



Artscene. Vol. 9, No. 1

January/February/March 1993

Elvehjem Museum of Art

Madison, Wisconsin: Elvehjem Museum of Art, University of Wisconsin-Madison, January/February/March 1993

<https://digital.library.wisc.edu/1711.dl/DO4A5JWWJBCOH8R>

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

Copyright 1993 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

artscene

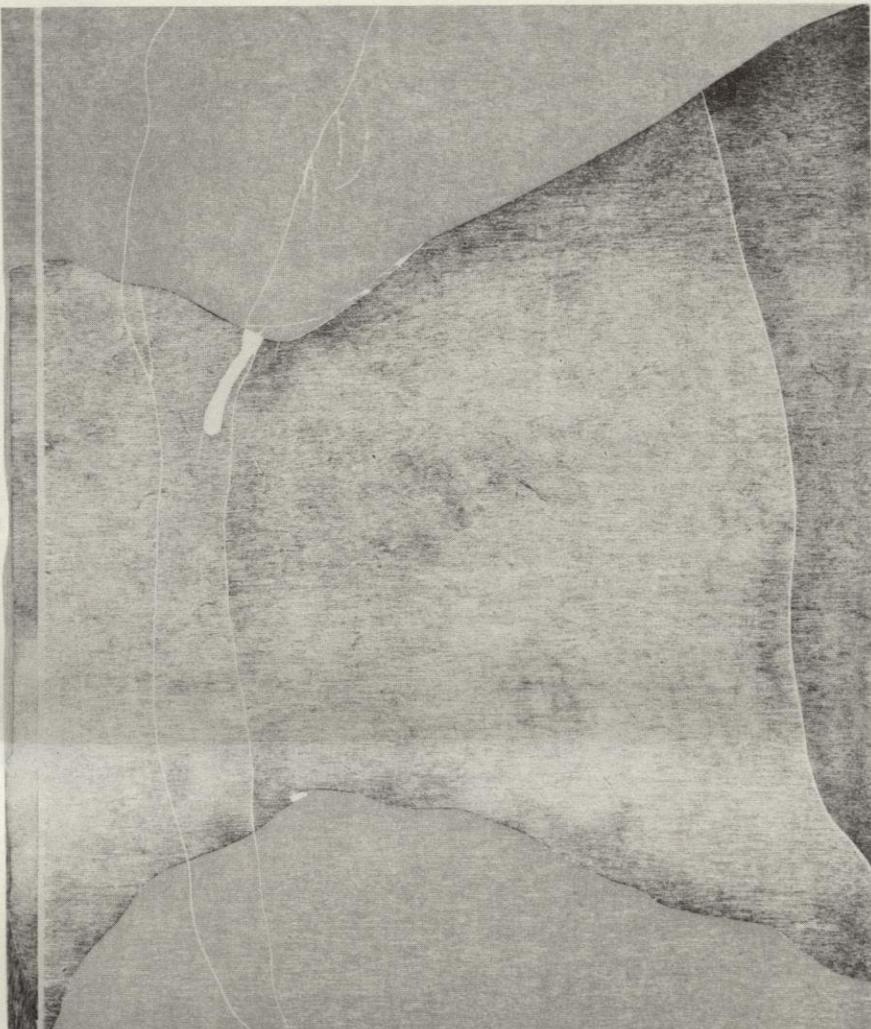
University of Wisconsin-Madison
Volume 9, Number 1
January/February/March 1993

American Color Woodcuts Opens January 30

One of the strongest areas in the Elvehjem's collection has always been its prints. By building on this strength, adding purchases made in 1991 and 1992, and borrowing key works from a dozen other museums, the Elvehjem has gathered seventy-six prints by sixty-six masters of the medium. *American Color Woodcuts: Bounty from the Block, 1890s-1990s*, opens in galleries VII and VIII, on Saturday, January 30 and runs through Sunday, April 4, 1993. A preview reception will be held on Friday, January 29 from 6:00 to 8:00 p.m. In support of this exhibition the education department has organized two lectures, a panel discussion, and demonstrations of the woodcut technique, which are described on page six of this issue.

Cutting a design into a simple wooden board, then applying ink to its surface and transferring the ink onto a piece of paper is one of the most direct and "low-tech" methods for making prints. The woodblock print is one of the oldest techniques for creating multiple works of art and in its long history has been constantly revived and revised. In combination with an artist's sense for color and composition, this beguilingly simple medium has been a vehicle for countless subtle and beautiful works of art.

In America the color woodcut came of age in the last decade of the nineteenth century influenced by the widespread interest in Japanese woodblock prints. Experimenting with Japanese methods and materials and conscious of European printmaking traditions and innovations, Americans such as Arthur Wesley Dow brought



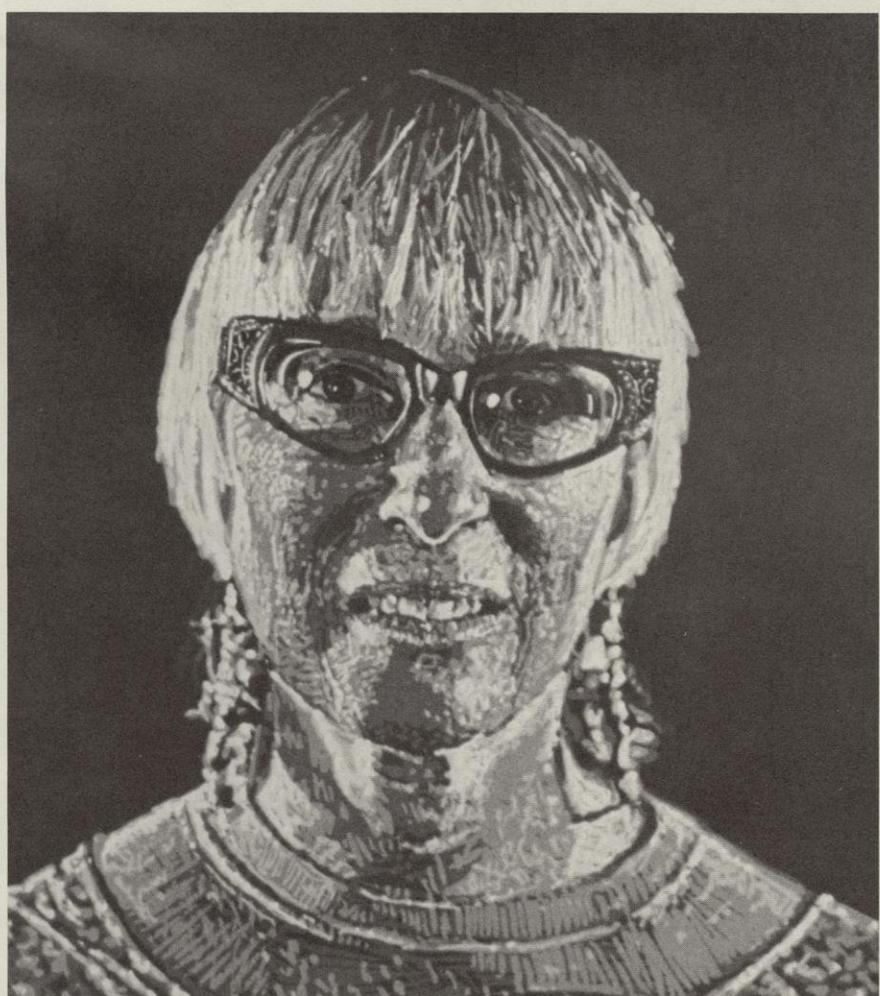
Helen Frankenthaler (American, born 1928), *Savage Breeze*, 1974, color woodcut, 29 1/2 x 25 in., Juli Plant Grainger Endowment Fund, Harry and Margaret P. Glicksman Endowment Fund, James Watrous Fund, Alvin Lane Fund, and Cyril W. Nave Endowment Fund purchase, 1992.39

their own interests to the woodblock medium, beginning a series of experiments which would continue through the century. This exhibition chronicles the development of the medium in the hands of its greatest American practitioners.

The exhibition is the culmination of three years of planning and organization by its cocurators Professor Emeritus James Watrous, who initiated the project, and Andrew Stevens, assistant curator of prints and drawings. Friends of the Elvehjem will recognize Professor Watrous as the driving force behind the construction of the museum, so it is our special privilege to present this exhibition.

The exhibition draws from the museum's own collection of prints for spectacular works like Helen Frankenthaler's *Savage Breeze*, but will also include works borrowed from such important collections as the Metropolitan Museum of Art and the Library of Congress. As a result, the exhibition will be a rare opportunity to see these beautiful works, which are not often on display. A catalogue of the exhibition featuring all works included in full color and with text by James Watrous and Andrew Stevens will be available in the Museum Shop.

This exhibition was supported in part by grants from the National Endowment for the Arts, the Wisconsin Arts Board, the Brittingham Fund, Inc., and the UW-Madison Department of Art History James Watrous Fund.



Chuck Close (American, born 1940), *Janet*, 1988, reductive linoleum cut, 14 3/4 x 12 3/4 in., Membership Art Purchase Fund purchase, 1990.17

American Drawings and Watercolors, 1800–1945

In January the Elvehjem focuses attention on a little-known but important aspect of its permanent collection.

American Drawings and Watercolors, 1800–1945: Selections from the Permanent Collection, which opens in Mayer Gallery on January 23 and runs through March 28, celebrates a rich body of material in a wide array of media. The exhibition points up both the quality and diversity of the museum's small but growing core collection of American drawings and watercolors. It also points up the role that drawings and watercolors have played in the history and development of American art. And, in their sheer beauty, intimacy, and freshness, these expressive works on paper help to explain the popularity of such direct works with both artists and connoisseurs since the middle of the nineteenth century.

Collecting American drawings and watercolors has been an important part of building a teaching collection at the Elvehjem. Offering an especially revealing glimpse into the creative process, these autographic works are studied for the technical and stylistic information they can impart. In them we can marvel at mastery of simple, direct materials and the artist's powers of observation and sureness of touch. Here drafting skills are celebrated in their own right or as the essential underpinnings of form and composition in other work, such as painting, sculpture, or the graphic arts.

As we learn more about the history of drawings and watercolors in this country, we see that the rich traditions of these art forms expand our understanding of the aims and ideals of American art in general. These sometimes delicate, often intimate works on paper have frequently been misunderstood as the private outpourings of artists for their purely personal use. However, we can see by the wide variety of works represented in even this small exhibition that drawings and watercolors have been produced for a myriad of purposes, both public and private. The earliest works included here—Joshua Shaw's modest and spare contour figure drawings—were probably intended for public consumption, as Shaw was one of the country's earliest drawing masters and published an influential instructional book which proved an important source for aspiring artists in the early nineteenth century. Landscape sketches, produced from the middle of the nineteenth century onward, were an important reference tool for the painter. John Frederick Kensett, Walter Shirlaw, and Xanthus Smith—all represented in this ex-



Julius Rehder (American, b. Germany, 1861–1955), *Figure Study: Seated Male Model from the Front, 1885*, charcoal on laid paper, 21 1/16 x 17 1/4 in., Gift of Gertrude Rehder, 59.1.3

hibition—produced plein-air sketchbook studies to use in oil paintings done in the confines of their studios. But other painters, like David Johnson, seemingly made landscape drawings for sheer pleasure, creating in pure line on subtly colored paper light and atmospheric effects equivalent to those of luminist painting.

Figure studies have played an important part in the development of American art, as the large number of such works in this exhibition attest. Artists such as William Sidney Mount in the early nineteenth century use a fine pencil to record observed scenes and figures which inspired their genre painting. Later in the century, American artists sought out the drawing academies of Munich, Düsseldorf, and Paris, where sketching from the figure was the basis of artistic training. The large-scale figure drawing in charcoal, characteristic of the European academic tradition, became a means for training the eye and hand; perhaps equally important, it was also a vehicle for exhibiting one's virtuosity.

Painters as diverse in their styles as Will-

iam Merritt Chase, Philip Hale, Julius Rehder, N.C. Wyeth, and John Steuart Curry are all products of the European academies, and they are represented here by the typical highly finished and dramatic figure pieces—all of them early, student works but all of them clearly the products of self-confidence and facility.

The art of illustration has helped to advance public appreciation of drawing technique. Beginning with the popular illustrated journals of the nineteenth century, Americans came to know and value the work of artist-journalists, social commentators, and editorial cartoonists. This exhibition includes examples by the late nineteenth-century chronicler of high society life, Charles Dana Gibson. It also includes the satirical comedy of *New Yorker* cartoonist Carl Rose. Though vastly different in drawing style and intention, these particular illustrations nonetheless share the artist-journalist's dependence upon the descriptive and expressive power of simple black-line drawing, the only medium easily translated into print.

Modernist artists found powerful means of expression and experimentation in drawings, and this exhibition includes especially fine examples by two of the twentieth century's most accomplished draughtsmen, Yasuo Kuniyoshi and Gaston Lachaise. For them, line drawing was an important means for advancing an aesthetic of streamlining and abstraction from nature.

Watercolors became especially popular among American artists and collectors in the middle of the nineteenth century. English critic John Ruskin considered watercolors "the most advanced form of drawing," as the element of color added significantly, in his estimation, to skills necessary to effect an illusion on paper. In this exhibition we find an especially fine example of Ruskin's ideal in the large and sumptuous floral still life in gouache by the French emigre artist Raoul de Longpre. The fluid possibilities of transparent watercolor, revealed especially by impressionist painters of the end of the nineteenth century, are seen in this exhibition in the work of Henry Bacon, who concentrated most of his artistic effort in the medium to fine results. Other artists, such as John Steuart Curry in the early twentieth century, moved freely between both transparent watercolor and opaque gouache, achieving vastly different results in each, as the works here represented show.

Spring Semester Brings Niche Displays of Watson Collection of Indian Miniatures

An extraordinarily fine subcollection of the museum, the Earnest C. Watson and Jane Werner Watson collection of Indian miniatures, cannot be placed on permanent display because even a low level of continuous light would damage the delicate pigments in the paints. Therefore we must make opportunities to display a few of these jewels for a short periods.

Donor Jane Watson has selected a dozen Indian miniature paintings and associated artifacts illuminating the great Mughals, followers of Baber who conquered India in 1526 and founded a Muslim empire, and their influence on India. Emperor Akbar (1556-1605), the finest of the Mughal rulers, studied painting as a boy and, upon taking the throne, organized a vigorous atelier at the court which employed artists from all India. This energetic new school influenced all the disparate traditions in India. This group of paintings from the mid-sixteenth century through the mid-eighteenth century will be on display from January 1 through March 4, 1993.

Mrs. Watson also made a selection of books and manuscript pages showing the tradition of bookmaking in India. The first great Indian tradition of making books on paper was developed under the patronage of Jain nobles and wealthy merchants of western India during the fifteenth century. Wealthy devotees of Jainism commissioned elaborately illuminated and embellished copies of their scriptures during the Muslim invasions from the northwest; thus they became patrons of the first major school of Indian miniature painting. These early manuscripts follow the format of the palm-leaf strips that preceded paper as a medium for scribes, even to breaking each page with a design at the center where a hole would have pierced the palm leaf and constricting illustrations to square boxes into which figures were forced into contorted poses. Artifacts associated with bookmaking will also be included. This exhibition will be on display from March 19 through May 23.

The Watsons collected these prints when Earnest was assigned as science attaché to the United States Embassy in New Delhi in 1960-62 and on visits to India for the next few years. In a catalogue of the collection published by the Elvehjem in 1971, Jane Watson gives a fascinating account of their introduction to the world of Indian art and their increasingly interested forays into the little world of Krishna, the wonderworld of Indian miniatures. An alumna of the University of Wisconsin, Jane Werner Watson and her husband settled on the Elvehjem as the home of the collection. The first donation, consisting of an Indian folk painting and six Tibetan Than-kas, was made in 1964, followed in 1965 by four illuminated manuscripts. Their donations continued until the collection now contains well over 250 outstanding Indian miniatures.



Indian, Mughal style (seventeenth century), *A Prince Restraining an Elephant*, ca. 1615, gouache and gold on paper, 7 x 10 in. Gift of Mrs. Ernest C. Watson, 1972.44



Indian, Mughal style (eighteenth century), *A Palace Scene*, gouache on paper, 10 3/4 x 8 3/4 in. Gift of Mrs. Ernest C. Watson, 1975.25

Bulletin Again Available to Members

The *Bulletin/Annual Report* for the academic years 1988-89, 1989-90, 1990-91 is again back in stock due to demand. Any member during any of those three years who did not receive a copy when the book was published in April 1992 may telephone the office at 608/263-2246 to be mailed a copy.

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



Staff Notes

Cindy Lien recently joined the Elvehjem staff as secretary to the director. Cindy grew up in Madison and graduated from LaFollette High School. She has worked in the state civil service system for the past seventeen years, most recently at the Department of Corrections in personnel. Not only does Cindy have a new job, but a new and demanding domestic role: her daughter Kayla was born on August 29. A dedicated football fan and softball player, Cindy (with her husband Dennis) is already planning an infant sports program.

MEMBERSHIP APPLICATION

Join now and don't miss the next *Artscene's* announcement of exhibitions, receptions, lectures, and film series.

Name _____

Address _____

City/State/Zip _____

Home phone _____ Business phone _____

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

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

Charge my Visa Mastercard

Card # _____ Expir.date _____

Signature _____

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

Thank you. Your membership contribution supports acquisitions, exhibitions, publications, programs, and receptions.

A Gentle Reminder of Museum Decorum

The museum has the responsibility of protecting the works of art while allowing people to see them. The museum also has the obligation to assure that one person's behavior does not interfere with the pleasure of other visitors. The museum staff wants visitors to feel welcome, but also needs visitors to know what behavior is compatible with the safety of the works of art.

Several rules are intended to promote safety and pleasant viewing conditions. Food and drink cannot be taken into the museum. Animals except guide dogs for the blind and hearing impaired are not permitted. Smoking is not permitted in the building. Radios and cassettes are permitted only with ear phones and with no sound audible to others.

Objects which could damage works of art are not permitted into the galleries; these include packages and purses larger than 11 x 14 inches and backpacks, umbrellas, and rigid baby carriers. Lockers for storing parcels are available on the third

floor level, in the north and south hallways. These lockers require a twenty-five cent deposit. Large items which do not fit into the lockers may be checked at the Paige Court Security desk. An umbrella stand is also available behind the security desk.

Running, pushing, shoving, or other physical acts that may endanger works of art are prohibited. Touching works of art, pedestals, frames, and cases is prohibited. Persons who are visually impaired may make an appointment in advance with the curator of education in order to touch selected works of sculpture under the supervision of a docent.

Photographs of the permanent collection may be taken with a hand-held camera without a flash. Written permission must be obtained from the registrar before tripods and lights may be used. Written permission must be obtained from the registrar before photographing a temporary exhibition.

JANUARY

1 Friday

Elvehjem Museum of Art closed for holiday

3 Sunday

Elvehjem docent Ellen Lewis gives the temporary exhibitions tour (40 minutes), 1:30 p.m., Paige Court

Sunday Afternoon Live: The Elvehjem Concert Series, Solon Pierce, piano, New York City, 2:30 p.m., Gallery III

5 Tuesday

Elvehjem docent Ellen Lewis gives the Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

7 Thursday

Elvehjem docent Susan Stanek gives the collections overview tour (40 minutes), 12:20 p.m., Paige Court

10 Sunday

Elvehjem docent Peg Stiles gives the temporary exhibitions tour (40 minutes), 1:30 p.m., Paige Court

Sunday Afternoon Live: The Elvehjem Concert Series, Uwharrie Clarinet-Percussion Duo, Stevens Point, 2:30 p.m., Gallery III

Last day to view *Patrick Ireland: Labyrinths, Language, Pyramids, and Other Related Acts*

Last day to view *First Light: Twenty Etchings by James Turrell*

12 Tuesday

Elvehjem docent Cathy Bertucci gives the Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

14 Thursday

Elvehjem docent Ellen Lewis gives the collections overview tour (40 minutes), 12:20 p.m., Paige Court

17 Sunday

Elvehjem docent Sybil Robinson gives the temporary exhibitions tour (40 minutes), 1:30 p.m., Paige Court

Sunday Afternoon Live: The Elvehjem Concert Series, Wausau Conservatory of Music faculty, 2:30 p.m., Gallery III

19 Tuesday

Elvehjem docent Karen Zilavy gives the Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

21 Thursday

Elvehjem docent Sylvia Hultkrans gives the collections overview tour (40 minutes), 12:20 p.m., Paige Court

23 Saturday

American Drawings and Watercolors, 1800–1945: Selections from the Permanent Collection opens in Mayer Gallery

24 Sunday

Elvehjem docent Sylvia Hultkrans gives the temporary exhibitions tour (40 minutes), 1:30 p.m., Paige Court

Sunday Afternoon Live: The Elvehjem Concert Series, UW Oshkosh faculty concert, 2:30 p.m., Gallery III

26 Tuesday

Elvehjem docent Barbara Moe gives the Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

28 Thursday

Elvehjem docent Gail Goode gives a talk, "The World of Siena," based on the Siennese *Madonna and Child* of ca. 1480 by Guidoccio Cozzarelli (40 minutes), 12:20 p.m., Gallery II

Gail Goode repeats her talk, "The World of Siena," 5:30 p.m., Gallery II

29 Friday

Preview reception for *American Color Woodcuts: Bounty from the Block, 1890s–1990s* from 6:00–8:00 p.m. in Paige Court. Public invited

Film series: *Experiment Perilous* (1944, directed by Jacques Tourneur, 91 minutes), 7:30 p.m., room 160. Free

30 Saturday

American Color Woodcuts: Bounty from the Block, 1890s–1990s opens in galleries VII and VIII

31 Sunday

Temporary exhibitions tour (40 minutes), 1:30 p.m., Paige Court

Sunday Afternoon Live: The Elvehjem Concert Series, UW Whitewater faculty concert, 2:30 p.m., Gallery III

FEBRUARY

2 Tuesday

Elvehjem docent Karen Zilavy gives the Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

4 Thursday

Collections overview tour (40 minutes), 12:20 p.m., Paige Court

Tandem Press/Department of Art visiting artist lecture, Katherine Bradford, 5:30 p.m., Elvehjem room 140

5 Friday

Film series: *Painters Painting* (1972, directed by Emile de Antonio, 130 minutes), 7:30 p.m., room 160. Free

7 Sunday

Elvehjem docent Sybil Robinson gives the temporary exhibitions tour (40 minutes), 1:30 p.m., Paige Court

Sunday Afternoon Live: The Elvehjem Concert Series, Kyle Dzapo, flute; Bellamy Hamilton, piano, Wausau, 2:30 p.m., Gallery III

9 Tuesday

Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

11 Thursday

Elvehjem docent Sylvia Hultkrans gives the collections overview tour (40 minutes), 12:20 p.m., Paige Court

Lecture by Catherine C. Brawer, "Curatorial Conundrums: Understanding the Liebman Collection of Chinese Export Porcelain," 5:30 p.m., room 140. Sponsored by the University Lectures Committee

12 Friday

Film series: *The Woman in the Window* (1944, directed by Fritz Lang, 99 minutes), 7:30 p.m., room 160. Free

14 Sunday

Temporary exhibitions tour (40 minutes), 1:30 p.m., Paige Court

Sunday Afternoon Live: The Elvehjem Concert Series, Wisconsin Woodwind Quintet, Eau Claire, 2:30 p.m., Gallery III

16 Tuesday

Elvehjem docent Cathy Bertucci gives the Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

18 Thursday

Collections overview tour (40 minutes), 12:20 p.m., Paige Court

Lecture by James S. Watrous, "American Color Woodcuts: Bounty from the Block, 1890s–1990s," 4:00 p.m., room 140

19 Friday

Film series: *The Picture of Dorian Gray* (1945, directed by Albert Lewin, 111 minutes), 7:30 p.m., room 160. Free

21 Sunday

Elvehjem docent Sylvia Hultkrans gives the temporary exhibitions tour (40 minutes), 1:30 p.m., Paige Court

Sunday Afternoon Live: The Elvehjem Concert Series, Pro Arte Quartet, Madison, 2:30 p.m., Gallery III

23 Tuesday

Elvehjem docent Arlene Smith gives the Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

25 Thursday

Elvehjem docent Jane Pizer gives the collections overview tour on "Modern Art" (40 minutes), 12:20 p.m., Paige Court

26 Friday

Film series: *The Woman on the Beach* (1947, directed by Jean Renoir, 71 minutes), 7:30 p.m., room 160. Free

28 Sunday

Temporary exhibitions tour (40 minutes), 1:30 p.m., Paige Court

Sunday Afternoon Live: The Elvehjem Concert Series, UW Madison School of Music—Women in Music festival concert, 2:30 p.m., Gallery III

MARCH

1 Monday

Panel discussion: "A Century of American Color Woodcuts," James Watrous, "Color Woodcuts Past to Present"; Andrew Stevens, "Organizing American Color Woodcuts"; Frances Myers, "Color Woodcuts Present to Future," 4:30 p.m., room 140

2 Tuesday

Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

4 Thursday

Elvehjem docent Jane Pizer gives the collections overview tour on "Modern Art" (40 minutes), 12:20 p.m., Paige Court

7 Sunday

Elvehjem docent Sybil Robinson gives the temporary exhibitions tour (40 minutes), 1:30 p.m., Paige Court

NO CONCERT

9 Tuesday

Elvehjem docent Karen Zilavy gives the Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

11 Thursday

Elvehjem docent Miriam Sacks gives the collections overview tour (40 minutes), 12:20 p.m., Paige Court

14 Sunday

Elvehjem docent Peg Stiles gives the temporary exhibitions tour (40 minutes), 1:30 p.m., Paige Court

Sunday Afternoon Live: The Elvehjem Concert Series, Collegium Chamber Players, Oshkosh, 2:30 p.m., Gallery III

16 Tuesday

Elvehjem docent Miriam Sacks gives the Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

18 Thursday

Elvehjem docent Sylvia Hultkrans gives the collections overview tour (40 minutes), 12:20 p.m., Paige Court

Lecture by Andrew Stevens, "Journey to the East: American and Japanese Color Woodcuts," 4:00 p.m., room 140

21 Sunday

Elvehjem docent Sylvia Hultkrans gives the temporary exhibitions tour (40 minutes), 1:30 p.m., Paige Court

Sunday Afternoon Live: The Elvehjem Concert Series, Wingra Woodwind Quintet, 2:30 p.m., Gallery III

23 Tuesday

Elvehjem docent Brigitte Rosemeyer gives the Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

25 Thursday

Elvehjem docent Louise Clark gives a talk on "The Penthesilea Vase: A Treasure in the Ancient Collection" (40 minutes), 12:20 p.m., Gallery I

Tandem Press/Department of Art visiting artist lecture, Miriam Schapiro, 5:30 p.m., Elvehjem room 160

28 Sunday

Temporary exhibitions tour (40 minutes), 1:30 p.m., Paige Court

Sunday Afternoon Live: The Elvehjem Concert Series, Uri Vardi, cello, Madison, 2:30 p.m., Gallery III

Last day to view *American Drawings and Watercolors* in Mayer Gallery

30 Tuesday

Elvehjem docent Ellen Lewis gives the Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

Docents: Teachers and Travelers

The Elvehjem's dedicated docents know no boundaries in their interest and expertise on behalf of the museum. The topics on which they speak cover many centuries, many media, and many disciplines. And they also travel on behalf of the Elvehjem, as a selection of their current activities will reveal. In recent months the docents who give drop-in tours have been exploring more complex topics for their Thursday lunchtime talks at 12:20 p.m. "Poetry in Art," initiated by Bea Lindberg and Sybil Robinson, was followed by Miriam and Norm Sacks discussing Spanish arts of the seventeenth century, the golden age in painting and literature.

These topics are planned for January and March. On January 28 at 12:20, and then repeated at a new time, 5:30 p.m., Gail Goode will highlight a renaissance painting in her talk, "The World of Siena." The illusionism of renaissance paintings is sometimes referred to as a "window on the world." Goode will use this "window" to reveal the world of Siena associated with an Elvehjem tempera painting of ca. 1480 by Guidoccio Cozzarelli, in Gallery II.

Louise Clark will take our visitors to ancient Greece in her talk entitled "The Penthesilea Vase: A Treasure in the Ancient Collections." This elegant Greek red-figure kylix (cup) not only demonstrates the increasing ability to portray moving human bodies in space, but also reveals aspects of artists' workshops. Clark believes that the iconography may indicate something of the political tenor of the time. Her presentation will be Thursday, March 25 at 12:20 p.m., in Gallery I.

Docents, under the direction of Marian Thompson, organized a ten-week course for the University of Wisconsin's program for retired adults, PLATO. An acronym for Participatory Learning and Teaching Organization, PLATO included two dozen people who met in the Elvehjem galleries in the fall to learn and teach about such diverse Elvehjem collections as Soviet socialist realism and baroque painting. Their docent teacher/leaders were Dorothy Berg, Gail Goode, Jean-Pierre Golay, Joan Hamann, Barbara Klokner, Ellen Lewis, Jean McKenzie, Helene Metzenberg, Jane Pizer, and Sybil Robinson.

Our Elvehjem docent ambassadors are eager to represent the Elvehjem near and far. Marcia Philipps-Hyzer was the official representative to the 1992 Wisconsin Docent Symposium in Racine in November. The theme for that conference was "The Docent Redefined, as Host, Teacher, and Catalyst through Interaction and Interpretation." She shared the information she had gleaned in Racine with her docent peers upon her return.

On March 29, Jean-Pierre Golay, one of our intrepid French-speaking guides will represent our group at the national docent symposium in Atlanta. He will write and present a twenty-minute talk about the Elvehjem's foreign language tour program in a session entitled, "When Touring in English is Not Your Option," a fine addition

to the symposium theme, "Exploring Our Diversity." This year and in years past many docents have attended state and national docent meetings and visited important exhibitions around the country, at their own expense, enhancing our reputation, bringing back ideas from other programs, and increasing their knowledge about art and artists. For example half a dozen docents will visit the Matisse retrospective at the Museum of Modern Art in January. The Elvehjem is most fortunate to have such a dedicated, curious, and peripatetic docent corps.



Sally Forelli (left), a weaver and textile scholar, guides members of the University League in viewing Irish lace in *Irish Decorative Arts*. Forelli is one of many docents who contribute profound knowledge in a specialty area in the arts.

Painters and the Cinema Film Series

The Wisconsin Center for Film and Theater Research and the Elvehjem will resume our cooperative film series this winter. Organized on the theme Painters and the Cinema, the series consists of four feature films and a documentary (*Painters Painting*) on five Fridays, January 29–February 26. Titles are *Experiment Perilous* (1944, directed by Jacques Tourneur, 91 minutes), January 29; *Painters Painting* (1972, directed by Emile de Antonio, 130 minutes), February 5; *The Woman in the Window* (1944, directed by Fritz Lang, 99 minutes), February 12; *The Picture of Dorian Gray* (1945, directed by Albert Lewin, 111 minutes), February 19; and *The Woman on the Beach* (1947, directed by Jean Renoir, 71 minutes), February 26. With the exception of *The Picture of Dorian Gray*, all films are from the rich archives of the Wisconsin Center for Film and Theater Research. Screenings are at 7:30 p.m. in room 160 of the Elvehjem. There is no admission charge.

Winter Lectures Feature Color Woodcuts and Chinese Export Porcelain

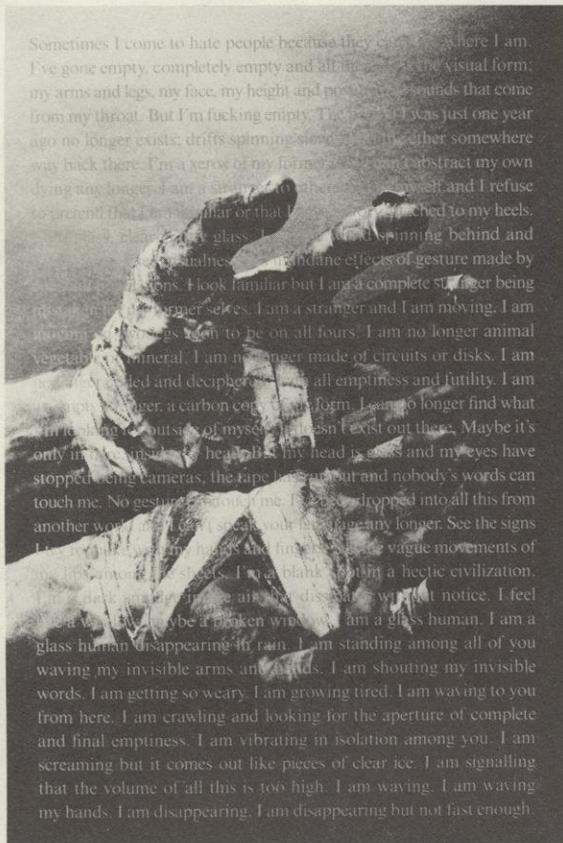
The Madison campus has nurtured a group of artists and art historians who know a great deal about color woodcut and its history. The evidence is in the exhibition *American Color Woodcuts: Bounty from the Block, 1890s–1990s* and the catalogue published by the Elvehjem. To aid viewers in understanding this medium and its history, the museum has planned three lectures and woodcut demonstrations. James Watrous, emeritus professor of art history

at UW–Madison and cocurator of the exhibition, will present a slide lecture, "American Color Woodcuts: Bounty from the Block, 1890s–1990s." Professor Watrous, who has written the historical essay for the exhibition catalogue, will present an overview of the exhibition on Thursday, February 18 at 4:00 p.m. in room 140. Watrous will also speak as part of a panel discussion on Monday, March 1. Watrous's remarks will cover prints and printmakers over the last century in "Color Woodcuts Past to Present." He will be joined by Andrew Stevens, curator of prints and drawings at the Elvehjem Museum of Art and exhibition cocurator, who will speak about "Organizing American Color Woodcuts." Frances Myers, an artist represented in the exhibition and associate professor in the department of art at UW–Madison, will discuss printmakers in "Color Woodcuts Present to Future." The panel will be at 4:30 p.m. in room 140.

Andrew Stevens will lecture on some of the American artists who were influenced by Japanese woodcuts. Having entitled his lecture "Journey to the East: American and Japanese Color Woodcuts," he will include such artists as Arthur Wesley Dow (1857–1922) who went to Japan to study woodcut art at its source. As keeper of the Elvehjem's Japanese print collections, Stevens will illustrate his talk with both American and Japanese woodcuts for comparison. His lecture will be Thursday, March 18, at 4:00 p.m. in room 140.

In describing the recalcitrant woodcut medium, artist Lynd Ward states: "Working with a woodblock takes on the aspects of a struggle between antagonists. The wood is reluctant, the artist determined." Two Wisconsin artists have agreed to present printmaking demonstrations in the *American Color Woodcuts* exhibition galleries so visitors may witness both the struggle and the bounty that result in a woodcut or other relief print. Ann Parker and Ann Gratch, both M.F.A. recipients from UW–Madison, will present demonstrations at selected times. Please call the museum education office, 608/ 263-4421, in late January for a schedule.

To mark the publication of the Elvehjem's scholarly catalogue, *Chinese Export Porcelain from the Ethel (Mrs. Julius) Liebman and Arthur L. Liebman Porcelain Collection*, the museum has invited Catherine Brawer to lecture on Thursday, February 11. Brawer, the catalogue's author and Elvehjem curator of this collection after its arrival at the museum in the mid 1970s, will present her perspective on these holdings in the intervening years, in light of recent scholarship. "Curatorial Conundrums: Understanding the Liebman Collection of Chinese Export Porcelain," will be a slide lecture at 5:30 p.m. in room 140. The catalogue will be on sale until 5:00 p.m. prior to her lecture in the Museum Shop for \$24.95. Funding of this lecture was made possible by the University Lectures Committee.



David Wojnarowicz (American, 1954–1992), Untitled, 1992, silkscreen on gelatin silver print, 40 3/8 x 35 in., Frank and Roa Birch Endowment Fund purchase, 1992.40

New Programs with Schools

"Art History for High School Students, Teachers, and other Adults" began as a pilot program at the Elvehjem on Sunday afternoons in November and December. Initiated by regional art teachers and co-sponsored by Continuing Education in the Arts (UW–Madison), the Wisconsin Department of Public Instruction, and the Elvehjem, the program is designed to prepare high school students for the advanced placement exam in the history of art administered by The College Board. The public is welcome to attend these sessions, with the participation of a regional or local high school. The course will continue on Sundays from 1:00-3:00 p.m. second semester at the Elvehjem Museum of Art, provided there is enough interest. For more information call Anne Lambert at 608/ 263-4421.

The Wisconsin Youth Symphony Orchestra (WYSO) and Elvehjem will offer A Day of Interdisciplinary Arts Education, on Tuesday, March 9. Students from Dane County elementary schools are invited to campus to attend a performance of the WYSO's Concert Orchestra of fifth-ninth grade musicians performing symphonic dance music. Having heard dance compositions, the students will then come to the Elvehjem for a related tour with docents. The docents will introduce students to the collections through a theme of "Movement in Art." Concerts are at 9:00 and 10:00 a.m. and 12:00 noon, followed by Elvehjem tours. Participation is limited and reservations for this event are necessary. Call the Wisconsin Youth Symphony Orchestra office at 608/ 263-3320 by January 15 to reserve a space. This collaborative project is funded in part by a grant from the Dane County Cultural Affairs Commission.

February Artwork of the Month

David Wojnarowicz, who died of AIDS in July 1992, used his rage—at society in general and the Republican administration which he believed impeded progress on a cure for AIDS in particular—to produce powerful images. The untitled print which is the Artwork of the Month for February is one of his last works. And the final words on this print are: "I am disappearing. I am disappearing, but not fast enough." This print exemplifies his work since the late eighties, full of vulnerability—the banded hands, the painful words—yet able to grip the viewer with the full force of that pain. The Elvehjem added this print to the collection both because it is a powerful image and because the artist and work represent a movement of social/political activist art that was significant in the 1980s.

Knowing something about his life gives some perspective with which to view his art. His parents separated when he was very young, and his father kidnapped him and his sister, abusing and beating them, then eventually returning them to their mother. As a teenager he made a precarious

living hustling in Times Square. He joined the East Village art scene in the early 1980s, engaging in such tactics as dumping 100 pounds of bloody cow bones on the steps of the Leo Castelli Gallery on West Broadway and stenciling slogans on the walls; his resume lists this as an "action installation" entitled *Hunger*. His first success was at the Civilian Warfare Gallery on East 11th Street, where he kept the viewers outside while he finished a painting.

In montage style he painted junkies, soldiers, men on the margins of society in images as fragmented as the evening news. He combined paint, printed materials, photographs, found objects on wood, Masonite, paper, even canvas. The chaos is precise and intentional. He was explicit in his depiction of sex and death, using the rawness in his work to unnerve the viewer.

At his death the artist was in the forefront of the movement of social-and-political-action art. His body of work includes paintings, sculptures, collages, photographs, prints, installations, performance, video, street works, music, and books.

March Artwork of the Month

In March we feature one of our finest Spanish paintings of late baroque period. The artist, Mateo Cerezo, was born in Burgos, Spain, in 1626 and died in Madrid in 1666. He studied with his father, a painter of the same name, and later in Madrid, where he came to know the royal collection with its paintings of Titian and Van Dyck. His was the strongest pictorial talent of the Madrid School of the second half of the seventeenth century. He painted loosely and broadly in an eclectic style which brought him many commissions.

This is one of nine recorded versions Cerezo painted of St. Francis. This painting is nearly equal in size and bears the same signature as his *St. Augustine* now in the Prado Museum in Madrid; the two may have been part of the same commission.

St. Francis (1181–1226) was famous for piety and love for all creatures. In 1224 praying at his mountain retreat, Francis experienced a vision of a six-winged angel bearing a crucifix, which left him with five marks, stigmata, corresponding to the nail-and-lance wounds on the crucified Christ. These stigmata, which remained on the saint's body until his death, later became an emblem of the Franciscan order, which he founded.

In this painting St. Francis is depicted at the moment of receiving the stigmata. He gazes heavenward in ecstasy as the seraph descends. The rays of light from the angel's wings pierce the saint's hands, while another ray marks the lance wound on his chest. The mark on one of his feet is also prominently displayed. The effect of cele-



Mateo Cerezo (Spanish, 1626/35–1666/76), *St. Francis Receiving the Stigmata*, 1663, oil on canvas, 81 x 48 1/2 in., Class of 1945 Gift Purchase, 71.4

tial light, which illuminates the entire body of the saint who kneels alone, arms outstretched, is spectacular. This painting particularly shows Cerezo's masterly manipulation of light and dark.

Elvehjem Museum of Art
800 University Avenue
Madison, Wisconsin 53706-1479



Gallery Hours:
Sunday-Saturday 9 a.m.-5 p.m.

Museum Shop Hours
Monday-Saturday 9 a.m.-5 p.m.
Sunday 11 a.m.-5 p.m.

Kohler Art Library Hours:
Monday-Thursday 8 a.m.-9:45 p.m.
Friday 8 a.m.-4:45 p.m.
Saturday-Sunday 1-4:45 p.m.

For library hours during UW-Madison
holiday periods call (608) 263-2258

Information: (608) 263-2246

Admission is free

artscene

January/February/March 1993

Important Dated Information!

Museum Shop

Note new hours:
Sunday, 11:00 a.m. - 5:00 p.m.
Monday-Saturday, 9:00 a.m. - 5:00 p.m.

JANUARY

Museum Shop Construction Clearance	Holiday Shop Open through January 16
------------------------------------	--------------------------------------

FEBRUARY

Silk Sweetheart Special	Freshly minted Greek coins
-------------------------	----------------------------

MARCH

Elvehjem Products Highlighted



Printed Silk Scarves

Scarf with design adapted from 19th century Japanese lacquer box in red and black. Scarf designed by Vincent Minetti with cranes in blue. Our silk scarves with hand-painted designs and with reproductions of fine art will be on special the month of February. Silk bow-ties will also be on special. Give your sweetheart a gift from the Museum Shop. All purchases help support the Elvehjem Museum of Art.

ELVEHJEM MUSEUM OF ART

UNIVERSITY OF WISCONSIN-MADISON

SPRING 1993

EXHIBITIONS

Selections from the Earnest C. Watson and Jane Werner Watson

Collection of Indian Miniatures

January-May, 1993 (Niche case between Galleries VI and VII)

Donor Jane Watson has selected a dozen Indian miniature paintings and associated artifacts illuminating the great Mughals and their influence on India. This group of paintings will be on display from January 1 through March 4. She also made a selection of books and manuscript pages showing the tradition of book making in India. Artifacts associated with book making will also be included. This exhibition will be on display from March 19 through May 23.

American Drawings and Watercolors, 1800-1945: Selections from the Permanent Collection

January 23-March 28, 1993 (Mayer Gallery)

The Elvehjem, by focusing attention on this little-known but important aspect of its permanent collection, points up the role that drawings and watercolors have played in the history and development of American art. In their beauty, intimacy, and freshness, these expressive works on paper help to explain the popularity of such direct works with both artists and connoisseurs since the middle of the nineteenth century.

American Color Woodcuts: Bounty from the Block, 1890s-1990s

January 30-April 4, 1993 (Galleries VII and VIII)

This exhibition presents the creative achievements, conceptual changes, and technical innovations in color woodcuts for the past century, from the turn of the century amalgam of Japanese and European influences to a uniquely American style, which has evolved over the years. The seventy-four prints for this show were drawn from the Elvehjem Museum's permanent collection and from twelve other regional and national museums.

Three Decades of Prints by Philip Pearlstein

April 10-June 20, 1993 (Mayer Gallery)

American Philip Pearlstein, born in 1924, has been creating art since the 1940s, though he is best known for his works in a realist style which he developed after his abstract styles of the fifties. Most often taking as his subjects the human form and landscape, he creates compositions of carefully balanced and dynamic color and line. The exhibition will present two dozen prints of this prolific artist's work since the mid 1960s which have been borrowed from private collections.

Some Additions to the Permanent Collection, 1989-1992

April 17-July 18, 1993 (Galleries VII and VIII)

On display will be new African works, Asian works, prints of such a delicacy they cannot be on permanent exhibition, and smaller objects which might easily be overlooked.

CONCERTS

Sundays at 2:30 p.m. in Brittingham Gallery III

January 3, 1993

Solon Pierce, piano, New York City

January 10

Uwharrie Clarinet-Percussion Duo, Stevens Point

January 17

Wausau Conservatory of Music faculty

January 24

UW Oshkosh Faculty concert

January 31

UW Whitewater Faculty concert

February 7

Kyle Dzapo, flute; Bellamy Hamilton, piano, Wausau

February 14

Wisconsin Woodwind Quintet, Eau Claire

February 21

Pro Arte Quartet

February 28

UW Madison School of Music - Women in Music festival concert

March 7

NO CONCERT

March 14

Collegium Chamber Players, Oshkosh

March 21

Wingra Woodwind Quintet

March 28

Uri Vardi, cello, Madison

April 4

Winner's concert - Wisconsin Public Radio Neale-Silva Young Artist's Competition

April 11

NO CONCERT

April 18

Wisconsin Brass Quintet, Madison

April 25

Richard Schilling, guitar, Boston, Massachusetts

May 2

Pro Arte Quartet

May 9

Lawrence Conservatory Faculty, Appleton

May 16

Todd Welbourne, piano, Madison



Helen Allingham (English, 1848-1926), *Cottage near Pinner*, ca. 1890, watercolor, Frederick Leach Estate Fund purchase, 1991.11

LECTURES

Katherine Bradford

Tandem Press/Dept. of Art visiting artist
Thursday, February 4, 5:30 p.m., room 140

Catherine C. Brawer

Curator of the Maidenform Museum and former Curator of the Ethel and Arthur Liebman Collection of Chinese Export Porcelain
"Curatorial Conundrums: Understanding the Liebman Collection of Chinese Export Porcelain" Sponsored by the University Lectures Committee
Thursday, February 11, 1993, 5:30 p.m., room 140

James S. Watrous

Professor Emeritus of Art History
University of Wisconsin-Madison
"American Color Woodcuts: Bounty from the Block, 1890s-1990s"
Thursday, February 18, 1993, 4:00 p.m., room 140

Panel discussion: "A Century of American Color Woodcuts"

James Watrous, Emeritus Professor of Art History, UW-Madison and Co-curator *American Color Woodcuts*, will discuss "Color Woodcuts Past to Present".
Andrew Stevens, Curator of Prints and Drawings, Elvehjem Museum and Co-curator *American Color Woodcuts* will discuss "Organizing American Color Woodcuts".
Frances Myers, Associate Professor, Dept. of Art, UW-Madison, will discuss "Color Woodcuts Present to Future" Monday, March 1, 1993, 4:30 p.m., room 140

Andrew Stevens

Curator of Prints and Drawings, Elvehjem
"Journey to the East: American and Japanese Color Woodcuts"
Thursday, March 18, 1993, 4:00 p.m., room 140

Woodcut demonstrations

Ann Gratch and Ann Parker, both M.F.A.s from UW-Madison, will present demonstrations of color woodcuts in the exhibition *American Color Woodcuts* at selected times. Please call the museum at 608-263-4421 in late January for a schedule.

Miriam Schapiro

Tandem Press/Dept. of Art visiting artist
Thursday, March 25, 1993, 5:30 p.m., room 140

EVENTS

Preview Reception for *American Color Woodcuts: Bounty from the Block, 1890s-1990s*, Friday, January 29, 6-8 p.m. Public invited

FILMS

Experiment Perilous (1944)
Jacques Tourneur, director
Friday, January 29, 7:30 p.m., room 160

Painters Painting (1972)
Emile de Antonio, director
Friday, February 5, 7:30 p.m., room 160

The Woman in the Window (1944)
Fritz Lang, director
Friday, February 12, 7:30 p.m., room 160

The Picture of Dorian Gray (1945)
Albert Lewin, director
Friday, February 19, 7:30 p.m., room 160

The Woman on the Beach (1947)
Jean Renoir, director
Friday, February 26, 7:30 p.m., room 160

TALKS AND TOURS

Docents will lead the following talks and tours for drop-in visitors: Sundays at 1:30 p.m., tour of temporary exhibitions (40 minutes), Paige Court; Tuesdays at 12:20 p.m., Artwork of the Month talk (ten minutes), Paige Court; Thursdays at 12:20 p.m., special collections tours (40 minutes), Paige Court. Special topics for Thursday tours include Gail Goode speaking on "The World of Siena," on January 28 and Louise Clark speaking on "The Penthesilea Vase: A Treasure in the Ancient Collections," on March 25.

HOURS

The galleries are open every day, Sunday through Saturday, 9 a.m. to 5 p.m.; the museum shop is open Sunday from 11 a.m. to 5 p.m. and Monday through Saturday, 9 a.m. to 5 p.m.

For more information call
608/263-2246
Elvehjem Museum of Art
800 University Avenue
Madison, Wisconsin 53706

All events are free and open to the public.