



Artscene. Vol. 7, No. 4 September/October 1991

Elvehjem Museum of Art

Madison, Wisconsin: Elvehjem Museum of Art, University of Wisconsin-Madison, September/October 1991

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

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

Copyright 1991 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.

The Elvehjem Museum of Art *artscene*

University of Wisconsin-Madison
Volume 7, Number 4
September/October 1991

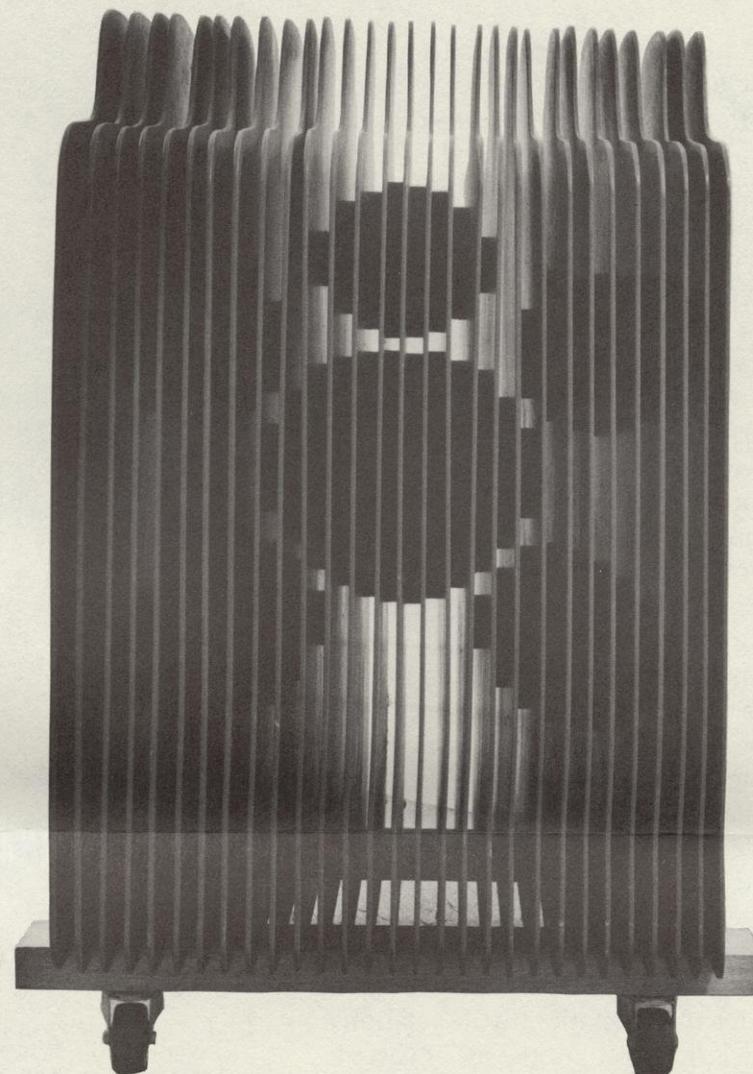
Artschwager at the Elvehjem

On September 14, the Elvehjem inaugurates the exciting new outdoor sculpture by Richard Artschwager that was discussed in the previous issue of *Artscene*. To introduce the new work to the Madison community, on the same day the Elvehjem will open a special exhibition entitled *Richard Artschwager: PUBLIC/public* and host a public reception from 6:00 to 8:00 p.m.

New outdoor works too frequently appear on public sites without any introduction. However, in trying to understand such a work, the interested viewer immediately poses certain obvious questions: Who is the artist? What other kind of work has she or he done? Does this artist only produce outdoor works, or does the piece represent a new area of activity? How does the sculpture relate to the artist's other work? And, how significant is the work in general context of contemporary public art? As part of the museum's ongoing educational mission, the Elvehjem has designed the exhibition *Richard Artschwager: PUBLIC/public* and the accompanying catalogue to address questions such as these and to provide the new sculpture with an art historical and critical context.

Richard Artschwager: PUBLIC/public is articulated into two distinct parts. The first is a retrospective overview of the artist's work from 1962 to the present day. More compact than the major retrospective of Artschwager's work organized by the Whitney Museum of American Art in 1987, the Elvehjem exhibition is unique in that it has been curated by the artist himself. Rather than repeat an outstanding earlier effort, the Elvehjem invited Richard Artschwager to illustrate his own career. This part of the exhibition includes excellent examples of his sculptures made of sleek synthetic materials such as Formica and echoing his origins as a furniture maker. Also included here is a broad selection of his paintings "made for the touch." Painted in acrylic on roughly textured Celotex, they depict architectural interiors, blown-up buildings, and closeups of textiles. The second part of the exhibition focuses attention on Artschwager's outdoor sculpture, which has been part of his repertoire only since 1987. It presents to the public models and drawings from the artist's own collection which have never before been exhibited or published. To date, of the eleven such sculptures Artschwager has designed, seven, including the Elvehjem's piece, have been constructed. The completed pieces are portrayed in the exhibition in dramatically backlit color transparencies.

Like the exhibition, the catalogue which accompanies it is articulated into two parts: the first consists of an essay by Germano Celant, curator of twentieth-century art at the Solomon R. Guggenheim Museum in New York, who is best known for his critical definition of the Arte Povera movement. Using the works in the exhibition, the author presents a new critical overview of Artschwager's career. This not only serves as an introduction to the person encountering this work for the first time but will also be of interest to critics worldwide who have an interest in Artschwager's place in contemporary art. The second part includes two essays, one by Herbert Muschamp, professor of architectural criticism at the Parsons School of Design in New York, and the other by myself. My own essay provides a complete documentation of the Elvehjem sculpture including the initial search for an artist, which resulted in Artschwager receiving the commission. It also describes



Richard Artschwager, *Gorilla*, 1961-62, painted masonite, wood, and metal castors, 47 x 32 x 32 1/4 in.

Artschwager's other public works and relates them to the new Elvehjem sculpture. In his essay Herbert Muschamp discusses the broader issue of large-scale public art and its relation to architecture. Our readers will find the parallels he draws between Richard Artschwager's Elvehjem sculpture and the work of Frank Lloyd Wright especially poignant.

The catalogue for *Richard Artschwager: PUBLIC/public* unfortunately will not be available until later in October since the documentary photographs of the new sculpture could not be taken until after its completion in late August. However, for those interested in the essays earlier, photocopies without the illustrations can be obtained from the museum shop at a nominal charge. Also through the museum shop, the catalogue can also be ordered in advance.

It is my pleasure to welcome students, faculty, and museum visitors back to the Elvehjem at the start of a new academic year. The new sculpture is an important new acquisition for the museum collection, and we sincerely invite our audience and the community to join in its inauguration on September 14.

Russell Panczenko
Director

The Elvehjem

EXHIBITIONS

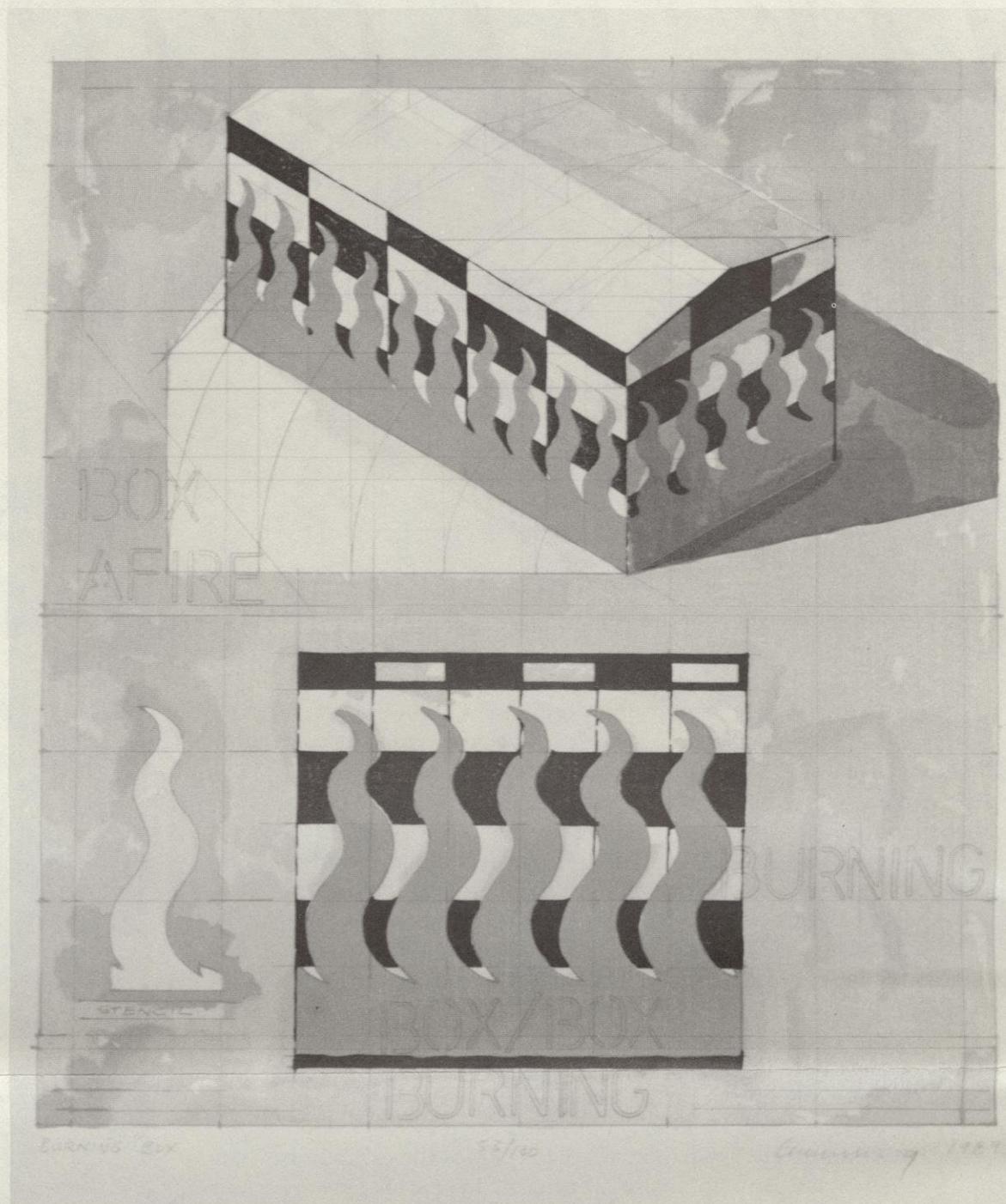
Visions and Revisions: Robert Cumming's Works on Paper

From August 24 until November 3 the Mayer Gallery will feature works on paper by Robert Cumming. The Elvehjem's curatorial interest in Robert Cumming began with the museum's acquisition of his painting *Small Constellation I* in 1989 and his woodblock print *Odessa* shortly after. These pieces found an appreciative audience at the Elvehjem, and in the course of the research that accompanies any work's admission to the collection, the wealth of material relating to these works began to emerge.

Very quickly it became apparent that Robert Cumming was an artist whose works, though they are produced in many media, are often closely related. The group of works selected for the exhibition presents the opportunity to see the range of works created by a single artist over a span of five years as well as to explore the ways an artist may use and reuse the basic vocabulary of forms that make up art.

Each work in the exhibition has intrinsic relationships with other pieces. Some of these are very close indeed. As we know, artists often create a sketch in the process of planning a work. And this sort of transformation of image is certainly used by Cumming. Often, though, similar shapes reappear in more than one work, not because one is a sketch for another, but because Cumming finds the image interesting enough to continue using it. By recycling a shape, for instance the "guitar-pick" shape that Cumming himself relates to the death's heads of colonial New England tombstones, the shape takes on new layers of meaning.

In the exhibition, many of the images have close connections to each other, and each gains in association by its relationship with the larger body of the artist's work. Some of these relationships are discussed in the catalogue that accompanies the exhibition.



Robert Cumming (American, b. 1943), *Burning Box*, 1989, color woodcut, 22 1/2 x 20 in., University of Wisconsin Art Collection Fund, 1990.37



Robert Cottingham (American, b. 1935)
Rolling Stock Series #7 for Jim, 1991
Color etching and monoprint, 73 5/8 x 29 1/4 in.
Gift of Tandem Press, 1991.

October Artwork of the Month

Robert Cottingham's *Rolling Stock Series #7 for Jim*, has been added to the Elvehjem's collection as part of the Tandem Press Archive.

Tandem Press was founded in 1988 by UW-Madison art professor William Weege as a fine-arts press, dedicated to creating prints in collaboration with visiting artists. Robert Cottingham used the unusually large press at Tandem to create an image in the scale of many of his paintings.

Cottingham's paintings and prints draw from close observation of reality. In the 1970s and 80s he produced a large body of works that took as its subject the signs and storefronts of American cities. Showing wear, sometimes cryptically cropped by the artist, the signs became icons of popular culture.

In the late 1980s Cottingham turned to the emblems he found painted on the sides of railroad cars in freightyards. The print *Rolling Stock Series #7 for Jim* continues this theme, but here the image is drawn from the end of the car, showing clearly its chains and rust. However, to call the work photorealistic is probably a misnomer, for although Cottingham often uses photographic studies for his work, he interprets the surfaces and colors of the objects so that, as here, they take on a carefully constructed composition of line and color. Through his interpretation, this object of iron and steel becomes an elegant essay in hue and texture.

The Elvehjem

EXHIBITIONS

Artful Deception: The Craft of the Forger

On September 14, the Elvehjem Museum of Art will open a fascinating new exhibition addressing issues that museums rarely make public: that is, the problems of detecting and exposing art forgeries. *Artful Deception: The Craft of the Forger*, on view at the Elvehjem through November 10, was organized by the Walters Art Gallery, Baltimore. The show has enjoyed extraordinary popularity in its nationwide tour, both because of its unusual focus, and because of its engaging pedagogical method. The exhibition is designed to let viewers judge, through visual clues, what objects are and are not fake.

The exhibition is drawn from the wide-ranging and superb collections of the Walters Art Gallery and includes a selection of two dozen spurious artifacts, chosen by the curators and conservation specialists for the fascinating stories they tell about the forger's craft and the methods that experts employ to scrutinize works of art. Some of these objects had been exhibited at the museum as genuine works for years. Others come from museum founder Henry Walters's collection of fakes. Rather than hiding his occasional acquisition mistakes, Walters boldly exhibited them and challenged visiting collectors and dealers to identify their revealing flaws. Walters even considered organizing a school for museum directors to help them recognize dubious works of art. This exhibition is thus mounted in the spirit of public discourse that Walters found essential to maintaining the highest standards for collecting.

The visitor to *Artful Deception* is invited to test his skills at distinguishing authentic works from spurious ones. For example, a dubious "Roman" portrait head is exhibited with a similar, uncontested example. The viewer is asked to compare subtle stylistic qualities of each—details of features, facial expression, treatment of hair. Upon close scrutiny, incongruities are revealed and force us to wonder, can both works be Roman? Is the Walters head to be trusted as an authentic antique sculpture?

In another example, two gilt and enamel clocks, both attributed to the great French Sevres porcelain manufactory, are exhibited side by side, presenting one of the most difficult and amazing puzzles in the exhibition. One is a late eighteenth century Sevres masterpiece; the other is a nineteenth century imitation. Both are superbly crafted. Still, one has far more historical significance and monetary value than the other. The viewer is asked: Which would you buy?

The exhibition helps to demystify the complexities of connoisseurship and introduces the layman to the methods—scholarly, scientific, and purely intuitive—that

museum professionals use to identify a forger's tricks. A supposedly early sixteenth century Italian panel painting, once attributed by Bernard Berenson to Venetian Pietro Carpaccio, is revealed to be a fake when x-ray photographs show a late sixteenth century painting of the Last Supper underneath the top paint layer. A signed Courbet oil—once thought to be a reverse-image study for the artist's *Hind Forced Down in the Snow*—is shown with research to be an accomplished forgery painted after a widely published lithographic copy of the masterwork which, faithfully drawn after Courbet's original, produced an image flipped with printing; the forger foolishly duplicated the lithographer's error. An illuminated manuscript is shown, through pigment analysis, to be a masterful twentieth-century ruse, painted on genuine medieval vellum.

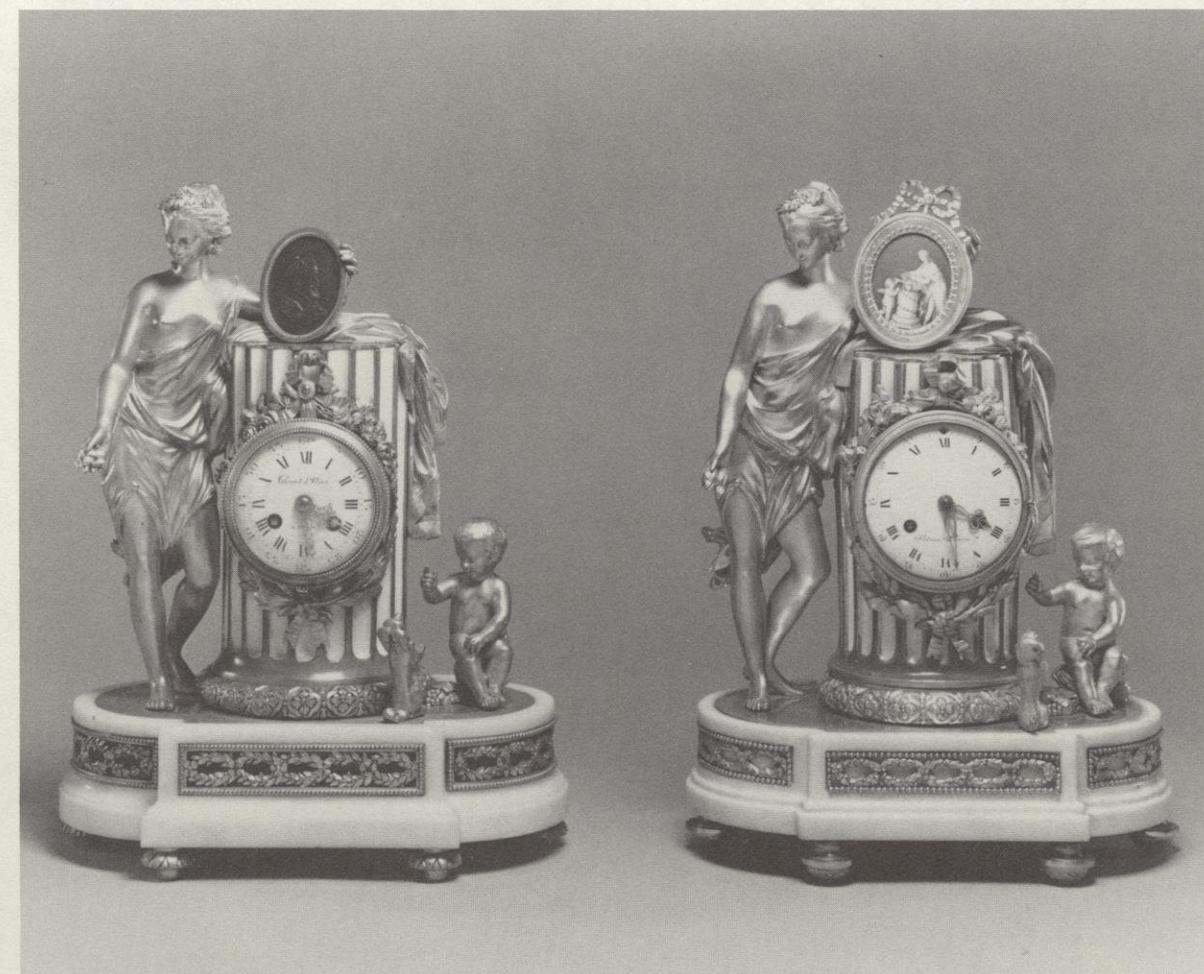
These and other examples help to impart the adventure and detective work that collecting can entail. They demonstrate the care and circumspection that accompany charges of artistic falsehood. And, moreover, they show how false works of art distort our view of art history and demonstrate why museums must take the greatest care, through the objects they acquire and display, to preserve only historical truth.

The Elvehjem has planned a broad spectrum of programs around *Artful Deception*:



Copy of *Mona Lisa*, done in Italy in the sixteenth or seventeenth century, oil on canvas, Walters Art Gallery

The Craft of the Forger, including an adjunct educational exhibition featuring the museum's own spurious Hellenistic grave stele, removed from view in 1983, and the research that brought its attribution problems to light. For further details and a schedule of *Artful Deception* lectures and films, check the calendar or call the education department 608/263-4421.



Sevres ormolu clock: the nineteenth-century imitation on the left; the genuine eighteenth-century clock on the right

The Elvehjem

NEW AT THE ELVEHJEM

September Artwork of the Month

In September, the Elvehjem will highlight three important new acquisitions of African art. The objects, representative of the work of the Yoruba of Nigeria and of that of the Mangbetu or Azande peoples of Zaire, were purchased with funds from the J. David and Laura Siefried Horsfall endowment for the development of the museum's African art holdings.

Among the Yoruba works acquired are a pair of beautifully detailed twin memorial figures, or *ere ibeji*, carved near the town of Eruwa, in the Ibarapa region of Nigeria, West Africa, probably in the 1940s. Such figures have special significance in Yoruba culture. The Yoruba peoples have the highest instance of twin births in the world. Twins, regarded as sacred children, are a sign of double fortune or of double trouble if not honored properly. If one twin should depart prematurely, the parents may be required to commission a memorial figure for that child. They are then obliged to take care of the figure—to dress, feed, decorate, and beautify it—thereby symbolically showing respect for the departed loved one so that it does not become unhappy in the other-world and call its surviving mate to join it. Often such figures are cared for over several generations, since the birth of twins in a family is a sign of an ongoing spiritual

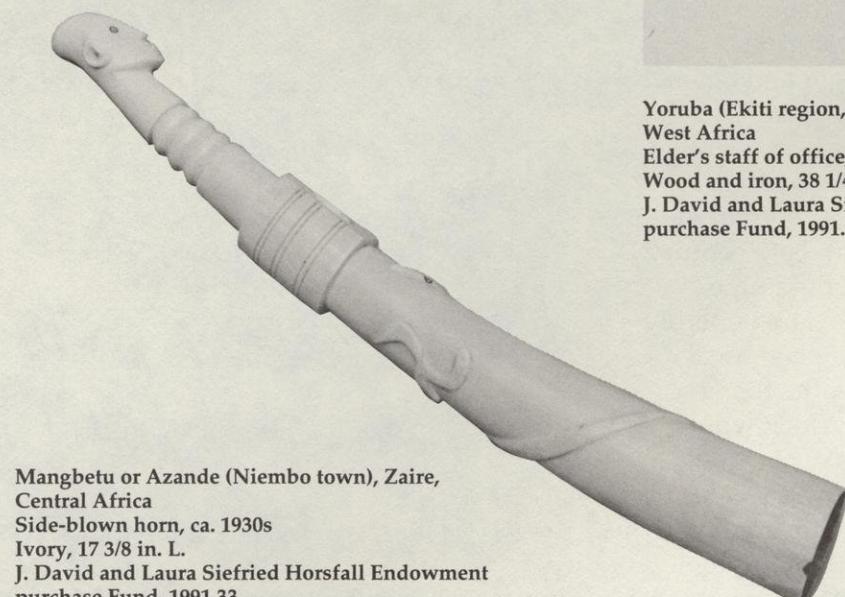
relationship with the divinity of twins who can affect the birth of children in that family for future generations. These matched figures may indeed represent the departure of both twins. Testifying to the importance of his subject, the carver has lavished great care upon the features, carefully describing, for example, the twins's elaborate hair style and decorated hair combs. The figures have been adorned with characteristic metal ankle bracelets, which traditionally identify twins as special people to other members of the Yoruba community.

The second Yoruba carving is a large and impressive figural elder's staff of office, made in the Ekiti region of Nigeria, in Efon Alaye town, also in the 1940s. Judging from the iconography, it may have been owned by a priest or priestess of a Yoruba divinity or *orisha*. The female figure on top carries on her head a ritual vessel often used to collect sanctified water from a stream or spring that would then be used in religious ceremonies. The male figure below is a flute player. The perceptive carver has cleverly lengthened the index finger of the musician's left hand to convey the dexterity needed to close and open the side holes of the flute quickly in order to change notes. Such flute players serve an important role in ceremonies, for their music helps to attract the gods so that they might "mount" their initiates during trance performances.

The third object on view is an elegant side-blown horn, made of ivory by a Mangbetu or Azande carver of Zaire, in central Africa, probably in the 1930s. Tusk shaped, it is crowned by a stylized human head, and the body has been embellished with the sinuous figure of a spiraling snake. Such horns were used by court musicians to entertain and praise chiefs. Since the early decades of this century, they were also commissioned by Mangbetu and Azande chiefs as gifts for visiting dignitaries, including European missionaries, traders, and Belgian colonial officials.



Yoruba (Ibarapa region, near the town of Eruwa), Nigeria, West Africa
Ere ibeji, twin memorial figures, ca. 1940s
Wood and copper, 9 3/4 in. H.
J. David and Laura Siefried Horsfall Endowment purchase Fund, 1991.30-31



Mangbetu or Azande (Niembo town), Zaire, Central Africa
Side-blown horn, ca. 1930s
Ivory, 17 3/8 in. L.
J. David and Laura Siefried Horsfall Endowment purchase Fund, 1991.33



Yoruba (Ekiti region, Efon Alaye town), Nigeria, West Africa
Elder's staff of office, ca. 1940s
Wood and iron, 38 1/4 in. H.
J. David and Laura Siefried Horsfall Endowment purchase Fund, 1991.32

The Elvehjem

NEW AT THE ELVEHJEM

Elvehjem Receives Japanese Print Donations

The generosity of alumni of the University of Wisconsin–Madison, has recently enabled the Elvehjem to supplement its collection of Japanese prints. The base collection of prints is concentrated on the *Ukiyo-e*, or floating world prints which reached their heyday in the nineteenth century. These prints were created by a strict division of labor. The artist whose name would eventually appear on the print created the design, which was then cut into blocks of wood by a set of craftsmen in a specialized block-cutting workshop and printed to create the final work by another workshop; moreover these works were meant to appeal to a popular market. However, in twentieth-century Japan printmakers called the *hanga* artists did not restrict themselves to the wood-block print and performed all three tasks, the designing, the cutting, and the printing.

Dr. David Goe Welton and Ruth Welton Ellison, in memory of their sister Harriette Welton, have donated two prints, both entitled *Steady Gaze*, by one of the best known of the *hanga* group, Kiyoshi Saito. These prints serve as excellent complements to the Elvehjem's broad collection of Japanese prints from the seventeenth and eighteenth centuries. Harriette Welton acquired the prints when she was a nurse in Japan on General Douglas MacArthur's staff and then set up an interior design business in Tokyo. As the president of the American Association of University Women in Tokyo, Ms. Welton entertained the artist in her home; on one such occasion he offered to purchase one of the prints back from her. Fortunately for the Elvehjem, Ms. Welton retained the works, and they now document for our collection two of the best-known works by this important representative of the *hanga* school.

James Jensen, an alumnus of the art history department at UW–Madison, and assistant director of the Museum of Contemporary Arts in Honolulu, recently donated to the Elvehjem two prints by the contemporary artist Masami Teraoka: *Chochin-me* from the series *McDonald's Hamburgers Invading Japan* and *31 Flavors Invading Japan: Chocolate Chip* which will help document the continuing changes in Japanese printmaking since the 1960s.

Teraoka's series on the theme of American chains mix contemporary subject matter with images rendered in the style of traditional Japanese watercolor painting (*sumi-e*). American fast foods such as hamburgers and ice cream cones intrude into traditional scenes; in *Chochin-me*, for instance, a hamburger lies on the ground behind a kimono-clad woman carrying a lantern (*chochin-me* translates as "lantern woman") whose tall *geta* (wooden sandals) raise her feet above the level of the fast



Masami Teraoka (American, b. Japan, 1936), *McDonald's Hamburgers Invading Japan: Chochin-me*, 1982, color screen print, 21 1/4 x 14 3/8 in., gift of James Jensen, 1990.129

food. Has the burger been discarded in favor of more traditional values?

Teraoka often burlesques the Japanese enthusiasm for things western, and he is an apt artist to deal with the Pandora's box of the westernization of Japan. Trained in Japan in traditional watercolor methods from the age of seven, he came to this country at age twenty-five. First intrigued by pop art's exaltation of everyday objects into icons, he eventually created his characteristic amalgam of East and West. Since the early 1970s Teraoka's art has combined

contemporary themes with the style of the nineteenth century *ukiyo-e* artists, especially the style of Utagawa Kunisada, Teraoka's self-professed idol. In this print, even the medium reflects an international mix. The traditional style of the woodcut print, even to the inclusion of a wood grain pattern, has here been rendered by that most American of printmaking techniques, the silkscreen, perhaps in reference to that legitimizer of the technique for the fine

Continued on Page 9

AUGUST

24 Saturday

Visions and Revisions: Robert Cumming's Works on Paper opens

SEPTEMBER

8 Sunday

Sunday Afternoon Live features Parry Karp, cello, and Howard and Frances Karp, piano, with the music of Dvorak in celebration of the 150th anniversary of his birth. 2:30 p.m. Brittingham Gallery III

12 Thursday

Artist Richard Artschwager discusses his large-scale public sculpture commissioned for the Elvehjem, 5:30 p.m., room 140

14 Saturday

Richard Artschwager: PUBLIC/public opens. Reception for members and public, Saturday, 6:00 – 8:00 p.m.

14 Saturday

Artful Deception: The Craft of the Forger opens

15 Sunday

Picnic and tours of the Artschwager sculpture, From 11:30 a.m. – 2:00 p.m., bring your own picnic or buy from the sidewalk vendors. Forty-five minute tours of the new large-scale sculpture offered by docents at 11:00 a.m., 12:00 a.m., and 1:00 p.m.

15 Sunday

Sunday Afternoon Live features Javier Calderon on the guitar. 2:30 p.m. Brittingham Gallery III

17 Tuesday

Warren Moon, professor of art history, lectures on "The Watchful Eye: Fakes, Forgeries, and Connoisseurship," 4 p.m. room 140

20 Friday

Free movie showing of *My Man Godfrey* (1936), directed by Gregory La Cava, 7:30 p.m., room 160

20 Saturday

Judith Mjaanes presents a teacher workshop on Richard Artschwager, 10:00 –12:00 a.m. Preregistration required; call 266-6181 for more information

22 Sunday

Sunday Afternoon Live features Nancy Billmann, horn, and Martha Fischer, piano. 2:30 p.m. Brittingham Gallery III

26 Thursday

Robert Cumming talks about his work, 5:30 p.m., room 140

26 Thursday – 28 Saturday

Statewide arts conference, sponsored by the Wisconsin Arts Board, on implementing multi-cultural programming. Milwaukee, Astor Hotel. For more information, call Arts Board 608/266-0190

27 Friday

Free movie showing of *The Maltese Falcon* (1941), directed by John Huston, 7:30 p.m., room 160

29 Sunday

Sunday Afternoon Live features Penelope Cecchini, piano. 2:30 p.m. Brittingham Gallery III

OCTOBER

3 Thursday

Tandem Press/Department of Art Visiting Artist Lecture: Judy Rifka, 5:30 p.m., room 160

4 Friday

Free movie showing of *Nora Prentiss* (1947), directed by Vincent Sherman, 7:30 p.m., room 160

6 Sunday

Sunday Afternoon Live features the Pro Arte String Quartet. 2:30 p.m. Brittingham Gallery III

8 Tuesday

Virgilia Pancoast, director of International Foundation for Art Research Authentication Service, lectures on "Fakes: Exposing the Art of Deception," sponsored by the University Lectures Committee, 7:30 p.m., room 160

11 Friday

Free movie showing of *Vertigo* (1958), directed by Alfred Hitchcock, 7:30 p.m., room 160

13 Sunday

Sunday Afternoon Live features the Wingra Woodwind Quintet. 2:30 p.m. Brittingham Gallery III

15 Tuesday

Edward McParland, professor of architectural history at Trinity College, Dublin, will lecture on "Dublin Eighteenth-century Architecture: Irish, British, or European?" 5:30 p.m., room 140

15 Tuesday

Robert Beetem, professor of art history, lectures on "Creative Copies, Replicas, and Fakes: Michelangelo to Picasso," 7:30 p.m., room 140

18 Friday

Galleries open for the Downtown Gallery Walk in conjunction with the Mid-America College Arts Association Conference, 6:30 – 9:00 p.m.

18 Friday

Free movie showing of *The American Friend* (1977), directed by Wim Wenders, 7:30 p.m., room 160

20 Sunday

Sunday Afternoon Live features Joyce Andrews, soprano; Frank Hoffmeister, tenor, singing lieder of Franz Schubert. 2:30 p.m. Brittingham Gallery III

21 Monday

Workshops for Madison elementary school art teachers, 2:30 – 3:30 p.m., Paige Court. For more information, call 263-4421

23 Wednesday

Homecoming arts night, galleries open to the public from 6:00 – 9:00 p.m.

25 Friday

Tours for teachers attending the State Teachers' Convention, 9:40 a.m., Paige Court

25 Friday

Free movie showing of *The Moderns* (1988), directed by Alan Rudolph, 7:30 p.m., room 160

27 Sunday

Sunday Afternoon Live features the Wisconsin Arts Quintet. 2:30 p.m. Brittingham Gallery III

29 Tuesday

Andrew Stevens, Elvehjem Museum of Art curator of prints and drawings lectures on "Prints: Issues of Originality" at 4 p.m., room 140

NOVEMBER

3 Sunday

Sunday Afternoon Live features the Wisconsin Arts Quintet. 2:30 p.m. Brittingham Gallery III

14 Thursday

TandemPress/Department of Art Visiting Artist Lecture: Janet Fish, 5:30, room 160

A panel discussion on authenticity will be announced in November; call 608/263-2246 for information on time and participants

Regular docent talks and tours of the collection

Every Sunday an Elvehjem docent will give "Temporary Exhibitions tour" (40 minutes) 1:30 p.m. On Tuesdays a docent will give "The Artwork of the Month Talk" (ten minutes), 12:20 p.m. On Thursday a docent will give "Collections Overview Tour" (40 minutes), 12:20 p.m.

Back to School

Events to Inaugurate Artschwager Sculpture

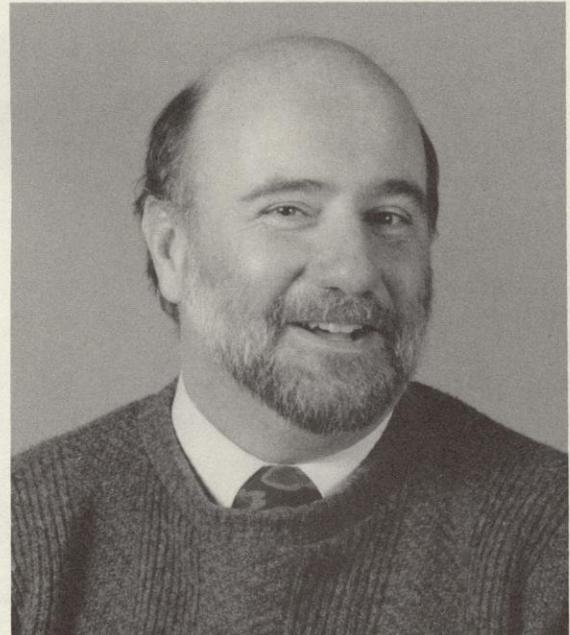
Richard Artschwager will inaugurate his public sculpture for the Elvehjem with a slide lecture on Thursday, September 12, at 5:30 p.m. in room 140. Mr. Artschwager will discuss his past work, including his public projects, and its relationship to the Elvehjem's sculpture.

To encourage individuals and families to use the new public sculpture for relaxation and refreshment the Elvehjem has organized an open picnic and tours of the installation on Sunday, September 15. Docents will lead tours on the hour at 11 a.m., noon, and 1:00 p.m. A docent will begin each tour, which lasts forty-five minutes, at the sculpture site at University Avenue and end in the museum's temporary exhibition of Richard Artschwager's work in Gallery VII. Participants may bring their own picnics or purchase food from the carts of Madison vendors who will be at the University Avenue entrance from 11:30 a.m. until 2 p.m. Join us for Sunday afternoon in the park with art!

Artful Deception: Lectures

Trickery is only one reason that inauthentic works of art have been made over the centuries. The museum has invited experts to share their knowledge of fakes and forgeries in a lecture series related to the exhibition *Artful Deception: The Craft of the Forger*. Lecturers and topics will explore some of the purposes of the faker and counterfeiter, the artistic methods by which they have imitated fine art, and the investigations and judgments experts make to determine authenticity.

Warren Moon, professor of art history at UW-Madison, will introduce the series with "The Watchful Eye: Fakes, Forgeries,



Warren Moon



Virgilia Pancoast

and Connoisseurship." A specialist on art of the ancient world, Professor Moon has taught a popular art history course on fakes and forgeries. Professor Moon identified and named the artist of the Elvehjem's ancient Corinthian vase by the Elvehjem painter as well as discovering that the Shoe Lane Painter, an unscrupulous artist, had "cosmetized" its decoration in the twentieth century. He will lecture about examples from eastern and western art of many periods. The lecture will take place at 4:00 p.m., September 17.

Virgilia Pancoast, director of the authentication service of the International Foundation for Art Research will speak October 8 at 7:30 p.m. The International Foundation for Art Research (IFAR) is a nonprofit organization in New York City which aids museums and individuals in recovering lost and stolen art as well as in authenticating art. Ms. Pancoast, who researches hundreds of artworks referred to IFAR, coordinates the stylistic and technical examinations done by independent art experts, and writes the final report to clients.

In "Fakes: Exposing the Art of Deception," she will explain the art historical and scientific criteria experts use to determine whether a work of art is genuine and illustrate her points with examples from IFAR inquiries; reveal the different kinds of forgeries (pastiche or preliminary drawings by famous artists such as Picasso or Matisse, for example); and give the audience a chance to decide the authenticity of sample artworks with a slide "test." Ms. Pancoast's lecture is sponsored by the University Lectures Committee and cosponsored by the Department of Art History and the Elvehjem.

Artists copying works of art for study purposes has a distinguished place in the history of art: Michelangelo copied Masaccio, Rubens copied Michelangelo, and Delacroix copied Rubens. Robert Beetem, professor of art history at UW-Madison, will lecture on the topic "Creative Copies, Replicas, and Fakes: Aspects of Picture-copying from Michelangelo to Picasso," on October 15 at 7:30 p.m. Professor Beetem, whose former student recently identified an original, early Van Gogh in a Milwaukee collection, will also discuss fake Van Gogh's, copies by famous artists who created "original" interpretations, and the role of copying in the academic tradition.

Andrew Stevens, curator of prints and drawings at the Elvehjem, will lecture on "Prints: Issues of Originality," on October 29 at 4:00 p.m. Stevens, who oversees 7,500 works of art on paper including woodcuts, engravings, etchings, lithographs, and silkscreens, will explain the term "original print" as it refers to fine-arts printmaking and distinguish it from the use of "print" to mean a photomechanical reproduction, a commercial process. He will define editions, states, and copies and illustrate them with examples from the museum's collection of western and Japanese prints.

All lectures will be on Tuesdays and will take place in room 140, except Ms. Pancoast's, which will be held in room 160. In November the museum plans a panel discussion by faculty members from several disciplines on issues of authenticity. A bibliography of titles about art forgeries, available at local libraries, may be picked up in the exhibition.

Artful Deception: Films

The Elvehjem will continue its collaboration with the Wisconsin Center for Film and Theater Research by offering film programs relating to the exhibitions or visual arts. Kim Tomadjoglou, representing the center, has selected six films with themes of deception and false identity, inside and outside the art world. In *My Man Godfrey* (directed by Gregory La Cava, 1936) William Powell pretends to be a bum in this comedy which also stars Carole Lombard (September 20); *The Maltese Falcon* (directed by John Huston, 1941) features detective Sam Spade in a mystery within a mystery in Dashiell Hammett's story of a golden sculpture faked for deceit (September 27); in *Nora Prentiss* (directed by Vincent Sherman, 1947) a man fakes his own death and is later arrested for his own murder in this attractive film noir (October 4); *Vertigo* (directed by Alfred Hitchcock,

Continued on Page 8

Fall Programs Offer Variety

Continued from Page 7

1958) is a thriller about a woman who believes she is the incarnation of her Spanish grandmother (October 11); in *The American Friend* (directed by Wim Wenders, 1977) Dennis Hopper frames a terminally ill man, deceiving him with false illusions of friendship (October 18); and in *The Moderns* (directed by Alan Rudolph, 1988), set in the art world of Paris in the twenties, an artist makes copies of paintings in order to trick a wealthy collector (October 25).

All films will be shown on Fridays in room 160 of the Elvehjem. Ms. Tomadjoglou has written film notes to accompany each screening.

Docent Tours on Exhibitions

Docents will offer drop-in tours of temporary exhibitions (up to forty minutes in length) beginning on Sundays in September. Tours will begin at 1:30 p.m. in Paige Court and will replace the general tours of collections that docents have offered on Sundays in the past. The docents will continue to present a talk about the Artwork of the Month and a general tour of collections on Tuesdays and Thursdays, respectively, at 12:20.

Robert Cumming Lecture

Robert Cumming will present a lecture on his past and recent artwork in the concurrent exhibition *Visions and Revisions: Robert Cumming's Works on Paper*. The lecture will be Thursday, September 26 at 5:30 p.m. in room 140 of the museum, followed by a reception outside the lecture room.

Elvehjem Receives IMS Grant for Excellence

The Elvehjem has been awarded a grant of \$75,000 for professional excellence from the Institute of Museum Services (IMS). These awards to support general operating expenses are made through a nationwide competition that evaluates all aspects of the applicant museum's operation. The Elvehjem was one of 432 grantees selected from 1390 applicants. Other award recipients include the Art Institute of Chicago, the Walker Art Center in Minneapolis, and the Museum of Fine Arts in Boston.

Upon the announcement of this year's grant recipients, Susannah Simpson Kent, director of the Institute of Museum Services, said: "Through their unique responsibility to collect and care for cultural material, museums provide educational opportunities unmatched in any other

Opportunities for Teachers

For some teachers fall means more than new notebooks and new lesson plans; they resolve to plan more substantive field trips to enrich those lesson plans. For teachers in all disciplines the diverse collections of the Elvehjem provide opportunities to enhance curriculum in art, social studies, and language arts. To aid teachers in using our educational resources, the museum and public school personnel have planned a slate of four events to be held at the Elvehjem.

For teachers in grades K-12 attending the state teachers convention, the Elvehjem will present a primer of our tours and educational program offerings, including tours in foreign languages. This event will be Friday, October 25 at 9:40 a.m. In addition, docents will take samples of our educational offerings and answer teachers' questions at the convention exposition hall over a three-day period.

Mariel Wozniak, fine arts coordinator of the Madison Metropolitan School District, has arranged for elementary school art teachers from Madison to visit the museum on Monday, October 21 at 2:30 p.m. The sessions will concentrate on the teachers' interests as adult learners and artists, since most Madison art instructors are already familiar with the collections and tour offerings. For example, two offerings will be a deeper look at the print and drawing collection and at Kohler Art Library.

For Madison teachers in all grades who want professional advancement credit for their workshops at the Elvehjem, the Madison Metropolitan School District will offer two opportunities: Teachers may get

inservice credit while learning about the Elvehjem collections and educational tour offerings for teachers and students. The Elvehjem will be host on one of a series of six Wednesday afternoons (4:00 p.m.) designated for six different Madison museums. Judith Mjaanes, a Madison elementary school art teacher, will present another inservice offering on the topic of the Elvehjem's new outdoor sculpture by Richard Artschwager on Saturday, September 21 at 10:00 a.m. For more information about any of these programs for teachers, call Anne Lambert, curator of education, at 608-263-4421; for information about the Madison Metropolitan School District inservice opportunities, call 266-6181.

Van Vleck Collection Published

The Van Vleck collection of Japanese prints has been a significant part of the holdings in the print room since its donation by John Hasbrouck Van Vleck and Abigail Van Vleck in 1980 and 1984. The size of the collection, four thousand prints, has made it difficult for scholars and students to use. In order to remedy this situation, the Elvehjem has published *The Edward Burr Van Vleck Collection of Japanese Prints*, a checklist providing ready access to this significant collection.

No reproduction can capture the real beauties of these often delicate works of art, and this does not provide a substitute for actually seeing the works. Rather, the volume intends to provide an overview of the holdings in the collection to those for who do not have immediate access to it. Students, for instance, can peruse the collection after museum hours, and scholars far from Madison will be able to assess whether a trip to the Elvehjem will assist them in their researches.

Moreover, because over three thousand prints are pictured in the volume, the book supplies many images that have not been readily available before to readers of English, providing a valuable tool for those interested in identifying a print. Hiroshige, for instance, is a special strength of the collection; because of the many complete series included in the catalogue, a researcher will be better able to track down even the more obscure Hiroshige works.

The entries to the catalogue are based on the work of Roger Keyes, whose great experience with and knowledge of Japanese prints made the catalogue possible. We hope that the book will, in turn, inspire other scholars to contribute to our understanding of this fascinating medium.

Funding Cuts Challenge Museums

Support to the visual and performing arts in 1990 increased by only 5.2 percent, according to the American Association of Fund-Raising Council. The Trust for Philanthropy, in its 1990 annual report, *Giving USA*, recounts that private-sector support to arts, culture, and humanities was only 6.4 percent of their total giving. Other areas such as the environment, international causes, and public or social causes fared much better. The National Assembly of State Art Agencies' survey on federal funding found that art institutions and museums nationwide are receiving a disproportionate share of cuts and the funding there is has become more restrictive.

Although there is an added urgency today, private support for the Elvehjem Museum is not new. The museum fund was inaugurated with a donation from a major foundation and individuals. With both public and private support, the Elvehjem has established a diverse collection with such notable strengths as the Japanese print collection, which was a donation from an individual.

Opportunities to buy major works of art exist—with a sizable price tag. Thus it is important for the Elvehjem to raise funds for purchasing art. Earnings from the Elvehjem's current endowment of approximately \$2 million are grossly insufficient for the current art market. The two trends of high art prices and decreasing support for the arts must be counteracted by aggressive activity. Increasing the art purchase endowment is the primary intention of the Elvehjem's \$5.5 million goal during the Campaign for Wisconsin. We can accomplish this goal by dynamic fund-raising: by expanding the list of prospective donors, establishing strong relationships with collectors, and forming a group to assist the director and the Foundation with fund-raising. We also need to use the energies of the Elvehjem Council better, both as fund-raisers and as advocates of the museum.

This goal cannot be reached by the efforts of a few individuals; it requires donors to give more and nondonors to become donors. Gifts can be in the form of cash, securities, deferred gifts, or other options. UW Foundation staff are always available to discuss the option best suited to the individual.

Competition, particularly among the arts, for the philanthropic dollar is fierce. If museums and art institutions are to continue to be responsible not only for the art within their galleries, but for the transfer of knowledge, culture, and history, those who believe in this mission must actively support the cause by making donations.

Angela Lieurance, Director of Development
University of Wisconsin Foundation

Museum Shop Offers Savings to Members

The scarlet leaves of autumn bring along two special events at the Museum Shop: the member's sale in October and the opening of the Holiday Shop in November.

This year's sale for members runs from October 12 to 20. It is a wonderful opportunity to save 20 percent on gifts for the holidays or to treat yourself to something special. If you're not a member, now is the time to join; complete a membership application in the shop during the sale and receive your 20 percent discount the same day!

The Holiday Shop will open Friday, November 1 in the Whyte Gallery with the same hours as the Museum Shop: Sunday to Saturday 9:00 a.m. to 5:00 p.m. It is the perfect place to pick up holiday greeting cards, calendars, ornaments, books, and toys featuring your favorite artworks and artists. Your purchases provide financial support for many of the museum's programs.



Juliet Gunkel

Staff Notes

William Gilmore has accepted a half-time position as gallery preparator, sharing the job with Dale Malner. Gilmore has been a self-employed contractor for ten years in Madison, Minnesota, and Colorado. He is completing his B.S. degree in construction management at UW-Madison and has taken additional courses in landscape architecture and interior design. Gilmore was first hired as a specialist carpenter during the museum's renovation. When not constructing or designing exhibitions for the museum, Gilmore designs and builds furniture, exploring prototypes for small production.



William Gilmore

Juliet Gunkel was recently hired as membership and marketing manager for the Elvehjem. She received her B.A. in art history and M.A. in arts administration, both from UW-Madison. While completing her master's degree, Gunkel worked in the Elvehjem office of membership and development and managed the Sunday Afternoon Live program; in the fall of 1990 she coordinated marketing and special events for the museum's reopening. In addition to her interests in opera and theater, Gunkel is an enthusiastic runner and skier.

Volunteer at the Elvehjem

The Elvehjem depends on its volunteers to provide service in numerous areas of museum operation. Hours and jobs for volunteers are structured to fit both the availability and interests of the volunteer and the needs of the museum. In addition to the formal support groups, the docents and the Elvehjem League, individual activities are also possible.

If you would like to become involved with the museum and the art or if you want to support the Elvehjem, become a volunteer. Call the marketing and membership Office (263-2495) to discuss volunteer opportunities.

Continued from Page 6

arts, Andy Warhol, whose contributions to pop art may also be a source of the cool irony of the work.

The final irony in Teraoka's works may relate to the tradition of the Japanese woodcut print itself. It was once thought so little of in its native country that it was used as packing material; to the times that produced it, it was perhaps on the level of the McDonald's hamburger—a mass produced product for the consumer market. As referred to by Teraoka, however, the tradition of the woodblock print assumes a resonance with the cultural ephemera that surrounds all of us in East and West.



Construction and site preparation for Richard Artschwager's sculpture began in the summer to be ready for the inauguration on September 13, 1991

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



Accredited by the
American Association
of Museums



Nonprofit Org.
U.S. Postage
PAID
Madison, WI
Permit No. 658

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

Museum Shop Hours:
Sunday–Saturday 9 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
September/October 1991

Important Dated Information!