

## Artscene. Vol. 19, No. 2 July-December 2002

Elvehjem Museum of Art

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# ARTSCENE

ELVEHJEM MUSEUM OF ART



**JULY-DECEMBER 2002**  
VOLUME 19 NUMBER 2



## FROM THE DIRECTOR

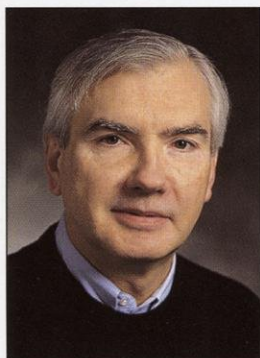
The Elvehjem Museum of Art lost a long-time friend, supporter, and council member this spring. We are sad to report that Carolyn Peterson passed away in April at age seventy. Born in Evanston, Illinois, Carolyn (Johnson) Peterson met her husband-to-be, John Peterson, while they studied at Grinnell College in Grinnell, Iowa. Married in 1953, Carolyn and John started a family, moving to Madison in 1975. In recent years they shared their time between homes in Wisconsin and Florida. According to John, Carolyn found Seaside, the location of their Florida home, to be one of her favorite places; her special flair for designing one-of-a-kind artistic wall hangings and other pieces of furniture decorate the home. Together John and Carolyn enjoyed the sun and the beach, golf, and frequent worldwide travels to many out-of-the-way and interesting places.

A member of the Elvehjem Museum Council since 1995, Carolyn provided important guidance and an unwavering commitment to the museum. In 1993, she and John approached the Elvehjem with the intention of making a financial gift to support the purchase of a truly special work of art for the museum's permanent collection. They hoped that the work would be stimulating and enlivening for artists, art historians, and the entire community. As a result, in consultation with the Petersons, the Elvehjem purchased Italian baroque artist Bernardo Strozzi's *Christ's Charge to St. Peter* (ca. 1635–1637). The Peterson's contribution continues to be the largest single gift the museum has received since it has been in operation.

Because of their generosity, thousands of museum visitors are able to appreciate this important northern Italian baroque painting in Brittingham Gallery III. The painting is a highlight of the Elvehjem Museum's baroque collection and provides an important teaching tool for UW–Madison art and art history classes, as well as teachers of schoolchildren from kindergarten through high school. The museum was pleased to lend the painting to exhibitions of Strozzi's work that were presented in Genoa, Italy and at The Walters Art Gallery in Baltimore, Maryland in 1995, thereby extending the outreach of this extraordinary painting.

Since their wonderful contribution in 1993, the Petersons have continued to provide significant financial support to the Elvehjem Museum of Art towards the purchase of additional art acquisitions. We are most grateful for their outstanding support.

*Russell Sanchez*



Carolyn and John Peterson in Florida.



# Highlights from the Chipstone Collection, Milwaukee

THROUGH JANUARY 2003,  
MEZZANINE

The Chipstone Foundation of Milwaukee has generously lent seventeen choice pieces of early American furniture that include such works by New England cabinetmakers as desks, clocks, chairs, chests, tables, and cupboards. The earliest work on view is a Boston court cupboard, dated from 1670 to 1680, and the latest is a Philadelphia side chair, dated from 1800 to 1810. Each piece of furniture represents an exquisite bit of handmade history from colonial and federal America.



## Medieval Art from the Metropolitan Museum of Art New York

THROUGH JANUARY 2003, GALLERIES I, II

This long-term loan of thirteen objects displays the diverse artistic production of the Middle Ages. Ranging in date from the sixth century to the fifteenth, the works include liturgical, devotional, and secular objects, such as metalwork designed for personal adornment (brooches and belts), Romanesque stone sculpture, Limoges enamel reliquaries, Gothic ivories, and English alabaster reliefs.



Chasse with Angel Medallions, French (Limoges), 13th century, gilt copper, champlevé enamel, Lent by The Metropolitan Museum of Art, Gift of J. Pierpont Morgan, 1917 (17.190.342)

For more detailed information on current and future exhibitions, go to [www.lvm.wisc.edu/exhibitions/index.asp](http://www.lvm.wisc.edu/exhibitions/index.asp) and click on press release.



## Rodin Bronzes on Loan Through December 2002

NICHE CASE BETWEEN GALLERIES IV AND V

Auguste Rodin (French, 1840–1917) is considered one of the most influential sculptors of the modern age. On view is the first maquette of *Burghers of Calais*, in which Rodin emphasizes the sacrifice and heroism of six figures who appeal for clemency wearing shirts, with a rope around their necks, and with bare heads and feet. By portraying the men with facial features typical of the Calais region, Rodin gives this drama a real and contemporary dimension. The sustained exploration of the human body as primary medium of emotional and visual expression sets Rodin apart from sculptors active in the second half of the nineteenth century. The bronze sculptures on view demonstrate the breadth of the artist's investigation of the human form during his entire career.

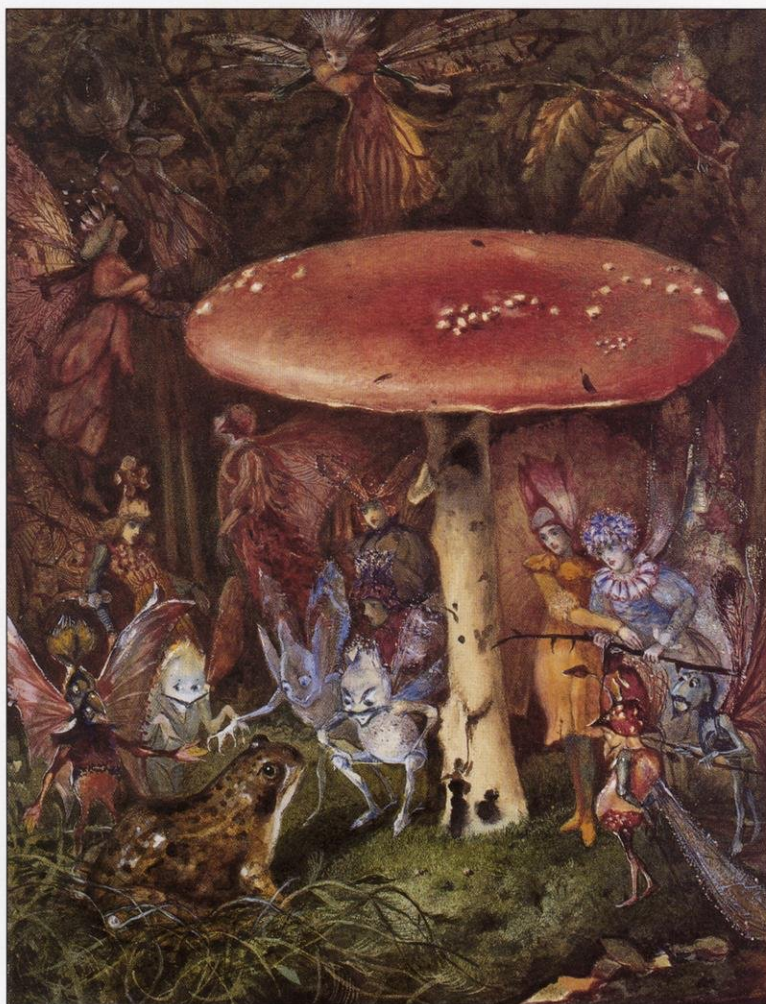
Philanthropist B. Gerald Cantor (1916–1996) and his wife, Iris, built the largest and most comprehensive private collection of works by Auguste Rodin. The Elvehjem is grateful to the Iris and B. Gerald Cantor Foundation for the loan of these nine Rodin bronze sculptures.

John Austen Fitzgerald (English, 1832–1906), *The Intruder*, ca. 1865, watercolor, bodycolor, pencil, and gum arabic, 15<sup>1</sup>/<sub>8</sub> x 11<sup>3</sup>/<sub>4</sub> in. Carolyn T. Anderson, Brittingham, Alice Drews Gladfelter Memorial, Harry and Margaret P. Glicksman, Alexander and Henrietta W. Hollaender, Earl O. Vits, and Mary Katharina Williams and Martin P. Schneider Endowment Funds purchase, 2001.42

## Acquisitions 1999–2002, A Selection

JULY 6–AUGUST 25, BRITTINGHAM GALLERIES VI, VII

The Elvehjem's collection is enriched every year by donations. Whether donations of artwork or donations of money, all of these allow the museum to expand its collection. In celebration of the new opportunities the Elvehjem will exhibit a selection of some of the most important works to come into the museum's collection during the past three years. The works in the exhibition will range from the sixteenth through the twentieth 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.





## Dudley Huppler: Drawings

JULY 13–SEPTEMBER 22, 2002, MAYER GALLERY

This exhibition, organized by the Elvehjem as part of an ongoing series recognizing Wisconsin artists, includes about fifty works on paper, primarily pen and ink, dating between 1943 and 1986 and borrowed from a few collectors and the artist's estate. The artwork is complemented by such archival materials as the artist's books, sketchbooks, correspondence, and postcard-collages. Guest curator for the exhibition is Robert Cozzolino, graduate student in art history.

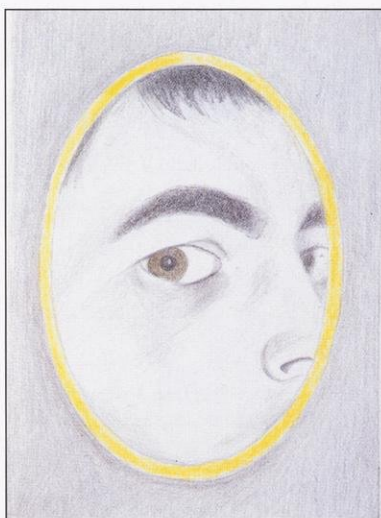
Born in 1917 in Muscoda, Wisconsin, Dudley Huppler earned his B.A. and M.A. degrees in English from the University of Wisconsin in Madison. A self-trained artist, he nurtured an interest in drawing and art history that fueled his career and paralleled his literary curiosity. His work is marked by an unusual, meticulous technique, which he used to form birds, stone, grass, flowers, and other natural elements from tiny gradations of tonal dots. Robert Cozzolino wrote the catalogue documenting this work; it is available in the Elvehjem Museum Shop.

## From Paris to Provincetown: Blanche Lazzell and the Color Woodcut

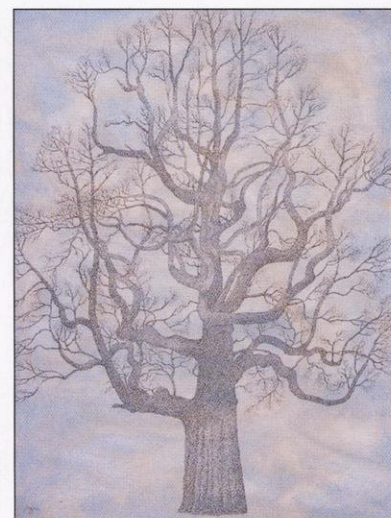
SEPTEMBER 7–NOVEMBER 3, BRITTINGHAM GALLERIES VI, VII

Born in West Virginia, Blanche Lazzell (1878–1956) is known as one of the earliest American interpreters of abstract art, particularly through the color woodcut print.

In 1916 Blanche Lazzell, Ada Gilmore, Mildred McMillen, Ethel Mars, Maud Squire, Bror Julius Olsson Nordfeldt, and Juliette Nichols, banded together to form the Provincetown Printmakers. Their influences included prints by Paul Gauguin and Japanese Ukiyo-e woodcuts so greatly admired in Europe and the United States.



Dudley Huppler (American, 1917–1988), Page from Sketchbook No. 65 [self-portrait after photo by George Platt Lynes], April 2–June 3, 1986, graphite and colored pencil on paper, 8 x 10<sup>7</sup>/<sub>8</sub> in. Collection of Thea Tenenbaum-Malferrari. Photo by Jim Wildeman



Dudley Huppler (American, 1917–1988), *Sassafras Tree*, ca. 1958, ink and casein on paper, 22 x 16 in. Collection of Thea Tenenbaum-Malferrari. Photo by Jim Wildeman



Blanche Lazzell (American, 1878–1956), *My Provincetown Studio*, 1933, color woodcut, 15<sup>7</sup>/<sub>8</sub> x 11<sup>7</sup>/<sub>8</sub> in. Collection of Leslie and Johanna Garfield. Courtesy Museum of Fine Arts, Boston



Lazzell's many prints in vivid colors are prized examples of an artist whose inventive works, made over a period of forty years, are sought by collectors today. Of great interest are the woodblocks that Lazzell kept and printed from as the demand arose. This enabled her to produce impressions of varying colors and intensities.

Organized by the Museum of Fine Arts, Boston, the exhibition is comprised of about 100

drawings, woodcuts, paintings, woodblocks, rugs, and ceramics and celebrates the individual style of Provincetown printmaker Blanche Lazzell and other Provincetown artists. Many works were lent to the Museum of Fine Arts by UW-Madison alumnus and Elvehjem Museum Council member Leslie Garfield and his wife, Johanna. A catalogue is available in the Elvehjem Museum Shop.

Blanche Lazzell (American, 1878–1956), *Abstract Petunias*, 1946, color woodcut, 14 x 12 in. Collection of Leslie and Johanna Garfield. Courtesy Museum of Fine Arts, Boston







## David Klamen, Watercolors and Drawings

SEPTEMBER 28–NOVEMBER 10, MAYER GALLERY

David Klamen's works on paper explore a range of themes and styles. He has created drawings using erasure on paper prepared by covering it with graphite. He has based watercolors on the works of old masters, interpreting them through a field of orange and black stripes, of apparently random widths. In some, a large group of smaller watercolor landscapes are distributed around a larger area to make a single composition. Some works are comprised solely of alternating stripes. A survey of all of these styles will be on display in the

Elvehjem's exhibition *David Klamen, Watercolors and Drawings*, which features around thirty works on paper both from the Elvehjem collection and from Richard Gray Gallery. These themes also appear in his larger oil paintings, which have been shown in exhibitions at such important institutions as the San Francisco Museum of Modern Art, The Whitney Museum of American Art, and the Museum of Contemporary Art in Chicago. He is also a professor of art at Indiana University Northwest in Gary.

David Klamen (American, b. 1961), *Untitled*, 2001, ink and watercolor on paper, 10 x 13 in. Courtesy Richard Gray Gallery, Chicago



## The Art of Gillian Jagger

NOVEMBER 23, 2002–JANUARY 19, 2003

PAIGE COURT, BRITTINGHAM GALLERIES VI, VII, AND MAYER GALLERY

The Elvehjem's major exhibition of Gillian Jagger's work features several installation pieces and works on paper. The first museum-organized presentation of Jagger's work, it will showcase work created from the 1990s into the present. Jagger's 1997 *Matrice* features a deer carcass she found on the road near her studio, stabilized by resin and suspended with dairy cow stanchions and metal rigging, all hanging above broken stones from a New York quarry that cover the floor. Her piece entitled *Huddle* consists of two dead, preserved trees suspended upside down and side-by-side by log chains from overhead pulleys. An additional installation piece, *Rift*, 1998, includes suspended fragments of weathered board, coiling barb wire, rusted cutting tools, bones of a deer, a horse skull, and a mummified cat and represents the artist's protest

against animal abuse. Jagger's large-scale works on paper depicting animals will also be shown. In Paige Court sections of a large tree trunk are suspended from the ceiling over a path of rocks that she cast from mixing cement and water flowing downhill, then blowing in a foam core. She incorporated a grid, chains, hooks, pulleys. Like her other major sculptures, *Spiral* is complex and moving

Since the 1950s sculptor Gillian Jagger (b. England, 1930) has recreated nature's themes of death and time and its pattern, texture, and visual rhythms. Her empathy for animals and devotion to nature and the outdoors are important components of her art. The museum will publish a fully illustrated catalogue on the artist's work, and it will feature an essay by scholar and former *New York Times* art critic Michael Brenson.



Gillian Jagger (American, b. England 1930), *Rift*, 1998, installed in artist's studio.



## Flemish Still life Comes into the Collection

The public will be able to view a recently cleaned Flemish painting, *Still Life with Game, Fowl, and Vegetables*, for the first time in the exhibition *Acquisitions 1999–2002* in Brittingham Gallery VI and VII. The Elvehjem is proud to display this majestic still life as an important addition to its collection of old-master paintings.

Although the term still life did not come into usage until the middle of the seventeenth century, paintings of this type are often mentioned in Netherlandish inventories of collections from the beginning of the century. *Still Life with Game, Fowl, and Vegetables* depicts animals and vegetables that are heaped in a pyramid on top of a table that is parallel to the picture plane. Artichokes, cauliflower, asparagus, and cabbage are artfully assembled in a wicker basket. Two melons also appear, one in the background of this basket and one in front of it. Plucked fowl, a common feature in seventeenth-century Flemish kitchen scenes, are depicted on the table in front of the basket and one chicken is shown hanging from a rope that is secured to a nail in the wall at the top center of the composition. The metal game crown that was used as a hanging device is to be imagined just beyond the space of this painting above. The other game and fowl represented include a hare, a duck, a partridge, and a cluster of finches.

This still-life painting was formerly attributed to the foremost Flemish still life painter, Frans Synders (1579–1657), but various scholars have agreed on the more likely artist as Adriaen van Utrecht or a close associate. Since the painting is not signed or dated, like many works of this period, this attribution relies on the close comparison of this work with similar still lifes by van Utrecht that are signed and dated. Adriaen van Utrecht was born in Antwerp on January 12, 1599, and died in the same city in 1652. He visited France, Italy, and Germany before returning to the southern Netherlands by 1625. He excelled in painting hunting scenes and became known primarily for his gamepieces, or still lifes featuring dead game, vegetables, and fruit set on a table parallel to the picture plane. A neutral palette is the signature

color scheme found in van Utrecht's work. Dark tones dominate, with browns and gray-greens creating a generally somber tonality that is characteristic in all his works.

The paintings conservation survey conducted at the Elvehjem in 2000, which covered the old-masters in the permanent collection, determined that conservation treatment would restore the *Still Life with Game, Fowl, and Vegetables* to its former brilliance. David Marquis, senior paintings conservator at the Upper Midwest Conservation Association in Minneapolis, removed accumulated grime from the surface of the painting, as well as a layer of varnish that had become discolored to an amber color over the years, obscuring the cool tones of the painting and darkening even further its somber tonality. He adjusted old, discolored retouchings with reversible pigments and an inert varnish layer was applied to the painting.

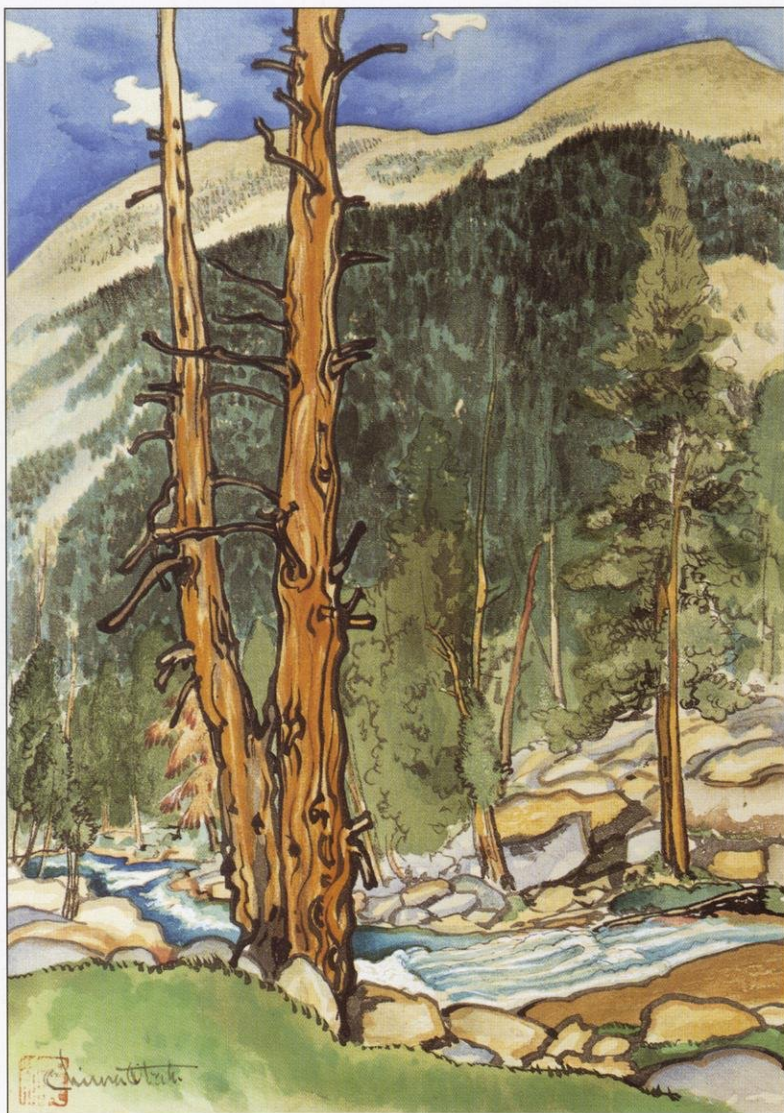
The Elvehjem Museum of Art is most grateful to Professor Lorin A. Uffenbeck, professor emeritus of French at the University of Wisconsin–Madison, for the gift of the museum's first Flemish seventeenth-century still life painting, *Still Life with Game, Fowl, and Vegetables*, attributed to Adriaen van Utrecht. Lorin Arthur Uffenbeck, a native of Fond du Lac, Wisconsin, earned his Ph.D. in French literature from the University of Wisconsin in Madison in 1957 and joined the faculty of the Department of French and Italian in 1965 where he taught until his retirement in 1994. Professor Uffenbeck has generously lent and donated four sixteenth- and seventeenth-century paintings and one nineteenth-century drawing to the Elvehjem Museum over the years, where they can be studied by university students and school children and appreciated by the general public.



Attributed to Adriaen van Utrecht (Flemish, 1599–1652), *Still Life with Game, Fowl, and Vegetables*, n.d. oil on canvas, 43<sup>3</sup>/<sub>8</sub> x 57<sup>1</sup>/<sub>8</sub> in. Gift of Lorin A. Uffenbeck, 2000.90



## Color Woodblock Added to Collection



Chiura Obata (American, b. Japan, 1885–1975), *Upper Lyell Fork, near Lyell Glacier*, 1930, color woodcut, 15<sup>11</sup>/<sub>16</sub> x 11 in. John H. Van Vleck Endowment Fund purchase, 2001.96

Chiura Obata's prints represent an important aspect of the growth of Japanese printmaking in the twentieth century. Japanese artists created extraordinary works by bringing their traditional styles, techniques, and subject matter into conjunction with western ideas. Obata, who combines western and Japanese watercolor techniques to represent American scenes and uses a very traditional Japanese method to interpret his original images, represents a unique melange. The addition of his print extends the Van Vleck collection's very strong representation of traditional Japanese printmaking across the Pacific into the United States.

Obata was born in Japan but emigrated to California in 1903. He settled in the San Francisco area, where he taught and made art. In 1927 he made a six-week trip to Yosemite, where he made a huge number of watercolor studies. This experience was to prove pivotal for Obata; he returned to Yosemite again and again, and starting in 1927 began a print portfolio of Yosemite images with a Japanese woodblock print publisher. The publisher was perhaps slightly overwhelmed by Obata's demands. The artist insisted that the block printing and cutting be on a level rarely attempted in order to interpret faithfully the original watercolors and live up to the artist's intentions. The *World Landscape* series portfolio eventually included thirty-five prints, most of them views of Yosemite and the high Sierras, but also including scenes from elsewhere in California as well as a portrait of an opera singer.

The amazing fidelity of the prints to Obata's original watercolors sets them in a class by themselves in the history of woodcut printmaking, as does the complexity of their printing—another print in the series required 107 impressions in order to complete a single print of the image. It is said that 400 prints of each design were made, but that of these, 300 of the "less perfect" impressions were destroyed, leaving 100 that lived up to the artist's standards. The artist expended his life savings on the prints, so that he and his wife were obliged to borrow money to return to America at the conclusion of the project.

He expressed the deep bond he forged with this landscape in the conclusion to an article he wrote on the experience for a Japanese paper: "I dedicate my paintings, first to the grand nature of California, which, over the long years, in sad as well as delightful times, has always given me great lessons, comfort, and nourishment. Second to the people who share the same thoughts, as though drawing water from one river, under one tree. My paintings, created by the humble brush of a mediocre man, are nothing but expressions of my wholehearted praise and gratitude."



# SMART Project: Schools Museums ART

Since the late 1990s, the Elvehjem has been involved in a collaboration called the SMART Project. An acronym for Schools Museums ART, it is a partnership among the Madison Metropolitan School District visual arts teachers, the Madison Art Center, and the Elvehjem Museum of Art. The partnership formed to create curriculum materials for teaching art history to students in the elementary grades. It features eleven works of art from the permanent collections of the two museums. These works have been reproduced in the form of teaching kits for schools and include posters, slides, background information for the teacher, and lesson ideas.



Utagawa Hiroshige (Japanese, 1797–1858), *Sudden Shower at Atake and the Great Bridge*, 1857, No. 52 from the series *One-hundred Views of Famous Places in Edo*, color woodcut, 15 x 10 inches. Bequest of John H. Van Vleck. 1980.1632.

SMART Project materials give first graders an opportunity to learn about the art and culture of old Japan prior to making a simple relief print in a lesson developed by art teacher Richard Davis.

SMART Project was initiated by art teachers for art teachers. It grew out of a need identified by outstanding art educators on the Madison kindergarten to fifth-grade Visual Arts Grade Level Performance Standards committee. In developing their standards for teaching art history and art heritage, the teachers determined that, unlike other visual arts curriculum areas that are well defined and codified, they needed to develop guidelines and establish consistency in teaching these subjects. To do this requires teaching materials and training. They admired materials for educators developed at the Art Institute of Chicago, but wanted their students to be able to learn art history from important artworks in their own Madison museums. They proposed creating curriculum, based on local resources, to Mariel Wozniak, the coordinator of fine arts in the Madison schools. Because the curators of education at both the Madison Art Center (Sheri Castelnuevo) and the Elvehjem (Anne Lambert) have had a long and productive relationship with Dr. Wozniak and these teachers, the prospects for such a venture were auspicious.

At inservice meetings with these teachers Ms. Castelnuevo and Ms. Lambert presented an array of artworks they considered important from their collections, and teachers voted on the eleven that they believed would best serve their teaching needs. The selection criteria were artists and works that provide balance among historic periods, media, subject matter, and the significance, gender, and culture of the artists. In addition to the other Elvehjem objects cited here, a painting of about 1700, *Apollo Pursuing Daphne* from the circle of Paolo de' Matteis, introduces the baroque period to the teachers. Artists Deborah Butterfield, Alexander Calder, John Steuart Curry, Frida Kahlo, and Romare Bearden from the Madison Art Center collection represent the twentieth century. These art teachers also assigned an appropriate grade level for each selected work (two each for grades one to five and one for kindergarten), so those students switching schools would have continuity.

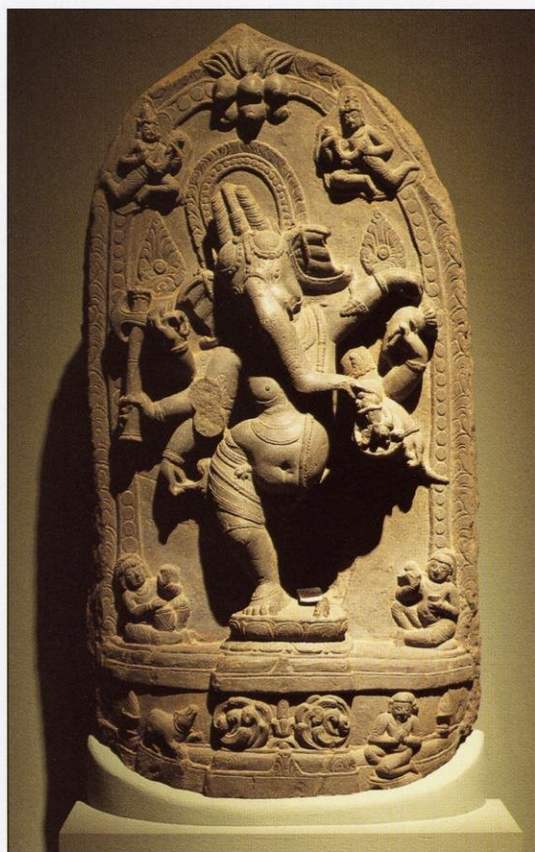


When Mariel Wozniak brought director of the Madison Art Center Stephen Fleischman and director of the Elvehjem Russell Panczenko together for a presentation from teachers in the summer of 1998, the directors endorsed the project, and the partnership was forged. In consultation with fundraisers from both museums, including Kathy Paul from the Elvehjem, grantswriter Howard Landsman from the Madison Metropolitan School District wrote successful grants to fund the project. The school district asked Judith Mjaanes, a retired Madison elementary art teacher and an Elvehjem docent, to write the curriculum materials.

The SMART teaching set is a rich compilation of materials. Each of the eleven featured artworks contains professionally designed pictorial resources: a full-color 22 x 28 inch poster of the artwork; a color slide of the work plus four additional slides of works that supplement it; and a chapter of information for the teacher, illustrated with additional artworks from the collaborating Madison museums and other sources.

Judith Mjaanes wrote an initial "Looking and Learning" section with essential points about the artwork and artist for teachers to discuss with students using the poster in the classroom. In addition, the written materials on each work of art also contain biographical notes, informational text to accompany the slides, resources, and lesson ideas written by Madison art teachers, keyed to the

*Indian Dancing Ganesha*, 11th century (Pala period), black stone, 24 x 12 x 4 in. Gift of Mr. and Mrs. Earl Morse, 1972.27. This sculpture is a SMART selection for second grade.



This nineteenth-century photograph of the artist Eugène Boudin at work outdoors illustrates the section on biographical notes for the SMART entry on Boudin's painting, *Étretat* of 1891.

grade and to specific visual arts performance standards and benchmarks.

The teaching kits will reside in art classrooms, for convenient use by the art teacher at school—for posting, discussion, illustration, and inspiration. These materials will be references before and after field trips to the Madison Art Center and the Elvehjem. Art teachers may also enlist classroom teachers or parent volunteers to use the materials with students. For example, the Elvehjem painting, *Mrs. Aaron Davis* of 1816, by early American master portraitist Gilbert Stuart, will handsomely enhance classroom teaching of early U.S. history in social studies.

A complimentary SMART teaching set will be given to each Madison elementary school for use in the art room, and upon request, to the art room and school library in Dane County public and private elementary schools. The South Central Library System is a distribution partner of



the SMART Project. Teacher workshops were held at the two museums on June 11 (for Madison Metropolitan School District elementary school art teachers) and June 12 (for art teachers in Dane County public and private elementary schools) to inform the teachers about the SMART Project materials, to suggest how they may be used, and to distribute them prior to the 2002–03 school year. Wisconsin schools and school districts beyond Dane County wishing to purchase a SMART teaching set may do so for \$260. For information about distribution, contact Sheri Castelnovo at the Madison Art Center (608 257–0158) or Anne Lambert at the Elvehjem (608 263–4421).

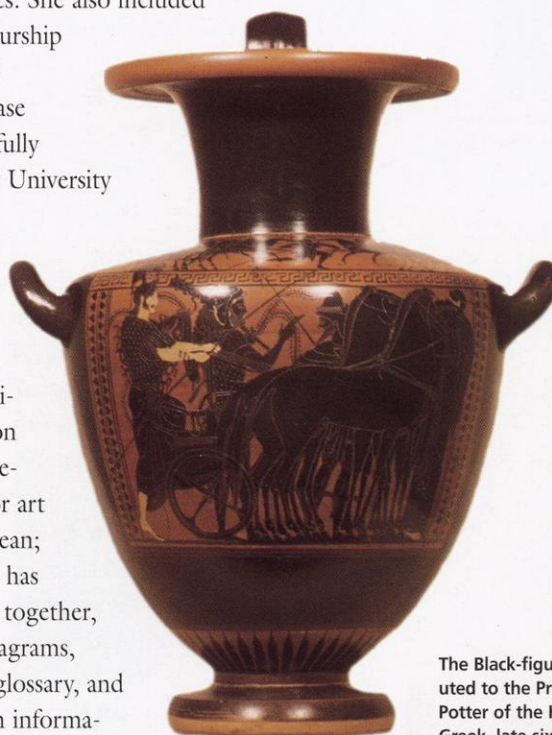
All SMART partners are grateful to the generous funders who made this project possible: Madison Community Foundation; Pleasant Company's Fund for Children; Dane County Cultural Affairs Commission with additional funds from The Evjue Foundation, Madison Community Foundation, Overture Foundation, and Pleasant Company's Fund for Children; and the Wisconsin Arts Board with funds from the State of Wisconsin.

This ambitious project has great potential for the Elvehjem. Because the request and content of the SMART Project came from teachers, teachers and their students are more likely to use and benefit from it. Teaching teachers and elementary school students about our collections is a goal of Elvehjem's museum education area. The opportunity to encourage field trips to the Elvehjem and the Madison Art Center from Madison and Dane County students is very attractive, and will be especially effective since students will have been prepared ahead of time in their classrooms, perhaps through sustained, year-long exposure to the chosen art object. Students may compare works at the two institutions. At present, students who visit the Elvehjem several times during elementary school, may view the same object more

than once, or perhaps not at all. Having docents know which artwork each grade studied will allow guides to tailor systematically their presentations to student needs.

SMART gives the Elvehjem the opportunity to perform its special role as a university art museum, where not only teaching but also research is part of the mission. For example, in the SMART Project selection of the *Black-figure Hydria* of ca. 510 B.C., Judith Mjaanes incorporated information about the obscure and complicated firing techniques developed by ancient Greeks to create their renowned black-figure ceramics. She also included the connoisseurship issues used to identify the vase painters, carefully researched by University of Wisconsin and other scholars.

Such rarefied technical and art historical information would be time-consuming for art teachers to glean; Mrs. Mjaanes has brought it all together, along with diagrams, a timeline, a glossary, and pronunciation information. The SMART project connects busy teachers to the sophisticated information they want and need, all at their fingertips. Finally, the lesson ideas written by outstanding Madison art teachers tie these objects and the study of art history to classroom art making.



The Black-figure Hydria attributed to the Priam Painter and Potter of the Heavy Hydriai, Greek, late sixth century B.C., earthenware with slip decoration, H. 21 in. Gift of Mr. and Mrs. Arthur J. Frank, 68.14.1. Art teachers selected this Greek vase to use in teaching art history in fourth grade. SMART materials provide the instructor with information on the working methods of ancient Greek potters and painters.



## IMLS AWARDS NEW CONSERVATION GRANT



With support of a grant of \$35,322 from the Institute of Museum and Library Services, the Elvehjem Museum will conduct a detailed condition survey of some 380 nineteenth- and twentieth-century paintings from the permanent collection of over 17,100 works of art. The survey will be carried out by conservators David Marquis and Joan H. Gorman of the Upper Midwest Conservation Association (UMCA). The museum will also refurbish the majority of the paintings' frames in this project, to provide important stability to the works of art. The project will be carried



Jean-Baptiste-Camille Corot (French, 1796–1875), *Orpheus Greeting the Dawn or Hymn to the Sun*, 1865, oil on canvas, 78<sup>3</sup>/<sub>4</sub> x 54 in. Gift in memory of Earl William and Eugenia Brandt Quirk, class of 1910, by E. James Quirk, Catherine Jean Quirk, and Lillian Quirk Conley, 1981.36



Helen Frankenthaler (American, 1928–1988), *Pistachio*, 1971, acrylic on unsized canvas, 109 x 79<sup>3</sup>/<sub>4</sub> in. Humanistic Foundation Funds and Thomas E. Brittingham Fund, 71.32

out in two phases over a year-long period from May 2002 to June 2003. Phase I will be an object-by-object survey of 380 paintings in the Elvehjem Museum's galleries and storage areas. During Phase II the museum's preparatory staff will add or replace protective backing boards on the versos and make necessary repairs or improvements to the framing hardware of those paintings identified by the conservators as needing this type of work. This project is part of a systematic plan to survey and treat the museum's entire painting subcollection. The conservators at UMCA continue to treat several Old Master works from the museum's collection as part of a previous IMLS grant awarded to the Elvehjem Museum last year.



## GENEROUS GIFTS AND GRANTS

The following organizations have provided funding support for the presentation of *Dudley Huppler: Drawings*:

### *Drawings:*

Anonymous Fund

Brittingham Fund

Dane County Cultural Affairs Commission with additional funds from the Madison Community Foundation and the Overture Foundation

The following organizations have provided funding support for the exhibition *From Paris to Provincetown: Blanche Lazzell and the Color Woodcut*:

Anonymous Fund

Brittingham Fund

Hilldale Fund

Dane County Cultural Affairs Commission with additional funds from the Madison Community Foundation and the Overture Foundation

Madison CitiARTS with additional funds from the Wisconsin Arts Board



Bernardo Strozzi (Italian, 1581/1582–1644), *Christ's Charge to St. Peter*, ca. 1635–1637, oil on canvas, 52 1/4 x 39 3/4 in. John and Carolyn Peterson Trust purchase, 1993.33. This very important painting represents the largest single donation to the Elvehjem since the museum opened in 1970. See page 2 for more about the donors.

### ELVEHJEM COUNCIL

#### *Exofficio Members*

Phil Certain, *L&S Dean*

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### ARTSCENE

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Cover: Blanche Lazzell

(American, 1878–1956),

*Marigolds*, 1930, color

woodcut, 14 x 12 in.

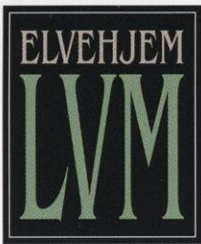
Collection of Leslie and

Johanna Garfield. Courtesy

Museum of Fine Arts,

Boston





Information  
608 263-2246

Free admission  
to all galleries  
and programs

#### 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  
11–5 p.m.

For hours between  
terms call  
608 263-2258



#### Parking

General public parking is available in university lots 46 on Johnson Street and 47 on Lake Street or the city's Lake Street ramp.

Reception parking options include the city ramp between Lake and N. Frances streets; UW lot 83 under the Fluno Center with entrance on N. Frances St.; UW lot 7 under Grainger Hall with entrance on Brooks St.

#### For Visitors with Disabilities

Wheelchair access is through the north entrance from Murray Street. Elevator is across from Kohler Library entrance. Guide dogs for the blind and hearing impaired are permitted. 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 given by docents are offered on Thursdays at 12:30 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 and smoking are 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 are not permitted in 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 hand-held camera without a flash. Written permission must be obtained from the registrar for any other photography.

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



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