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Acquisitions 1999-2002, A Selection

July 6–August 25, 2002
Brittingham Galleries VI, VII

The Elvehjem's collection is enriched every year by donations of artwork or financial donations that allow the museum to expand its collection; no art is purchased with public monies. In celebration of these generous donations, the Elvehjem is exhibiting about 130 important works to come into the museum's collection during the past three years. The works on view will range from the 16th through the 20th centuries and will include European old-master paintings, watercolors from Britain and Japan, prints and drawings from around the world, and sculpture by artists from the United States and Europe.

Painting, sculpture, decorative art

Sixteen new additions to the fields of painting, sculpture, and decorative art will be on view. The Elvehjem acquired its first western manuscript illumination in the form of a historiated initial O that comes from a Renaissance choir book made for the Sistine Chapel at the Vatican. It is the work of a leading illuminator of the period, the Frenchman Vincent Raymond de Lodève, who was active in Rome at the papal court from about 1523 until his death in 1557. The initial depicts St. Clement I, the early Christian pope, receiving the wreath of martyrdom. Its purchase has significantly expanded the museum's choice holdings of Renaissance art.

Through the generosity of Lorin A. Uffenbeck, emeritus professor of French, the Elvehjem's collection of Netherlandish seventeenth-century painting now includes a representative example of an extremely influential type of still-life painting known as the gamepiece. Attributed to the Flemish painter Adriaen van Utrecht (Antwerp, 1599–1652/53), this work depicts a table laden with the bounty of a well-stocked kitchen: game and fowl of differing varieties, as well as a basket brimming with artichokes, cabbage, asparagus, and squash.

The collection of nineteenth-century American and British painting was augmented with the generous bequest of Marion T. Fischer. A painting by Hugh Bolton Jones expands the museums' offerings in American landscape painting of the second half of the nineteenth century.

Another group of recent acquisitions represents works purchased from or donated from recent exhibitions: a Judy Pfaff installation, *Honey Bee*, 1987; and several works by Peter Gourfain (American, b. 1934) including *Fate of the Earth Doors*, 1984–1997.

The museum also acquired several works from an exhibition by the founder of the studio glass movement Harvey K. Littleton (American, b. 1922). On view will be *Orange & Purple Implied Movement*, 1987, John and Carolyn Peterson Fund and Richard E. Stockwell Endowment Fund purchase.

Works on paper

Works on paper make up a significant part of the exhibition (116 works), as they do of the collection. Nine old-master works on view will include two prints by Albrecht Dürer (German, 1471–1528) and four prints by Hendrick Goltzius (Dutch, 1558–1617).

In 1991 the Elvehjem began collecting British watercolors with support from a gift from the Frederick Leach Estate Fund in memory of Lucia J. Leach. Through generous endowment funds and gifts, the museum continues to add watercolors by such well-known artists as Henry Fuseli, whose *Themistocles at the Court of Admetus* may be an allusion to the defeated Napoleon's plea for assistance from Britain, and Thomas Rowlandson, whose *A Charity Sermon* demonstrates his gift for trenchant satire. Owen Jones's *A Design for the Exhibition Building, Manchester* has the structural clarity that one expects of architectural proposals, while John Fitzgerald's *The Intruder* is a pure flight of fancy; still both represent important aspects of the Victorian age through watercolor. Landscape is a continuing theme in British watercolor and is newly represented in the Elvehjem's collection by George Boyce's pastoral image of *Godstow Nunnery, Oxfordshire*.

Among seven new Japanese woodcuts on view will be four by Utagawa Hiroshige (Japanese, 1797–1858); these include unusual and fine impressions of his earliest works, beautiful women or Bijin, purchases made possible by the John H. Van Vleck Endowment Fund. The influence of Japanese prints on European and American artists is shown by such acquisitions as the exquisite woodcut *Bend of a River* by Arthur Wesley Dow, an important proponent of Japanese art and of woodblock printmaking in America. Dow influenced such artists as Frances Gearhart and Walter Phillips, two other recent additions on view with the nine western color woodcuts. Six wood engravings will include Thomas Bewick's *Cuckoo* from *The History of British Birds*, 1797, donated by Raymond Gloeckler. A group of early 20th-century prints will include traditional etchings

such as Childe Hassam's *Toby's Coscob*, 1915. Another important figure of European art of the 20th century, Salvadore Dalí, is newly represented in the print collection with his work *Limp Skulls and Cranial Harp*, which with its melting clock and soft, distorted skull includes some of the fundamental iconography of Dalí's art.

Five works from the 1950 print renaissance include an etching by David Smith (American, 1906–1965), *Women in War*, 1941, and an etching by Louise Nevelson (American, 1899–1988), *Goddess from the Great Beyond (Figure Four Thousand)*, 1952. Also represented are new additions to the collection of photographs by Theodore Roszak (American, b. Poland 1907–1981), Gregory Coniff (American, b. 1944), Linda Butler (American, b. 1947), and others.

Another source for prints is through acting as the official archive for Tandem Press, the university's fine arts press. New prints from Tandem on view include works by Suzanne Caporaël (American, b. 1949), David Klamen (American, b. 1961), Robert Stackhouse (American, b. 1942), and David Lynch (American, b. 1947). The museum also collects work by this university's art faculty; on view will be work by David Becker, Warrington Colescott, Jack Damer, Dean Meeker, and William Weege.

Luis Jimenez (American, b. 1940), Enrique Chagoya (American, b. Mexico, 1953), Sol LeWitt (American, b. 1928), Nancy Ekholm Burkert (American, b. 1933), and Kara Walker (American, b. 1969) are among the artists represented in a selection of contemporary prints.

The Elvehjem Museum of Art is open Tuesdays-Fridays 9-5 pm; Saturdays and Sundays 11-5 pm; closed Mondays and major holidays. Admission to galleries and educational events is free. The museum is located at 800 University Avenue on the campus of the University of Wisconsin-Madison and is accessible to wheelchairs from the Murray Street (north) entrance. Parking is available at the city of Madison's Lake Street and Frances Street ramps, university lot 46 on Lake Street between Johnson and University Avenue, university lot 47 on Johnson Street between Park and Lake streets. Evening and weekend parking is also available under Grainger Hall with entrance on Brooks Street between University Avenue and Johnson streets. The Elvehjem Museum of Art will provide sign language interpreters for associated programs by three-week advance request to Anne Lambert, Curator of Education, weekdays, 608 263-4421 (voice).

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