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Elvehjem Museum of Art

Madison, Wisconsin: Elvehjem Museum of Art, University of Wisconsin-Madison, Winter 1999-2000

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ELVEHJEM
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ARTSCENE

Elvehjem Museum of Art

University of Wisconsin-Madison



WINTER

1999-2000

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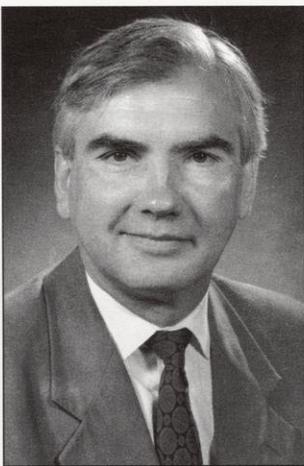
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Volume 16, Number 2
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Cover: John Wilde, *Portrait of Jesper Dibble (Work Reconsidered II: A Wedding Portrait)*, 1958, oil on wood, 25 x 21 in. Private collection



From the Director

The Elvehjem Museum of Art does not, as you may know, use any state or university funds to acquire works of art for its collections. It relies entirely on donations from private individuals. In most cases, we have a long-standing relationship with an individual donor; occasionally our first conscious contact is when the work of art or the funds for its acquisition appear in our office.

Recently we were approached by Gordon and Barbara Johnsen on behalf of Dr. Rosalind Tough, who had very generously made provision for portions of her estate to be distributed to various worthy causes within the university. Mr. Johnsen, who is Dr. Tough's execu-

tor, and Mrs. Johnsen, her cousin, in keeping with her wishes offered funds from the estate to be used to purchase a work of art for the Elvehjem in Dr. Tough's name. It is thanks to this gracious and generous forethought that we were able to purchase the wonderful watercolor by Owen Jones that is described on page 10.

Rosalind Tough was born January 27, 1903 in Scotland. Her father Edward was an architect, who took his family first to Canada and then to Wisconsin in 1912 in search of work. He found ample work in Madison, designing many houses in Shorewood, as well as the university Presbyterian student center at 731 State Street, which was begun in 1931 and is now known as Pres House. Miss Tough received her B.A. in economics in 1924 and master's from the School of Business in 1925 from the University of Wisconsin and her Ph.D. in 1933 in economics from Northwestern University in Evanston, Illinois. From 1935 to 1973 she taught urban sociology at Hunter College in New York. Upon returning to live in Madison in 1983, she began auditing courses at the university, many in art history. Dr. Tough now resides in a retirement community in Madison.

The acquisition of the watercolor by Owen Jones was the result of a long search and numerous discussions with the Johnsen's. Finding an appropriate work of art is never easy. What a buyer wants, whether the buyer is an individual or an institution, has to be tempered by what is available at any given time. One-of-a-kind works of art become more and more scarce with the passage of time, and good ones are hotly contested. These circumstances are further complicated by the fact that, at the Elvehjem, we feel very strongly that a work of art resulting from someone's generosity should not only be appropriate to the museum's purposes, but should also, in some manner, reflect that individual's values and/or interests. Our search was a happy one all around. We were able to add the Owen Jones rendering to the collection of British watercolors we have been building at the Elvehjem for the past several years. It is of the highest aesthetic quality, and it is historically significant; it is also a fascinating for its portrayal of an art exhibition in the nineteenth century. The medium is particularly appropriate to Dr. Tough who loved all kinds of painting, while the subject matter reflects the interests of her architect father. I showed the Johnsen's photographs of several proposed purchases, but when I showed them the architectural rendering by Owen Jones, Mrs. Johnsen exclaimed: "This is exactly what we want."

We are immensely grateful to Rosalind Tough for her foresight and generosity and to the Johnsen's for steering her munificence toward the Elvehjem and for their patience while we searched for the right work of art. Whenever the Owen Jones watercolor is exhibited or published, it will always be accompanied by a credit line recognizing Dr. Tough's gift.

Russell Panczenko

Enter the Wildeworld



John Wilde (American, b. 1919), *Happy, Crazy American Animals and a Man and a Lady at My Place*, 1961, oil on wood, 12 x 17 7/8 in. National Museum of American Art, Smithsonian Institution, Washington, D.C. Gift of S. C. Johnson & Son, Inc.

The exhibition *Wildeworld: The Art of John Wilde*, with around seventy-five outstanding paintings and drawings, is on view through January 8, 2000. A master of oil painting and silverpoint drawing, John Wilde is one of Wisconsin's most respected artists. *Wildeworld* offers audiences an overview of more than five decades of work, from the 1940s through the present time. In recognition of Wilde's substantial contributions as a teacher of thirty-four years at the University of Wisconsin-Madison as well as an artist, *Wildeworld: The Art of John Wilde* coincides with the UW-Madison's sesquicentennial celebration and with the artist's eightieth birthday.

Born in Milwaukee in 1919, John Wilde lives in Evansville. His affiliation with the UW-Madison began in 1938 as an undergraduate. After receiving his B.S. in Art in 1942, Wilde served in the Infantry, Air Force and O.S.S. The powerful images and notes that Wilde recorded in sketchbooks during these years later became the subject matter of his first mature works, produced

in the late 1940s and early 1950s. Soon after he received his M.S. from the UW-Madison, Wilde joined the faculty of the UW-Madison Department of Art and taught from 1948 through 1982, becoming the Alfred Sessler Distinguished Professor of Art.

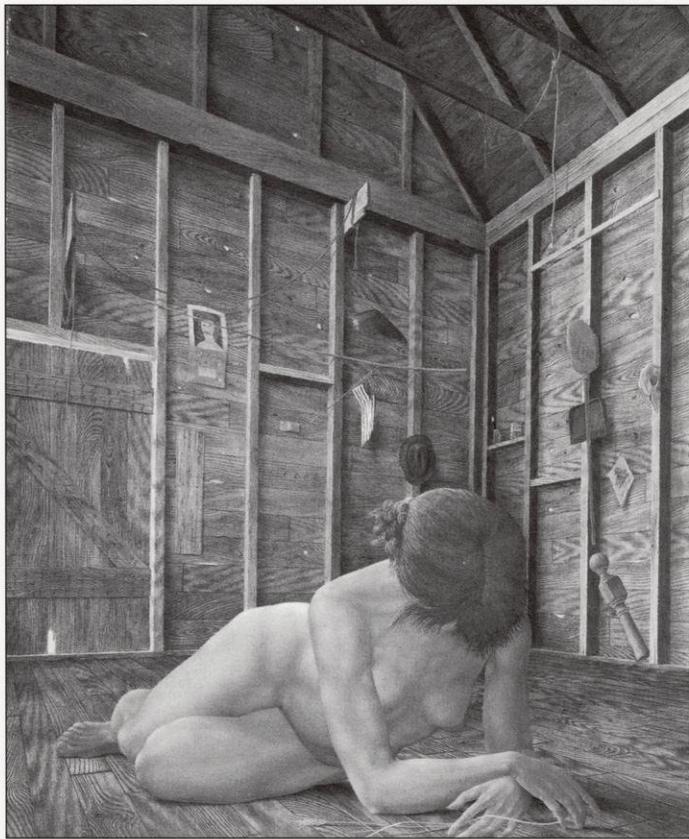
Wilde, an outdoorsman, frequently draws what he finds on his walks: dead birds, rabbits or chipmunks, bird's nests and cocoons, dried cicadas and grasshoppers, a jawbone or animal's skull, all objects that lend themselves to close examination. Each object is rendered in meticulous detail. He also draws the human figure, usually representations of people he knows intimately: his wife, close personal friends, or, very often, himself.

Wilde's paintings, eagerly sought out by dedicated collectors, are more complex and richer in content than the drawings and more formal in their presentation. They vary in size from exquisite miniatures to relatively large easel works. Whatever the scale, the detail in each is minutely and painstakingly rendered; the large panels requiring the same kind of close

examination from the viewer as the small ones. Both the drawings and paintings recall those of renaissance masters. The fanciful and often fantastic subjects of Wilde's art are drawn entirely from Wilde's personal imagination.

Curator of the exhibition Russell Panczenko offers this analysis:

This capacity of painting to produce the illusion of reality has always intrigued Wilde and, in fact, in his still-life paintings, he exploits it to the fullest, wholly enjoying its illusionary effect on the eye. However, Wilde, ultimately, is not a realist; he is a poet. He resorts to fantasy, embracing the impossible in his quest for otherworldliness. He subverts the natural laws of science, creating biologically impossible creatures, playfully reversing expected size relationships between a human being and a vegetable, a bone, or a dead bird and defying the laws of gravity. Wilde's lifestyle is perhaps best represented by his still-life paintings, but even here, realism is challenged: vegetables are infused with a mysterious inner light or, occasionally, take on a beautiful but shockingly unnatural color.



John Wilde (American, b. 1919), *In the Barn*, 1959, oil on panel, 20 x 16 in. Private collection



John Wilde (American, b. 1919), *The Great Dog of Night*, 1984, oil on panel, 10 x 12 in. Private collection

Although he has been classified as a surrealist and a magic realist, Wilde's imaginative and brilliantly executed works ultimately defy categorization. His work has been featured in exhibitions organized by The Minneapolis Institute of Arts, The Museum of Modern Art in New York, and the Smithsonian Institution in Washington, DC. More than 800 of his pieces have been acquired by private collectors, and his paintings and drawings are featured in the permanent collections of The Art Institute of Chicago, the National Museum of American Art (Washington, DC), and the Whitney Museum of American Art (New York), as well as many other museums.

The exhibition and catalogue are made possible by the generous support of Karen Johnson Boyd; The Erdman Family Foundation; Class of 1929 Endowment Fund; Brittingham Fund, Inc.; Anonymous donor; Hilldale Trust; the Evjue Foundation, Inc./The Capital Times; Dane County Cultural Affairs Commission with additional support from the Madison Community Foundation and the Overture Foundation; the Richard Florschheim Art Fund; and the Madison CitiARTS Commission.

The catalogue of the exhibition, copublished with Hudson Hills Press, New York, features 104 color reproductions, an essay by art critic for twenty years of the *Christian Science Monitor* Theodore Wolff, and a lengthy interview by Elvehjem director Russell Panczenko. The 180-page paperback catalogue is on sale in the Museum Shop for \$ 24.95 (members' price \$21.21), as is a poster produced for this exhibition.

Beads, Body, and Soul

The Yorùbá peoples of Africa and the Americas compare beads to stars in the sky, intense points of color, light, life. Such rich concepts of Yoruba art and thought are expressed in the exhibition *Beads, Body, and Soul: Art and Light in the Yorùbá Universe*, which opens at the Elvehjem Museum of Art January 29 and continues through May 21. The museum will offer extended hours Thursdays until 8:00 p.m.

A spectacular array of some 150 beaded objects—including crowns and ceremonial regalia, masks, divination implements, contemporary paintings and sculpture, necklaces, slippers, and even royal thrones—speaks to an evolving artistic tradition and explores the web of ideas and images that shape the Yorùbá universe. The exhibition is the first to focus on a wide range of Yorùbá beaded traditions in West Africa and the Americas, both past and present. Yorùbá-speaking peoples are among the most numerous in Africa, with an estimated population of more than 25 million. Their arts and religion have also flourished in the diaspora and are at the heart of African American traditions in Brazil, Cuba, and the United States.

Organized and developed by the UCLA Fowler Museum of Cultural History, the exhibition establishes artistic traditions and sources in Africa and underscores their reflection, reclamation, and evolution in the Americas. It is divided between the beaded arts of the Yorùbá of Africa and the Yorùbá in the diaspora; these sections are further subdivided into such themes as royalty, divination, and initiation. The Elvehjem is the only museum in the Midwest to offer area viewers the opportunity to view this spectacular array of beaded sculptures, attire, and paintings. The exhibition is accompanied by detailed narrative panels and photographs.

Yorùbá concepts of color and light are embodied in their art, which includes some of the most sumptuous beadwork found in the world. Beads fit into Yorùbá political, religious, and social orders; colors express ideas about the character of spiritual forces as well as of humans. Art in the political sphere is illustrated by the profusely beaded works made for royalty such as king's throne, crown and coronets, footstools, and flywhisks. One of the most elaborate works, the great royal crown

(*adenla*) from West Africa is reserved for use only on sacred or important occasions.

A selection of contemporary works by African and African American artists, as well as works by Brazilian artists, brings the presentation of Yorùbá beaded expressions full circle.

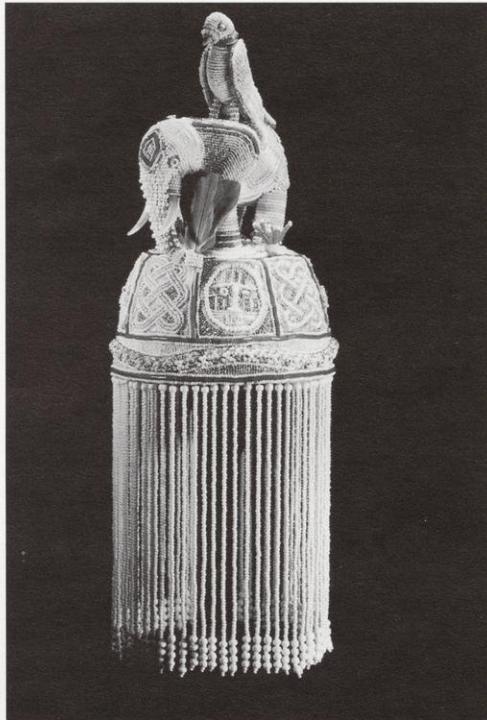
This project results from more than twenty-five years of fieldwork in Africa and the Americas by two curators, Henry Drewal, Evjue-Bascom Professor of Art History and Afro-American Studies, UW-Madison, and Babalorisa John Mason, founder and director of the Yorùbá Theological Archministry, New York. Drewal states:

It is a great honor and privilege for me to bring this exhibition to Madison; it is like bringing my two “homes” together. I lived, worked, and studied in Yorùbáland for more than seven years and have lived in Madison for nine years. I always wanted to bring one of my exhibitions here to share it with my students, colleagues, and friends. Now I have my wish.

Drewal and Mason are also coauthors of the 288-page exhibition catalogue, which has over 400 color illustrations. The paperback catalogue is on sale in the Museum Shop for \$39.00 (members \$33.15). A handsome poster of the exhibition is also on sale. You can see some of the extensive list of programs that accompany the exhibition in the calendar or you can pick up a brochure in the gallery that lists all events from the opening weekend through May 21.

This project was made possible by major funding from the National Endowment for the Arts with additional

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



José Rodríguez, Beaded Crown and Veil for the Órisà Obátlá, 1994, beads, thread, feathers, plastic, fabric, wood, shells. Photo by Don Cole, Courtesy of UCLA Fowler Museum of Cultural History

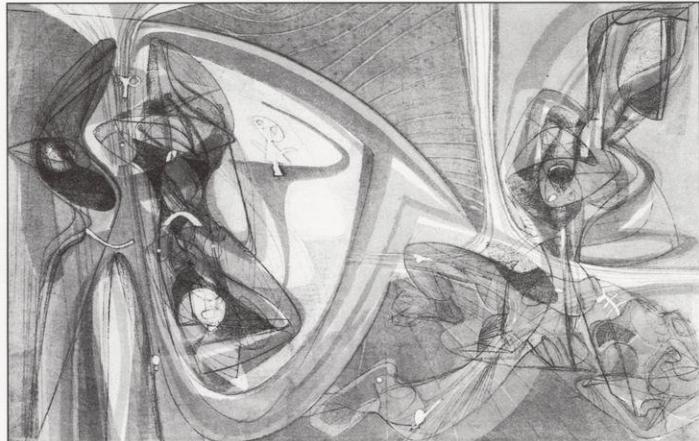
Mayer Print Gallery Exhibitions December to April

Opening December 26 and on view through February 20 is the exhibition *Stanley William Hayter, Master Printer*.

A large gift from Mark and Helen Hooper and works donated by other generous supporters provided the Elvehjem with a collection of seventy-eight prints by Hayter. Work in this exhibition spans his career from before Atelier 17, through its New York years, and into the mid 1970s. They show his development from such early conservatively composed and inked works as the small engraving *Rue Dareau* of 1927, through his various explorations of color printing through the 1930s and 1940s exemplified in the important *Cinq personnages* of 1946.

Hayter, born in the first year of the twentieth century, brought to traditional printmaking the revolutionary excitement that the century visited on painting and sculpture. He pursued his career as a chemist while he studied art and held his first exhibition of paintings at his company's headquarters in 1925. Having passed this milestone, he moved to Paris to study art full time. Here he first learned to engrave, a skill that he practiced the rest of his life, together with other such traditional printmaking techniques as aquatint, soft ground, and lithography. In 1933, after exhibiting with the surrealists, he started his own printmaking workshop in Paris at 17 rue Campagne-première, an address that gave the name to his famous Atelier 17 workshop. Atelier 17 became a hub of printmaking activity, especially for Hayter's surrealist compatriots; Miró, Ernst, and even Picasso visited regularly. Chagall, Dali, Pollock, and Motherwell all worked with Hayter at Atelier 17 over the next twenty years.

Hayter's unusual combination of experience as a chemist and devotion to modern ideas about art made his workshop an inviting place for these artists. He had the skills that come from classical training combined with the adventurous outlook of a con-



Stanley William Hayter (British, 1901–1988), *Cinq personnages*, 1946, engraving and soft ground etching, 14 15/16 x 23 7/8 in. Gift of Mark and Helen Hooper, 1977.1384

temporary artist. This made him a sympathetic collaborator, who could bring his considerable technical experience to problems but also let him share his innovative viewpoint. His art reflected these same qualities. Starting in a fairly conservative vein, he quickly transformed his style, using traditional techniques at times but continually experimenting to discover new effects. In the 1950s and 1960s his prints incorporated such techniques developed at Atelier 17 as viscosity printing, which involved creating a deeply bitten plate that could be inked to different depths by different thicknesses of inks, applied by harder or softer rollers.

Hayter's lifelong devotion to developing new techniques for creating and printing from metal plates was directly related to his belief that "a technique is an action in which the imagination of the user is excited," and that this excitement, arising from the realizing the potentials of a given material, is crucial to the creation of art.

Piranesi's Views of Rome opens in Mayer Gallery on February 26 and continues through April 23. The exhibition shows prints selected from two important series, *Alcune Vedute di Archi Trionfali* (Some Views of Triumphal Arches), and *Vedute di Roma*. *Vedute*, literally "views" were a style of print popularized in the early 1700s. They may be literal scenes, or they may be partly or wholly made up from the artist's imagination. Piranesi spent much of his productive life recording and embellishing such scenes of Rome. His first important success was his publication of *Alcune Vedute di Archi Trionfali* which brings together views of the most famous sites in Rome and from elsewhere in Italy. These exquisite images celebrate the Rome familiar to tourists, and Piranesi received much support during this period from the British community in Rome.



Giovanni Battista Piranesi (Italian, 1720–1778), *The So-called Temple of Bacchus, Now the Church of S. Urban*, 1758, etching and engraving, 16 x 24 3/8 in. Transfer from State Historical Society of Wisconsin, 05.1.38

continued on page 12

DECEMBER

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		CONTINUING EXHIBITION <i>WildeWorld: The Art of John Wilde, Galleries VI and VII through January 9</i>		2 12:30 p.m. Tour of permanent collection, 40 minutes, by a docent Marion Stemmler 5 p.m. Lecture, Tony Rajer, "Recent Conservation of Leonardo da Vinci's Last Supper," L140	3	4
5 12:30 p.m. Concert Gallery III, Kathryn Ananda-Owens, piano 2 p.m. Tour of temporary exhibitions, 40 minutes, by docent Bud Brown	6 Galleries closed Museum Shops open	7	8	9 12:30 p.m. Tour of permanent collection, 40 minutes, by docent Sallie Olsson	10	11 2:30 p.m. Paige Court, Horn Choir Concert of holiday music
12 12:30 p.m. Concert Gallery III, Philharmonic Chorus of Madison 2 p.m. Tour of temporary exhibitions, 40 minutes, by docent Bob Najem	13 Galleries closed Museum Shops open	 <i>John Wilde, Christmas Candy, 1952, from WildeWorld</i>		16 12:30 p.m. Tour of permanent collection, 40 minutes, by docent Jane Pizer	17	18 2:30 p.m. Paige Court, Madison Area Concert Handbells perform holiday music in Gallery III
19 12:30 p.m. Concert Gallery III, Bach Dancing and Dynamite Society 2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent	20 EXHIBITION CLOSED <i>Wood Engraving: The Fine Line</i> Galleries closed Museum Shops open			23 12:30 p.m. NO TOUR	24 Christmas Eve MUSEUM CLOSED	25 Christmas MUSEUM CLOSED
26 No Concert Museum Shop clearance sale	27 Galleries closed	28	29	30 12:30 p.m. Tour of permanent collection, 40 minutes, by docent Jane Pizer	31	

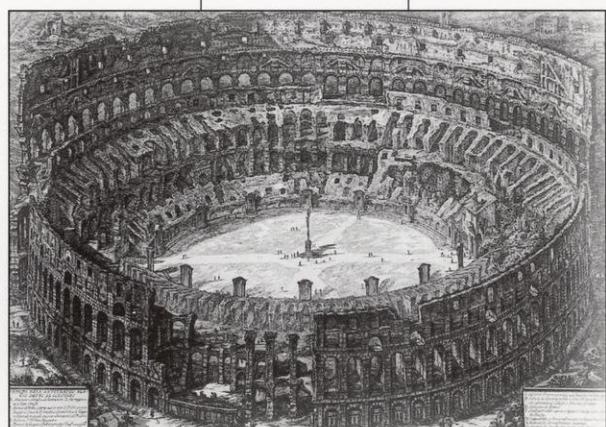
JANUARY

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
						1 New Year's Day MUSEUM CLOSED
2 12:30 p.m. Concert Gallery III, Diana Haskell, clarinet, and Stephanie Jacob, piano 2 p.m. NO TOUR	3 Galleries closed	4	5 Last Day for Holiday Shop	6 12:30 p.m. Tour of permanent collection, 40 minutes, by a docent	7	8
9 12:30 p.m. Concert Gallery III, Flutes Quatres 2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent	10 EXHIBITION CLOSED <i>WildeWorld: The Art of John Wilde</i>			13 12:30 p.m. Tour of permanent collection, 40 minutes, by a docent	14	15
16 12:30 p.m. Concert Gallery III, Duo Coriolan 2 p.m. Tour of permanent collection, 40 minutes, by a docent	17 Galleries closed			20 12:30 p.m. Tour of permanent collection, 40 minutes, by a docent	21	22
23 12:30 p.m. Concert Gallery III, Lawrence Chamber Players 2 p.m. Tour of permanent collection, 40 minutes, by a docent	24 Galleries closed	<p>Stanley William Hayter, <i>Couple (I)</i>, 1952, from Stanley William Hayter, Master Printer</p>		27 12:30 p.m. Tour of permanent collection, 40 minutes, by a docent	28 Exhibition <i>Joyful Blues: Pattern in Yorùbá adire Cloth</i> opens at Gallery of Design, call 608 262-8815 6 p.m.- 8 p.m. Reception for <i>Beads, Body, and Soul</i> , Elvehjem Paige Court	29 EXHIBITION OPENS <i>Beads, Body, and Soul: Art and Light in the Yorùbá Universe</i> in galleries VI and VII
30 12:30 p.m. Concert Gallery III, Terry Morris, baritone, Cynthia Douglas, soprano, and Michael Keller, piano 2 p.m. Tour of temporary exhibition, 2:30 p.m. Slide-lecture, Henry Drewal and John Mason, room L140	31 Galleries closed					30 2:30 p.m. Bead artist demonstration, Olabayo Olaniyi, Whyte Gallery

F E B R U A R Y

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		1	2	3	4	5
6	7	8	9	10	11	12
12:30 p.m. Concert Gallery III, Frank Hoffmeister, tenor, and Timothy Lovelace, piano 1:30 p.m. Gallery talk, Sonya Clark, Gallery of Design, Yorùbá textile exhibition, call 262-8815 2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent	Galleries closed	4 p.m. <i>Tour of Beads, Body, and Soul</i> , 30-40 minutes, by a docent		12:30 p.m. <i>Tour of Beads, Body, and Soul</i> , 30-40 minutes, by a docent 5:30 p.m. Lecture, Robert Farris Thomp- son, "Black Saints Come Marching In: The Yorùbá Worldwide Impact," room L160		1:30 p.m. Gallery tour of <i>Beads, Body, and Soul</i> , Robert Farris Thomp- son, Elvehjem Gallery VII
13	14	15	16	17	18	19
12:30 p.m. Concert Gallery III, Oakwood Chamber Players 2 p.m. <i>Tour of Beads, Body, and Soul</i> , 30-40 minutes, by a docent	Galleries closed	4 p.m. <i>Tour of Beads, Body, and Soul</i> , 30-40 minutes, by a docent		12:30 p.m. <i>Tour of Beads, Body, and Soul</i> , 30-40 minutes, by a docent 5:30 p.m. Lecture, Moyo Okediji, "Yorùbá Art and Philosophy in Diaspora," room L140	7 p.m. Opening recep- tion for two Yorùbá- related exhibitions, <i>Common Ties</i> and <i>Danc- ing with Gandhi</i> at Wis- consin Union Porter Butts and Class of 1925 Galleries, call 262-2214 for information.	2:30 p.m. Storytelling, Dr. Ademola Iyi-Eweka tells Nigerian stories appropriate for children and adults, room L140
20	21	22	23	24	25	26
12:30 p.m. Concert Gallery III, Pro Arte Quartet 2 p.m. <i>Tour of Beads, Body, and Soul</i> , 30-40 minutes, by a docent	Galleries closed	4 p.m. <i>Tour of Beads, Body, and Soul</i> , 30-40 minutes, by a docent		12:30 p.m. <i>Tour of Beads, Body, and Soul</i> , 30-40 minutes, by a docent 3 p.m. Sonya Clark, bead artist demonstra- tion, Whyte Gallery 5:30 p.m. Yorùbá films shown in L140	7 p.m. and 9 p.m. The Second Annual Sin Fronteras Multicultural Winter Extravaganza, Clyde Morgan and Guillermo Anderson perform at Music Hall, admission charged	
27	28	29				
12:30 p.m. Concert Gallery III, Wisconsin Brass Quintet 2 p.m. <i>Tour of Beads, Body, and Soul</i> , 30-40 minutes, by a docent	Galleries closed	4 p.m. <i>Tour of Beads, Body, and Soul</i> , 30-40 minutes, by a docent				

*Giovanni Battista
Piranesi (Italian,
1720-1778), The
Colosseum, Bird's
eye view, 1776, from
Piranesi's Views of
Rome*





Owen Jones (British, 1809–1874), A Design for the Manchester Exhibition Building, 1857, ink, watercolor, and gouache on paper, 23 3/4 x 47 1/2 in. Rosalind Tough Fund purchase, 1999.69

Tough Donation Adds Architectural Design to Collection

The Elvehjem was fortunate in being able to purchase another nineteenth-century British watercolor for its collection recently. How this came about is the subject of the director's column on page 2.

This watercolor, an architectural rendering for an iron-and-glass building, was Jones's competition entry for a project that the Manchester committee first accepted and then rejected in favor of a local architect's scheme. Jones was affronted and took his case to the newspapers, to no avail; his design was not executed. Most notable about the design that we see is the arch that unites the walls and roof in a continuous line. Jones's progressive ideas for architecture included use of iron rather than the usual masonry construction and the latest equipment for lighting and ventilation. Within the building Jones paints an exhibition of art in the mid-nineteenth century with the dramatic background color and the dense installation, so unlike how we show art today.

Owen Jones, son of a Welsh dealer of antiquities and a furrier, was born and educated in London. He studied with the architect Lewis Vuillany, then set off for his Continental Grand

Tour in 1832. In Spain he was so influenced by the Moorish style that he extended his tour to Egypt and Turkey to see more Islamic art. In the 1840s in London he worked on Christ Church as interior decorator with his brother-in-law as the architect. He was known for his design of mosaic and tessellated pavements in geometric patterns and wrote two books on the subject. In 1844 he submitted a design for floors for the New Palace of Westminster, which was praised but not accepted.

As an architect his most important buildings were St. James's Concert Hall and two Crystal Palaces, now destroyed. He prefabricated work for Ismail Pasha, the Khedive of Egypt, in the mid-1860s and shipped the buildings to Cairo. His experimentation with new materials and techniques to create light, color, and harmonious environments—so evident in the Manchester architectural rendering—caused him to be identified more as an interior decorator than as an architect. Towards the end of his life he spent most of his time decorating country homes with inlaid, carved work in Moorish style. He also designed wallpapers, carpets, silks, and papers for various London firms.

Lecture on Conservation of Leonardo Masterpiece

For over two decades conservators worked to restore Leonardo da Vinci's *The Last Supper* in Milan. Madison conservator Tony Rajer will present a slide-lecture on slides of the conservation effort. "The Tragic History and Recent Conservation of Leonardo da Vinci's *Last Supper*" will be his subject on Thursday, December 2, 1999, at 5 p.m. in room L140 of the Elvehjem.

Beads, Body, and Soul: Programs

A rich array of educational programs is planned to reflect the vibrant art of Yorùbá beads. Under the guidance of exhibition cocurator Professor Henry J. Drewal and with the collaboration of many campus units, community organizations and schools, scholars, bead artists, and performers will amplify the role of beads in Yorùbá culture.

The exhibition opens with a weekend of events. On Saturday, January 29, Nigerian bead artist Olabayo Olaniyi will present a short slide-lecture about his work at 2:30 p.m. in room L140, followed by a demonstration in Whyte Gallery until 5 p.m. Olbrich Botanical Gardens will sponsor complementary programming: At 10:30 a.m. and 1:30 p.m. Ton Ko-Thi Children's African Dance Company will perform West African dance, as part of its Children of the Rainforest series.

Sunday, January 30, the exhibition cocurators will provide an introduction to some of the major themes in the exhibition. Henry Drewal, Evjue-Bascom professor of art history and Afro-American studies at the University of Wisconsin, will lecture on "Beads, Body, and Soul: Yorùbá Beaded Art—Colors and Cosmos." Yorùbá priest-scholar John

Mason will lecture on "Their Beads Talk: Beads for Hunters, Herbalists, and Grumps," 2:30 p.m. in room L140. Opening weekend events at the Elvehjem are free. Suggested admission of \$2 and \$1 at Olbrich Gardens. (For more information call 608 246-4550).

Renowned Yale art historian Robert Farris Thompson will present both the keynote for a series of nine lectures running throughout the exhibition and a gallery lecture, "Black Saints Come Marching In: The Yorùbá Worldwide Impact," on Thursday, February 10 at 5:30 p.m. in room L140. Join him for a look at the beads in the exhibition in a gallery walkthrough on Saturday, February 12 at 1:30 p.m. in Gallery VII. Professor Thompson's lectures are funded by the Brittingham Visiting Scholar program.

The next lecture in February will be by Moyo Okediji, "Yorùbá Art and Philosophy in Diaspora" on February 17 at 5:30 p.m. in room L140. Lectures are funded in part by the Wisconsin Humanities Council and the National Endowment for the Humanities.

With Olabayo Olaniyi, six artists, representing many techniques and traditions of Yorùbá beadwork (from Nigeria, Haiti, Cuba, and the United States) will show their work, demonstrate it, and provide opportunity for conversation about beading. Sonya Clark, assistant professor of environment, textiles, and design, will demonstrate bead art at 3 p.m. on Thursday, February 24. Manuel Vega from New York City will be featured 2:30–5 p.m. on Saturday, March

25. Demonstrations will take place in Whyte Gallery. All beadwork demonstrations are funded by the UW Arts Institute.

Films will be presented that highlight the Yorùbá and its diaspora, including Nigerian, Brazilian, Cuban, and American films on Yorùbá history, music, myth, religion, and the arts. They are funded in part by the Wisconsin Humanities Council and the National Endowment for the Humanities.

Dr. Ademola Iyi-Eweka will tell Nigerian stories, appropriate for children and adults, on Saturday, February 19 at 2:30 p.m. in room L140.

Bolaji Campbell, painter and specialist in Yorùbá color theory, will present a continuing education course related to *Beads, Body, and Soul*, Thursdays, February 3, 10, and 17, 6:30–9:30 p.m. For more information call the Division of Continuing Studies, Liberal Studies and the Arts, 608 263-6322.



Yorùbá Ifá Beaded Pouch, beads, cloth, leather, thread. Photo by Don Cole. Courtesy of the UCLA Fowler Museum of Cultural History

Guided Tours

Free guided tours are available by appointment for groups of students of all ages and adults. Call at least three weeks in advance for a reservation and information about teacher materials, 608 263-4421.

Beginning February 6, 30 to 40-minute tours will be held on Sundays at 2 p.m., Tuesdays at 4 p.m., and Thursdays at 12:30 p.m. They begin in Paige Court, and no appointment is needed.

To request a complete list of events related to the exhibition at the Elvehjem and other locations, call the museum in mid-January 608 263-2246.

Sunday Afternoon Live

The twenty-first year of the popular series Sunday Afternoon Live is in full swing. What could be a better cure for the winter blues than a Sunday afternoon of superb music and artwork? Listening to live classical music surrounded by graceful baroque paintings is an enchanting experience, and thus it remains an ever-attractive offering of Wisconsin Public Radio and the Elvehjem Museum of Art.

This winter many favorite musical groups and performers will be returning, included the Pro Arte Quartet, Flutes Quatres, Duo Coriolan, Wisconsin Brass Quintet, and Lawrence Chamber Players. Check the calendar for weekly schedule.

The series, hosted by music commentator Lori Skelton, is broadcast live, statewide on Wisconsin Public Radio and locally on WERN, 88.7 FM, Madison. Promotional support is provided by Wisconsin Public Radio.

The concerts are free and open to the public in Brittingham Gallery III, starting at 12:30 p.m. on Sunday afternoons. Seating is limited, so listeners are encouraged to arrive early to find seats. Whether the performers are new faces or your old favorites, the music is always superior and the setting is sublime. Keep the schedule handy and come often.

Continued from page 6

Piranesi's Views of Rome

Born in 1720, Giovanni Battista Piranesi grew up in Venice. He was probably educated by his uncle, an architect and engineer. He studied with the most important set designers of the day, the Bibiena family. These influences are clear from his earliest surviving works, which consistently take architecture as their subject. During his formative years he learned the history of Rome and fell in love with its grandeur. He first traveled to Rome in 1740 as a designer to a court noble. Sickness forced him to return to Venice in 1744 for a year, but he returned to live in Rome for the rest of his life. His reputation grew for his creations of views of his beloved city. During this same period, Piranesi began work on the project that occupied him for the remainder of his life, the much larger *Vedute di Roma*. Eventually numbering 135 plates, the vedute incorporate Piranesi's skill as a printmaker and his experience as a student of architecture and reflect his keen interest in the contemporary archaeological explorations of Rome. In other series he records inventories of the surviving pieces of sculpture and tomb inscriptions.

Piranesi was a passionate man, and his dedication to the Roman past was not always tempered by careful judgment, as in his attempts to prove that Roman forms of architecture must have developed from the traditions of the Etruscans, rather than the Greeks. Still, Piranesi's vision of Rome was so widely dispersed across Europe that it is sometimes credited with



Giovanni Battista Piranesi (Italian, 1720-1778), *The Temple of Vespasian*, 1756, etching and engraving, 15 1/16 x 24 3/8 in. Transfer from State Historical Society of Wisconsin, 05.1.8

inspiring whole generations to make the pilgrimage to Rome to bask in the antique. Sometimes they were not entirely satisfied, as when Goethe toured Italy, and found that the baths of Diocletian and Caracalla did not live up to Piranesi's views of them. Nevertheless, Piranesi's views continue to impress with their extraordinary perspectives and unmistakable style.

Museum Receives Important Federal Grants

This summer and fall the Elvehjem received financial awards from the National Endowment for the Arts (NEA) and the Institute of Museum and Library Services (IMLS). The NEA award of \$15,000 will be used to fund the documentation of two aspects of the museum's ancient collection. The museum is producing a catalogue of its impressive collection of Greek vases, to be in the Museum Shop in January, followed by a publication on the collection of Greco-Roman coins dating from 600 B.C. to 400 A.D.

These publications will make research on aspects of the collection more available to the public, students, and scholars, and encourage further study and consideration of specific works.

A grant of \$16,426 from the IMLS will support a detailed conservation survey of some 200 Old Master and Soviet Realist paintings from the Elvehjem Museum's permanent collection of 15,300 works of art. This survey will be carried out in the year 2000 by David Marquis and Joan H. Gorman of the Upper Midwest Conservation Association. The survey will help the museum determine paintings that need conservation treatment.



NATIONAL
ENDOWMENT
FOR THE ARTS



Two Holiday Concerts Scheduled



UW Horn Choir, Douglas Hill, director

On Saturday, December 11, at 2:30 p.m. the UW Horn Choir will perform a free holiday concert in the Elvehjem's Paige Court. The sixteen-member group, directed by UW School of Music Professor Douglas Hill, is composed primarily of horn music majors. The program will include works by Alec Wilder, Eric Ewazen, Johann Pachelbel, Lowell Greer, Buddy Rich, Jerome Kern, and holiday favorites. The students will be playing French horns, hunting horns, baroque horns, hand horns, descant horns, and Wagner tubas. Jamie Mitchell is guest performer on the tuba for one number.

On Saturday, December 18 at 2:30 p.m. the Madison Area Concert Handbells (MACH) will give a free holiday concert at the Elvehjem. The MACH is an auditioned sixteen-member community handbell choir that was formed in May of 1997. Led by director Susan Udell, the group is the only Wisconsin handbell choir that plays six octaves of bells. Their performance at the Elvehjem will include "Twas in the Moon of Winter-time," a French Huron carol; an opportunity to sing along to several Christmas carols; a challenging rhythmic arrangement of "Joy to the World," selections from Tchaikovsky's "Nutcracker," and other pieces.



Madison Area Concert Handbells

Make This Year-end Gift a Special One

As you celebrate the arrival of a new millennium, we invite you to include the Elvehjem Museum of Art in your end-of-the-year giving plans. You might consider making a tax-deductible gift of \$200 or \$2000 in commemoration of the new year. Whatever amount you choose, your donation will contribute directly to the museum's programs, exhibitions, and permanent collection. Thank you in advance for your support of the museum, and Happy New Year!

Save the Date

Mark your calendars for the Elvehjem's Gala fundraising event on Saturday evening, March 4, 2000. This special evening will include music, refreshments, and other entertainment in celebration of the exhibition *Beads, Body, and Soul: Art and Light in the Yorùbá Universe*. An admission fee will be charged, and more information will be mailed to members and all interested people in January. If you have questions, please call the development office at 608 263-2495.

Join the Party to Open Beads, Body, and Soul

We have planned a special evening to celebrate the opening of the major exhibition *Beads, Body, and Soul: Art and Light in the Yorùbá Universe* on Friday evening, January 28, 2000 from 6 to 8 p.m. Exhibition cocurators Henry Drewal and Yorùbá priest-scholar John Mason will open the event with an invocation and blessing (*ijuba*). The Tony Castaneda Latin Jazz Trio and Kweku Ananse and the Sweet Vibrations drumming and dancing will provide festive Latin and African sounds for your enjoyment.

CONTRIBUTION FORM

Yes, I would like to make a tax-deductible contribution of
 \$20 \$50 \$100 \$200 \$500 \$1,000 \$2,000

Please upgrade my membership level from _____ to _____ with my payment of \$_____.

Name _____

Address _____

City/State/Zip _____

Phone _____

Year-end gifts and membership upgrades can be mailed to the Elvehjem Museum of Art, 800 University Avenue, Madison, WI 53706.

For more information, please call the development office at 608-263-2495.

Music and Dance Performance

On Friday, February 25, a special performance at Music Hall, 975 Bascom Mall, will feature world-renowned dancer and choreographer Clyde Alafiju Morgan, who will premier an Afro-Brazilian dance piece featuring UW and community dancers, and Honduran music sensation Guillermo Anderson. In addition, the event will include special miniperformances by three *Sin Fronteras* barrio schools from Madison. *Sin Fronteras* is a two-year communitywide education and integrated-arts initiative celebrating MesoAmerica. Entitled "From

MesoAmerica to Brazil: *Sin Fronteras* Multicultural Winter Extravaganza," the performance on February 25 is a collaborative event cosponsored by the Elvehjem Museum of Art; the UW Latin American and Iberian Studies Program, UW School of Music, and UW Dance Department; and the Madison Metropolitan School District. Two performances will be scheduled at 7 p.m. and 9 p.m. and tickets are \$10 for the general public and \$5 students with valid identification. For ticket information, call 608 262-2811.

Information: 608 263-2246**Admission is free****Gallery and Museum Shop Hours**

Tuesday-Friday 9 a.m. -5 p.m.

Saturday-Sunday 11 a.m.-5 p.m.

CLOSED MONDAY

Kohler Art Library Hours

Monday-Thursday 8 a.m.-9:45 p.m.

Friday 8 a.m.-4:45 p.m.

Saturday and Sunday 1-4:45 p.m.

For hours between terms call 608 263-2258

Museum Membership Benefits

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

Annual benefits include

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

The Bulletin/Annual Report**As a member you support**

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

Parking

The city of Madison's Lake Street and Frances Street ramps, university lot 46 on Lake Street between Johnson Street and University Avenue, university lot 47 on Johnson Street between Park and Lake streets.

Evening and weekend parking also available under Grainger Hall; enter on Brooks Street between University Avenue and Johnson streets.

For Visitors with Disabilities

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

Tours

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

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

Museum Etiquette

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

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

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

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

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

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

Name _____

Address _____

City/State/Zip _____

Home phone _____ Business phone _____

Check level: Founder \$100 Family \$45 Individual \$30 Student or senior \$20 Find check payable to Elvehjem Museum of Art enclosed for \$ _____ Charge my Visa MasterCard

Card # _____ Expir. date _____ Signature _____

Recruiting Member: _____ Phone: _____

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

Holiday Shop open through January 5**◆ Both shops open Mondays through December 20 ◆****Frame Sale**

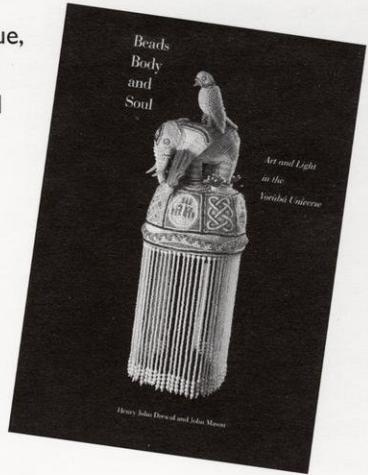
December 18–January 5 in the Holiday Shop
 A unique opportunity to recycle frames once holding works of art now in the permanent collection. Some are fantastic; some are simple and utilitarian. All priced well below market value. Shop and compare.

Year-end Clearance Sale

- ◆ *Sale starts December 26 in both shops*
- ◆ *Jewelry, t-shirts, ties, and more*
- ◆ *Children's books and catalogues*
- ◆ *Holiday cards, ornaments, and decorations*

Beads, Body, and Soul

Full-color, 288-page catalogue, handsome poster, and curriculum packet produced by organizer of exhibition, UCLA Fowler Museum of Cultural History; African Beads: A Book and Craft Kit, from the Metropolitan Museum of Art, beaded dolls and jewelry from several African regions.

**ARTSCENE**

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



WINTER 1999–2000
Important Dated Information!