series *Famous Restaurants in Edo*, 1980.1474

Utagawa Hiroshige, *The Onoshi Restaurant by Yanagi Bridge in the Ryōgoku District*, from the series *Famous Restaurants in Edo*, 1980.1475

E. A. Thompson. *Romans and Barbarians: The Decline of the Western Empire*. Foreword by F. M. Clover and J. H. W. G. Liebeschuetz. 1st soft-cover ed. Madison, WI: University of Wisconsin Press, 2002.

Roman Siliqua, 1979.307 [cover]



Exhibitions

Exhibitions July 1, 2001–June 30, 2003

Symbol and Substance: The Elaine Ehrenkranz Collection of Japanese Lacquer Boxes

September 1–November 11, 2001, Brittingham Galleries VI, VII

Featuring fifty-six Japanese lacquer boxes from the Muromachi through Edo periods (mid fourteenth through mid nineteenth centuries), this exhibition examined the beauty and symbolism of the lacquer medium, as well as the planning, labor, and artistry that determined the construction and elaborate decoration of these boxes. Lacquer was used to decorate prized accessories such as utensils for incense burning, carriers for food or medicine, and boxes for documents. A painstaking and complex artistic process, the art of lacquer production results in richly colored, intricate designs. This exhibition was organized by the Harvard University Art Museums.

British Satire from Hogarth to Cruikshank (1760–1820)

September 15–November 4, 2001, Mayer Gallery

In the century after printmaker William Hogarth, satire reached new heights in England. British artists like James Gillray, Isaac Cruikshank, and Thomas Rowlandson brought their own style and the concerns of the day to their prints. Featuring etchings from the Elvehjem Museum's permanent collection, this exhibition showed a range of works by these and

other satirists in England in order to expand upon the historical aspects that make these prints topical and the humor that makes them timeless.

Courtship in Indian Miniatures from the Watson Collection

November 10, 2001–January 6, 2002, Mayer Gallery

The annual exhibition showcased our ever-popular, intimate, and brightly colored miniatures from India of the seventeenth, eighteenth, and nineteenth centuries.

While lovers and amorous dalliances play a part in the art and literature of all cultures, in Indian miniatures the imagery of lovers in beautiful costumes and elegant settings is tied to fertility rites and suggests all of the pleasures that are available in times of abundance.

Contemporary Art from the Marshall Erdman and Associates Collection

November 21, 2001–January 6, 2002, Brittingham Galleries VI, VII

The architectural firm Marshall Erdman & Associates has had a close connection with the visual arts in Madison by contributing to the architectural landscape, by supporting the arts, and by collecting the work of local, regional, and national artists. The Erdman corporate collection on display consists of



Symbol and Substance: The Elaine Ehrenkranz Collection of Japanese Lacquer Boxes, September 1–November 11, 2001, Brittingham Galleries VI, VII



Contemporary Art from the Marshall Erdman and Associates Collection, November 21, 2001–January 6, 2002, Brittingham Galleries VI, VII



contemporary works on paper by artists such as Chuck Close, Lesley Dill, Helen Frankenthaler, Frances Myers, Andy Warhol, and John Wilde

Spiral: Installation by Gillian Jagger

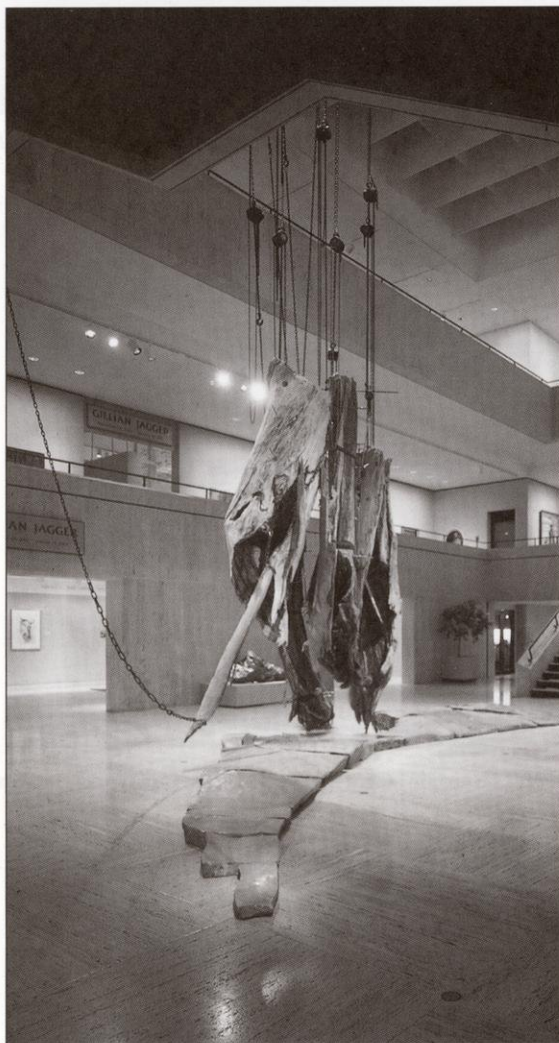
December 21, 2002–January 19, 2003, Paige Court

Sections of a large tree trunk were suspended from the ceiling over a path of rocks that she cast from mixing cement and water flowing downhill, then blowing in a foam core. She also incorporated manufactured metal elements: a grid, chains, hooks, pulleys. Like her other major sculptures over the years, *Spiral* was complex and moving.

Goltzius and the Third Dimension

January 19–March 17, 2002, Mayer Gallery

This exhibition demonstrated the influence of the bronze statuettes of Willem Danielsz van Tetrode (ca. 1525–1580) on the engravings and woodcuts of Hendrick Goltzius (1558–1617). The most esteemed Dutch engraver of the late sixteenth century, Goltzius sought to elevate the medium of engraving as a rival to the arts of sculpture and painting through a series of colossal prints of extraordinary virtuosity. The extent to which Tetrode mediated between the great classical and Italian Renaissance sculptural models and the prints of Goltzius was fully demonstrated in this exhibition, organized by the Sterling and Francine Clark Art Institute, Williamstown, MA from the Hearne Family Trust.



Spiral: Installation by Gillian Jagger, December 21, 2002–January 19, 2003, Paige Court



Goltzius and the Third Dimension, January 19–March 17, 2002, Mayer Gallery



Peter Gourfain: Clay, Wood, Bronze, and Works on Paper, January 26–March 17, 2002, Brittingham Galleries VI, VII

*Peter Gourfain: Clay, Wood, Bronze,
and Works on Paper*

January 26–March 17, 2002,
Brittingham Galleries VI, VII

Organized by the Elvehjem Museum of Art, this exhibition surveyed the work of contemporary American artist Gourfain (b. 1934), who works in

both sculpture and prints. Gourfain's terracotta reliefs, large-scale urns and sculptures, woodcarvings, and woodcuts deliver specific messages about political and social issues, often of universal importance. The artist's dramatic narratives often contain vivid commentary on social injustice in contemporary America.



Contemporary Studio Case Furniture: The Inside Story, April 6–June 16, 2002.
Brittingham Galleries VI, VII



Medieval Art from the Metropolitan Museum of Art, New York
 February 7, 2002–December 2004, Galleries I, II

The display of thirteen objects on loan from the Metropolitan shows the diverse artistic production of the Middle Ages. Ranging in date from the sixth century to the sixteenth, the works include metalwork designed for personal adornment (brooches and belts), liturgical and devotional objects, Romanesque stone sculpture and Gothic ivories.

Highlights from the Chipstone Collection, Milwaukee
 February 19, 2002–March 30, 2004

The Chipstone Foundation of Milwaukee lent seventeen choice pieces of early American furniture that

include such works by New England cabinetmakers as desks, clocks, chairs, chests, tables, and cupboards. The earliest work on view is a Boston court cupboard, dated from 1670 to 1680, and the latest is a Philadelphia side chair, dated from 1800 to 1810. Each piece of furniture represents an exquisite bit of handmade history from colonial and federal America.

Contemporary Studio Case Furniture: The Inside Story

April 6–June 16, 2002, Brittingham Galleries VI, VII

Organized by the Elvehjem and featuring the work of thirty-seven contemporary artists, this exhibition focused on the expressive qualities of furniture and examined studio furniture within the larger contexts of art and architecture. The artists whose work was featured in the exhibition have distinguished themselves as sculptors and painters as well as furnituremakers. Guest curators for the exhibition were UW–Madison Professors Virginia T. Boyd, Department of Environment, Textiles, and Design, and Thomas Loeser, Department of Art. The exhibition coincided with the Furniture Society's annual conference, held in Madison from June 6 through 8, 2002.



Revealing Forms: African Art from the Elvehjem Collection, April 20–June 16, 2002, Mayer Gallery

*Revealing Forms: African Art
from the Elvehjem Collection*

April 20–June 16, 2002, Mayer Gallery

The Elvehjem collection of African art features a wide range of objects, from beaded necklaces, crowns, purses, and other ceremonial objects, to masks, sculpture, collages, prints, and drawings. This exhibition explored the depth and diversity of African art revealed in works representing many cultures and regions. One group of objects from the Yoruba people of West Africa provides a glimpse of artistic richness within a single culture. These are either late nineteenth- or twentieth-century examples of ancient and on-going traditions. The show also included works by contemporary South African artists, demonstrating the vibrancy, continuity, and transformation of artistic creativity on the African continent today. The exhibition was presented by students in a two-semester Museum Studies Seminar taught by Professor Henry Drewal of the Department of Art History and adjunct curator of African art at the Elvehjem.

*Rodin Bronzes from the
Iris and B. Gerald Cantor Foundation,*

July 1–December 30, 2002

In a niche case between Brittingham Gallery IV and V was a loan of nine Rodin bronze sculptures from the Iris and B. Gerald Cantor Foundation. On view was the first maquette of *Burghers of Calais*, in which Rodin emphasizes the sacrifice and heroism of six figures who appeal for clemency wearing shirts, with a rope around their necks, and with bare heads and feet. By portraying the men with facial features typical of the Calais region, Rodin gives this drama a real and contemporary dimension. The sustained exploration of the human body as primary medium of emotional and visual expression sets Rodin apart from sculptors active in the second half of the nineteenth century. The bronze sculptures demonstrate the breadth of the artist's investigation of the human form during his entire career. The Elvehjem is grateful to the Cantor Foundation for the generous loan as part of its mission to share the singular collection with the public and thereby perpetuate Auguste Rodin's own wish to disseminate knowledge of and appreciation for his art.



From Paris to Provincetown: Blanche Lazzell and the Color Woodcut, September 7- November 3, 2002, Brittingham Galleries VI, VII

Acquisitions 1999–2002, A Selection

July 6–August 25, 2002, Brittingham Galleries VI, VII

The Elvehjem's collection of works of art is always growing. This exhibition celebrated the generosity of donors who have either given works of art or have contributed to the museum's acquisitions funds. The works represented exemplary painting, sculpture, drawing, and printmaking as well as fine examples of photography, furniture, and manuscript illumination. They ranged from the sixteenth century to the twenty-first, and demonstrate the museum's ever-broadening horizons.

Dudley Huppler: Drawings

July 13–September 22, 2002, Mayer Gallery

This exhibition was organized by the Elvehjem as part of an ongoing series recognizing Wisconsin artists. The exhibition included fifty works on paper, primarily pen and ink, dating between 1943 and 1986, and borrowed from a few collectors and the

artist's estate. The artwork was complemented by such archival materials as the artist's books, sketchbooks, correspondence and postcard-collages. Born in 1917 in Muscoda, Wisconsin, Dudley Huppler earned his BA and MA degrees in English from the University of Wisconsin in Madison. A self-trained artist, he nurtured an interest in drawing and art history that fueled his career and paralleled his literary curiosity. His work is marked by an unusual, meticulous technique, which he used to form birds, stone, grass, flowers, and other natural elements from tiny gradations of tonal dots. Huppler died in 1988.

From Paris to Provincetown:

Blanche Lazzell and the Color Woodcut

September 7- November 3, 2002,
Brittingham Galleries VI, VII

Blanche Lazzell (1878–1956) is known as one of the earliest American interpreters of abstract art, particularly through the color woodcut print. Lazzell, along with other artists including Ada Gilmore,



Selections from the Louis and Annette Kaufman Collection, September 28–November 3, 2002, Mayer Gallery

Mildred McMillen, Ethel Mars, Maud Squire, Bror Julius Olsson Nordfeldt, and Juliette Nichols adopted a collective focus on creating prints exclusively by color woodcut. This unique printing technique became identified with the group, which became aptly known as the Provincetown Printmakers. Organized by the Museum of Fine Arts Boston, the exhibition was comprised of drawings, woodcuts, paintings, woodblocks, rugs and ceramics, and celebrated the individual style of Provincetown printmaker Blanche Lazzell and other Provincetown artists. Many works were lent to Boston's Museum of Fine Arts by UW–Madison alumnus and Elvehjem Museum Council member Leslie Garfield.

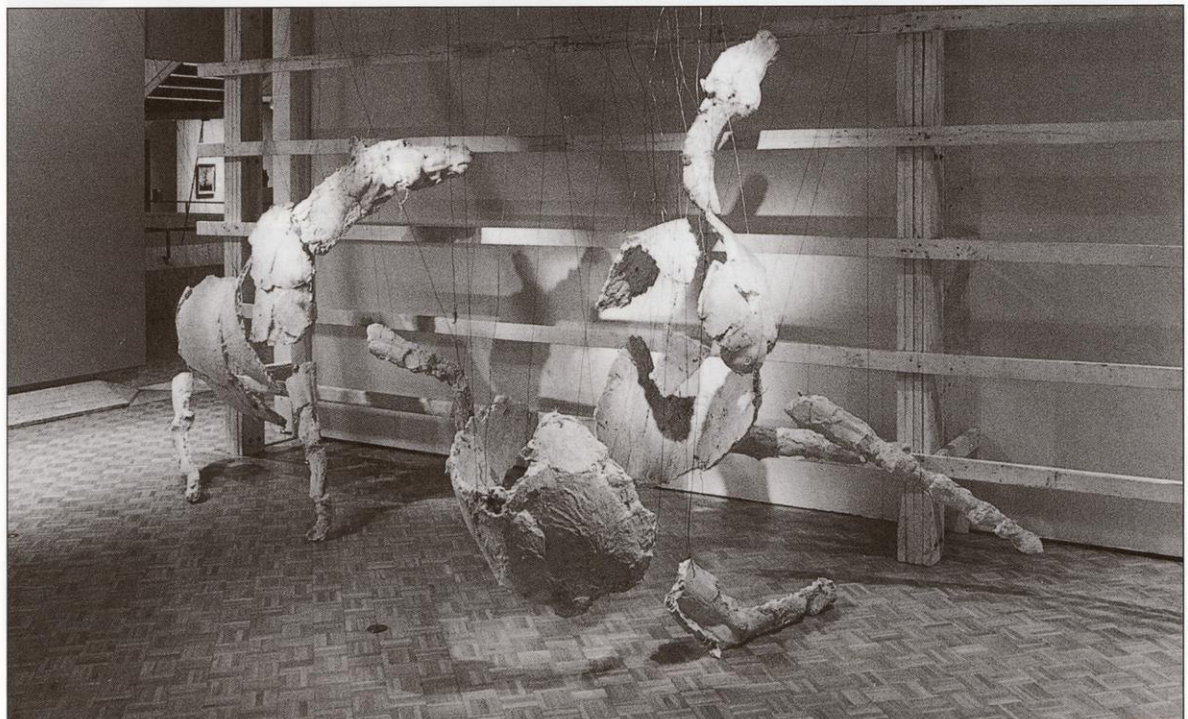
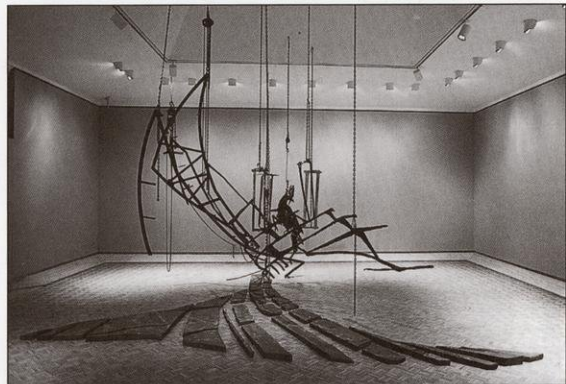
*Selections from the
Louis and Annette Kaufman Collection*
September 28–November 3, 2002, Mayer Gallery

Thirty British and Continental prints from the recent donation by the Louis and Annette Kaufman Trust included sixteenth- and seventeenth-century Dutch and French old-master engravings, eighteenth- and nineteenth-century satirical prints, and early twentieth-century British etchings. On view were brilliantly painted engravings designed by Maarten van Heemskerck; hand-colored impressions

by satirists Gillray, Rowlandson, and Daumier; and etchings of William Strang.

The Art of Gillian Jagger
November 23, 2002–January 19, 2003,
Brittingham Galleries VI, VII

The Elvehjem's major exhibition of Gillian Jagger's work featured several installation pieces and works on paper. The first museum-organized presentation of Jagger's work, it showcased work created from the 1990s to 2002. Jagger's 1997 *Matrice* featured a deer carcass she found on the road near her studio, stabilized by resin and suspended with dairy cow stanchions and metal rigging, all hanging above broken stones from a New York quarry that cover the floor. Her piece entitled *Huddle* consists of two dead, preserved trees suspended upside down and side-by-side by log chains from overhead pulleys. An additional installation piece, *Rift*, 1998, includes suspended fragments of weathered board, coiling barb wire, rusted cutting tools, bones of a deer, a horse skull, and a mummified cat and represents the artist's protest against animal abuse. Jagger's large-scale works on paper depicting animals were also shown.

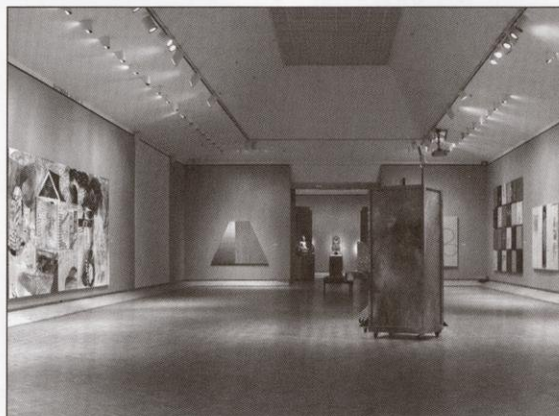
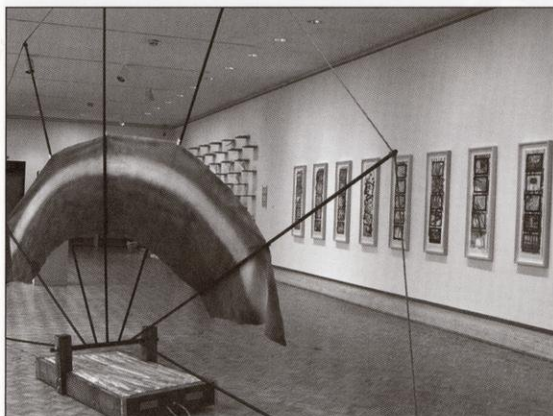


*The Art of Gillian Jagger, November 23, 2002–January 19, 2003,
 Brittingham Galleries VI, VII: Installation and exhibition*

*UW-Madison Department
of Art Faculty Quadrennial*

February 8–April 6, 2003, Mayer Gallery,
Brittingham Galleries VI, VII, fourth floor

Every four years the Elvehjem plays host to the university art faculty, which shows in all media and all styles. This year twenty-six current faculty, five affiliates from related departments, and seven emeritus faculty showed their latest work.



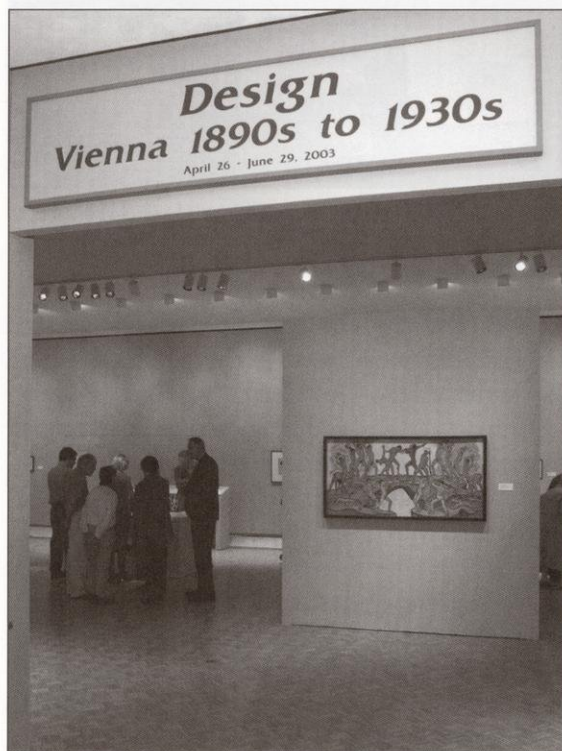
*UW-Madison Department of Art Faculty Quadrennial, February 8–April 6, 2003,
Mayer Gallery, Brittingham Galleries VI, VII, fourth floor*

KABUKI: The Drama of Japanese Prints

April 19–June 22, 2003, Mayer Gallery

From the famed Edward Burr Van Vleck

Collection of Japanese Prints comes a selection of prints of kabuki actors and plays. By such artists as Katsukawa Shunko (1743–1812), Torii Kiyotsune (fl. 1757–1779), Hosoda Eishi (1756–1829), Utagawa Toyokuni (1769–1825), and Natori Shunsen (1886–1960), these popular prints were made between 1750 and 1930.

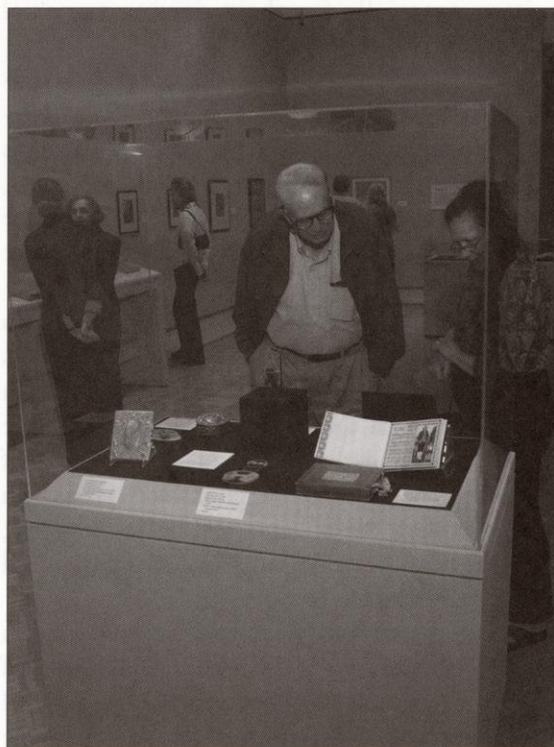


Design, Vienna 1890s–1930s, April 26–June 29, 2003, Brittingham Gallery VI, VII

Design, Vienna 1890s–1930s

April 26–June 29, 2003, Brittingham Gallery VI, VII

This exhibition, organized by the Elvehjem, featured a range of fine and decorative arts produced by the Vienna Secession and Wiener Werkstätte movements between the 1890s and 1930s. The exhibition traced the development of Viennese modernism, from turn-of-the-century Jugendstil, to early twentieth-century expressionism, and interwar Art Deco.



Education

Museum education alternates between educational events planned for larger audiences and hands-on, intensive classes for small groups. For schools the groups vary from 100 students taking an overview tour of the collections to students partaking of particular educational pretour materials, researched and written especially for their viewing a special exhibition.

The list of educational programs and prereception lectures will give readers an idea of the large-group presentations for the two years. Elvehjem's curators taught their summer curatorial courses, designed for groups of fifteen or fewer who may examine prints, paintings, sculptures, and decorative arts up close in the museum. We began the biennium with a workshop for eighteen gifted sixth to ninth-graders to work with illustrator and children's book author Peter Sís. Coming to the Elvehjem in cooperation with the UW Arts Institute and the College for Kids program of the School of Education, Sís brought a publishing project in process to show the students how he gets his ideas, develops the story alongside his illustrations, and works with an editor.

To aid elementary art teachers in Madison schools teach art history around specific works of art in the Elvehjem collection, in a grade level sequence, the Elvehjem and its partners, the Madison Metropolitan School District and the Madison Art Center, completed and published the SchoolsMuseumsART (SMART) Project. Initiated by Madison's art teachers in 1997, the school district raised funds from the Madison Community Foundation; Pleasant Company's Fund for Children; Dane County Cultural Affairs Commission with additional funds from the Evjue Foundation, the Madison Community Foundation, the Overture Foundation, and Pleasant Company's Fund for Children; and the Wisconsin Arts Board with funds from the State of Wisconsin.

Under the leadership of Mariel Wozniak, fine arts coordinator at Madison Metropolitan School



After a workshop author and children's book illustrator Peter Sís poses with College for Kids students and their illustrations. Photo by Glenn Trudel

District (through June, 2002), the teachers selected eleven important artworks (six at the Elvehjem, and five at the Madison Art Center) for their art historical importance and enduring qualities, and for their representation of different time periods, subject matter, artists' gender, diverse cultures, media, and curricular links with other subjects. The SMART teaching kits, given free to every elementary art classroom in Madison and Dane County and all the south central public libraries, contain eleven large, full-color posters, one each of eleven featured artworks, a 180-page teachers guide that included an introduction to each artwork, biographical notes on each artist, including cultural, political, and social contexts for the works, ideas for art lessons, bibliographies and audio visual and electronic resource lists, and fifty-five color slides with accompanying discussion information. Principal author Judith Mjaanes and the museum staffs hosted workshops to distribute the kits and to train Madison and Dane County teachers on their purpose and contents. The marketing and dissemination of these materials continued throughout 2002–2003 with inservice sessions and exposition tables at Wisconsin Art Education Association and Wisconsin Alliance for Arts Education meetings.



Museum educators Sheri Castelnovo of the Madison Art Center (center) and Anne Lambert of the Elvehjem Museum of Art display and explain the SchoolsMuseumsART Project with a teacher during the Wisconsin Art Education Association's statewide meeting. Photo by Jay Salvo

To assist educators in preparing their students for museum tours, the museum continued to develop special teacher materials for temporary exhibitions on the topics of Japanese lacquer, contemporary studio case furniture, African art, and Vienna design. Having developed fifteen of these over fifteen years, the museum gave a set of each to the Center for Instructional Materials and Computing of the UW School of Education for cataloguing and circulation among university students.

Steve Johanowicz, Elvehjem preparator, designed a gallery video space, adjacent to the exhibition *The Art of Gillian Jagger*, which provided comfortable space for viewing an outstanding video about the artist. Its proximity and flexibility make it a practical solution to video orientation that has been used subsequently.

University of Wisconsin–Madison colleagues in many departments, particularly art and art history, generously contribute their time and expertise toward the Elvehjem's educational efforts. One example is the lecture series on medieval art. Department of Art History associate professor Thomas E. A. Dale and Elvehjem curator of paintings, sculpture, and decorative arts, Maria Saffiotti Dale, secured a long-term loan of medieval art

objects from The Metropolitan Museum of Art, which they enhanced with three lectures on the material. To open the series, the curator of medieval art from the Metropolitan, Peter Barnet came to Madison to install the objects and spoke about ivories with the support of the University Lectures Committee and our colleagues in the Medieval Studies Program.

Contributing to our goal of offering performing arts to enhance the visual arts, Cathy Kautsky, piano, and Mimmi Fulmer, soprano, of the UW School of Music offered two concerts of turn-of-the-twentieth century Viennese music to celebrate *Design, Vienna: 1890s to 1930s*. Readings of coffee-house literature in German by students in the Department of German added to the stimulating brew of art history lectures. Please note the interdisciplinary events about Viennese art and culture, planned to celebrate the exhibited holdings of long-time Elvehjem patron Barbara Mackey Kaerwer, a collector who champions museum education. Finally, the Department of Art faculty gave a dozen gallery talks to students and the public about their work in their biennial exhibition in spring 2003, making the Elvehjem an extension of both their studios and their classrooms.

Educational Programs

MINICOURSES

Curatorial course: "Medieval Art," instructor Maria Saffiotti Dale, Elvehjem curator of paintings, sculpture, and decorative arts
Tuesdays and Thursdays, June 11, 13, 18, 20, 25, and 27, 2002

Curatorial course: "Japanese Prints," instructor Andrew Stevens, Elvehjem curator of prints, drawings, and photographs
Tuesdays and Thursdays, July 9, 11, 16, 18, 23, 25, 2002

Curatorial course: "Looking through Paintings: Materials, Techniques, and Conservation," instructor Maria Saffiotti Dale, Elvehjem curator of paintings, sculpture, and decorative arts
Tuesdays and Thursdays, June 10, 12, 17, 19, 24, and 26, 2003

Curatorial course: "Japanese Prints and the American Woodcut Explosion," instructor Andrew



The loan of medieval art from the Metropolitan Museum of Art was the subject of Maria Saffiotti Dale's summer curatorial course in 2002. Photo by Jay Salvo

Stevens, Elvehjem curator of prints, drawings, and photographs
Tuesdays and Thursdays, July 8, 10, 15, 17, 22, 24, 2003

PANEL DISCUSSIONS

Panel discussion: Wisconsin furnituremakers on *Contemporary Studio Case Furniture: The Inside Story*
Moderator: Virginia T. Boyd, UW-Madison, professor of environment, textiles, and design
Panelists: James Dietz, James Gentry, and Charles Radtke
Tuesday, April 9, 2002

Dialogue: Artist Gillian Jagger and art critic Michael Brenson discussed her work and exhibition *The Art of Gillian Jagger*
Thursday, December 5, 2002

LECTURES

Andrew Stevens, Elvehjem curator of prints, drawings, and photographs
Gallery lecture on the exhibition *British Satire from Hogarth to Cruikshank*
Thursday, September 20, 2001

Quitman E. Phillips, UW-Madison, associate professor of art history
"Symbol and Surface: Painting and Craft Decoration in Edo Japan"
Thursday, October 11, 2001

Gautama Vajracharya, UW-Madison, adjunct lecturer in art history and languages and cultures of Asia
"Courtship in Indian Miniatures from the Watson Collection"
Thursday, November 15, 2001

Janice C. Oresman, art advisor and curator
 "Art in the Workplace: What and Why
 Corporations Collect"

Wednesday, December 5, 2001

Stephen H. Goddard, University of Kansas,
 Spencer Museum of Art, senior curator of prints
 and drawings

"Goltzius Working *Around* Tetrode: A
 Printmaker's Response to Sculpture"

Tuesday, January 29, 2002

Peter Barnet, The Metropolitan Museum of Art,
 Department of Medieval Art and The Cloisters,
 Michel David-Weill curator in charge
 "Gothic Sculpture in Ivory"

Thursday, February 7, 2002

Funded by the University Lectures Committee and
 cosponsored with the UW-Madison Medieval
 Studies Program and the Department of Art
 History

Thomas E. A. Dale, UW-Madison, associate pro-
 fessor of art history

"Medieval Metalwork as Personal Adornment and
 Spiritual Ornament"

Thursday, March 14, 2002

Maria Saffiotti Dale, Elvehjem curator of paintings,
 sculpture, and decorative arts

Gallery lecture on medieval art on loan from The
 Metropolitan Museum of Art

Thursday, March 21, 2002

Thomas E. A. Dale, UW-Madison, associate pro-
 fessor of art history

"Beautiful and Monstrous Bodies, Sacred and
 Profane Love in Romanesque and Gothic
 Sculpture"

Thursday, April 11, 2002

Glenn Adamson, Chipstone Foundation collection
 curator

Gallery lecture, "Studio Furniture: The Past
 Decade"

Thursday, April 11, 2002

ATTENDANCE STATISTICS

2001-2002	School tours	7,370
	Adult tours	2,938
	Programs	1,629
2002-2003	School tours	5,702
	Adult tours	3,764
	Programs	3,449

Thomas Loeser, UW-Madison, associate professor
 of art

Gallery lecture, "From a Maker's Perspective"

Tuesday, April 23, 2002

Rowland O. Abiodun, Amherst College, John C.
 Newton professor of fine arts and black studies

"Art, Gender, and the Yoruba World: Oshun, the
 Seventeenth Odu"

Friday, May 3, 2002

Robert Cozzolino, exhibition curator, *Dudley
 Huppler: Drawings*

"Dudley Huppler in Context"

Thursday, September 12, 2002

Thomas J. Podnar, McKay Lodge Fine Art
 Conservation Laboratory, conservator of sculp-
 ture, monuments, and historic fountains

"Bronze Sculpture Outdoors"

Monday, September 23, 2002

Cosponsored with the Wisconsin Arts Board's
 Percent for Art Conservation Initiative and the
 University of Wisconsin Physical Plant, Division
 of Facilities Planning and Management

David Marquis, Upper Midwest Conservation
 Association, senior paintings conservator

"The Care and Conservation of Paintings in
 Museum Collections"

Thursday, October 17, 2002

Donald Kuspit, State University of New York at
 Stony Brook, professor of art history and philoso-
 phy

"Why Gillian Jagger Now?"



Students from the UW–Madison Department of German read from Viennese literature, one of many programs to enhance Design, Vienna 1890s–1930s. Photo by Del Brown

Friday, December 6, 2002

Gallery lectures by Department of Art faculty members and affiliates about their work in their *UW–Madison Department of Art Faculty Exhibition*

Fred Fenster, Tuesday, February 18

T. L. Solien, Wednesday, February 19

Carol Pylant, Tuesday, February 25

George Cramer, Wednesday, February 26

Michael Connors, Tuesday, March 4

Patricia Fennell, Wednesday, March 5

Leslee Nelson, Thursday, March 6

Laurie Beth Clark, Tuesday, March 11

Derrick Buisch, Wednesday, March 12

Steve Feren, Thursday, March 13

John Hitchcock, Tuesday, March 25

Elaine Scheer, Wednesday, March 26

Lisa Gralnick, Tuesday, April 1



An audience of students and townsfolk attended a gallery lecture by artist Derrick Buisch who discussed his painting in the UW–Madison Department of Art Faculty Quadrennial exhibition. Photo by Bob Rashid

Nicholas A. Brawer, New York University, assistant adjunct professor of arts

“You Can Take it with You: Two Centuries of British Campaign Furniture”

Thursday, March 6, 2003

Alessandra Comini, Southern Methodist University, University Distinguished Professor of art history

“Of Cancelled Careers, Mixed Marriages, and Anti-Semitism in Alma Mahler’s Vienna”

Concert by Mimmi Fulmer, soprano, and Catherine Kautsky, piano. UW–Madison School of Music faculty members performed songs by Alma and Gustav Mahler, Hans Pfitzner, Richard Strauss, and Alexander Zemlinsky in conjunction with this lecture

Sunday, April 27, 2003

Alessandra Comini, Southern Methodist University, University Distinguished Professor of art history

“From Façade to Psyche: The Vienna of Klimt, Freud, Schiele, and Schönberg”

Concert by Mimmi Fulmer, soprano, and Catherine Kautsky, piano. UW–Madison School of Music faculty members performed works of Alban Berg, Arnold Schönberg, and Anton Webern to complement this lecture

Monday, April 28, 2003



Art critic Michael Brenson and artist Gillian Jagger discuss her life and work in a stimulating dialogue. Photo by Bob Rashid

Readings in German: "Literature in Vienna 1890–1930," from Wiener Moderne and coffee-house literature, by students, UW–Madison Department of German
Tuesday, April 29, 2003

Quitman E. Phillips, UW–Madison, associate professor of art history
"Changing Images of Kabuki in Japanese Woodblock Prints"
Wednesday, April 30

Barbara C. Buenger, UW–Madison, professor of art history
"Vienna International: How the World Saw Vienna"
Thursday, May 1, 2003

Lecture-demonstration

David Furumoto, UW–Madison, assistant professor of theatre and drama
"Kabuki"
Thursday, May 8

TANDEM PRESS/DEPARTMENT OF ART VISITING ARTIST SERIES

Suzanne Caporael, Wednesday, October 10, 2001
Ben Edwards, Thursday, March 21, 2002
Cameron Martin, Tuesday, January 28, 2003
Al Held, Tuesday, February 25, 2003



UW theater and drama assistant professor David Furumoto connects Kabuki theater performance and practice with images in Kabuki: The Drama of Japanese Prints. Photo by Del Brown

Department of Art Visiting Artist Series

Gordon Peteran, Thursday, April 11, 2002
Peter Gourfain, Wednesday, March 5, 2003

FILMS/VIDEO

Film, "Continuity in Craftsmanship: Lacquerware in Tohoku, Japan" and video, "Lacquer: Wajima Ware"
Wednesday, September 19, 2001

Film by Barbara A. Gordon and Richard Schlesinger
"Casting Faith: A Portrait of Gillian Jagger"
Shown continuously in the exhibition *The Art of Gillian Jagger*
November 23, 2002–January 19, 2003



Glenn Adamson, curator of the Chipstone Foundation, lectures on furniture developments of the last decade in Contemporary Studio Case Furniture: The Inside Story. Photo by Bob Rashid

Videos about Kabuki

"The Tradition of Performing Arts in Japan: The Artistry of Kabuki, Noh and Bunraku," and "Kabuki"

Wednesday, April 23, 2003

Films about Kabuki

"The Edo Stage: Kabuki and Bunraku," "Kabuki," "A Life in Two Worlds: Tamasaburo Bando," "Kabuki: Classic Theatre of Japan," "Koken: Stage Assistants in Kabuki," and "Invitation to Kabuki"

Friday, May 2, 2003

SPECIAL EDUCATIONAL EVENTS

Artist workshop

Peter Sís, artist, illustrator, author

"My Neighborhood"

Thursday, July 19, 2001

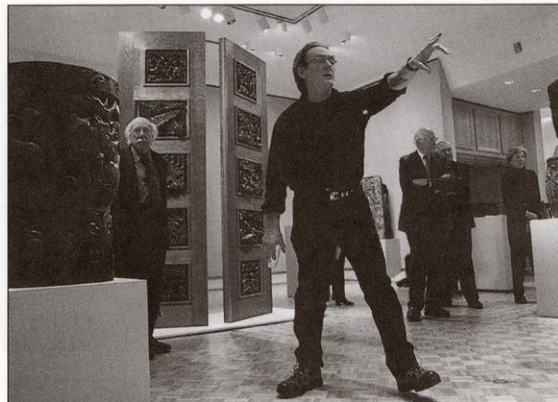
Cosponsored with UW–Madison Office of Education Outreach College for Kids program and the Arts Institute's Interdisciplinary Arts Residency Program partners

Family art activity

Carol Parker, artist

Gallery tour and activity for *From Paris to Provincetown: Blanche Lazzell and the Color Woodcut*

November 2, 2002



Peter Gourfain explains his artwork in a talk in Peter Gourfain: Clay, Wood, Bronze, and Works on Paper. Photo by Bob Rashid

EVENTS FOR EDUCATORS

Teacher inservice programs

Introduction of the publication SMART Project (SchoolsMuseumsART) with partners Madison Art Center, Madison Metropolitan School District, and Elvehjem Museum of Art, a day-long event held at both museums for elementary visual arts teachers

Tuesday, June 11, Wednesday, June 12, and Monday, September 30, 2002

"South African Works on Paper" for UW–Madison African Studies Program Summer Institute for K–12 educators

"Envisioning Africa and the African Diaspora"

Thursday, June 26, 2003

Exposition tables at conferences:

SMART Project (SchoolsMuseumsART) with partners Madison Art Center, Madison Metropolitan School District, and Elvehjem Museum of Art, at Wisconsin Art Education Association (WAEA) annual meeting on Thursday, October 24 and Friday, October 25, 2002, and for Wisconsin Alliance for Arts Education Summit XVII, Friday, February 21, 2003

Docent Program

July 1, 2001–June 30, 2003

The docents tackled challenging exhibitions and new teaching materials for local elementary schools during this biennium. They studied and taught the public about exhibitions of Japanese lacquer, contemporary studio case furniture, and medieval art objects from Europe, all exceptional objects serving vastly different purposes and esthetic and technical traditions. The art of Gillian Jagger and of Peter Gourfain, and the university's own art faculty, called upon them to represent the artists' ideas and concerns in the presence of visually stimulating and often emotionally challenging art. Docents gave guided tours to over 6,700 adults and over 13,000 children from 2001–2003. This represents a drop from the previous two years, because the exhibition topics did not attract public school students to the same degree.

The docents were integral to the dissemination of the Madison Metropolitan School District's SchoolsMuseums ART (SMART) Project, an art history teaching kit. First, we are proud that the principal author of the materials was Judith Mjaanes who, in addition to being a museum educator and a public school art educator, is a docent of long standing at the Elvehjem. In multiple sessions docents studied each of the artworks in the project. Meric-Vance Neuenfeldt, fine arts coordinator from the Madison Metropolitan School District (beginning fall 2002), addressed docents on the value of their role in teaching students and helped them integrate the content into curriculum. Docents especially enjoyed the generous interchange of ideas with the docents of the Madison Art Center during crosstraining held at both museums.

In return for the service of the docents, their training and continuing education is a commitment of the staff. The Elvehjem trained a new class of a dozen docents in the fall of 2001, a group that brings considerable talent and commitment to our corps. Faculty, Elvehjem staff, graduate students, and other experts provided ongoing education on exhibitions and collections at thirty-three meetings.



Docents listen to David Marquis, conservator from the Upper Midwest Conservation Association, discuss treatment of the Elvehjem's panel painting by Giorgio Vasari. Photo by Jay Salvo

A highlight was David Marquis, senior paintings curator from the Upper Midwest Conservation Association, discussing his conservation treatment of Giorgio Vasari's late Renaissance *Adoration of the Shepherds*, in the museum's permanent collection.

Docent trip coordinator Lynn Schten planned a half dozen bus trips to Milwaukee, West Bend, Brown Deer, and Chicago for the docents to see art collections and major exhibitions in the near region. Jean-Pierre Golay instigated brown bag discussion groups for docents who wanted to address topics in contemporary art.

The generosity of Tom Fox continued with his support of docents' education. He provided funds for a computer and printer for the docents' room, so they have access to the on-line research resources of the university. Marion Stemmler attended and represented our docents at the National Docent Symposium in San Antonio in October of 2001, her trip having been underwritten by a gift from Tom.

Finally, the docents organized a luncheon to recognize three docents who have participated in



Docents from the first year of the docent program in 1971 were recognized by their peers at a luncheon at Blackhawk Country Club on May 8, 2003. Honorees were Margy Walker, Louise Clark, and Susan Stanek, with Elvehjem director Russell Panczenko. Photo by Ann Hartmann

the docent program since its first year in 1971: Louise Clark, Susan Stanek, and Margy Walker. Held at Black Hawk Country Club and elevated by music of a string quartet and a lecture, "Museum Memories," by UW-Madison Department of Art History professor, Jane Hutchison, the event brought together ninety docents and friends from all years of the program. It was a stellar celebration to recognize three exemplary women, inspirations to all the docents. Once again, the Elvehjem acknowledges with gratitude the outstanding and devoted arts lovers we have among our docents.

Docents' language skills are listed

**Docent associate*

Christine Alfery	Carolyn Gaebler*	Ann Polzer
Esther Bach-y-Rita (Spanish)	Jerry Germanson	Ann Rahn
Hugh Bell	Jean-Pierre Golay (French)	Toni Richards
Dorothy Berg	Mary Jane Hamilton*	Sybil Robinson*
Judy Berry	Ann Hartmann	Ingrid Russell
Mary Berthold*	Crellin Johnson	Claire Ryan
Sue Berthouex	Sally Jones	Ann Sauthoff
Mary Brennan	Gloria Jones-Bey	Linda Savage
Arnold Brown*	Belkis Kalayoglu (French)	Lynn Schten
Ellen Browning	Phyllis Kauffman	Ellen Louise Schwartz
Roger Brumm	Barbara Klokner	Pauline Scott
Helene Byrns	Lynne Krainer	Susan Stanek*
Irmgard Carpenter	Ann Kramer	Fran Starkweather
Suzanne Chopra	Beatrice Lindberg*	Marion Stemmler
Lynn Christensen	Greta Lindberg	Peg Stiles
Judy Christenson	Ginger Long	Emma Strowig
Louise Clark*	Victoria Meyer (Spanish)	Catherine B. Sullivan (French)
Susan Daugherty	Judith Mjaanes	Carol Tarr
Beverly Dougherty	Nancy Moore	Marian Thompson*
Audrey Dybdahl	Sue Niemann*	Margaret Walker
Virginia Dymond*	Barbara Obst	Nancy Webster
Jane Eisner	Peg Olsen	Fred Wegener
Friedemarie Farrar (German)	Darlene Olson	Olive Wile
Joan Feldman	Sallie Olsson	Karen Zilavy
Joan Fliegel	Marjon Ornstein (French)	
Virginia Francis (Spanish)	Hiram Percy	<i>In Memoriam:</i>
	Donna Peterson	Beverly Calhoun
	Marcia Philipps-Hyzer	Gertrude Herman
	Jane Pizer*	Ellen Lewis

Publications

July 1, 2001–June 30, 2003

Bulletin/Biennial Report

July 1, 1999–June 30, 2001, 274 pp., 173 B&W illus. May 2002

Handbook of the Collection

Gautama V. Vajracharya, *Watson Collection of Indian Miniatures at the Elvehjem Museum of Art*. 2002. 232 pp. 24 color plates, 150 duotones. ISBN 0-932900-89-5. \$29.95. January 2003

Exhibition Catalogues

Contemporary Studio Case Furniture: The Inside Story. Essays by Virginia T. Boyd and Glenn Adamson; introduction by Tom Loeser. 96 pp. 37 color plates, 22 duotones. ISBN 0-932900-77-1. \$24.95. March 2002

Peter Gourfain: Clay, Wood, Bronze, and Works on Paper. Essay by Lucy Lippard; interview with artist by Russell Panczenko. 112 pp. 17 color plates, 141 duotones. ISBN 0-932900-79-8. \$24.95. April 2002

Robert Cozzolino, *Dudley Huppler: Drawings*. 104 pp. 24 color plates, 57 duotones. ISBN 0-932900-83-6. \$24.95. July 2002 (received American Graphic Design award)

UW–Madison Department of Art Faculty *Exhibition*. 2003. 72 pp. 59 color plates, 3 duotones. ISBN 0-932900-95-X. \$8.95. January 2003

Joann Skrypzak, *Design, Vienna 1890s to 1930s*. Essay by Barbara C. Buenger. 2003. 104 pp. 32 color plates, 145 duotones. ISBN 0-932900-96-8. \$24.95. April 2003 (received American Graphic Design award)



The Art of Gillian Jagger. Essay by Michael Brenson. 2003. 72 pp. 34 color plates, 13 duotones. ISBN 0-932900-97-6. \$19.95. June 2003

Gallery Guide

Revealing Forms: African Art from the Elvehjem Collection. April 2002

Newsletters

Artscene, July 2001, January 2002, July 2002, January 2003

Elvehjem Calendar, July–August 2001, September–October 2001, November–December 2001, January–February 2002, March–April 2002, May–June 2002, July–August 2002, September–October 2002, November–December 2002, January–February 2003, March–April 2003, May–June 2003

FINANCIAL SUPPORT AND MEMBERSHIP HIGHLIGHTS

Many generous members, donors, foundations, businesses, and government agencies provided essential financial support to the Elvehjem Museum of Art's exhibitions, educational programs, and events during this past biennium.

Valuable support from the Norman Bassett Foundation and the Pleasant T. Rowland Foundation continued to provide crucial funding for museum programming. In fiscal year 2002, the museum received a \$35,000 federal grant from the Institute of Museum and Library Services for painting conservation and a \$16,000 grant from the National Endowment for the Arts for the exhibition *Contemporary Studio Case Furniture: The Inside Story*. Local and regional government agencies such as Dane County Cultural Affairs Commission, Madison CitiARTS, and the Wisconsin Arts Board awarded important grants for a number of projects.

Individual members and donors demonstrated their commitment to the museum through membership dues, discretionary gifts, and gifts of artwork. A list of donors and members can be found beginning on page 128.

In addition to an allocation of resources from the UW–Madison College of Letters and Science, competitive grants and other awards from the UW–Madison provide a strong foundation of financial support. University Trusts such as the Anonymous Fund and Hilldale Fund strengthened the presentation of temporary exhibitions, while the University Lectures Committee awarded funds to help bring significant scholars to the museum for public lectures related to the exhibitions on view. The UW–Madison School of Education's financial contribution to the exhibition *UW–Madison Department of Art Faculty Exhibition* played a key role in this exhibition's success.

The generosity of area businesses made an impact on museum activities. For example, Marshall Erdman and Associates produced a beau-



Visitors enjoy work on view during *Contemporary Studio Furniture: The Inside Story*. Photo by Jay Salvo

tiful full-color poster in conjunction with the exhibition of contemporary art from their collection and donated copies to the museum. The company also lent crucial storage space to the Elvehjem in this biennium. Whole Foods Market's in-kind donation of refreshments has delighted thousands of patrons at the Sunday Afternoon Live from the Elvehjem concert series.

Museum members, UW students, and the general public enjoyed a wide range of special events to celebrate the opening of special exhibitions during this period. Of particular note, the opening reception for the exhibition *UW–Madison Department of Art Faculty Exhibition* attracted over 1,200 people to view the work of forty-one artists. Students in Department of Art History professor Henry Drewal's seminar not only organized the exhibition *Revealing Forms: African Art from the Elvehjem Collection* but also provided assistance for the exhibition's celebratory reception, which featured African drumming, dancing, and refreshments.

The museum organized several events geared specifically towards University of Wisconsin–Madison students. Once again the Elvehjem hosted students from Chadbourne Residence College for an evening of activities and refreshments on March 7, 2002 and



Russell Panczenko and artist Wendell Castle discuss work in the exhibition Contemporary Studio Furniture: The Inside Story following Castle's public lecture. Photo by Jay Salvo

April 1, 2003. In the fall of 2002 the Elvehjem hosted some 250 students from the UW–Madison departments of art and art history for a special behind-the-scenes look at the museum's operations.

We were proud to serve as the setting for the Governor's Awards in the Arts on November 14, 2002. Evening events such as Arts Night Out and Downtown Gallery Night provided opportunities for families, UW–Madison students, and all members of the general public to visit the galleries, hear music, and enjoy refreshments. With crucial financial support for marketing activities from the Office of the Chancellor, Arts Night Out attendance at the Elvehjem increased from 252 visitors in 2001 to 450 people in 2002.

Print Portfolio members benefited from visits to the Mayer Print Room by dealers from across the country, in addition to curatorial chats given by Curator of Prints, Drawings, and Photographs Drew Stevens. In collaboration with Friends of WHA-TV/Wisconsin Public Television, the Elvehjem development office offered a number of travel opportunities to museum members and the general public. In 2001 the museum and

Friends of WHA-TV organized an architectural day trip to Oak Park and Chicago, Illinois (July), a day tour to the Milwaukee Art Museum and Villa Terrace Museum (October), and a trip to the Art Institute of Chicago to see the wonderful exhibition *Van Gogh and Gauguin: The Studio of the South* (November). In April 2002 a five-day tour to New York City offered participants a chance to visit museums, galleries, and cultural sites. Also in this period, the museum and WHA hosted two architectural day trips to Oak Park and Chicago, Illinois (July and August) and two trips to Chicago to view the special exhibition of Dale Chihuly glass at the Garfield Conservatory (September) with a stop at the Field Museum of Natural History in downtown Chicago.

A talented corps of volunteers, many of them UW–Madison students, provided valuable skills to the development office for a variety of projects including office work, special events, and visitor surveys. The Elvehjem is grateful to all volunteers who served the museum during the past biennium, in the education department, curatorial areas, Museum Shop, and at Sunday Afternoon Live concerts.

DEVELOPMENT ACTIVITIES

July 1, 2001–June 30, 2003

RECEPTIONS AND SOCIAL EVENTS

Friday, September 7, 2001, Opening reception for *Symbols and Substance: The Elaine Ebrenkranz Collection of Japanese Lacquer Boxes*; prereception lecture by Anne Rose Kitagawa, assistant curator for Japanese art, Arthur M. Sackler Museum, Harvard University Art Museums: “The Substance Beneath the Symbols: Lacquer in Japanese History”

Thursday, September 20, 2001, Reception for the L&S Mentor Program

Saturday, September 22, 2001, Reception during campus-wide Arts Night Out

Friday, October 5, 2001, Downtown Gallery Night

Thursday, November 29, 2001, Reception for *Contemporary Art from the Marshall Erdman and Associates Collection*

Saturday, December 8, 2001, UW Horn Choir concert

Friday, January 25, 2002, Opening reception for *Peter Gourfain: Clay, Wood, Bronze and Works on Paper*; prereception gallery lecture by Peter Gourfain, artist

Thursday, March 7, 2002, Reception and tours for residents of UW–Madison Chadbourne Residence College

Friday, April 5, 2002, Opening reception for *Contemporary Studio Case Furniture: The Inside Story*; prereception lecture by Wendell Castle, furniture designer, “An Idea in Transition”



Russell Panczenko and Department of Art chair Jim Escalante share a moment during the opening reception for *Contemporary Studio Furniture: The Inside Story*. Photo by Jay Salvo

Friday, April 19, 2002, Opening reception for *Revealing Forms: African Art from the Elvehjem Collection*

Friday, May 3, 2002, Downtown Gallery Night

Friday, July 13, 2002, Opening reception for *Dudley Huppler: Drawings*; prereception gallery lecture by Robert Cozzolino, guest curator

Thursday, September 12, 2002, Lecture for University League by Russell Panczenko, director, Elvehjem Museum of Art, “Elvehjem Exhibitions: Past, Present, Future”

Friday, September 20, 2002, Opening reception for *From Paris to Provincetown: Blanche Lazzell and the Color Woodcut*; prereception lecture by Barbara Stern Shapiro, curator for special projects, Museum of Fine Arts, Boston



*Gillian Jagger's works of art intrigue museum visitors at the opening reception for *The Art of Gillian Jagger*. Photo by Bob Rashid*

Friday, September 27, 2002, Opening reception for *Selections from the Louis and Annette Kaufman Collection*; prereception gallery lecture by Andrew Stevens, curator of prints, drawings, and photographs, Elvehjem Museum of Art

Saturday, September 28, 2002, Reception during campus-wide Arts Night Out

Thursday, October 3, 2002, Reception for students in UW–Madison departments of art and art history

Friday, October 4, 2002, Downtown Gallery Night, gallery lecture *Selections from the Louis and Annette Kaufman Collection* by Andrew Stevens, curator of prints, drawings, and photographs, Elvehjem Museum of Art



Curator Drew Stevens discusses works from Louis and Annette Kaufman's collection. Photo by Del Brown

Thursday, November 14, 2002, Reception for Wisconsin Foundation for the Arts' Governors Award in the Arts

Friday, November 23, 2002, Opening reception for *The Art of Gillian Jagger*

Saturday, December 8, 2002, UW Horn Choir concert

Friday, February, 2003, Opening reception for *UW–Madison Department of Art Faculty Exhibition*

Tuesday, April 1, 2003, Reception and tours for residents of UW–Madison Chadbourne Residence College

Friday, April 25, 2003, Opening reception for *Design, Vienna 1890s to 1930s*; prereception lecture by Joann Skrypzak, guest curator, "Vienna Modern Design and the Kaerwer Collection"

Friday, May 2, 2003, Downtown Gallery Night

SUNDAY AFTERNOON LIVE FROM THE ELVEHJEM CONCERT SERIES

The Sunday Afternoon Live from the Elvehjem concert series has proven to be one of the museum's most popular on-going programs, featuring ninety-minute concerts presented each Sunday at



Annette Kaufman, Drew Stevens, and Department of Art History Chair Gene Phillips in the Mayer Gallery. Photo by Del Brown

12:30 p.m. during the academic year in the museum's baroque gallery. The concerts are free and are broadcast statewide via the Wisconsin Public Radio network.

Sunday Afternoon Live from the Elvehjem
2001–2003

Sundays, 12:30 p.m. in Baroque Gallery III

Broadcast live over Wisconsin Public Radio, with promotional support from Wisconsin Public Radio on WERN, 88/7FM Madison; WHRM, 90.9 Wausau; WPNE, 89.3 Green Bay; WUEC, 89.7 Eau Claire; WVSS, 90.7 Menomonie; WHSA, 89.9 Brule; WGTD, 91.1 Kenosha; WLSU, 88.9 La Crosse

2001–2002

October

- 7 Pro Arte Quartet
- 14 Fine Arts Quartet with James Dunham, viola
- 21 Uri Vardi, cello; David Perry, violin; Christopher Taylor, piano
- 28 UW–Whitewater Piano Trios with Myung-Hee Chung, piano

November

- 4 Pro Arte Quartet
- 11 UW–Whitewater Brass & Woodwinds

- 18 Wisconsin Chamber Choir, Gary McKercher, director
- 25 Parry Karp, cello, with Howard Karp, piano

December

- 2 Lawrence Chamber Players
- 9 Wisconsin Brass Quintet
- 16 Opera for the Young - Hansel & Gretel excerpts
- 23 NO CONCERT
- 30 NO CONCERT

January 2002

- 6 Prometheus Trio
- 13 Crossroads Trio
- 20 Celebration of the music of Edward Collins - Frank Almond, violin; Parry Karp, cello; Jeffrey Sykes, piano; Patrice Michaels, soprano
- 27 Pro Arte Quartet

February

- 3 Paul & Paula Kosower, cellos; Jee-Won Oh, piano
- 10 Wingra Woodwind Quintet
- 17 Klara Fenyo Bahcall, violin; Beverly Hassel, piano – Mozart Sonatas
- 24 Oakwood Chamber Players

March

- 3 Pro Arte Quartet
- 10 Allisanne Apple, mezzo-soprano; Katrin Talbot, viola; Anne Aley, horn; Jane Peckham, piano
- 17 Robert Peavler, baritone
- 24 Neale-Silva Concert for Young Musicians
- 31 NO CONCERT

April

- 7 Pro Arte Quartet
- 14 Wausau Conservatory of Music
- 21 Kay Gainacopulos, clarinet; Klara Fenyo Bahcall, violin; Dmitri Novgorodsky, piano
- 28 Anthony Padilla and Sooyeon Kwon, piano



UW-Madison art and art history students learn about painting storage from curator Maria Saffiotti Dale. Photo by Bob Rashid

May

- 5 Lawrence Chamber Players
- 12 David Cooper, trumpet; Carolyn Barber, horn; Jim Wheat, trombone

2002-2003

September

- 8 Bach Dancing & Dynamite Society
- 15 Kathryn Ananda-Owens, piano
- 22 Pro Arte Quartet
- 29 Joyce Andrews, soprano; Beverly Hassel, piano

October

- 6 Parry Karp, cello; Howard Karp, piano
- 13 Fine Arts Quartet
- 20 Pro Arte Quartet
- 27 UW-Whitewater Faculty Trios

November

- 3 UW-Stevens Point faculty
- 10 Lawrence Chamber Players
- 17 Rebekah Demaree, soprano; Esther Wang & Timothy Lovelace, piano
- 24 Pro Arte Quartet

December

- 1 Crossroads Trio
- 8 June Chun, piano
- 15 Wisconsin Brass Quintet
- 22 NO CONCERT
- 29 NO CONCERT



Registrar Andrea Selbig explains object storage procedures to UW-Madison art and art history students. Photo by Bob Rashid

January

- 5 Prometheus Trio
- 12 Beloit College faculty
- 19 Namji Kim, piano
- 26 Alexandre Dossin, piano

February

- 2 Oakwood Chamber Players
- 9 Fine Arts Quartet
- 16 Jeffrey Sykes, piano, and Friends
- 23 Pro Arte Quartet

March

- 2 Nicholas Roth, piano
- 9 Wingra Woodwind Quintet
- 16 UW-Whitewater Faculty Ensembles
- 23 Mimmi Fulmer, soprano; Martha Fischer, piano
- 30 Payton MacDonald, percussion; Jessica Johnson, flute

April

- 6 Fine Arts Quartet
- 13 Wausau Conservatory of Music Faculty
- 20 NO CONCERT
- 27 Pro Arte Quartet

May

- 4 Lawrence Chamber Players
- 11 Michael and Kyung Kim, piano

SOURCES OF REVENUE

FEDERAL, STATE, AND LOCAL GRANTS

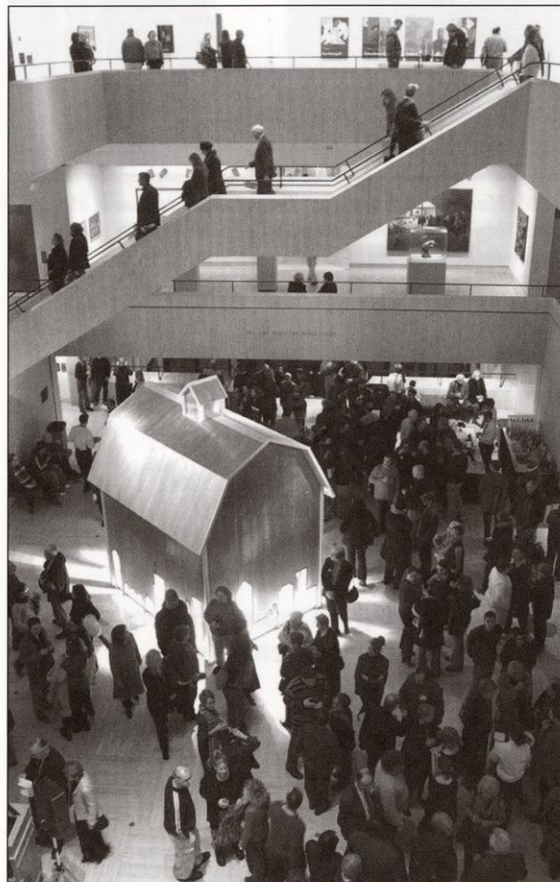
Dane County Cultural Affairs Commission
Institute of Museum and Library Services
Madison CitiARTS Commission
National Endowment for the Arts
Wisconsin Arts Board
Wisconsin Humanities Council

CORPORATION AND FOUNDATION GIFTS

(* signifies matching gift)
Alliant Energy Foundation*
Bagels Forever, Inc.
Norman Bassett Foundation
Brittingham Fund, Inc.
Erdman Foundation
Evjue Foundation, Inc./The Capital Times
GTE Matching Contribution to Education*
Goodman's, Inc.
Elizabeth Firestone Graham Foundation
Diane Jon Salons
Kohler Foundation, Inc.
Knox Family Foundation
Mead Witter Foundation*
Merrill Lynch Corporation*
Overture Foundation
PPG Industries Foundation*
Roehl Foundation Inc.
Pleasant T. Rowland Foundation
Schindler Elevator Corp.*
Society for the Preservation of American Modernists
University Bookstore
University League, Inc.

UNIVERSITY OF WISCONSIN GRANTS AND TRUSTS

Anonymous Fund

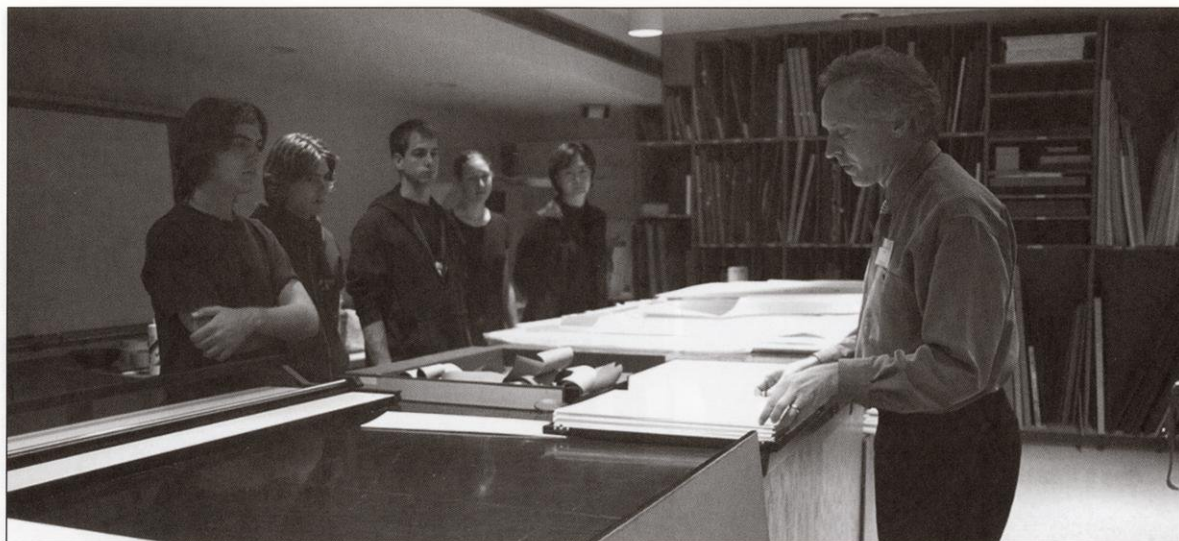


Thousands of visitors attended the opening reception for the 2003 Art Faculty Quadrennial. Photo by Bob Rashid

Hilldale Fund
University Lectures Committee
UW-Madison School of Education

IN-KIND CONTRIBUTIONS

Architectural Arts Ltd.
Christie's
Marshall Erdman and Associates
Sandy Gordon Interiors
RSVP Madison
Relishes Deli
Whole Foods Market
Wisconsin Built



Drew Stevens talks about the operation of the Print Room with UW-Madison art and art history students. Photo by Bob Rashid

MEMORIAL AND TRIBUTE GIFTS

In Memory of Joseph C. Bradley

William C. Bradley
Shirley Johnson
Patrick E. McBride
Eugene M. Roark
Mary S. Steffgen
James Steinbach and Christina Finet
Diana Webb
Lee Weiss
John H. and Shirley Wilde

In Memory of Newman Halvorson

Karin Halvorson Hillhouse

In Memory of Virginia M. Halvorson

Karin Halvorson Hillhouse

In Memory of Ellen S. Lewis

Raymond and Beverly Burrill
Guerdon and Jeanette Coombs
William and Jane Dovenbarger
Dean A. Emanuel
Frances Erney
Florida Atlantic University, College of
Education
Robert and Rene Friedman
George and Carolyn Huckshorn

Patricia Lewis
Peter and Jenny Kwan
Karen Ann Reyes
Thomas J. Rice
Kenneth and Joan Riggs
William H. Roddis
Michael and Mary Stevens
Richard H. Ulmer
Steve and Adele Yorde

In Memory of Carolyn Peterson

Holly Speight

In Memory of Elizabeth Pringle

Nancy L. Carlsen
M. Jean Esch-Theobald
Joel B. Grossman
Richard Klemm
Clarice I. Little
Clara Penniman
Henry Pringle
Marion A. Rauschenberger
Annetta H. Rosser
Susan Stanek

In Honor of David Prosser

Chip Kaufman



Professor Douglas Hill of the School of Music conducts the UW Horn Choir during their annual concert in the museum's galleries. Photo by Bob Rashid

In Memory of Kaye Schwartz
Norman Cohen

In Memory of Corrine Van Sickle
Jean Nelson

NAMED ENDOWMENTS

*New 2001–2003

Carolyn T. Anderson Endowment Fund
Frank and Roa Birch Endowment Fund
Edward Blake Blair Endowment Fund
Eugenie Mayer Bolz Endowment Fund
Brittingham Endowment Fund
Beatrice S. Brown Endowment Fund
Cecil and Jessie Jennings Burleigh Endowment Fund
Class of 1929 Endowment Fund
Delphine Fitz Darby Endowment Fund
Madeleine Doran Endowment Fund
Elvehjem Museum of Art General Endowment Fund

Fairchild Foundation Endowment Fund

*Walter A. and Dorothy Jones Frautschi Endowment Fund

Alice Drews Gladfelter Memorial Endowment Fund

Harry and Margaret P. Glicksman Endowment Fund

Juli Plant Grainger Endowment Fund

Joen Greenwood Endowment Fund

Alexander and Henrietta W. Hollaender Endowment Fund

J. David and Laura Seefried Horsfall Endowment Fund

Walter J. and Cecille Hunt Endowment Fund

John S. Lord Endowment Fund

Emile H. Mathis Endowment Fund

Jean McKenzie Endowment Fund

Richard R. and Jean D. McKenzie Endowment Fund

William R. Mitchell Endowment Fund

Cyril W. Nave Endowment Fund

Bertha Ardt Plaenert Endowment Fund

Ineva T. Reilly Endowment Fund

F. J. Sensenbrenner Endowment Fund

Richard E. Stockwell Endowment Fund

John H. Van Vleck Endowment Fund

Earl O. Vits Endowment Fund

Ruth C. Wallerstein Endowment Fund

Malcolm K. and Bertha Whyte Endowment Fund

Mary Katharina Williams and Martin P. Schneider Endowment Fund

Financial Report

JULY 1, 2001 – JUNE 30, 2003

The Elvehjem Museum of Art has various sources of support and revenue. Support includes government, foundation, corporate, and University of Wisconsin Trust Fund grants, gifts from friends of the museum and the university, and an allocation of resources from the University of Wisconsin (both services and financial allocation). Revenues include interest income (primarily generated by endowment funds), Museum Shop sales, and other fees charged for services.

While total support and revenue figures for fiscal year 2003 and 2002 are comparable, it is not unusual for the museum to experience fluctuations from year to year based upon the size and complexity of the museum's exhibition programs for the current and subsequent years. Increases in gifts and grant funds will often be noted as the museum prepares for an ambitious exhibition schedule. In fiscal year 2003, the museum received a \$65,000 unrestricted donation along with several smaller contributions toward specific exhibitions from individual donors. In fiscal year 2002, the museum was awarded a \$35,000 federal grant for painting conservation and a \$16,000 federal grant for the *Contemporary Studio Furniture* exhibition. Not included in the financial activities presented on the following pages are various gifts of artwork to the museum from private donors. These gifts have a total estimated market value at the time of donation of \$710,000 and \$260,000 in fiscal years 2003 and 2002, respectively.

Expenses are recorded on a cash basis with all art purchases, equipment, and capital costs expensed when purchased. Art purchases vary from year to year based upon the accumulated earnings available from art purchase endowment funds and specific opportunities to acquire exceptional pieces.

Accumulated funds in fiscal year 2002 allowed the museum to acquire many significant works as they became available. Personnel expenses include salaries and fringe benefits for fourteen permanent museum employees, fully funded by the University of Wisconsin. Personnel expenses also include the wages and fringe benefits of fifteen to twenty temporary and student employees per year who gain valuable museum work experience in addition to their wages. Temporary and student employees are funded by both the university and other sources. The salaries of the Museum Shop staff are funded by Museum Shop revenues and are included in Museum Shop expenses. The Museum Shop staff includes one manager and five to ten part-time employees each year. The university assigns security and building maintenance personnel to the museum. Their respective salaries along with related supplies and prorated university utilities are reflected under the Security and Building operations expense categories.

Exhibitions expense includes expenses associated with organizing and mounting an exhibition including art loan fees, shipping, contracted services, announcements, and related promotional activities. Related education programs and publications are separately stated. Fiscal year 2003 expenses were significant as the museum completed or began work on six significant publications.

The endowment funds of the Elvehjem Museum of Art are held and managed either by the University of Wisconsin Foundation or the University of Wisconsin System Trust Funds. Gifts to the endowment and the net unrealized loss recognized for fiscal years 2003 and 2002 are separately stated.

Comparative Financial Statements

	Year Ended 6/30/03	Year Ended 6/30/02
SUPPORT AND REVENUE		
Support:		
Government grants	\$29,000	\$70,485
UW Trust Fund grants	137,000	141,000
Foundation/corporate grants	70,602	60,000
Membership	62,077	60,955
Gifts	206,671	118,764
University support	1,691,487	1,698,528
	<u>2,196,837</u>	<u>2,149,732</u>
Revenue:		
Touring exhibition fees	4,688	251
Interest income	523,634	544,014
Museum Shop sales	150,528	149,188
Art deaccession proceeds	6,000	12,000
Trip fees	11,921	18,708
Other proceeds	5,389	8,018
	<u>702,160</u>	<u>732,179</u>
Total Support and Revenue	<u>\$2,898,997</u>	<u>\$2,881,911</u>
EXPENSES		
Program:		
Personnel	586,094	597,208
Permanent collection	111,894	75,294
Exhibitions	158,046	349,305
Security	309,605	312,066
Education programs	43,338	25,819
Publications	150,228	36,078
Art Purchases	363,470	810,201
	<u>1,722,675</u>	<u>2,205,971</u>
Supporting services:		
Personnel	366,133	352,067
General administration	129,364	186,973
Membership	26,283	8,718
Marketing	19,684	7,838
Building operations	405,055	397,913
Museum Shop expenses	162,446	142,639
	<u>1,108,965</u>	<u>1,096,148</u>
Total Expenses	<u>\$2,831,640</u>	<u>\$3,302,119</u>

	Year Ended 6/30/03	Year Ended 6/30/02
Surplus (Deficit) before gifts to endowment	<u>\$67,357</u>	<u>\$(420,208)</u>
Gifts to endowment	<u>266,229</u>	<u>189,142</u>
Surplus (Deficit) after gifts to endowment	<u>333,586</u>	<u>(231,066)</u>
FUND BALANCES, beginning	9,983,097	11,796,828
NET UNREALIZED INVESTMENT LOSS, ENDOWMENT	<u>(2,423,509)</u>	<u>(1,582,665)</u>
FUND BALANCES, ending	<u>\$7,893,174</u>	<u>\$9,983,097</u>

Note: The fund balances above include three components: the total market value of all endowment funds held for the Elvehjem Museum by the University of Wisconsin Foundation and University of Wisconsin System Trust Funds, the carry-forward balances from funds restricted for certain program activities and the carry-forward balances from unrestricted funds. At June 30, 2003, the ending fund balance includes endowment funds of \$7,074,117, restricted program funds of \$684,982 and unrestricted funds of \$134,075. At June 30, 2002, the ending fund balance includes endowment funds of \$9,451,502, restricted program funds of \$401,124 and unrestricted funds of \$130,471.

Donors and Members

JULY 1, 2001–JUNE 30, 2002

BENEFACTORS

(Contributions of \$50,000 and up)

Ineva F. Baldwin

SPONSORS

(Contributions of \$10,000–\$24,999)

Dorothy Frautschi

Pearl B. Schwake

FELLOWS

(Contributions of \$1,000–\$9,999)

Polly and Robert Beal

Anne and Robert Bolz

Frederick Brookwell and Linda Sallas

Simona and Jerome Chazen

Jane Coleman

Reed and Ann Coleman

Joseph Cunningham

Tim and Mary Erdman

Tom Fox

David Graham and Lee Shippey

Joel Greenwood

Stephen and Pamela Hootkin

Frank R. Horlbeck

Barbara Mackey Kaerwer

Diane and David Knox

Alvin and Terese Lane

Lydia K. Feidler Trust

Frank Manley

Margaret Waterman Revocable Trust

Emily B. McKay

Jean and Richard McKenzie

E. Wayne Merry

Frederic E. Mohs

Nina and Millard Rogers, Jr.

Harry and Karen Roth

Donald and Diana Ryan

Diane L. Seder

Thomas E. Terry

William Wartmann

Mary Alice Wimmer

Dorothy Wineke

Hope Melamed Winter

James Woodburn

ASSOCIATES

(Contributions of \$250–\$999)

Joyce J. Bartell

David and Kathleen Bauhs

Vicki Beese

Barry Berman

Niles and Linda Berman

Robert and Lynn Berman

Michael Bernhard and Nancy Doll

Phil and Kit Blake

Thomas and Shaila Bolger

Gary and Marlene Borman

Paramjeet and Suzanne Chopra

Marvin and Mildred Conney

Nancy and Robert Dott, Jr.

Emily H. Earley

Jane Eisner

Richard and Frances Erney

Marvin and Janet Fishman

Jay and Mary Gallagher

Bernadette Gargan

Jean A. Gregg

Willy Haeberli and Gabriele Haberland

Terry L. Haller

Thomas and Joyce Hirsch

Herbert and Evelyn Howe

Frances Hurst

Peter and Ellen Johnson

Rosemary B. Johnson

Ruth Kearl

Jo Ann C. Lampman

Nathanael and Elizabeth Larson

Arthur and Susan Lloyd

Georgiana Luecker

Harvey and Rona Malofsky

Oscar Mayer

Mary Michie

John and Betty Moore

Steven and Kaaren Oreck
 Asher and Perle Pacht
 Jeanne M. Parus
 Tom and Janet Paul
 Clara Penniman
 Kenton Peters and Susan Lubar
 Mary Ellen Peters
 Henry Pringle
 Tom Reps and Susan Horwitz
 Donald and Antoinette Richards
 Douglas H. Schewe
 Mr. Roth Schleck
 Mrs. Dolly J. Schoenberg

Howard and Ellen Louise Schwartz
 Paul and Ellen Simenstad
 Anne S. Storch
 David and Louise Uehling
 University League Inc.
 Margaret H. Van Alstyne
 John and Nancy Webster
 Frances Weinstein
 John and Joyce Weston
 John and Shirley Wilde
 John Wiley and Georgia Wiley
 Margaret C. Winston
 Josephine O. Woodbury

FOUNDERS

(Contributions of \$100–\$249)

Richard and Maryann Adamick	Beverly Calhoun
Julius and Hilde Adler	Mary Carbone
Melvin and Barbara Bacher	Susan J. Carson
Peter Barton and Anne Lambert	Thomas and Martha Carter
Richard and Nancee Bauer	Louise S. Clark
Hugh and Joyce Bell	John and Linda Comstock
Leonard and Norma Berkowitz	David and Christine Cookson
Alfred and Dana lin Bernstein	Country View Elementary School
Annette Beyer-Mears	Judith and William Craig
Sally and Richard Bilder	Joyce Crim
Robert and Diane Bless	E. David and Jean Cronon
Allan and Susan Blumstein	Erroll and Elaine Davis
Helen B. Boley	Gordon and Gail Derzon
John and Marian Bolz	Susan DeWitt Davie
Peter and Sarah Botham	Lois Dick
Joseph C. Bradley	Dodgeville Middle School
Raymond and Beverly Burrill	Frederick and Ivy Edelman
William and Judith Busse	Donald and Nancy Eiler

Electa Quinney Elementary School Teachers	Jim and Margo Heegeman
Mr. and Mrs. G.R. Elliott	Duane and Bonnie Hendrickson
Dean and Lorrie Emanuel	Anne W. Herb
Leon D. Epstein	Richard and Helen Herrnstadt
Mary Ann B. Fahl	Lawrence Hitch
Jim and Evey Fleming	Jane C. Hutchison
Jan M. Fox	David Hyzer and Marcia Philipps Hyzer
Janet A. Franke	Theodore and Helen Itlis
Marc and Eve Galanter	Stanley and Shirley Inhorn
Ray and Joyce Gloeckler	Esther Kaplan
Albert Goldstein	Chip and Christy Kaufman
John and Georgia Greist	Edward and Lu Ann Killeen
George and Margaret Gries	Dorothy L. Klaus
Nancy Hagen	Ruth DeYoung Kohler
Betsy Haimson	David and Paula Kraemer
Karin Halvorson	Robert and Lynne Krainer
Hillhouse	Ann Kramer
Donald and Mary Harkness	
Henry and Virginia Hart	
David and Loni Hayman	

Bill Kraus and Toni Sikes	Charles and Sally Miley	Gene and Rochelle	Steven and Susan
Mr. and Mrs. David	Thomas and Nancy	Robkin	Stoddard
Krueger	Mohs	George and Patience	Emma Strowig
Beth Kubly and Jim	Willard and Shirley	Roggensack	Mark and Mary
Weeks	Mueller	Robert and Judith	Trewartha
Teddy Kubly	Milo and Carole Olson	Rubin	Sarita Trewartha
Peter and Jenny May	Paul and Linda Owen	James Bradley Scalone	James and Sylvia Vaccaro
Kwan	Stanley and Virgie	H. David and Maryann	Barbara A. Van Horne
Solomon and Betty	Peloquin	Schacht	Norma Wampler
Levine	Pamela Ploetz and John	Marilyn Sue Schenian	Wauunakee Elementary
Mark and Laura Lupton	Henderson	Karl and Joan Schmidt	Diana S. Webb
Corinne Magnoni	Lee and Cyrena	Charles D. Schoenwetter	Florence Wetzel
Steve Marker and Cindy	Pondrom	William and Julie Segar	Delma D. Woodburn
Kahn	Carrel Pray	Joe and Mary Ellyn	Charles and Susan
Richard and Jean	Ann W. Rahn	Sensenbrenner	Young
McKenzie	Don and Carol Reeder	Marjorie F. Shepherd	Donald and Linda
Joseph and Margo Melli	Thomas and Carol Rice		Zillman

FAMILY, INDIVIDUAL, SENOIR, AND STUDENT MEMBERS

(Contributions up to \$99)

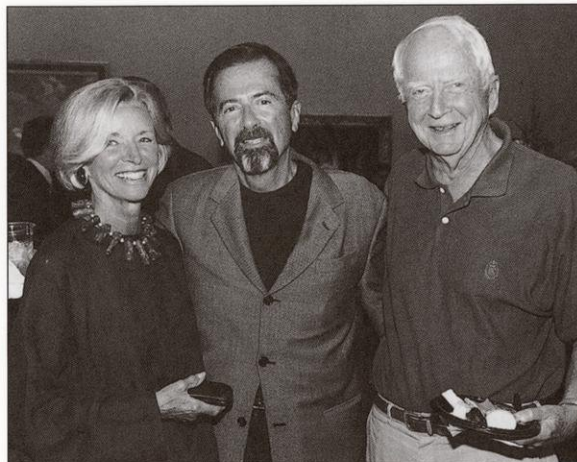
Nancy Abraham	Richard and Elizabeth	Edwin and Shirley Beers	Andria Blattner
Carol B. Adams	Askey	Robert and Catherine	Josephine C. Blue
Scott Ahles	Caryl F. Askins	Beilman	Corlie M. Blumenfeld
Daniel and Eleanor Albert	Sarah and David Aslakson	Lyn F. Benauides	Ruth Bock
Christine Alfery	Douglas and Patricia	Anna Bender	Wojciech M. Bogdanowicz
Melania Alvarez-Adem	Atwater	Norlin and Cynthia	Allan and Margaret Bogue
Charles and Ann Amara	Esther Bach-y-Rita	Benevenga	Robert D. Borchard
Carol Andersen	Nan K. Baillies	Mary Lou Bennett	Anna Bourdeau
A. Roy and Patricia	Mildred Baker	Charles and Marybelle	James Boxrud
Anderson	Robert and Janice Baldwin	Bentley	Virginia Boyd
Charles and Mary	Brad and Mary Barham	Roy and Dorothy Berg	Lyle Bracker
Anderson	Richard and Janneke Baske	David and Barbara Berger	Gloria R. Bremer
Greg Anderson and Laura	Catherine Bauer	Patricia Bernhardt	Robert and Karen
Peck	Luna Bauer Sorensen	Judy Berry	Breneman
Henry and Joy Anderson	Marvin and Ellouise Beatty	Mary and Peter Berthold	Mary A. Brennan
Laurens and Doris	Philip and Susan Beavers	Susan and Mac Berthouex	Mary Brennan
Anderson	Isabel Beck	Frances Bicknell	C. Brooks Brenneis
Richard B. Anderson	Nancy Beck	Richard and Gail Biek	Marla Brenner
Roger A. Anderson	Allan Becker	Roger Bindl and Jacalyn	William and Treva Breuch
Thomas and Barbara	Brooks and Mary Helen	Schultz	Michael and Norma Briggs
Anderson	Becker	Jerry and Shary Bisgard	Joyce Brink
Margaret Andraesen	Joyce E. Becker	Beverly M. Blahnik	Keith and Arlene Brink
Emy Andrew	Nancy Becknell	Eleanor Blakely	Carol A. Briscoe
L. Antula-Jovanovic	Beverly Bednar	Maureen Blakey Tillotson	John R. Broda
Marion Applegate	Anita C. Been	Frederick Blancke	Daniel and Joyce Bromley



Members of the University League appreciate works of Blanche Lazzell with the help of docent Sally Hutchinson. Photo by Jay Salvo

Benjamin and Susan
Brooks
Laura Brown and Mark
Shahan
Marion F. Brown
Helen and Ervin Bruner
Reid and Frances Bryson
Myrna Buchberger
Lois Buelow
Richard and Ann Burgess
Carol E. Burns
Sargent and Cynthia Bush
Maria Butkus-Bomier
Helene Byrns
Kathleen A. Cain
A. Colin Cameron
Mildred E. Campbell
Irmgard Carpenter
James Carson and Mary
Carson Bumann
Charles and Martha Casey
P. Jean Chang
A. B. Chapman
Robert and Evonna
Cheetham
Joan Chesters
Julius and Grace Chosy
Shirley Chosy
Joshua and Flora Chover
Lynn Christensen
Judith Christenson
Birute Ciplijauskaitė
Joyce Clark Knutson
Linda Clauder
Frank Clover
Constance S. Clune

Lenore Coberly
Bernard and Toby Cohen
Louise Coleman
James M. Conklin
Hope Conley
James and Susan Connors
Guerdon and Jeannette
Coombs
Anne L. Cooper
Earl and Peggy Cooper
Claudie Cordero
Pat Cornwell
Alan D. Corre
Grant and Diana Cottam
Lynn T. Courtenay
Covenant Harbor Bible
Camp & Retreat Center
Ethan Cradler
Lowell and Joan Creitz
Melvin Croan
James F. Crow
Donna L. Crown
Frances M. Crumpton
Frances Culbertson
Robert and Muriel Curry
Carole J. Curtin
Kathleen Dakter
Tom Dale and Maria
Saffiotti Dale
Marty and Judy
Dallenbach
Josephine Darling
Sue Dauberman
Susan Daugherty
Richard and Avis Davis
Matilda F. de Boor



Council members Mary Alice Wimmer and Tom Terry celebrate at a reception with Elvehjem supporter Don Anderson. Photo by Glenn Trudel

M. Jeanne De Rose
William and Mary
DeHaven
Barbara D. Dennis
Jo Ann J. Detlefsen
Regine Deutsch
Vere and Marge DeVault
Mary K. Dickey
Shirley W. Dieter
Ezra S. Diman
Susan Dinauer
Priscilla Dixon
Frederich and Ruth
Dobbratz
Emily P. Dodge
Carole Doeppers
Bill and Kim Donovan
Susan Donsing
Martha R. Doody
Dr. and Mrs. Richard
Dortzbach
Rob Dotson and Cici
Dotson
Beverly A. Dougherty
Bruce and Elizabeth
Douglas
Richard and Nancy
Douglas
Robin Douthitt
William and Alexandra
Dove
Jane and Wm.
Dovenbarger, Jr.

Henry Drewal
Frank and Mary Diane
Dropsho
Dr. and Mrs. Stephen
Dudiak
Bruce and Tina Duemler
Charlene D. Duroni
Audrey Dybdahl
Virginia Dymond
DeEtte and Leonard Eager
W. Lyle and Louise
Eberhart
Bacia Edelman
Dorothea Eichhoff
Susan E. Eichhorn
Louise Eklund
Jonathan Ela and Patricia
Stocking
Betty Elsas
Jean M. Elvekrog
Terry Emmrich
Marge Engelman
Barbara Erlenborn
Gordon J. Esser
Haskell Fain
Barbara Fanelli Miller
Friedemarie and Thomas
Farrar
Brian Farrell
Thomas and Elisabeth
Farrell
David J. Fayram
Joan Feldman



Council members Alvin Lane, Tom Terry, and the late Joyce Bartell share a festive moment with curator Drew Stevens. Photo by Glenn Trudel

David Fellman
 Timothy and Patricia
 Fenner
 Carrie L. Ferguson
 Grace O. Finkenbinder
 Leslie and Barbara Fishel
 Carol Fisher and Brian
 Whitty
 Maryann Fitzsimmons
 Martin and Joan Fliegel
 Ellen D. Fluck
 Todd and Susan Flynn
 Karen Foget
 Grace M. Fonstad
 Charles Ford and Sharon
 James
 Neil M. Ford
 Jeanette Foster
 Evelyn E. Fox
 Susan Fox
 Gertrude C. Foy
 George and Virginia
 Francis
 Jean and Werner Frank
 Margaret L. Franklin
 Robert Freedman
 Freedom High School
 Al Friedman and Susan
 Tikalsky
 Robert and Rene
 Friedman
 Joan H. Fujimura
 Donna Fullerton

James H. Furstenberg
 David Gaarder
 Max and Carolyn Gaebler
 Annabelle Gallagher
 John and Fanny Garver
 Alice E. Gassere
 Virginia L. Gathings
 Gail L. Geiger
 Mary Ellen Gerloff
 Gerald Germanson
 Lizbeth Getman
 Lucretia Ghastin
 Robert and Marion Giese
 Helen B. Giessel
 Audrey Giles
 Elthea Gill
 Warren E. Gilson
 Carol Giltz
 Jean-Pierre and Janice
 Golay
 Douglas Golightly
 Robert Gomez and Family
 Thomas A. Goodwyn
 Luba V. Gordon
 Robert and Linda
 Graebner
 JoAnne Granquist
 Gary Green and Leann
 Tigges
 Robin and John Greenler
 Dianne Greenley
 Eleanor C. Griffith
 William Grimm



Council member Anne Bolz admires work in the exhibition Symbol and Substance. Photo by Glenn Trudel

Shirley Gruenisen
 Frances Grugel
 Nicole Gruter
 Fritz and Janice Grutzner
 Effie P. Guethlein
 Anne Gunther
 Gladys Gayle Gustafson
 William and Harva
 Hachten
 Heidi S. Haeberli
 Warren Hagstrom and
 Doleta Chapru
 Thomas and Barbara Haig
 David and Kathy Haley
 Lawrence and Arneita
 Halle
 Dennis Halloran
 Dorothy E. Halverson
 Mary Ann Halvorson
 Francis and Nelly Halzen
 Gerald and Elsie Ham
 Philip and Mary Jane
 Hamilton
 Mary Hampton
 Irene A. Hardie
 Jane C. Harper
 James Harrison
 Sheila R. Harrsch
 Phillip and Sydney Harth
 John and Maureen
 Harting
 Ann Hartmann
 Caryl J. Hatfield
 Donald Haugen
 Susan and Stephen Hawk
 Phyllis Hawthorne

Helen Hay
 Julie Hayward and Donn
 D'Alessio
 Lori Hayward
 Judith Heidelberger
 Jack and Nancy Heiden
 Dr. Richard S. Helffrich
 Bobette and Lynn Heller
 Gunther W. Heller
 Jean M. Helliesen
 Phyllis R. Helmer
 Kirby and Mary Hendee
 Mary Jo Hendrickson
 K. Louise Henning
 Donald and Karen Hester
 Robert and Rose Hickey
 Fannie E. Hicklin
 Kathy Hill
 George and Audrey
 Hinger
 Janice Hinkston
 Janet Hirsch
 Linda Merriman
 Hitchman
 Barbara Hodder
 Lois Hodgell
 Patricia A. Hoff
 Dr. Debrah Hoffman
 Susan and Les Hoffman
 Donald and Sally Holl
 Mr. and Mrs. Leroy Holm
 Carol Holtsapple
 John O. Holzhueter
 Janet Hoopes
 Jaroslawa Horiatshun



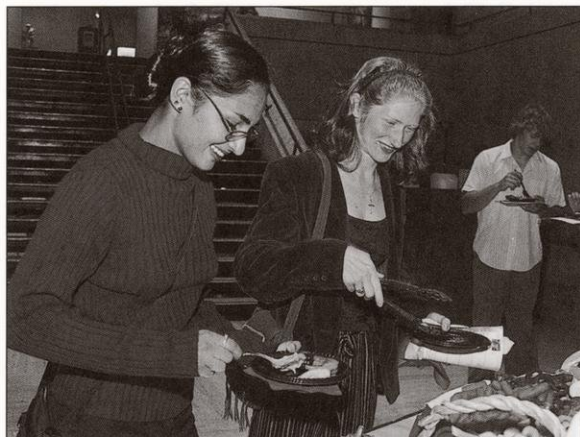
Council members Joe Cunningham and Jane Coleman are joined by UW Arboretum director Greg Armstrong. Photo by Glenn Trudel

W. Pharis and Carolyn
Horton
Karen Horvath
Katherine Houston
Arthur O. Hove
Al and Violet Hovland
Evelyn A. Howell
Robert and Carolyn
Huckshorn
Kathryn Dey Huggett
Sandra Ihle
Irene M. Ilgen
Kathy and James Irvine
Noriko Jackson
John and Marge Jacoby
Sunshine Jansen
James and Susan Jefferson
Janet L. Jensen
Clarice L. Johnson
Crellin Johnson
David and Marjorie
Johnson
Frederick J. Johnson
Greg Johnson
June E. Johnson
Rosemary Johnson
Jim and Joan Jones
Norma E. Jones
Sally Jones and Aaron
Friedman
Gloria Jones-Bey
John A. Jorgensen
Victoria Junco Meyer

Sylvia Kadushin
Lydia B. Kalaida
Jonathan Kane and Janet
Mertz
Michael Kaplan
Edward T. Karlson
Mary Ellen Karst
Murray and Susan Katcher
Shirley J. Kaub
Phyllis Kauffman
Jack Kaufman and
Dorothy Helman
Valerie Kazamias
Patricia G. Keepman
Pamela Kelly
Lee and Arly Kempf
Doris M. Kennedy
Walter Keough
Melissa Kepner and James
Adney
Miriam Kerndt
Sonya Kessinger
Joyce and Richard Kiesling
Laura Kiessling and Ron
Raines
Maurice and Jeanne Kiley
Kim Kimora
Margot L. King
King's Foot Gallery
Robert M. Kingdon
Joan Klaski
Nancy Klatt
Sharon Klawitter

Judith K. Klehr
Barbara and Ron Klein
Dorothy J. Klinefelter
Barbara and James Klokner
Carol Klongland
Kathryn Kohler
Patricia K. Kokotailo
Joseph Koob and Family
Irma K. Korbitz
Lyn Korenic
Diane Kostecke and Nancy
Ciecki
Ellen Kowalczyk
Thomas and Margie
Krauskopf
James and Joan Krikelas
Irene C. Kringle
Dorothy Kroeber
Kevin Kroeber
Connie Krolick
Earl and Catherine
Krueger
John and Virginia Kruse
Eleanore Kuenning
Mabel Kuharski
Helen H. Kuntz
Burton and Dale Kushner
Ken Kushner and Erica
Serlin
Charles and Mary Ann La
Bahn
Margaret S. Lacy
Marjorie A. Lamb
Robert and Edythe
Lambert
William N. Lane
Raymond and Adrienne
Laravuso
Henry and Annrita Lardy
James L. Lawrence
Jane Leahy
Inez Learn
Lewis and Judith Leavitt
Diane Lee
Richard and Joan Leffler
Elizabeth T. Lehman
Dorothy Lemon
Lois H. Lenz
Maurice Leon
Claude E. Leroy
Elsa Leverington
Allan and Sandra Levin

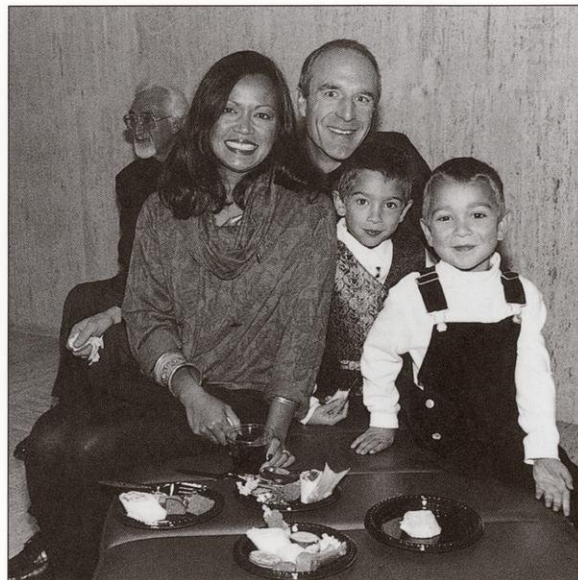
Avis H. Levin
Saul and Patricia Levin
Jay Levy
Philip and Elizabeth Lewis
Joseph and Ruth
Lieberman
Milferd Lieberthal
Kathleen Lindas
David and Greta Lindberg
Leon and Beatrice
Lindberg
Tom and Lisa Linfield
Charles and Isabelle
Lobeck
Helen Lodge
Thomas Loeser
Willis and Ginger Long
Carl and Jane Loper
Melynda Lopin
Peter and Jill Lundberg
Paul W. Lyne
Ilse B. Mack
Jean A. Maddocks
Margaret Magnusson
Peter and Annette Mahler
Laura Maier
Caroline R. Mallatt
Bill and Bobbie Malone
Jean N. Manchester
Biddick
Olvi and Claire
Mangasarian
Valerie and Kent Mannis
Menahem Mansoor
Helen F. Marsh
Kimball and Lil Marsh
John Martens
Josephine Martin
Gerald and Barbara
Marwell
Russell and Donna Marx
Lucy Mathiak
Alesia Mayfield
Colleen McCabe
Marie S. McCabe
Anne M. McCambridge
Joan and James McCarthy
Mary E. McCarty
William H. McClain
Richard McCoy
Robert and Pamela
McDonald



Visitors enjoy refreshment at the annual Arts Night Out event. Photo by Glenn Trudel

Carole McGuire
 Nora A. McGuire
 Tim and Mary Ann
 McKenzie
 Bruce H. McLean
 Michael McManus
 Reed McMillan and James
 Macho
 Marjorie McNab
 Gladys S. Meier
 Harry Mertz
 Ellen W. Meyer
 Gale W. Meyer
 Marion Meyer and
 Ramond Brown
 Thomas Meyer
 Sigurd Midelfort
 Sven Midelfort and Petra
 Ressler
 Mary Milestone
 Anya Milhans
 Barbara Miller
 Elaine and Carol Miller, Jr.
 Evelyn F. Miller
 Laura L. Minikel
 Donna Mitchell
 Gene Mitchell and Janis
 Arnovich
 John and Jane Mitchell
 Akira Miura
 Judith and Rolf Mjaanes
 Mark and Nancy Moore
 Galila Morahg
 Marjorie Morgenthaler

D. C. Morin
 Frederick and Nanette
 Mosher
 Kathleen Mosher
 Patricia A. Muller
 Mary Lou Munts
 Alphonsus C. Murphy
 Liz Murray
 Wynona H. Murray
 Ursula Myers
 Dagny Myrah
 Kevin C. Myren
 Inaam S. Najem
 Anna R. Nassif
 Gil Nathanson and Mary
 Saecker
 Kim Neeno
 Ann S. Nelson
 Evelyn V. Nelson
 George and Judith Nelson
 Jean and Les Nelson
 Margaret V. Nelson
 Marilyn C. Nelson
 Mary E. Nelson
 Marjorie Nestingen
 Netherwood Knoll
 Elementary
 Daniel and Gillian Nevers
 Eldon and Joy Newcomb
 Brent Nicastro and Nora
 Cusack
 Donald Nichols and Jane
 Bartels
 Eloise C. Nichols



Both children and their parents take part in Gallery Night each May and October. Photo by Glenn Trudel

Daniel W. Nickolie
 Robert and Joan Niebauer
 Eugene and Olive Nordby
 Buzz and Kit Nordeen
 Agatha A. Norton
 Joan Nugent and Dan
 Anderson
 Tom and Rita O'Connor
 John and Martha
 O'Donnell
 Barbara Obst
 Peg and Ward Olsen
 Darlene M. Olson
 Edith M. Olson
 Martin and Sallie Olsson
 Peter and Artie Orlik
 Marjon B. Ornstein
 Melinda and Tom Osman
 Sheila H. Owen
 Fredericka Paff
 Josie Paleologue-Pierce
 John and Carol Palmer
 Portia Paradise
 Elizabeth Parker-
 Rindskopg
 Seymour V. Parter
 Jean Patau
 William and Rosanna
 Patch

Mr. and Mrs. Duane
 Patterson
 Fred Paul
 Arline Paunack
 Melissa Pavetto
 Douglas C. Pearce
 Hiram Percy
 Mrs. Howard L. Peck
 Ken and Susan Pelatzke
 Ron Penkoff
 Rosemary Penner
 Merle and Barbara Perkins
 Kato L. Perlman
 Jean Petersen and Michael
 Graff
 Donna W. Peterson
 Judy and Dan Peterson
 Martha Peterson
 Patty Peterson
 Dushanka Petrovich
 G. Thomas Pfahler
 Helen Pfeifer
 Lois M. Pieper
 Daniel and Sandra Pierick
 Evan and Jane Pizer
 Edward M. Plunkett
 Sidney Podell
 Frederick and Lois Polenz
 Ann E. Polzer
 Arthur and Elizabeth Pope



Council members Millard Rogers, Leslie Garfield, and Walt Keough of the UW Foundation at an Elvehjem event. Photo by Glenn Trudel

Patricia Poses
James and Jean Potter
Suzanne Potthast
Sarah W. Potts
E. Arthur and Mary Jo Prieve
Marie B. Pulvermacher
Alice Punwar
Marvin Rabin
Noel T. Radomski
Louis and Fran Rall
Richard and Krista Ralston
Kathryn Ramberg
Lorraine and Richard Ranney
Nanette T. Rasmussen
Thelma and Harold Rasmussen
Roger and Nancy Rathke
Elaine D. Rattunde
Dean and Sheila Read
Edward K. Ream
Larry A. Reed
Brian and Anne Rehill
Mary J. Reinke
Karen Ann Reyes
Joy K. Rice
Jane and Daniel Rich
Walter and Jean Rideout
Richard and Nina Rieselbach
Kenneth and Joan Riggs
Jane Ridders
Paula Rinelli
Mark Riordan and Patricia McManus

Hans and Theron Ris
Kathi and Robert Risley
Nancy N. Risser
Eugene and Jean Roark
Orville M. Robbins
Leigh Roberts
Mary Roberts
Sybil Robinson
William H. Roddis
Jane and Jim Roeber
Shirley Roman
Thomas and Martha Romberg
Jim and Sarah Rose
Jeanette Ross
Annetta H. Rosser
H. Jean Rowley
Eric and Nancy Rude
Ron and Petie Rudy
Joan B. Rundle
Louise M. Rusch
Marvin and Ingrid Russell
Claire and Frank Ryan
Karen H. Sack
Umberto and Paola Saffiotti
Lesley and Winchell Sager
Ruth M. Sanderson
Ruth G. Sandor
Marta Sanyer
Ellen W. Sapega
Thomas and Audrey Sargeant
Norma Satter
Harry and Ann Sauthoff
Linda W. Savage

Larry Schaefer
Nora Cate Schaeffer
Dr. Sarah Schaffer
Jane Scharer
Ken and Jean Scheid
Christine I. Schelshorn
Ronald E. Scherer
Marilyn J. Schilling
Gerald M. Schnabel
Betty J. Schneider
Hans and Miriam Schneider
Fay and John Schoenemann
Yvonne Schofer
Richard and Therese Schoofs
Dean and Carol Schroeder
Eugene P. Schuh
Dr. Henry S. Schutta
Mathilda V. Schwalbach
Sara Schwartz
Betty Scott
Esther Scott
Pauline C. Scott
Millie Seaman
Linda Seebauer
Betty M. Seiler
Gail Selk
Karen Sessler-Stein and Leonard Stein
Mike Shah
Michael H. Shank
Barbara Shaw
Joseph and Grace Shaw
Diane Sheehan
Laurel Shelhamer
Joan M. Shippy Cutler
Margret S. Siedschlag
Carl and Elizabeth Silverman
Rita Sinaiko
Marcus and Blanche Singer
Ishan Sinha
Philip Siskind
Sarah Siskind
Maureen D. Skelton
Robert Skloot
Richard and Lise Skofronick

David and Marilyn Slautterback
Laura L. Smail
Chuck Smalley and Constance Palmer
F. James and Avis Smart
Claudia Smith
Craig Smith
Eileen Smith
Harmon and Verna Smith
Kim R. Smith
Roland and Nancy Smith
Rose B. Smith
David Smithson
Louis and Elsbeth Solomon
Rita Somers
Catherine T. Sommer
Glenn and Cleo Sonnedecker
Anna M. Spengler
William F. Spengler
James and Charlotte Spohn
Susan Stanek
Frances Starkweather
John and Janet Stathas
MaryAnn Steckling
Ramona J. Steele
Charlotte Stein
John Steines
Carol E. Steinhart
Marion P. Stemmler
Margaret A. Stenborg
Margaret Stephenson
James L. Stern
Sharon M. Stern
Janet C. Steven
Hat Stevens
Michael and Mary Stevens
Celia K. Stevenson
Helen S. Stevenson
Margaret G. Stiles
Susan Stites
Grace Stith
Norton Stoler
Anne L. Stoll
Brewer Stouffer
Jeffrey Strobel
Sharon Stumbras
Christine Style and Tony Rajer



Docent Marian Stemmler shows late Council member Joyce Bartell the "Inside Story" of the Contemporary Studio Furniture exhibition. Photo by Glenn Trudel



Council members and UW-Madison Professors Gene Phillips and Willy Haeberli mingle at a museum reception. Photo by Glenn Trudel

Sylvia G. Sugerman	H. Dale and Sue Ann Thieben
Carolyn Sumner	Judith S. Thomas
Jeremi Suri and Alison Alter	Donald and Joanna Thompson
Millard and Barbara Susman	Howard and Judith Thompson
Deb Sutinen	Barbara Thoreson
Marge Sutinen	Dexter and Diane Thusius
Howard A. Sweet	John and Barbara Tolch
Michael Sweet and Leonard Zwilling	Ray and Marion Tomlinson
Bill and Cheri Swenson	Boyce Totz
W. Szybalski	Nancy A. Trier
Bob and Jeanne Tabachnick	Maxine Triff
Karl and Alma Taeuber	Sal and Judy Troia
Harold and Ethel Tarkow	Robert and Rosine Turner
Carol H. Tarr	Walter and Phyllis Turner
Richard Tatman and Ellen Seufferer	Jon and Susan Udell
Donald P. Taylor	Richard H. Ulmer
Judith Taylor	Peg Unger
Pamela L. Taylor	Stuart and Karen Updike
Theresa and Edward Taylor	David and Laura Uphoff
John Tedeschi	Andree Valley
Rayla G. Temin	Shirley B. Vandall
Jean Tews	Dr. and Mrs. A. Paul Vastola, Jr.
Gerald and Priscilla Thain	Michael and Jane Voichick
Elizabeth Theisen	Barbara C. Voltz
Al and Bernice Thering	Burton and Georgia Wagner
	Marion J. Wagner

Lore J. Wahl	Tracy Will
Gloria Waity	George H. Willett
Barbara Walden	Lucille and Meyer Williams
Richard and Margy Walker	Marc and Janet Williams
Marianne Baird Wallman	Margaret A. Williams
Scott and Jane Walters	Paul and Coe Williams
Patricia D. Watkins	W. L. Williamson
Elisabeth Wear	Elizabeth B. Willink
Webster Elementary School	Tekla Wlodarczyk and Don Vedder
Georgene and Fred Wegener	Robert and Patricia Wochinski
Elwyn and Evelyn Weible	Kathleen Woit
Peter R. Weiler	Martin and Anne Wolman
Marie Weinstein	Jane H. Wood
Sybil Weinstein	Jim Woodford
Lee Weiss	David and Rosalind Woodward
Anthony J. Weitenbeck	Eva Wright and Bob Buzecky
Thelma J. Wells	Aaron Wunsch
John and Celeste Wencel	Susan J. Young
Thomas G. Wendt	Irvin Youngerman
Wendy Cooper Gallery	Peggy F. Zalucha
West Bend Art Museum	Helen Zawacki
Nancy K. Westman	Theodora Zehner
Carl and Susan Weston	Shirley A. Ziegelmaier
Nancy Westphal-Johnson	Bonnie L. Ziegler
Marsha L. Wetmore	Ethel Ziegler
Mary E. Wiegand	Tom and Karen Zilavy
Joseph Wiesenfarth	John and Peggy Zimdars
Doris Wight	Marjorie N. Zimmerman
Mary N. Wilburn	Gabriele Zu-Rhein
Olive M. Wile	
Barbara Wiley	
James and Lorna Will	

JULY 1, 2002–JUNE 30, 2003

BENEFACTORS

(Contributions of \$50,000 and up)

Dorothy Frautschi
Webster Woodmansee

SPONSORS

(Contributions of \$10,000–\$24,999)

Thomas and Martha Carter
Leslie and Johanna Garfield
Barbara Mackey Kaerwer

FELLOWS

(Contributions of \$1,000–\$9,999)

Ronald and Anne Abramson
Betty Jane Bamforth
Polly and Robert Beal
Michael Bernhard and Nancy Doll
Phil and Kit Blake
Anne and Robert Bolz
Simona and Jerome Chazen
Jane Coleman
Reed and Ann Coleman
Tim and Mary Erdman
Lydia K. Feidler Trust
Tom Fox
David Graham and Lee Shippey
Willy Haeberli and Gabriele Haberland
Frank R. Horlbeck
Alvin and Terese Lane
Frank Manley
Emily B. McKay
Jean and Richard McKenzie
E. Wayne Merry
Frederic E. Mohs
George Parker
John Peterson
Judy Pyle
Nina and Millard Rogers, Jr.
Harry and Karen Roth
Donald and Diana Ryan
Michael Stout
William Wartmann
Hope Melamed Winter

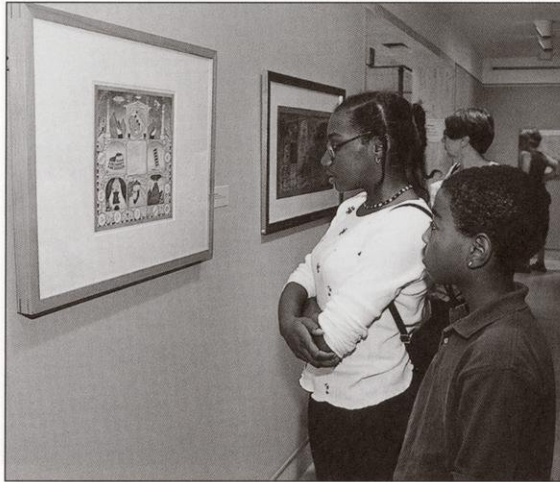


Volunteer Harmony Murphy provides valuable information to a museum visitor. Photo by Bob Rashid

ASSOCIATES

(Contributions of \$250–\$999)

David and Kathleen Bauhs
Joyce E. Becker
Leonard and Norma Berkowitz
Niles and Linda Berman
Robert and Lynn Berman
Gary and Marlene Borman
John R. Broda
Frederick Brookwell and Linda Sallas
Susan J. Carson
Marvin and Mildred Conney
Covenant Harbor Bible Camp & Retreat Center
James F. Crow
Emily H. Earley
Jane Eisner
Jay and Mary Gallagher
Jean A. Gregg
Terry L. Haller
Peter and Ellen Johnson
Rosemary Johnson
Rosemary B. Johnson
Ruth Kearl
Ruth DeYoung Kohler
Irma K. Korbitz
David and Paula Kraemer
Teddy Kubly
Nathanael and Elizabeth Larson
Georgiana Luecker
Harvey and Rona Malofsky



Children examine the work of Peter Sis. Photo by Glenn Trudel

Oscar Mayer
 Mary Michie
 John and Betty Moore
 Frederick and Nanette Mosher
 Steven and Kaaren Oreck
 Asher and Perle Pacht
 Jeanne M. Parus
 Tom and Janet Paul
 Clara Penniman
 Robert Pesselman and Gerri DiMaggio
 Kenton Peters and Susan Lubar
 Mary Ellen Peters
 Tom Repts and Susan Horwitz
 Donald and Antoinette Richards
 Mrs. Dolly J. Schoenberg
 Paul and Ellen Simenstad
 Barbara and John Streicker
 Margaret H. Van Alstyne
 John and Nancy Webster
 Frances Weinstein
 John and Joyce Weston
 Margaret C. Winston
 John and Shirley Wilde



Students from UW-Madison's Dance Program perform outside the museum at the opening reception for Revealing Forms: African Art from the Elvehjem Collection. Photo by Bob Rashid

FOUNDERS

(Contributions of \$100-\$249)

Seymour and Shirley Abrahamson	Phillip and Melinda Certain
Richard and Maryann Adamick	Paramjeet and Suzanne Chopra
Laurens and Doris Anderson	John and Linda Comstock
Richard and Elizabeth Askey	David and Christine Cookson
Melvin and Barbara Bacher	Judith and William Craig
Peter Barton and Anne Lambert	Lowell and Joan Creitz E. David and Jean Cronon
Isabel Beck	Erroll and Elaine Davis
Hugh and Joyce Bell	Gordon and Gail Derzon
Barry Berman	Susan DeWitt Davie
Annette Beyer-Mears	Lois Dick
Sally and Richard Bilder	Anne Doherty- Khosropour
Robert and Diane Bless	Nancy and Robert Dott, Jr.
Allan and Margaret Bogue	William and Alexandra Dove
Helen B. Boley	Edgewood Campus School
Thomas and Shaila Bolger	Dr. and Mrs. Donald Eiler
John and Marian Bolz	Leon D. Epstein
Peter and Sarah Botham	
Virginia Boyd	
William and Judith Busse	
Beverly Calhoun	



Local Group Kweku Ananse and Sweet Vibrations perform at the opening reception for Revealing Forms: African Art from the Elvehjem Collection. Photo by Bob Rashid

Richard and Frances
Erney
Mary Ann B. Fahl
Marvin and Janet
Fishman
Jim and Evey Fleming
Florida Atlantic
University, College of
Education
Janet A. Franke
Marc and Eve Galanter
Ray and Joyce Gloeckler
JoAnne Granquist
Joel B. Grossman
William and Harva
Hachten
Francis and Nelly
Halzen
Donald and Mary
Harkness
Ralph A. Hawley
David and Loni
Hayman
Jim and Margo
Heegeman
Jane S. Heinemann

Bobette and Lynn
Heller
Duane and Bonnie
Hendrickson
Anne W. Herb
Karin Halvorson
Hillhouse
Thomas and Joyce
Hirsch
Lawrence Hitch
Jane C. Hutchison
Jane L. Hye
David Hyzer and Marcia
Philipps Hyzer
Theodore and Helen
Iltis
Stanley and Shirley
Inhorn
Iola Scandinavia School
District
Christy L. Johns
Esther Kaplan
Edward and Lu Ann
Killeen
Robert and Lynne
Krainer

Ann Kramer
Beth Kubly and Jim
Weeks
Patricia Lewis
Arthur and Susan Lloyd
Gerald and Barbara
Marwell
Joseph and Margo Melli
Thomas and Nancy
Mohs
Willard and Shirley
Mueller
Alphonsus C. Murphy
Rick Neuenfeldt
John and Martha
O'Donnell
Paul and Linda Owen
Fred Paul
Stanley and Virgie
Peloquin
Kato L. Perlman
Pamela Ploetz and John
Henderson
Lee and Cyrena
Pondrom
Carrel Pray

Henry Pringle
David Prosser
Ann W. Rahn
Don and Carol Reeder
Mark Riordan and
Patricia McManus
Sybil Robinson
Gene and Rochelle
Robkin
George and Patience
Roggensack
Robert and Judith
Rubin
Charles D.
Schoenwetter
Howard and Ellen
Louise Schwartz
William and Julie Segar
Senior Summer School
Inc
Holly and Brad Speight
James Steinbach and
Christina Finet
Steven and Susan
Stoddard
Anne S. Storch
Emma Strowig
Richard Tatman and
Ellen Seufferer
Alberta Taylor
Mark and Mary
Trewartha
Sarita Trewartha
David and Louise
Uehling
Barbara A. Van Horne
Waunakee Prairie
Elementary
Diana S. Webb
Marsha L. Wetmore
Florence Wetzel
Josephine O. Woodbury
Charles and Susan
Young
Donald and Linda
Zillman

FAMILY, INDIVIDUAL, SENOIR, AND STUDENT MEMBERS (Contributions up to \$99)

Abbott Laboratories
Nancy Abraham
Julius and Hilde Adler
Daniel and Eleanor Albert
Christine Alfery
Melania Alvarez-Adem
Charles and Ann Amera
Carol Andersen
A. Roy and Patricia
Anderson
Charles and Mary
Anderson
Don Anderson
Greg Anderson and Laura
Peck
Henry and Joy Anderson
Richard B. Anderson
Ron and Sharon Anderson
Thomas and Barbara
Anderson
Emy Andrew
Peter and Meri Annin
L. Antula-Jovanovic
Marion Applegate
Caryl F. Askins
Sarah and David Aslakson
Douglas and Patricia
Atwater
Robert and Graciela Aubey
Lynn and Eric Bach
Esther Bach-y-Rita
Nan K. Baillies
Mildred Baker
Robert and Janice Baldwin
Bill Barker
Richard and Janneke Baske
Catherine Bauer
Richard and Nancee Bauer
Rebecca Baumann
Marvin and Ellouise Beatty
Allan Becker
Brooks and Mary Helen
Becker
Nancy Becknell
Beverly Bednar
Anita C. Been
Edwin and Shirley Beers

Robert and Catherine
Beilman
Dolores A. Belardi
John Bellanti
Anna Bender
Norlin and Cynthia
Benevenga
Sally Benforado
Mary Lou Bennett
Charles and Marybelle
Bentley
Roy and Dorothy Berg
Janet D. Berger
Stanley and Marjorie
Berlow
Alfred and Dana lin
Bernstein
Judy Berry
Mary and Peter Berthold
Susan and Mac Berthouex
Frances Bicknell
Roger Bindl and Jacalyn
Schultz
Robert A. Birmingham
Jerry and Shary Bisgard
Beverly M. Blahnik
Eleanor Blakely
Frederick Blancke
Marilyn S. Blaschke
Andria Blattner
Josephine C. Blue
Corlie M. Blumenfeld
Ruth Bock
Wojciech M. Bogdanowicz
Anna Bourdeau
James Boxrud
Lyle Bracker
William C. Bradley
Gloria R. Bremer
Mary A. Brennan
Mary Brennan
C. Brooks Brenneis
William and Treva Breuch
Terese M. Bridwell
Michael and Norma Briggs
Joyce Brink
Keith and Arlene Brink



*Anna Trull and Wendy Ward perform at an Elvehjem event.
Photo by Bob Rashid*

Carol A. Briscoe
Paul Briskey
Daniel and Joyce Bromley
Benjamin and Susan
Brooks
Laura Brown and Mark
Shahan
Marion F. Brown
Winifred Brown
Helen and Ervin Bruner
Reid and Frances Bryson
Myrna Buchberger
Violet Budoso
Lois Buelow
Suzy Buenger
Richard and Ann Burgess
Lee Burkholder
Carol E. Burns
Suzanne E. Burpee
Sargent and Cynthia Bush
Gerald and Linda
Bustamente
Mr. William D. Byrne
Helene Byrns
Kathleen A. Cain
George and Ruth Calden
A. Colin Cameron
John and Lavonda
Cameron
Mildred E. Campbell
Nancy L. Carlsen
Irmgard Carpenter
James Carson and Mary
Carson Bumann
Laurine Carstens

Glenna Carter
Charles and Martha Casey
Frances J. Casselman
P. Jean Chang
Robert and Evonna
Cheetham
Joan Chesters
Julius and Grace Chosy
Shirley Chosy
Priya Chouhan
Joshua and Flora Chover
Lynn Christensen
Judith Christenson
Birute Ciplijauskaite
Louise S. Clark
Joyce Clark Knutson
Mary Anne Clarke
Frank Clover
Constance S. Clune
Bernard and Toby Cohen
Keith Cohen
Norman and Rosalie
Cohen
Louise Coleman
James M. Conklin
James and Susan Connors
Earl and Peggy Cooper
Harry C. Coppel
Claudie Cordero
Pat Cornwell
Grant and Diana Cottam
Donald B. Coulter
Country View Elementary
School
Lynn T. Courtenay



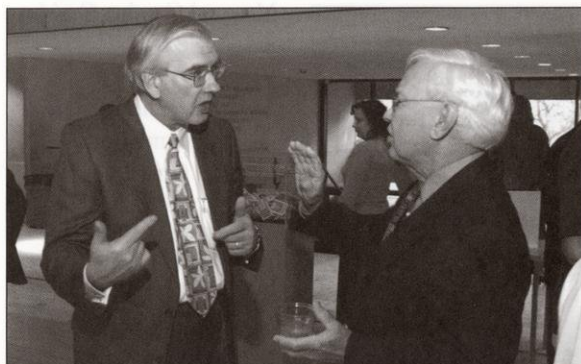
Joann Skrypzak, Professor Suzy Buenger, and Barbara Kaerwer share a quiet moment in the galleries. Photo by Del Brown

Joyce Crim	Amy Dowd
Melvin Croan	Nathan Dowd
Donna L. Crown	Holly Dowling
Frances Culbertson	Henry Drewal
Robert and Muriel Curry	Frank and Mary Diane
Carole J. Curtin	Dropsho
Tom Dale and Maria	Dr. and Mrs. Stephen
Saffiotti Dale	Dudiak
Marty and Judy	Bruce and Tina Duemler
Dallenbach	John and Patricia Duffie
Josephine Darling	Brandi Durow
Sue Dauberman	Audrey Dybdahl
Susan Daugherty	Virginia Dymond
Matilda F. de Boor	DeEtte and Leonard Eager
M. Jeanne De Rose	Eastside Elementary
William and Mary	School
DeHaven	W. Lyle and Louise
Diane M. DeMonaco	Eberhart
Dowd	Bacia Edelman
Barbara D. Dennis	Frederick and Ivy Edelman
Dorothy A. Dent	Dorothea Eichhoff
Vere and Marge DeVault	Susan E. Eichhorn
Mary K. Dickey	Jonathan Ela and Patricia
Shirley W. Dieter	Stocking
Linda Dietrich	Mr. and Mrs. G.R. Elliott
Susan Dinauer	Betty Elsas
Emily P. Dodge	Robert Stuart Elvehjem
Carole Doeppers	Jean M. Elvekrog
Susan Donsing	Terry Emmrich
Martha R. Doody	Marge Engelman
Dr. and Mrs. Richard	M. Jean Esch-Theobald
Dortzbach	Gordon J. Esser
Beverly A. Dougherty	Barbara Fanelli Miller
Richard and Nancy	Thomas and Elisabeth
Douglas	Farrell
Robin Douthitt	David J. Fayram



A museum visitor enjoys the work of artist Peter Gourfain. Photo by Bob Rashid

Joan Feldman	Max and Carolyn Gaebler
Timothy and Patricia	Annabelle Gallagher
Fenner	Bernadette Gargan
Carrie L. Ferguson	John and Fanny Garver
Jane J. Ferris	Gerald Germanson
Grace O. Finkenbinder	Lucretia Ghasin
Edith First	Robert and Marion Giese
Leslie and Barbara Fishel	Helen B. Giessel
Carol Fisher and Brian	Audrey Giles
Whitty	Elthea Gill
Mary Anne Fitzpatrick	Glacier Creek Middle
Maryann Fitzsimmons	School
Lisa Fleischman	Susan Goeres
Martin and Joan Fliegel	Jean-Pierre and Janice
Ellen D. Fluck	Golay
Karen Foget	Michael Goldsberry
Charles Ford and Sharon	Albert Goldstein
James	Douglas Golightly
Neil M. Ford	Robert Gomez and Family
Jeanette Foster	Mary Lou Goodfriend
Evelyn E. Fox	Lou R. Goodman
George and Virginia	Thomas A. Goodwyn
Francis	Luba V. Gordon
Jean and Werner Frank	Barbara Goy
Margaret L. Franklin	Robert and Linda
Robert Freedman	Graebner
Freedom High School	Gary Green and Leann
Al Friedman and Susan	Tigges
Tikalsky	Robin and John Greenler
Joan H. Fujimura	Eleanor C. Griffith
Donna Fullerton	Leah Griffith-Boyce
David Gaarder	William Grimm
	Katarzyna Gromek
	Shirley Gruenisen
	Frances Grugel
	Fritz and Janice Grutzner
	Effie P. Guethlein
	Anne Gunther
	Heidi S. Haeberli
	Nancy Hagen
	Warren Hagstrom and
	Doleta Chapru
	Thomas and Barbara Haig
	Betsy Haimson
	David and Kathy Haley
	Dennis Halloran
	Harry and Lynn Halme
	Dorothy E. Halverson
	Mary Ann Halvorson
	Gerald and Elsie Ham
	Philip and Mary Jane
	Hamilton



Russell Panczenko and council member John Peterson discuss an important issue. Photo by Del Brown



Council member Hope Winter, curator Maria Saffiotti Dale, and Professor Suzy Buenger converse in Paige Court. Photo by Del Brown

Marjorie S. Harris
James Harrison
Sheila R. Harrsch
Henry and Virginia Hart
Phillip and Sydney Harth
Ann Hartmann
Susan and Stephen Hawk
Phyllis Hawthorne
Helen Hay
Julie Hayward and Donn
D'Alessio
Lori Hayward
Jack and Nancy Heiden
Dr. Richard S. Helffrich
Gunther W. Heller
Jean M. Helliesen
Phyllis R. Helmer
Kirby and Mary Hendee
Jane Henning
K. Louise Henning
Donald and Karen Hester
Robert and Rose Hickey
Fannie E. Hicklin
Janice Hinkston
Janet Hirsch
Linda Merriman
Hitchman
Barbara Hodder
Lois Hodgell
Patricia A. Hoff
John and April Hoffman
Susan and Les Hoffman
Bruce M. Hoffmann
Karen Holden
Donald and Sally Holl
Mr. and Mrs. Leroy Holm
Carol Holtsapple

John O. Holzhueter
Tracy Honn and Mark
Bernstein
Janet Hoopes
Jaroslawa Horiatshun
W. Pharis and Carolyn
Horton
Karen Horvath
William C. Houlihan
Arthur O. Hove
Al and Violet Hovland
Herbert and Evelyn Howe
Evelyn A. Howell
Kathryn Dey Huggett
Don and Kathy Hunt
Sandra Ihle
Irene M. Ilgen
Kathy and James Irvine
Karen Isham
Lawrence Jacobsen
Janesville Craig High
School
Bruce and Alison Jarvis
James and Susan Jefferson
Janet L. Jensen
Clarice L. Johnson
Crellin Johnson
David and Marjorie
Johnson
Eric A. Johnson
Greg Johnson
June E. Johnson
Shirley Johnson
Jim and Joan Jones
Norma E. Jones
Sally Jones and Aaron
Friedman

John A. Jorgensen
Holly D. Jorgenson
Victoria Junco Meyer
Sylvia Kadushin
Lydia B. Kalaida
Jonathan Kane and Janet
Mertz
Barbara Karavolas
Susan Karcher
Mary Ellen Karst
Murray and Susan Katcher
Shirley J. Kaub
Phyllis Kauffman
Jack Kaufman and
Dorothy Helman
Stan Kaufman
Valerie Kazamias
Patricia G. Keepman
Pamela Kelly
Roger L. Kelly
Lee and Arly Kempf
Doris M. Kennedy
Walter Keough
Melissa Kepner and James
Adney
Miriam Kerndt
Julia Kerr
Joyce and Richard Kiesling
Laura Kiessling and Ron
Raines
Kevin Kiley
Maurice and Jeanne Kiley
Margot L. King
Robert M. Kingdon

Mary K. Kirkpatrick
Joan Klaski
Nancy Klatt
Sharon Klawitter
Barbara and Ron Klein
Richard Klemm
Dorothy J. Klinefelter
Barbara and James Klokner
Carol Klongland
Kitty Kocol
Kathryn Kohler
Patricia K. Kokotailo
Lyn Korenic
Diane Kostecke and Nancy
Ciezk
Bill Kraus and Toni Sikes
Thomas and Margie
Krauskopf
James and Joan Krikelas
Connie Krolick
Earl and Catherine
Krueger
John and Virginia Kruse
Mabel Kuharski
Helen H. Kuntz
Larry P. Kunzer
Burton and Dale Kushner
Ken Kushner and Erica
Serlin
Charles and Mary Ann La
Bahn
Margaret S. Lacy
Diana Lakes
Marjorie A. Lamb



Council members George Parker (right) and Professor Gene Phillips discuss museum business. Photo by Glenn Trudel

Robert and Edythe Lambert
William N. Lane
Gladys and Karen Lange
Henry and Annrita Lardy
James L. Lawrence
Jane Leahy
Arthur A. Leath
Lewis and Judith Leavitt
Jung-Ah Lee
Robert Leff
Richard and Joan Leffler
Elizabeth T. Lehman
Dorothy Lemon
Maurice Leon
Claude E. Leroy
Elsa Leverington
Allan and Sandra Levin
Avis H. Levin
Saul and Patricia Levin
Robert Levine
Solomon and Betty Levine
Jay Levy
Philip and Elizabeth Lewis
Russell Lewis
Joseph and Ruth Lieberman
Milferd Lieberthal
Kathleen Linds
David and Greta Lindberg
Leon and Beatrice Lindberg
Tom and Lisa Linfield
Clarice I. Littel
Horst and Jean Lobe
Helen Lodge

Cathy Loeb
Willis and Ginger Long
Carl and Jane Loper
Sheldon and Marianne Lubar
Anne Lucke
Peter and Jill Lundberg
Peter and Barbara Lundt
Mark and Laura Lupton
Katherine Lydon
Paul W. Lyne
Ilse B. Mack
Jordan and Mary Maclay
Nancy and Romwald Maczka
Margaret Magnusson
Peter and Annette Mahler
Gwen Fabert Maitzen
Caroline R. Mallatt
Bill and Bobbie Malone
Jean N. Manchester
Biddick
Olvi and Claire Mangasarian
Valerie and Kent Mannis
John J. Marek
Helen F. Marsh
Kimball and Lil Marsh
John Martens
Josephine Martin
Russell and Donna Marx
Patrick E. McBride
Colleen McCabe
Marie S. McCabe
Joan and James McCarthy
Mary E. McCarty

William H. McClain
Catharine McClellan
Pat McCorkle
Richard McCoy
Robert and Pamela McDonald
Nora A. McGuire
Tim and Mary Ann McKenzie
Bruce H. McLean
Michael McManus
Reed McMillan and James Macho
Marjorie McNab
Carol W. Medaris
Gladys S. Meier
Phyllis Menne
Harry Mertz
Gale W. Meyer
Thomas Meyer
Sigurd Midelfort
Sven Midelfort and Petra Ressler
Meryl Miles
Mary Milestone
Anyia Milhans
Barbara Miller
Elaine and Carol Miller, Jr.
Evelyn F. Miller
Greg Miller and Janice Munizza
Patricia Miller
Donna Mitchell
Gene Mitchell and Janis Arnovich
John and Jane Mitchell
Akira Miura
Mark and Nancy Moore
William G. Moore, Jr.
Galila Morahg
Marjorie Morgenthaler
Paul Moriarty
D. C. Morin
Gary Moseson
Patricia A. Muller
Mary Lou Munts
Liz Murray
Ursula Myers
Dagny Myrah
Kevin C. Myren
Greg Naden and Elizabeth Saor

Inaam S. Najem
Paul and Maria Nakian
Anna R. Nassif
Gil Nathanson and Mary Saecker
Lena M. Negley
Ann S. Nelson
Bruce Nelson
Evelyn V. Nelson
George and Judith Nelson
Margaret V. Nelson
Marilyn C. Nelson
Marjorie Nestingen
Daniel and Gillian Nevers
Cynthia I. Newcomb
Eldon and Joy Newcomb
Sally and George Newman
Brent Nicastro and Nora Cusack
Donald Nichols and Jane Bartels
Eloise C. Nichols
Daniel W. Nickolie
Robert and Joan Niebauer
John Niles and Carole Newlands
Eugene and Olive Nordby
Buzz and Kit Nordeen
Joan Nugent and Dan Anderson
Tom and Rita O'Connor
Maureen O'Melia
Barbara Obst
Peg and Ward Olsen
Darlene M. Olson
Martin and Sallie Olsson
Peter and Artie Orlik
Marjon B. Ornstein
Melinda and Tom Osman
Eric Osthoff
Joanna A. Overn
Sheila H. Owen
Fredericka Paff
Josie Paleologue-Pierce
John and Carol Palmer
Portia Paradise
Seymour V. Parter
George Pasdirtz
Jean Patau
William and Rosanna Patch

Mr. and Mrs. Duane
Patterson
Sara E. Patterson
Arline Paunack
Douglas C. Pearce
Hiram Percy
Mrs. Howard L. Peck
Ken and Susan Pelatzke
Ron Penkoff
Merle and Barbara Perkins
Donna W. Peterson
Judy and Dan Peterson
Martha Peterson
Dushanka Petrovich
G. Thomas Pfachler
Helen Pfeifer
Quitman E. Phillips
Lois M. Pieper
Susan and Hans Pigorsch
Evan and Jane Pizer
Mary Kay Plantess
Edward M. Plunkett
Sidney Podell
Frederick and Lois Polenz
Ann E. Polzer
Arthur and Elizabeth Pope
Patricia Poses
James and Jean Potter
Suzanne Potthast
Sarah W. Potts
Marie B. Pulvermacher
Alice Punwar
Gerald Purdy and Chung
Hee Choi
Marvin Rabin
Jim and Pam Rades
Noel T. Radomski
Louis and Fran Rall
Richard and Krista Ralston
Kathryn Ramberg
Lorraine and Richard
Ranney
Nanette T. Rasmussen
Thelma and Harold
Rasmussen
Roger and Nancy Rathke
Elaine D. Rattunde
Marion A. Rauschenberger
Dean and Sheila Read
Edward K. Ream
Mary J. Reinke
Joy K. Rice

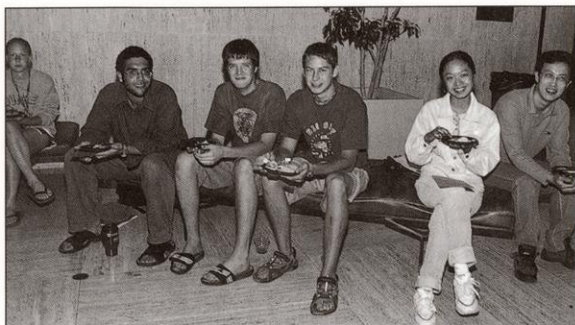
Jane and Daniel Rich
Walter and Jean Rideout
Michael J. Riegel
Kenneth and Joan Riggs
Paula Rinelli
Hans and Theron Ris
Nancy N. Risser
Eugene and Jean Roark
Orville M. Robbins
Leigh Roberts
Ian Robins and Kimberly
Brandt
Jane and Jim Roeber
Shirley Roman
Thomas and Martha
Romberg
Jim and Sarah Rose
Jeanette Ross
Annetta H. Rosser
Louise Rothman-Riemer
Mary C. Rowin
H. Jean Rowley
Eric and Nancy Rude
Ron and Petie Rudy
Joan B. Rundle
Carolyn M. Rupley
Louise M. Rusch
Marvin and Ingrid Russell
Claire and Frank Ryan
Karen H. Sack
Umberto and Paola
Saffiotti
Steve Salemsen
Ruth M. Sanderson
Ruth G. Sandor
Marta Sanyer
Ellen W. Sapega
Thomas and Audrey
Sargeant
Norma Satter
Harry and Ann Sauthoff
Linda W. Savage
H. David and Maryann
Schacht
Kate Schachter
Nora Cate Schaeffer
Dr. Sarah Schaffer
Mary and Pat Schallcock
Cindy Schally
Jane Scharer
Ken and Jean Scheid
Christine I. Schelshorn



Council members Barbara Kaerwer, Professor Tom Loeser, and Joe Cunningham enjoy the Contemporary Studio Furniture exhibition. Photo by Glenn Trudel

Marilyn J. Schilling
Mr. Roth Schleck
Karl and Joan Schmidt
Gerald M. Schnabel
Hans and Miriam
Schneider
Fay and John
Schoenemann
Yvonne Schofer
Richard and Therese
Schoofs
Dean and Carol Schroeder
Edward and Marilyn
Schten
Barbara W. Schuette
Myrth Schuette
Henry S. Schutta
Susan Schuyler
Mathilda V. Schwalbach
Sara Schwartz
Betty Scott
Esther Scott
Pauline C. Scott
Michael Seefeldt
Ann Seiser
Gail Selk
Joe and Mary Ellyn
Sensenbrenner
Mike Shah
Michael H. Shank
Joseph and Grace Shaw
Diane Sheehan
Laurel Shelhamer
James Shields and
Stephany Jones
Pat and William Shropshire

Dottie Siedband
Margret S. Siedschlag
Daniel Siegel
Carl and Elizabeth
Silverman
Rita Sinaiko
Marcus and Blanche
Singer
Ishan Sinha
Maureen D. Skelton
Robert Skloot
Richard and Lise
Skofronick
Birgit Skoog
David and Marilyn
Slautterback
Dorothy Sledge
Laura L. Smail
Chuck Smalley and
Constance Palmer
F. James and Avis Smart
Ann Smart Martin
Claudia Smith
Craig Smith
Eileen Smith
Harmon and Verna Smith
Kim R. Smith
Margaret W. Smith
Roland and Nancy Smith
Rose B. Smith
David Smithson
ellsworth snyder
Thomas and Sandra
Solheim
Louis and Elsbeth
Solomon



*Arts Night Out attracts UW-Madison students and members of the general public to an evening at the museum.
Photo by Glenn Trudel*

Rita Somers
Catherine T. Sommer
Glenn and Cleo
Sonnedecker
Anna M. Spengler
Mary Stamstad
Susan Stanek
Frances Starkweather
Charles and Shirley Stathas
Ramona J. Steele
Mary S. Steffgen
Charlotte Stein
Frank and Jennie Stein
Carol E. Steinhart
Marion P. Stemmler
Margaret Stephenson
James L. Stern
Hat Stevens
Janet Stevens
Celia K. Stevenson
Helen S. Stevenson
Margaret G. Stiles
Grace Stith
Norton Stoler
Anne L. Stoll
Jeffrey Strobel
Chan Stroman
Christine Style and Tony
Rajer
William and Donata
Sugden
Sylvia G. Sugerman
Joan Sullivan
Sunset Ridge PTA
Millard and Barbara
Susman
Marge Sutinen

Howard A. Sweet
Michael Sweet and
Leonard Zwilling
Bill and Cheri Swenson
W. Szybalski
Bob and Jeanne
Tabachnick
Karl and Alma Taeuber
Patricia Takemoto
Harold and Ethel Tarkow
Donald P. Taylor
Judith Taylor
Martha Taylor
Pamela L. Taylor
John Tedeschi
Rayla G. Temin
Jean Tews
Gerald and Priscilla Thain
The American Classical
League, Miami
University
Elizabeth Theisen
Al and Bernice Thering
H. Dale and Sue Ann
Thieben
Donald and Joanna
Thompson
Howard and Judith
Thompson
Barbara Thoreson
Dexter and Diane Thusius
Maureen Blakey Tillotson
Betsy and Bill Tishler
John and Barbara Tolch
Ray and Marion
Tomlinson
Boyce Totz

Nancy A. Trier
Maxine Triff
Sal and Judy Troia
Kimberly Tulgren
Robert and Rosine Turner
Walter and Phyllis Turner
Jon and Susan Udell
Lucinda Ughetti
Peg Unger
University of Iowa
Libraries
Stuart and Karen Updike
David and Laura Uphoff
Upper Iowa University
Andree Valley
Paula Van Ess
Shirley B. Vandall
Harriet Vander Meer
Dr. and Mrs. A. Paul
Vastola, Jr.
Donna Veatch
Michael and Jane Voichick
Doris Von Houten
Burton and Georgia
Wagner
Marion J. Wagner
Lore J. Wahl
Gloria Waity
Walker Art Center Library
Scott and Jane Walters
G. g. Ware
Linda and G. Lane Ware
Patricia D. Watkins
Peg Watrous
Elisabeth Wear
Georgene and Fred
Wegener
Elwyn and Evelyn Weible
Peter R. Weiler
Marie Weinstein
Sybil Weinstein
Tilly Weinstein
Lee Weiss
Anthony J. Weitenbeck
Thelma J. Wells
John and Celeste Wencel
Thomas G. Wendt
Mr. Shad R. Wenzlaff
West Bend Art Museum
Rosemary Westley
Carl and Susan Weston
Nancy Westphal-Johnson

Lynn Whitford
Kathleen A. Wiater
Mary E. Wiegand
Joseph Wiesenfarth
Doris Wight
Mary N. Wilburn
Olive M. Wile
Barbara Wiley
James and Lorna Will
Tracy Will
George H. Willett
Lucille and Meyer Williams
Marc and Janet Williams
Margaret A. Williams
Paul and Coe Williams
W. L. Williamson
Jacqueline Wineke
Rita Wlodarczyk
Tekla Wlodarczyk and
Don Vedder
Robert and Patricia
Wochinski
Jane H. Wood
David and Rosalind
Woodward
Clarice and Arthur Wortzel
Mariel Wozniak
Eva Wright and Bob
Buzecky
Aaron Wunsch
Yahara Valley Elementary
Steve and Adele Yorde
Rebecca C. Young
Susan J. Young
Irvin Youngerman
Tricia Yu
Elizabeth Yun
Helen Zawacki
Theodora Zehner
Shirley A. Ziegelmaier
Bonnie L. Ziegler
Ethel Ziegler
Tom and Karen Zilavy
John and Peggy Zimdars
Marjorie N. Zimmerman
Faith M. Zobel
Gabriele Zu-Rhein

Elvehjem Museum of Art Staff

Russell Panczenko, Director

Dan Christison, Administrative Assistant
Maria Saffiotti Dale, Curator of Paintings,
Sculpture, and Decorative Arts

Lori DeMeuse, Assistant to the Director
Connie Diring, Administrative Assistant
Carol Fisher, Assistant Director for Administration
(began July, 2002)

Steve Johanowicz, Preparator

Anne Lambert, Curator of Education

Corinne Magnoni, Assistant Director for
Administration (through June, 2002)

Nancy Mustapich, Administrative Assistant

Kathy Paul, Development Specialist

Liese Pfeifer, Museum Shop Manager

Patricia Powell, Publications Editor

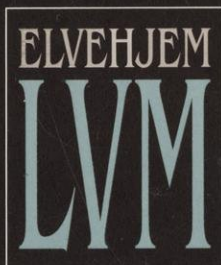
Jerl Richmond, Exhibition Designer

Andrea Selbig, Registrar

Andrew Stevens, Curator of Prints, Drawings, and
Photographs

Jennifer Stofflet, Associate Registrar (through
December, 2002)

Editor: Patricia Powell
Designer: Earl J. Madden
Photography: Jim Wildeman, except where noted
Production: Office of University Communications
Printer: American Printing Company, Madison, WI



Elvehjem Museum of Art
University of Wisconsin-Madison
800 University Avenue
Madison, Wisconsin 53706-1479
ISSN 0730-2266