



Artscene. Vol. 20, No. 2 July-December 2003

Elvehjem Museum of Art

Madison, Wisconsin: Elvehjem Museum of Art, University of Wisconsin-Madison, July-December 2003

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ARTSCENE

ELVEHJEM MUSEUM OF ART

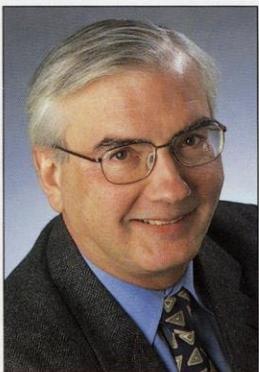


JULY-DECEMBER 2003

VOLUME 20 NUMBER 2

FROM THE DIRECTOR

Every four years, we take down the art displayed on the fourth floor of the museum to accommodate the Art Department Quadrennial exhibition. When that exhibition closes, we reinstall the permanent collection. This is always a good opportunity to introduce newly acquired objects or objects that have not been on view for some time. The introduction of new objects, however, also requires a rethinking of how the displays are organized. This summer visitors will notice significant changes. The Plexiglas piece by Naum Gabo and the steel construction, as well as a couple of drawings, by his brother Antoine Pevsner, formerly on the fourth floor, have joined the Duchamp Villon's *Le Cheval* on the third floor mezzanine. This new grouping and placement was occasioned by the desire to bring them together with a new acquisition, Alexander Archipenko's *Ray*. The works of these four artists exemplify the modernist trends that developed during the first quarter of the twentieth century. One only has to cast an eye on Archipenko's *Ray*, a tall standing female figure, and another on Charles Sprague Pearce's similarly posed *The Shawl*, visible in Brittingham Gallery V, to see that dramatic changes had occurred in the visual arts during the intervening years.



Facing the visitor who arrives on the fourth floor via the stairs, the first area includes painting and sculpture done in the 1950s and 1960s. Moving clockwise, the second area, the south side of the building, has work of the 1970s, the third, the 1980s, and the fourth, work of the 1990s and into the twenty-first century. Since the constructivist works have been moved to the mezzanine, the new chronological sequence begins with biomorphic abstractions of Adolph Gottlieb and Joan Miró and the expressionism exemplified by the paintings of Karel Appel and Antonio Saura. The last two works have not been seen in the Elvehjem galleries for several years. Also, the last time they were displayed, they were on the mezzanine. Now, the painting by Appel especially benefits by the greater viewing distance afforded the visitor by the larger gallery space.

The south side has two additions, *Pink Flutter*, a dyed canvas by Sam Gilliam, which is on an unusual stretcher with beveled edges, and Gillian Jagger's *Whorl*. The latter, which was purchased from the artist after the recent Elvehjem exhibition of her work, although seemingly nonobjective in form, is in reality based on a natural formation of hair found on horses. Sam Gilliam's piece is a good companion to the stained canvas by Helen Frankenthaler. In the third quadrant of the fourth floor gallery, Judy Pfaff's *Honey Bee, for Holly Solomon*, which was also acquired from the artist after the exhibition of her work here, holds center place. It is a playful bundle of energy expressed in bubbling, whirling forms and exuberant colors. To the right of it is Michael McMillen's *Pico Escondido*, an apparent slice of reality, a torn-out section of warehouse wall rendered in miniature. The last area has three pieces never before shown. The dramatic portrait of Alex Katz by Chuck Close was created at Tandem Press several years ago and acquired for the Elvehjem collection. The other two paintings, a mysterious and moody rendition of an interior in the Art Institute of Chicago by the Chicagoan David Klamen and *379 (Elbe Estuary, Germany)* by Suzanne Caporael, are new acquisitions. Caporael has always looked to the real world for inspiration, but it is impossible to discern the source by simply looking at the work. What we see instead is a beautiful and masterly composition of forms and colors that affects the eye the way a classical symphony affects the ear.

The Elvehjem collection continues to grow; we only wish we had more space to show it.

A handwritten signature in black ink that reads "Paul Janczyk".

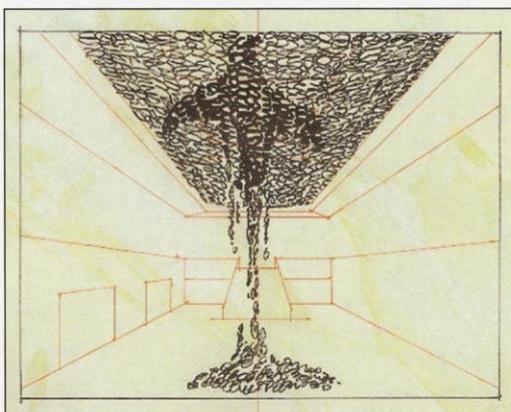
Xu Bing installation in Paige Court

THROUGH JANUARY 4, 2004

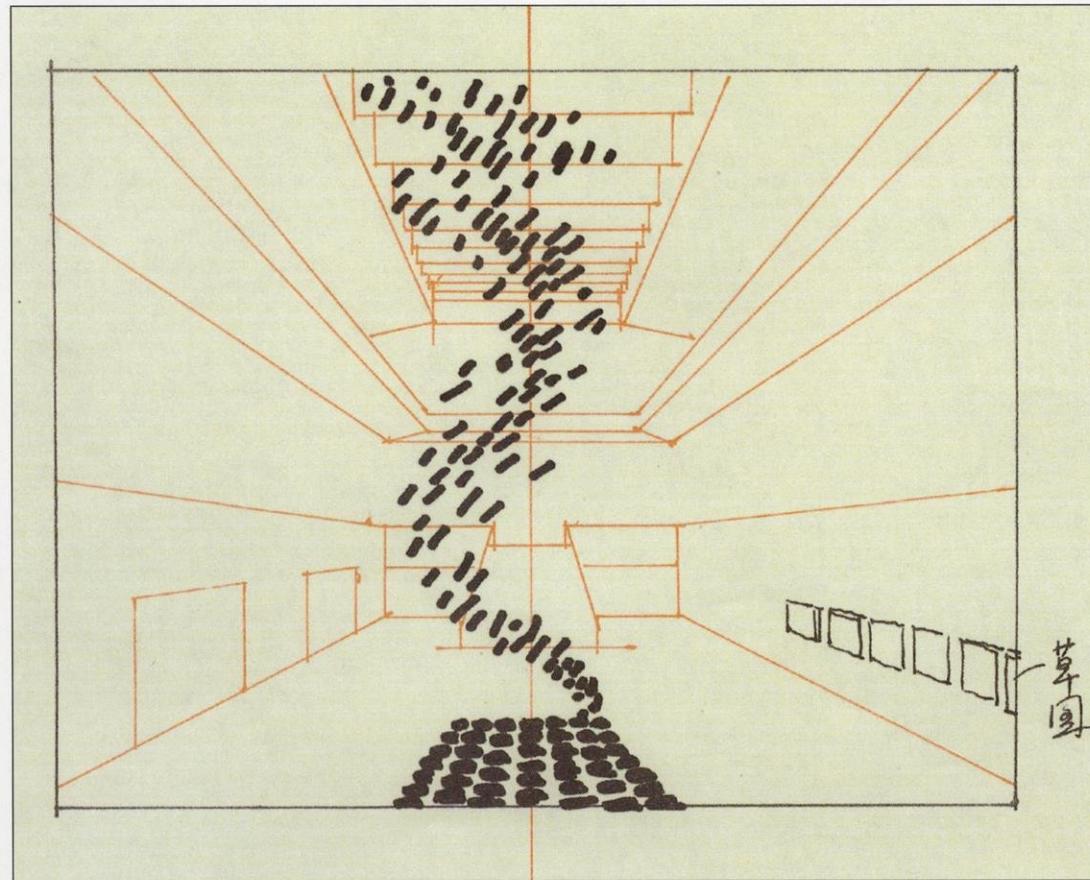
Twelve years after the Elvehjem introduced Xu Bing's work to the Western world, the artist returns to create a new world in Paige Court. The works in the 1990-91 Elvehjem exhibition *Three Installations* clearly showed his experience in China. The new installation shows how Xu Bing's work has evolved since 1990, while he has lived and worked primarily in the United States.

Xu Bing was born in Chongqing, China in 1955 and grew up in Beijing. In 1975 he was relocated to the countryside for the last two years of the Cultural Revolution. In 1977 he returned to Beijing to study printmaking at the Central Academy of Fine Art, where he received an MFA in 1987. In July 1999 Xu Bing won the MacArthur Award from the John D. and Catherine T. MacArthur Foundation in recogni-

tion of his "originality, creativity, self-direction, and capacity to contribute importantly to society, particularly in printmaking and calligraphy." Xu Bing recently had a solo show of new work at the Arthur M. Sackler Gallery at the Smithsonian Institution.



Xu Bing's proposals for installation in Paige Court



Jim Dine Prints: 1985-2000

JULY 12 - SEPTEMBER 21, 2003
BRITTINGHAM GALLERIES VI, VII



Jim Dine (American, b. 1935), *Very Picante*, 1995, cardboard relief and intaglio, 53 1/4 x 39 in. Courtesy of Pace Editions

Since the 1960s Jim Dine has worked in performance painting, sculpture, drawing, but his first love is printmaking. Dine is a dedicated, prolific, and inventive printmaker; his virtuosity, penchant for innovation, and ability to tap into the vagaries of the human psyche have resulted in countless works of indisputable power and beauty. During the fifteen years covered in this exhibition, Dine's imagery evolved in extraordinary ways. New iconic elements—the owl, raven, ape, cat, and Pinocchio—supplement his signature repertory of hearts, hands, skulls, tools, and robes. He continually turns to familiar images such as the Venus de Milo, trees, and flowers to evoke a variety of emotional responses.



Jim Dine (American, b. 1935), *Red Pants II*, 1999, etching with hand coloring on hand-made paper, 55 3/4 x 34 3/4 in. Courtesy of Pace Editions

DOUBLE TAKE

A Rephotographic Survey of Madison, Wisconsin

JULY 12–SEPTEMBER 28, 2003, MAYER GALLERY

Zane Williams has rephotographed sites in downtown Madison, Wisconsin, that were originally captured fifty to eighty years ago by commercial photographer Angus McVicar (1903–1964). The exhibition is based on pairs of photographs by McVicar and Williams from *Double Take: A Rephotographic Survey of Madison, Wisconsin*, published by the University of Wisconsin Press in November 2002. The exhibition at the Elvehjem Museum displays some twenty photographic pairs, each one a distinctive “then” and “now” view of the identical location in Madison.



Angus McVicar (American, 1903–1964), *Exterior—Burdick & Murray*, 1934, gelatin silver print, negatives at Visual Materials Archive, Wisconsin Historical Society, Madison

Zane Williams (American, b. 1949), *Block 89 Complex Continued*, 2001, gelatin silver print. Courtesy of the artist



Abstraction in the Mid-Twentieth Century,

OCTOBER 11-DECEMBER 7, 2003, MAYER GALLERY

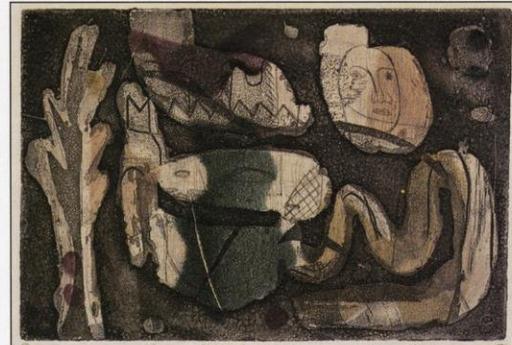


Sylvia Wald (American, b. 1914), *Dark Wings*, 1954, screen print, 18 1/4 x 23 3/4 in. John H. Van Vleck Endowment Fund purchase, 2001.48

Like other artists after the Second World War, printmakers explored new forms and took a renewed interest in abstract works of art. Works on paper from the 1950s through the mid-1970s show the vitality of abstraction during this era. Prints and drawings by American, European, and Japanese artists explore nonobjective, expressionist forms. Forsaking immediately recognizable imagery, these artists undertook to discover the

expressive powers of shape and color, of texture and stroke in works intended to stand apart from the history of art up to that point.

Artists took new liberties with traditional methods of work and experimented with new media. Sylvia Wald worked in the medium of silkscreen printmaking, but she dismissed the requirement that all prints in an edition be identical. She incorporated into her print *Dark Wings* techniques that we might today call chaotic. Such techniques fly in the face of traditional printing, with its emphasis on exact reproduction of an image, but they also provide the artist with a broadened palette of techniques. Artists who explored abstract forms pushed the envelope outward, experimenting with fundamental artistic principles. This exhibition allows us to see some of the results of their experiments in works on paper from the Elvehjem's permanent collection.



Louise Nevelson (American, 1899-1988), *The Magic Garden*, 1953-1966, hand-colored etching and aquatint, 5 7/8 x 8 1/2 in. Harry and Margaret P. Glicksman Endowment Fund purchase, 1998.9

Reflections: Furniture, Silver, and Paintings in Early America

OCTOBER 11-DECEMBER 28, 2003, BRITTINGHAM GALLERIES VI, VII

From the Caxambus Foundation come paintings, furniture, and silver arranged to ask how Americans experienced them in dimly lit homes before 1830. The focus is on the reflections of light from candles in mirrors to sunlight on silver. Both maximized light and pleasure. Why

were these objects valued and valuable, and how were they arrayed to create a refined domestic interior? This exhibition investigates the importance of reflection both as a highly valued material property and as a mode of self-perception.

“Reflection” has many meanings. People

engage in reflection when they contemplate an idea or remember something or someone from the past. Objects literally create reflection through their physical interaction with light. Finally, objects—whether shiny or not—are a reflection of the status and tastes of the owners. At the same time, lightening interiors and enlightening minds were critical to eighteenth-century science, philosophy, and art. The curators of this exhibition, Professor Ann Smart Martin and art history students, considered these meanings and more by asking a wide range of questions about the important objects shown here and about the people who made and used them.

New York Desk and Bookcase with bust of John Locke,
1760–1770, mahogany, basalt. Caxambus Foundation. Photo
by Gavin Ashworth



John Café (English, d. 1757)
London Harlequin Taperstick,
1752, silver. Caxambus
Foundation

Circles of Reflection The Carter Collection of Chinese Bronze Mirrors

DECEMBER 20, 2003–FEBRUARY 29, 2004
MAYER GALLERY

The 103 mirrors in *Circles of Reflection* span more than two millennia. They range from 1 1/2 to almost 14 inches across, each with one polished side and one decorative. Most are circular, most have perforated knobs in the centers of their decorated sides, through which ribbons were strung to hold the mirrors. One outstanding mirror is the Eastern Han dynasty mirror of the late second century A.D. In addition to Chinese inscriptions are mythical figures, winged dragons, a chariot, a tiger with rider, elegant paired birds, a giant tortoise, and other creatures that circle the mirror in an endless chase. Madisonians Martha Limbach Carter and Thomas Carter donated the 103 works

in this exhibition to the Cleveland Museum of Art between 1995 and 1999 in honor of Asian art expert Sherman E. Lee.



Northern Song, 960–1127, Square Mirror with Two Phoenixes and Floral Sprays, bronze, 16.2 x 16.2 cm. cat. no. 77. Courtesy of The Cleveland Museum of Art



Western Jin, 265–318, Mirror with Four Nipples and Eight Animals, 300, bronze, Dia. 19.6 cm. cat. no. 44. Courtesy of The Cleveland Museum of Art

Mini Exhibitions in Niche Cases

The Elvehjem's collection of Asian, European, and British ceramics is too extensive to be displayed in its entirety at any given time in the museum's limited display space. However, in order to offer the public access to these wonderful decorative arts, the museum has just installed two new mini exhibitions in the niche cases adjacent to Brittingham Gallery V, the gallery of nineteenth-century European painting and sculpture: *Chinese Export Porcelain of the Seventeenth to Nineteenth Centuries* and *European and English Ceramics of the Eighteenth and Nineteenth Centuries*.

The majority of the ceramics on view in both niche cases comes from the Ethel and Arthur Liebman Collection of Ceramics, which consists of approximately 600 pieces of Chinese export and European porcelain as well as English ceramics. Originally assembled by Ethel Liebman, it was purchased from her son Arthur by Mr. and Mrs. John C. Cleaver of Milwaukee and given to the Elvehjem over several years in the mid 1970s. Also included are select items of Chinese export porcelain from the Hans Lachmann Collection,

bequeathed to the Elvehjem Museum of Art by George L. Mosse in 1981.

Chinese export porcelain represents one of the most complete areas in the Liebman collection, numbering 348 pieces. The Liebman collection is particularly strong in examples produced for the European market. Among the earliest objects in the collection is a shallow blue-and-white bowl with a scene of aristocrats in a garden made for the French market ca. 1700–10. The first appearance of a contemporary political scene on Chinese export porcelain is represented by a plate showing a scene from the Rotterdam riots of ca. 1690–1695 made for the Dutch market. On view are forty-two porcelain wares for serving the newly popular beverages of tea, coffee, and punch, as well as plates, bowls, and platters from dinner services. The porcelain wares displayed were produced primarily in Canton (now Guangzhou) between 1690 and about 1820 for a range of European and American markets and were decorated with coats of arms, Western historical, religious, literary, and mythological scenes derived from popular print sources, as well as subjects painted in Oriental style.

In the early eighteenth century, Western factories competed in the development of the method of producing hard-paste or "true" porcelain like that made in China and exported to Europe in great quantities. The German Meissen Factory first produced such a porcelain in 1708. In France, the leading manufactory under royal patronage, the Sèvres Factory, specialized in the transfer of easel paintings onto porcelain as a means of preserving their original colors. In Russia, the leading producer of porcelain was the Imperial Porcelain Factory in St. Petersburg, but smaller, private workshops such as the Batenin and Gardner factories also arose in Moscow. The patronage of such absolute rulers as Catherine II the Great, Empress of Russia, spurred the production of porcelain wares throughout Europe and England. Like their rivals on the Continent in the eighteenth century, English potteries had not learned the secret of making porcelain. They



European and English Ceramics of the Eighteenth and Nineteenth Centuries

experimented with glazes and clays to create their own porcelain at the same time they sent trade ships regularly to China to import the original porcelains from the East. When the English factories finally succeeded in the early nineteenth century, trade with China terminated. On view are forty-three ceramic pieces, the earliest being a Bottle-Shaped Vase, ca. 1733–1755, made at the Meissen Factory in Germany, founded in 1710. Other ceramics come from the English factories of Coalport, Derby, Spode, Staffordshire, Leeds, Worcester, Wedgwood, as well as numerous examples of Sèvres soft-paste porcelains. The Russian porcelain manufactories are also represented by several pieces. The display includes tableware such as tureens, cups and saucers, and plates, as well as decorative objects such as an ink stand, a candlestick, a potpourri box, vases, and urns. A great variety of decorative motifs were employed by highly skilled artists to embellish these wares, principally floral bouquets, landscapes and architectural views, mythological and literary scenes, contempo-



Chinese Export Porcelain of the Seventeenth to Nineteenth Centuries

rary portraits, and neoclassical motifs. Important armorial services are also featured, with examples bearing the insignias of the Russian Military Order of St. George instituted in 1769 by Empress Catherine the Great and the English Order of the Garter, among others.

Welcome Back These Favorite Paintings

George Hayter's imposing *Portrait of Lady Caroline Montagu*, 1831, is back on view in Brittingham Gallery IV after appearing in the Tate Britain exhibition *Constable to Delacroix: British Art and the French Romantics* from February 4 through May 11, 2003 in London. The catalogue of the exhibition proposes that Caroline Montagu, daughter of the Fifth Duke of Manchester, had herself represented as Haidée, the tragic lover in Lord Byron's enormously popular satire *Don Juan*. In Canto II following Don Juan's shipwreck, he was rescued by a pirate's beautiful daughter, Haidée. Stanzas 100–130 of the poem describe in great detail this exotic "lady of the cave," down to her colorful clothing and splendid jewelry, which are beautifully rendered in paint by Hayter.

Five more works are back on view in Brittingham Gallery III and one in Gallery IV after conservation treatment at the Upper Midwest



George Hayter (English, 1792–1871), *Portrait of Lady Caroline Montagu in Byronic Costume*, 1831, oil on canvas, 77 1/4 x 57 3/4 in. Evjue Foundation Grant purchase in honor of Mrs. Frederick W. Miller, 1993.44



Claude-Joseph Vernet (French, 1714–1789), *Sunrise*, 1759, oil on canvas, 38 1/2 x 53 in. Robert Gale Doyon Fund and Elvehjem Museum of Art Endowment Fund purchase, 1977.109

Conservation Association (UMCA), a project funded in 2001 by the Institute of Museum and Library Services (IMLS). This was the same grant that included the conservation of Giorgio Vasari's *Adoration of the Shepherds* (1570–1571), which was carried out in September 2002 in Brittingham Gallery II for visitors to appreciate.

Paintings need to be cleaned from time to time, simply removing dust on the back of the canvas and stretchers or removing old yellowed varnish and accumulated dirt on the surface of the painting. As the technology and the philosophy of painting conservation changes, old repairs and retouchings that have aged at a different rate from

the original paint layer and have become disfiguring to the painting as a whole need to be carefully removed. These days conservators use reversible materials to facilitate future preservation as technology continues to improve. Whenever pigment that has flaked or abraded has to be retouched, a conservator first lays down a layer of soluble varnish to preserve what remains of the original painting before filling areas of loss with new, reversible materials. Finally, the painting is newly varnished to provide a protective top layer, and to saturate the colors for maximum brilliance and legibility. The selection of varnish from the wide range of natural and synthetic resins available depends on the surface condition of the painting and the desired final effect. Thus, some paintings will have a glossier surface appearance than others.

Claude-Joseph Vernet's *Sunrise*, 1759, was cleaned, and the very thick and dull surface varnish removed. Underneath this, conservator Joan Gorman discovered a layer of severely discolored animal glue that had been applied to compensate for blanching of the original painting that had resulted, most probably, from overcleaning. To significantly improve the visual impact of the seascape, the amber-colored glue layer was reduced and a saturating synthetic resin applied. In addition, a small tear in the canvas located to the left of the standing figure with a fish net in the foreground was filled.

Donation of Prints Includes a Blanche Lazzell

Visitors to the museum will remember the fall 2002 popular and colorful exhibition *From Paris to Provincetown*, featuring the work of Blanche Lazzell and other Provincetown printmakers, organized by the Museum of Fine Arts, Boston. This delightful exhibition pointed up a lack in the Elvehjem's collection, which had no examples of the white-line color woodcuts for which these artists were famous. As these prints are increasingly rare, the Elvehjem is particularly happy to have received a print from the exhibition as a gift from Johanna and Leslie Garfield, Blanche Lazzell's *Waitman T. Willey House*, along with twenty-two

other works on paper.

The Garfields' donation included other works by Provincetown printmakers Tod Lindenmuth, Mildred McMillen, and Grace Martin Frame (Taylor). Color printmaking from other traditions was represented in the gift such as linoleum cuts by British artists Claude Flight and Cyril Power, who founded the Grosvenor school in London in the 1920s. Helen Hyde and Bertha Lum, American women who made color woodblock prints in the Japanese style, were both represented by fine examples of their prints. German Expressionist printmaking, another interest of the

Garfields, comprised another area of the gift, which included works by Max Beckmann and Karl Schmidt-Rottluff. These prints given in honor of their fellow member of the Elvehjem Council member Barbara Mackey Kaerwer.

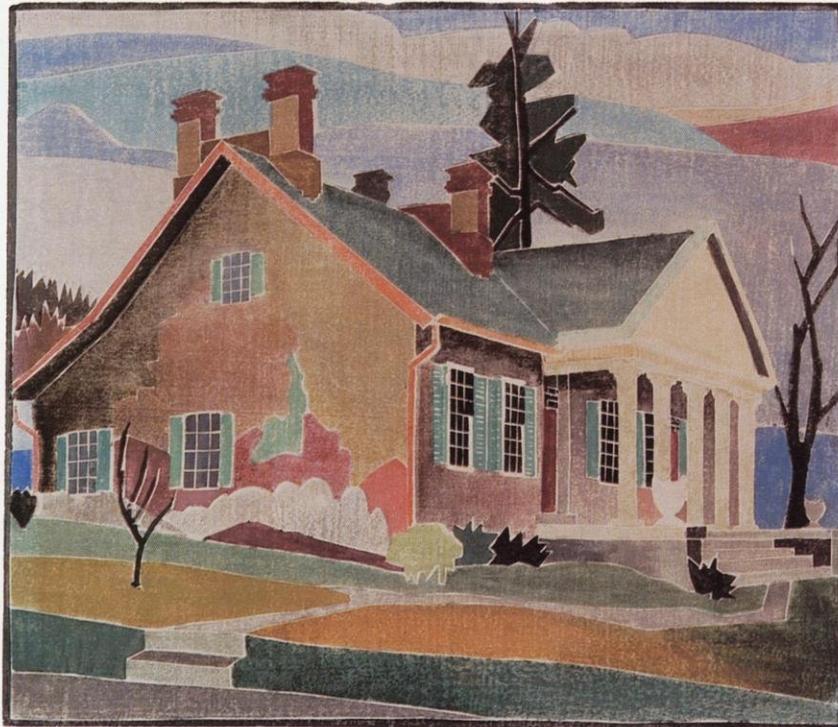
The gift adds many new artists to the Elvehjem's collection; the collection had no representatives of the Provincetown printmakers and a single example of another of the Grosvenor school printmakers. As a result the collection provides a better sense of the changes in color relief printing (both linocut and woodcut) in the first decades of the twentieth century.

Blanche Lazzell's *Waitman T. Willey House* is a particularly interesting example of her work. In addition to being in excellent condition the print clearly shows the process of color white-line woodcutting that Lazzell championed for most of her career. The colors of this print are darker than in many of her works, which is appropriate to its architectural theme. The print's subject matter is a historic house in Lazzell's hometown of Morgantown, West Virginia. Waitman Willey (1811–1900) had been a United States senator from Virginia and then West Virginia, first as a Unionist then as a Republican. He also represented the Unionist platform during the Civil War when

West Virginia's antislavery sentiment severed it from the Confederate, eastern portion of Virginia.

This home, like her images of the Monongahela, reflects Lazzell's deep connection to her hometown, which she continued to visit annually through most of her life. This print was made in 1934 as part of what would become the Works Progress Administration, an effort in the decade before World War II to provide work for unemployed artists. We generally know these WPA works from the murals that still adorn many of our public buildings, but printmakers were supported by the WPA as well and created works that often were displayed in public places and celebrated regional values and history.

Lazzell combined many layers into the creation of this work; the technical and artistic story it tells and the biographical and broader historical events it alludes to all combine to make it a particularly valuable work to find its home here at the Elvehjem. Its newest layer of associations, that is its being shown in the exhibition at the Elvehjem and then given by the Garfields, now becomes a line in the artwork's history as well. We at the museum will look forward with pleasure to the new layers of understanding that further research and appreciation of the print will add to it.



Blanche Lazzell (American, 1878–1956), *Waitman T. Willey House*, color woodcut, 12 x 14 in. Gift of Leslie and Johanna Garfield, 2002.99.13. Photo by Jim Wildeman

Art and International Studies

Paintings, sculpture, prints, and decorative arts are sophisticated teaching aids for the study of languages, literature, and culture. The museum's permanent collection and temporary exhibitions represent art from around the world. Whenever possible the Elvehjem's museum education area uses the study of language as an enhancement for the understanding of art and, conversely, art for the understanding of language. In some instances, language and visual art are within the same art object: an Egyptian tomb sculpture of 2,300 B.C. with text and carving of a human figure, a poem on a Chinese Song dynasty scroll showing a landscape, or the automatic writing in twentieth-century surrealists' images. Text and image *speak* concurrently about the time and country of the writer and the artist.

More often, hearing about an artwork in the language of its maker is a powerful tool to teach about the language and/or the art. Pertinent examples converged in the last week of April shortly after two temporary exhibitions had opened: *Design, Vienna 1890s to 1930s* and *Kabuki: The Drama of Japanese Prints*. Docent Friedemarie Farrar presented several guided tours in the German language to students in the University of Wisconsin course German 204 (fourth semester) who toured *Design, Vienna*. She could quote the artists with authority and directly in their language, ask the students questions and receive answers in German, and even involve them in a writing and discussion exercise. Mrs. Farrar defined *Gesamtkunstwerk*, the idea of a total work of art. To engage the students with this notion, she passed out dance cards for students to share (based on an example the exhibition) and asked them to think about creating a totally integrated environment decorated with works from their favorite artists in the exhibition. The students filled in their cards with their selected artists' names and discussed their choices. Horlick High School (Racine) students of German came for a field trip and toured this exhibition in English, primed in advance with teacher materials about the artists and culture of Vienna, some notes on language,

and a list of German vocabulary and pronunciation, supplied by the Elvehjem.

Also that week school of music faculty members Catherine Kautsky, piano, and Mimmi Fulmer, soprano, performed two concerts of songs in conjunction with lectures by distinguished art historian and musical iconographer Alessandra Comini, who spoke on the art, music, and culture of Vienna. The musicians commented in English about their selected program, and Mimmi Fulmer performed songs in German by Alban Berg, Alma Mahler, Gustav Mahler, Hans Pfitzner, Arnold Schoenberg, Richard Strauss, Anton Webern, and Alexander Zemlinsky.

The next day Sabine Moedersheim, assistant professor of German, organized a spirited program of readings from writers in Vienna, 1880 to 1930. She selected readings from Wiener Moderne and coffeehouse literature, in German and English translation, by Hugo von Hofmannsthal, Arthur Schnitzler, and Peter Altenberg, and illustrated them with a PowerPoint presentation of portraits of the artists and their paintings, the writers, and interiors and exteriors of Viennese coffeehouses. Seven undergraduate students in the Department



Students in the Department of German read from Viennese literature 1880 to 1930 in conjunction with *Design, Vienna 1890s to 1930s*. Photo by Del Brown

of German gave expressive readings, and at the conclusion of the program could be heard exclaiming "to the coffeehouse!" Elizabeth Wohlers, a student in art history and German, was coorganizer. This program provided a valuable learning experience for the students and the audience. Even Professor Moedersheim, a specialist in German baroque literature, admitted modestly that, due to this project associated with the Elvehjem exhibition, she came to know a period of literature new to her, and was ready to teach a course on it.

In one final example from *Vienna, Design*, Barbara Buenger, professor of art history, persuaded lecture audiences of the profound effect and wide dissemination of Vienna design on the international scene, discussing its influence in France, England, Scotland, and the United States through international exhibitions, retail stores, and even films of Hollywood.

The concurrent exhibition, *Kabuki: The Drama of Japanese Prints*, provided opportunity for more language instruction, this time as illustration in a basic language class. Students in UW Spanish 325, advanced conversation, learned about the images of kabuki in Japanese prints in the Spanish language, guided by docent Esther Bach-y-Rita. She used Spanish vocabulary about techniques and composition, and the nature of this theater and its actors.

The origins and practice of kabuki were the subjects of other educational programs. For a film series about kabuki and the theater arts of Japan, art history graduate student Laura Mueller prepared a glossary of terms about kabuki as a handout for filmgoers. She headed the handout with the three Japanese characters that make up the word kabuki, "song," "dance," and "skill." Other programs to provide a cultural context for the prints included a rich lecture by art history professor Quitman E. Phillips on the origins and history of kabuki, illustrated through its changing imagery in woodblock prints. The film series included films in Japanese translated into English by the Japan Foundation. The theatrical vocalizations in Japanese, so important to the understanding of this form of Japanese theater, remained. After a lecture/demonstration by UW theatre and drama assistant professor David Furumoto, the visitor to the Elvehjem could finally



understand the culture behind the characters, "song," "dance," and "skill."

These examples are from a short period in the museum, but museum education seeks connections with international languages and cultures often, depending upon the geographic source of the artwork on exhibition. For example, for visitors interested in the arts of China, the Elvehjem will be featuring three exhibitions in the spring semester of 2004, masterworks of painting from the fourteenth to the twentieth centuries, bronze mirrors, and contemporary art by Xu Bing.

No matter what the nature of the temporary exhibitions, students of language at the high school and college level may request a guided tour of our permanent collections in French, German, or Spanish. Volunteer docents who give tours in foreign languages are Jean-Pierre Golay, Belkis Kalayoglu, Marjon Ornstein, and Catherine B. Sullivan, for tours in French; Esther Bach-y-Rita, Virginia Francis, and Victoria Meyer, for tours in Spanish; and Friedemarie Farrar, for tours in German. Tours are given year round, by appointment, with three weeks' advanced notice. For more information or to book a tour, call 608 263-4421 and specify the language preference at the time of the call. A fine art vocabulary sheet in the appropriate language is also available. *Alors, venez nous voir!*

Catherine Katusky, piano, and Mimmi Fulmer, soprano, perform songs of Alma and Gustav Mahler in conjunction with *Design, Vienna 1890s to 1930s*. Photo by Del Brown

DONOR PROFILE

Dane County Cultural Affairs Commission



Over 1,000 people attended the opening reception for the quadrennial exhibition of the UW-Madison Department of Art Faculty. Photo by Bob Rashid

Grant awards from the Dane County Cultural Affairs Commission have contributed to the success of many important projects at the Elvehjem Museum over the past twenty years. Most recently, the commission has awarded support for the upcoming temporary exhibitions *Doubletake: A Rephotographic Survey of Madison, Wisconsin* (to open in July) and for *Reflections: Furniture, Painting, and Silver in Early America* (to open in October).

The Dane County Cultural Affairs Commission is an agency of county government, created to encourage public participation in arts and historical activities; to increase community access to the cultural resources of Dane County; and to forge working alliances between public and private sectors in support of the arts. As a division of the Dane County Executive Office, the commission program is administered by Lynne Watrous Eich, who has capably led the agency for over twenty-five years. The commission administers three grant competitions every year, awarding approximately one hundred grants annually, which serve an estimated 400,000 Dane County beneficiaries. The commission's grant allocation budget has grown from \$10,000 in 1978 to \$450,000 in available funds in 2003. Financed in part by an annual Dane County appropriation, the agency's budget also includes generous contributions from local corporations and foundations such as the Overture Foundation, Pleasant Company's Fund for Children, the Madison Community Foundation, the Evjue Foundation, and the Pleasant T. Rowland Foundation.

The Elvehjem Museum is proud to be one of the many Dane County area arts organizations that benefit from this key governmental funding agency. As a county agency, the commission is unusual among governmental funding bodies; traditionally, strong support for the arts has come

from state and federal agencies. Over the years the commission has provided crucial support for both traditional and cutting-edge Elvehjem exhibitions such as *Frank Lloyd Wright in Madison* (1988); *African Reflections: Art from Northeastern Zaire* (1993-94); and *John Steuart Curry: Inventing the Middle West* (1998). The agency's support has enabled the museum to bring important presentations of local, national, and international art to the community for the benefit of the general public, area schoolchildren, and UW-Madison students and faculty.

Generous Gifts and Grants

The following individuals and organizations deserve special recognition for their recent support:

Since the last issue of *Artscene*, the University Book Store and UW-Madison School of Education gave additional funding for the *UW-Madison Department of Art Faculty Quadrennial Exhibition*.

Dane County Cultural Affairs Commission with additional funds from the Madison Community Foundation and the Overture Foundation is supporting the exhibitions *Doubletake: A Rephotographic Survey of Madison, Wisconsin* and *Reflections: Furniture, Painting, and Silver in Early America*.

The Madison CitiARTS Commission has funded, in part, *Reflections: Furniture, Painting, and Silver in Early America*, with additional funds from the Wisconsin Arts Board.

Thomas and Martha Carter have given a generous grant in support of the Elvehjem's presentation of *Circles of Reflection: The Carter Collection of Chinese Bronze Mirrors*.

The Anonymous Fund has provided generous support for the 2003-2004 exhibition program at the Elvehjem Museum of Art.

The Wisconsin Arts Board has provided funds for the museum's 2003-2004 exhibition program.

Sunday Afternoon Live celebrates 25 years of Chamber Music at the Elvehjem Museum

This September, the unique music series, Sunday Afternoon Live from the Elvehjem, will mark an important milestone. Twenty-five years ago this fall, the Elvehjem Museum and Wisconsin Public Radio teamed up to bring chamber music to audiences at the museum and to thousands of people across Wisconsin via live radio broadcast. The series has featured such renowned Wisconsin-based musical ensembles as Pro Arte Quartet, Fine Arts Quartet, and Bach Dancing & Dynamite Society in the baroque gallery of the Elvehjem. Concerts draw more than 3,500 people to the museum each year. The Elvehjem Museum and Wisconsin Public

Radio wish to thank Whole Foods Market for generously providing delicious refreshments at the post-concert receptions this past year. The series runs from the beginning of September through the middle of May with no concerts scheduled during the December holidays or on Easter Sunday. All concerts are free and open to the public. Members of either the Elvehjem or Wisconsin Public Radio may reserve seats to each concert by calling 608 263-2246 by 3 p.m. on the Friday before the concert. For a schedule of the 25th season concerts, please see the Elvehjem Museum website.

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ARTSCENE

Editor: *Patricia Powell*

Design: *Earl J. Madden*

Production:
University Communications

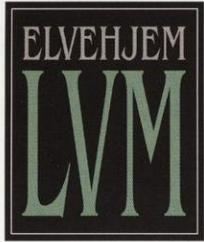
Printing:
Litho Productions, Madison
Photography: *Greg Anderson, Cris Comello, Bob Rashid, Jay Salvo, Glenn Trudel, and Jim Wildeman*

Send letters, comments, and information for newsletter to:
ppowell@lvm.wisc.edu or to
800 University Ave. Madison, WI 53706-1479

Artscene is issued twice a year in January and July

Volume 20, Number 1
January–June 2003

Cover: Anne Ryan (American, 1888–1954), Untitled, 1947–1948, Howell papers and fabrics on board, 9 x 8 in. Walter J. and Cecille Hunt Endowment Fund purchase, 1999.114. Photo by Jim Wildeman



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

