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Elvehjem Museum of Art

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ELVEHJEM
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ARTSCENE

Elvehjem Museum of Art

University of Wisconsin–Madison



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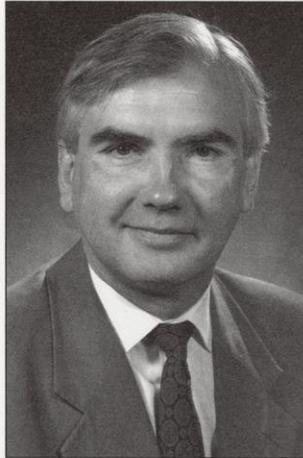
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Cover: Gediminas Jurėnas (Lithuanian, b.
1937), *Dvigalvis* (Two-headed Devil), 1990,
17 x 11 x 8 in. On loan from Lithuanian
Museum of Art, Lemont, IL.



From the Director

The current exhibition in galleries VI and VII, *Sacred Wood: The Contemporary Lithuanian Woodcarving Revival*, perfectly embodies our mission to “collect, preserve, interpret, and exhibit works of art and present related educational programs in support of the teaching, research, and public service missions of the UW–Madison. . . . because the visual arts enrich individual human experience and because knowledge of art is essential to understanding diverse cultures, past and present.”

The proposal for this project and its originator were first introduced to me in 1995 by Beverly Gordon, UW–Madison professor of environment, textiles, and design and in the folklore program. As exhibition curator Ruta Saliklis’s dissertation advisor, she had seen these sculptures in their home in Lemont, Illinois and enthusiastically endorsed Ruta’s desire to make them accessible to a wider audience. I personally found the proposal intriguing—to produce the first American exhibition and catalogue of these relatively unknown woodcarvings that form such a vital part of Lithuanian cultural identity. Exploration of new territories and the publication of its results are at the very heart of the university’s mission as well as the museum’s. We invite you to see the exhibition and to discover the underlying history and iconography in the catalogue.

We have two other recent museum publications that I want to call to your attention. The acclaimed catalogue from the spring exhibition of John Steuart Curry is still available in the Museum Shop, beautifully produced with 68 color plates, 118 B&W prints and nine marvelous essays on various aspects of Curry’s life and work. We have also just published our 1995–97 Bulletin and Biennial Report, which is available free to members of the museum during those two years and can be picked up in the Museum Shop by showing your member’s card. This issue covering the twenty-fifth anniversary of the museum contains more scholarly essays on works in the permanent collection than in any previous Bulletin. These essays, by scholars from this university and more distant institutions, enrich our knowledge and visual experience of such works as Bernardo Strozzi’s *Christ’s Charge to Peter*, Frans Post’s *Village of Olinda, Brazil*, Daniel Maclise’s *Scottish Lovers*, Marie Spartali Stillman’s *La Penserosa*, two Tiepolo prints, several Toyoharu prints in the Van Vleck collection of Japanese prints, and the Van Zelst collection of Native American baskets. In addition to these essays, however, the publication documents our acquisitions and programs for the two years. The publication has been redesigned to reflect the logo changes for the anniversary and to make the information contained in the annual reports more accessible to the reader.

Take a summertime stroll in the museum and enjoy the art in the galleries.
It’s cool!

Russell Panczenko

Sacred Wood

On view through 12 July in galleries VI and VII is *Sacred Wood: The Contemporary Lithuanian Woodcarving Revival*. Organized for the Elvehjem by guest curator Ruta Saliklis, the exhibition will enable audiences to experience an exciting form of folk art that is barely known in the United States.

These fifty works, on loan for the exhibition from the collection of contemporary Lithuanian folk sculptures at the Lithuanian Museum of Art in Lemont, Illinois, include somber, humorous, expressive, and bold sculptures by fourteen artists on sacred and secular themes.

Woodcarvings are wrought with meaning for the people of Lithuania. Roughly carved in a blocky, manneristic style, the figures reflect the syncretization of pagan and Christian religious beliefs in Lithuania. Traditional Lithuanian woodcarving is usually classified under the rubric of folk sculpture. The carvers work within the established guidelines of the community, but each artist has an individual, identifiable style. Once known as *dievdirbiai* (godmakers), woodcarvers continue to enjoy an elevated social status by virtue of their art.



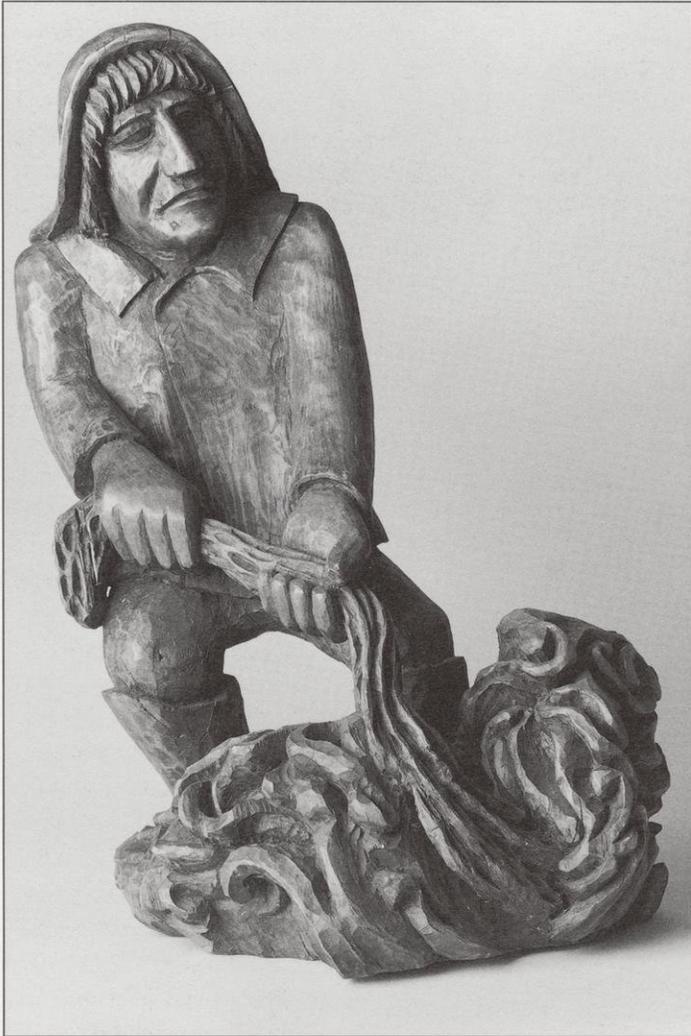
Adolfas Viluckis (Lithuanian, b. 1939), *Lieutvos laisven (To Lithuania's Freedom)*, 1980s, 22 x 19 x 13 in. On loan from Lithuanian Museum of Art, Lemont, IL.

The 1970s and 1980s saw a growth in nationalism in Lithuania. Although they were under Soviet rule, people became bold in their expression of national consciousness, and this is particularly evident in their embrace of folk culture. Folk costumes, songs, dances, rituals, tales, and sculptures took on additional importance as symbols of national identity. The romance of peasant life is an important theme of this time, and the carved figures are often shown in folk costumes of the nineteenth century. The expression of religious beliefs, both Christian and pagan is evident in these sculptures. Lithuania was the last European nation to accept Christianity, and some traditional forms of sculpture are of pagan origin that later took on Christian meaning. In pre-Christian times, Lithuanians worshiped sacred groves of trees that they believed were inhabited by gods. Mythological beings, such as *velniai* (devils), *laumes* (witches), and forest spirits are portrayed in

sculpture. Devils are often shown dancing around the village fiddle player. The god of song is shown with *kankles*, a traditional musical instrument similar to a zither or autoharp. Many

woodcarvers are also musicians who carve traditional wooden instruments for themselves and others.

The element of humor in many Lithuanian woodcarvings also harkens back to a more idyllic, preindustrial society. An example is the sculpture of the young man on a tiny horse, carrying a sign which reads, "All of the young women in the village will be looking at me." Another portrays several men trying to milk a goat, with the title "Or Is It a Male Goat?" Most sculptures are monochromatic, and because the wood is left untreated, outdoor sculptures weather and crack. Solemnity and restraint—traditional Lithuanian values—are visible in the carving, which is generally low-relief, and in the stoic poses of many figures.



Ipolitas Užkurnys (Lithuanian, b. 1926), *Žyejys (Fisherman)*, 30 x 22 x 20 in. On loan from Lithuanian Museum of Art, Lemont, IL.

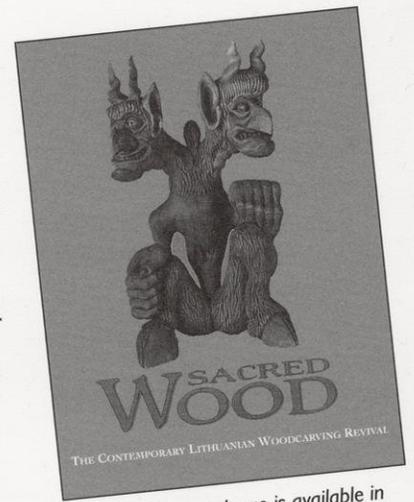
Catalogue

In conjunction with the exhibition, the Elvehjem is publishing a catalogue providing up-to-date research on the subject by American and Lithuanian scholars. This will be the first English-language documentation of these significant works. The introduction by Beverly Gordon, professor of environment, textiles, and design at UW–Madison, places Lithuanian woodcarving in a larger context of international folk art. Guest curator Ruta

Saliklis writes on the role of folk art in the Lithuanian national rebirth. Milda Richardson, doctoral candidate in art history at Boston University, explores the wayside shrine tradition and its implication for works in the exhibition. Ale Pociulpaite, ethnographer and research associate at the Lithuanian Folk Culture Center in Vilnius, Lithuania, describes the development of the folk sculpture in the past twenty-five years. The catalogue is available in the Museum Shop for \$14.95 (members, \$12.70), 56 pages, 55 black-and-white illustrations.

Exhibition Sponsors

We are grateful to these major funders of the exhibition: Erdman Foundation, Hilldale Trust of the UW–Madison, the Lithuanian Foundation, Inc., and the Wisconsin Arts Board with funds from the State of Wisconsin.



The exhibition catalogue is available in the Museum Shop or can be ordered with credit card from 608 263–2240.

Photographs of Home and Family

The Elvehjem Museum of Art will present *Close to Home: Photographs by Larry Towell and the Madison Photo Club* from July 25 through September 6, 1998. Fifty photographs in the exhibition will be selected from the work of Towell, a renowned photojournalist based in Canada. While Towell is best known for his photographs of Gaza and El Salvador, the Elvehjem's exhibition will feature a body of work that documents the artist's own family and their life in rural Canada. In conjunction with the exhibition of Towell's work, the Elvehjem will host a juried exhibition of works from the Madison Photo Club presenting local photographers' own images of home and family.

Larry Towell (b. 1953), a Canadian citizen, studied visual arts at York University in Toronto, where he graduated with an honors degree in fine arts. Towell is a member of Magnum Photos, an forty-member agency of professional photographers with an exclusive membership. He has been presented with numerous international awards in photojournalism, including being honored as the unprecedented recipient of two first-place awards in the categories of Daily Life Stories and General News Stories by the World Press Photo Foundation in 1994. A poet and musician as well as a photojournalist, Towell is the author of eight books of poetry, verbal testimonies, and photography. His photographic work has been shown internationally in such museums and galleries as the Montparnasse Gallery in Paris, Ansel Adams Center for Photography in San Francisco, and the Zelda Cheatle Gallery in London. Larry Towell currently lives with his wife and their four children in Bothwell, Ontario, where between assignments around the world he sharecrops a seventy-five acre farm.

In his photographs of Gaza, El Salvador, and Mexican Menonite migrant workers, Towell's work reflects his interest in land and landlessness and his belief that "land makes people into who they are." Towell continues with the theme of land when taking pictures of his family in rural Canada. These chronicles of their rural life for more than a decade continue to reflect Towell's belief in the deep interconnectedness of people and the land. However, the images of his family also draw from his



Larry Towell (Canadian, b. 1953), *Ann and Moses Eating a Pear, 1983*, gelatin silver print, 16 x 20 in. Copyright © Larry Towell, Magnum Photos.

journalistic work in that they too exemplify Towell's belief that all photography is essentially about the family: "War and famine are about families in dire conditions," he has said. In the Elvehjem's *Close to Home: Photographs by Larry Towell and the Madison Photo Club*, the photographer turns to his immediate surroundings to explore the family in less dire conditions but with consistently thought-provoking and beautiful black-and-white images. The museum has commissioned Towell to create a new body of work specifically for this exhibition at the Elvehjem and will add a number of these pieces to its permanent collection of works on paper.

Since early 1997, the artist has been working with the Elvehjem to create an exhibition of work from photographs submitted by the Madison Photo Club. In the fall of 1997, Photo Club members were inspired by a lecture and workshop Towell presented in Madison. The artist returned to Madison in March for an editing workshop where he provided guidance to club members for selecting their most effective work for the jury. Submissions for the exhibition were due in June, with judging taking place immediately following. Jury members include artist Larry Towell, Elvehjem director Russell Panczenko, and Elvehjem curator of prints, drawings, and photographs Drew Stevens. The exhibition will open to the public on July 25, at which time Towell will return to the Elvehjem with his family to participate in the opening reception and give a gallery lecture to the public.

The Madison Photo Club juried exhibition will coincide with the fiftieth anniversary of the group's founding. Aligned with Madison School and Community Recreation (MSCR), the Madison Photo Club serves an educational purpose for its one hundred members, providing dark room facilities, photography classes, and exhibition space. The club has also provided funding for photography exhibitions presented at area museums, including the Madison Art Center, the State Historical Museum, and the Elvehjem Museum of Art.

Larry Towell (Canadian, b. 1953), *Dorothy and Shelly Playing in an Abandoned House, 1974*, gelatin silver print, 16 x 20 in. Copyright © Larry Towell, Magnum Photos.



Carving Changes: Japanese Woodblock Prints

Selections from the Elvehjem's collection of Japanese prints will be on view in the Mayer Gallery from June 6 through July 12. *Carving Changes: Japanese Woodblock Prints* presents Japanese prints to explain how the prints are made and to trace some changes to Japanese printmaking from the eighteenth century to the twentieth. The selection of prints demonstrates the breadth that exists in the general category of "Japanese prints."

The traditional craft of color woodblock printmaking has been practiced from the late seventeenth century to our own time. During that time many changes have taken place in the style of woodblock prints made, in the subjects illustrated, and in the processes by which they were made. This exhibition will draw from the Elvehjem's extraordinary collection of woodblock prints to illustrate some of these changes. For instance the exhibition will show how the prints became more technically complex through the eighteenth century, how western theories of art influenced the prints in the nineteenth century, and how the twentieth century saw a split between artists employed by traditional print publishers and artists who published their own works.

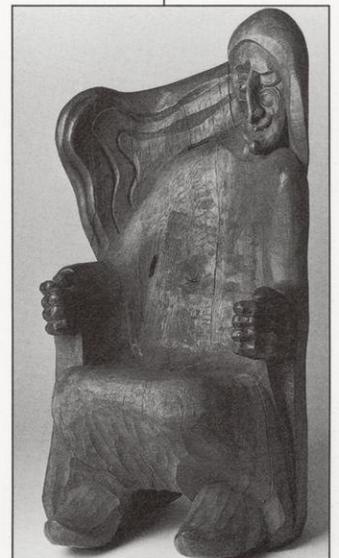
The exhibition was organized by students enrolled in a museum studies class studying print connoisseurship taught by Russell Panczenko and Andrew Stevens. The students, Tamera Hauge, Christa Knudsen, Laura Mueller, and Gabrielle Warren, selected the prints and wrote the explanatory labels for the exhibition.



Suzuki Harunobu (Japanese, ca. 1725–1770), *Descending Geese on the Koto* from series *Eight Views of the Parlor, 1766*, color woodcut, bequest of John H. Van Vleck, 1980.715

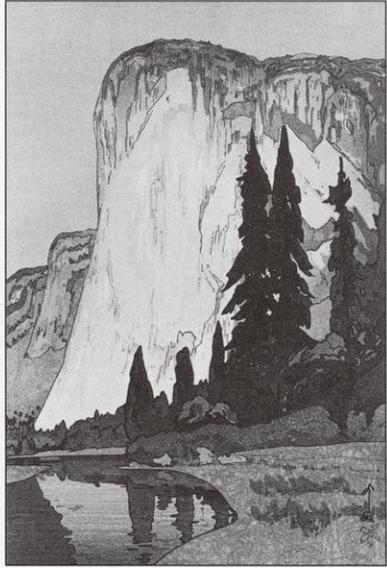
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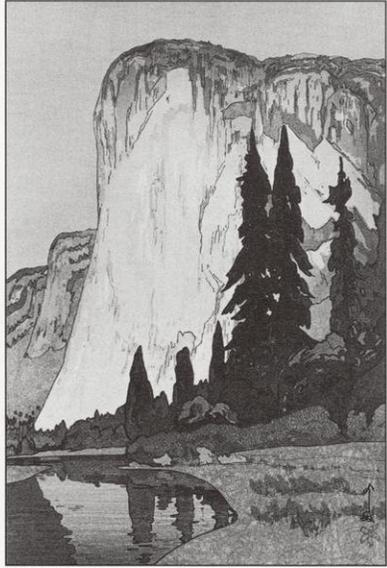
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>CONTINUING EXHIBITION <i>Sacred Wood</i>, Gallery VI, VII</p>	<p>1 Galleries closed</p>	<p>2</p>	<p>3</p>	<p>4 12:30 p.m. Tour of temporary exhibitions, 40 minutes, by a docent</p>	<p>5</p>	<p>6 EXHIBITION OPENS <i>Carving Changes: Japanese Woodblock Prints</i>, Mayer Gallery</p>
<p>7 2 p.m. Tour of permanent collection, 40 minutes, by a docent</p>	<p>8 Galleries closed</p>	<p>9 Museum Shop Members' Sale</p>	<p>10 Museum Shop Members' Sale</p>	<p>11 Museum Shop Members' Sale 12:30 p.m. Tour of temporary exhibition, 40 minutes, by docent Sylvia Hultkrans</p>	<p>12 Museum Shop Members' Sale</p>	<p>13 Museum Shop Members' Sale</p>
<p>14 2 p.m. Tour of permanent collection, 40 minutes, by a docent Museum Shop Year-end Clearance Sale</p>	<p>15 Galleries closed</p>	<p>16 2-3:30 p.m. Curatorial course: Prints, History and Techniques Museum Shop Year-end Clearance Sale</p>	<p>17 Museum Shop Year-end Clearance Sale</p>	<p>18 Museum Shop Year-end Clearance Sale 2-3:30 p.m. Curatorial course: Prints, History and Techniques 12:30 p.m. Tour, 40 minutes, by docent</p>	<p>19 Museum Shop Year-end Clearance Sale</p>	<p>20 Museum Shop Year-end Clearance Sale</p>
<p>21 2 p.m. Tour of permanent collection, 40 minutes, by a docent Museum Shop Year-end Clearance Sale</p>	<p>22 Galleries closed</p>	<p>23 2-3:30 p.m. Curatorial course: Prints, History and Techniques Museum Shop Year-end Clearance Sale</p>	<p>24 Museum Shop Year-end Clearance Sale</p>	<p>25 Museum Shop Year-end Clearance Sale 12:30 p.m. Tour of temporary exhibitions, 40 minutes, by a docent 2-3:30 p.m. Curatorial course: Prints, History and Techniques</p>	<p>26 Museum Shop Year-end Clearance Sale</p>	<p>27 Museum Shop Year-end Clearance Sale</p>
<p>28 2 p.m. Tour of permanent collection, 40 minutes, by a docent Museum Shop Year-end Clearance Sale</p>	<p>29 Galleries closed</p>	<p>30 2-3:30 p.m. Curatorial course: Prints, History and Techniques</p>				



Vytautas Majoras (Lithuanian, b. 1930), Kede (Chair), 1975, 52 x 25 x 25 in. On loan from Lithuanian Museum of Art, Lemont, IL

J U L Y

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
			1	2 2-3:30 p.m. Curatorial course: Prints, History and Techniques		
5 No Tour Museum Shop closed	6 Galleries closed	7 2-3:30 p.m. Curatorial Course: Painting Techniques and Conservation	8	9 2-3:30 p.m. Curatorial Course: Painting Techniques and Conservation		
12 2 p.m. Tour of permanent collection, 40 minutes, by a docent	13 EXHIBITIONS CLOSED <i>Sacred Wood and Japanese Woodblock Prints</i> Galleries closed	14 2-3:30 p.m. Curatorial Course: Painting Techniques and Conservation	15	16 2-3:30 p.m. Curatorial Course: Painting Techniques and Conservation	17	18
19 2 p.m. Tour of permanent collection, 40 minutes, by a docent	20 Galleries closed	21 2-3:30 p.m. Curatorial Course: Painting Techniques and Conservation	22	23 2-3:30 p.m. Curatorial Course: Painting Techniques and Conservation	24	25 EXHIBITION OPENS <i>Close to Home: Photographs, galleries VI, VII, Mayer</i> 5:30 p.m. Gallery talk 6-7:30 p.m. Free public reception
26 2 p.m. Tour of permanent collection, 40 minutes, by a docent	27 Galleries closed	28	29	30	31	



Hiroshi Yoshida (Japanese, 1876-1950), *El Capitan, 1925, color woodcut, bequest of Abigail Van Vleck, 1984.1193*

AUGUST

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	
<p>2 2 p.m. Tour of permanent collection, 40 minutes, by a docent</p>	<p>3 Galleries closed</p>						<p>8</p>
<p>9 2 p.m. Tour of permanent collection, 40 minutes, by a docent</p>	<p>10 Galleries closed</p>	11	12	<p>13 7:30 p.m. Lecture, Norman Lenburg, photojournalist, "People of the University," L140</p>	14	15	
<p>16 2 p.m. Tour of permanent collection, 40 minutes, by a docent</p>	<p>17 Galleries closed</p>	18	19	20	21	22	
<p>23 2 p.m. Tour of permanent collection, 40 minutes, by a docent</p>	<p>24 Galleries closed</p>	25	26	<p>27 7:30 p.m. Lecture, Nicolette Bromberg, curator of photography, SHSW, "Wisconsin Sesquicentennial Rephotography Project," L140</p>	<p>28 Student Welcome Week Museum Shop Poster Sale</p>	<p>29 Student Welcome Week Museum Shop Poster Sale</p>	
<p>30 Student Welcome Week Museum Shop Poster Sale</p>	<p>31 Galleries closed</p>						

Larry Towell (Canadian, b. 1953), Isaac's First Swim, 1996, gelatin silver print, 16 x 20 in. Copyright © Larry Towell, Magnum Photos

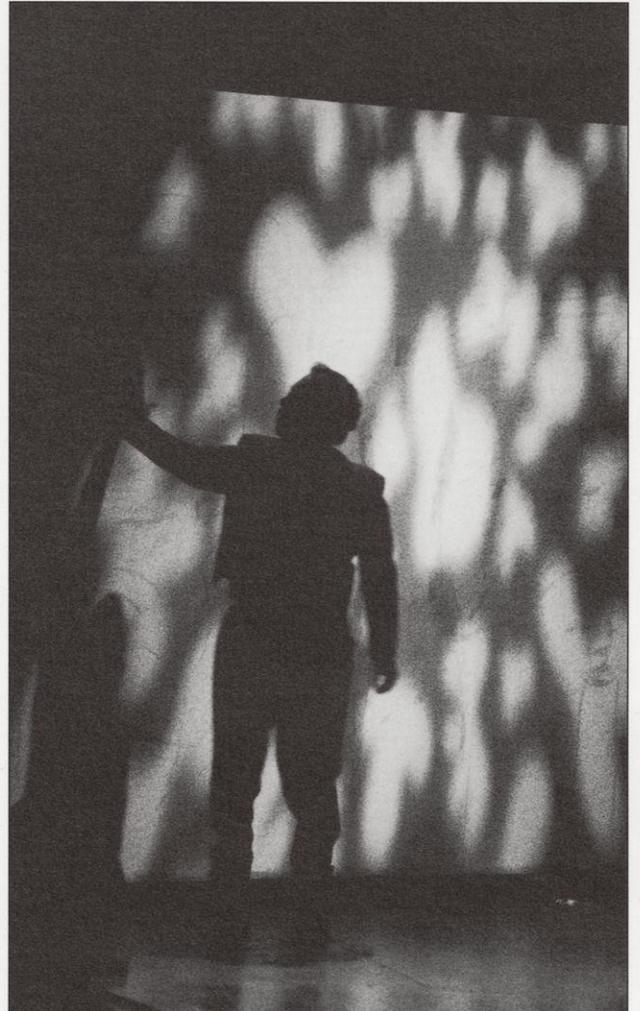


The multimedia collaboration with the Kronos Quartet culminated in a full house in the Wisconsin Union Theater on February 26; taking a bow are (l-r) violinist David Harrington, painter Gronk, soprano Yvonne Regaldo, second violinist John Sherba, violinist Hank Dutt, composer Joseph Julian Gonzalez, and cellist Joan Jeanrenaud

Professor David Hayman and former Elvehjem editor Loni Hayman add their gratitude for exhibition support to Clay Lewis (right), program officer for the National Endowment of Humanities



Guest curator Patricia Junker gave a gallery talk on John Stuart Curry at the reception on March 21



Gronk painting *La Tormenta* and directing Kronos Quartet with electronic brush

Summer Curatorial Courses: Connoisseurship Basics

The museum's noncredit curatorial courses for summer 1998 feature two survey offerings about prints and paintings so that participants may learn the fundamentals about museum quality paintings and prints from the professional staff.



Andrew Stevens

"Handsome Prints: History and Techniques" offers participants the chance to examine a Rembrandt! The Elvehjem collection contains a hidden treasure of over 7,000 prints that cannot always be on view. Andrew Stevens, curator of prints at the Elvehjem, will discuss the finest and most representative examples allowing participants to view the prints

up close and without the usual impediments of frames and glass. He will illustrate the history of printmaking and techniques from the 1500s to the twentieth century with examples by Rembrandt, Hogarth, Whistler, and others. Sessions will cover the four major media of fine art prints (woodcut, intaglio, lithography, and silkscreen). One session will include proper care and framing of original works of art on paper and discussion of print collecting. Six sessions will be Tuesdays and Thursdays, June 16, 18, 23, 25, 30, and July 2 from 2 to 3:30 p.m.

"Painting Techniques and Conservation: An Introduction" will interest art museum visitors who have wondered about how paintings were made in different historical periods or what materials were used. Using examples from the late medieval to the modern period, curator Leslie Blacksberg will instruct students in the specific technical and visual qualities of the major pictorial media—tempera, oil, and acrylic. She will also give attention to the different supports painters have used over time (panel, canvas, and copper) and the history of frames. The class will discuss the impact new conservation techniques



Leslie Blacksberg

have made on art historical notions of quality and originality. Six sessions will be on Tuesdays and Thursdays, July 7, 9, 14, 16, 21, and 23 from 2 to 3:30 p.m.

To allow close examination of the works of art, class sizes will be limited to fifteen people. Preregistration is required. The cost is \$60 for each course (\$51 for Elvehjem members). Members of the Elvehjem Print Portfolio group may register for the print course for \$46. To request descriptions and registration forms, call 608 263-4421. For information about Elvehjem membership or Print Portfolio membership, call 608 263-2495.

Madison Photographers on "Close to Home"

As a complement to the themes of *Close to Home: Photographs by Larry Towell and the Madison Photo Club* local photographers will lecture on their photography projects that parallel the exhibition subject and that broadly interpret what constitutes immediate surroundings and the definition of family.

Norman Lenburg was a photojournalist assigned to the UW-Madison Office of Information Services for more than eighteen years, pho-

tographing the faculty, staff, and students of the university. His slide lecture, entitled "People of the University," will show some of the university family he photographed between 1969 and 1986 and will explore the issues involved in photojournalism as public relations. He will speak on Thursday, August 13 at 7:30 p.m. in room L140 of the Elvehjem.

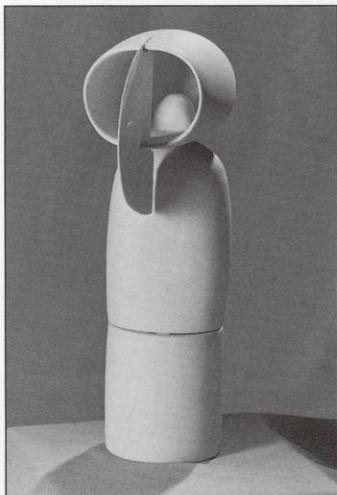
Nicolette Bromberg, curator of photography and film at the State Historical Society of Wisconsin, will lec-

ture on "The Wisconsin Sesquicentennial Rephotography Project." The boundaries for this project were the borders of Wisconsin. Among the aspects of the project that she will cover are how the places were selected and the collaborative aspects of the project between photographers (professionals and novices) and the people on site. She will speak on Thursday, August 27 at 7:30 p.m. in room L140.

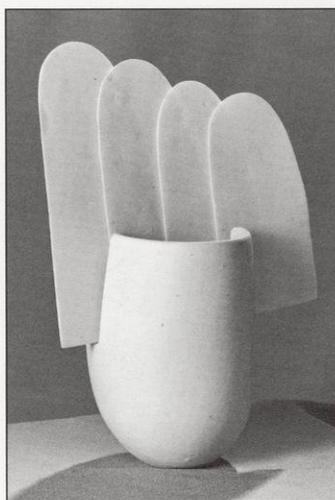
The Art of Ruth Duckworth

The story of Ruth Duckworth (née Windmüller) is of a personal struggle that she resolved in artistic terms by creating porcelain objects of finely balanced forms. The Elvehjem recently acquired four works by Duckworth that demonstrate her subtle and moving art. Born in Hamburg, Germany, Duckworth had wanted to study art from childhood. As a Jew, she was forbidden to attend art school in Hitler's Germany. In 1936, at age 17, Duckworth emigrated to Liverpool, England, where her sister lived, and attended Liverpool Art School. Despite high ambitions, Duckworth finished her studies at Liverpool with little direction. For a while she toured with a puppet theater, and then during World War II she worked at a munitions factory.

After the war, Duckworth was a sculptor, achieving little success and reading the diaries of the German expressionist painter, Paula Modersohn-Becker (1876–1907) for encouragement and inspiration, when her life changed direction. A question about glazing a clay sculpture that she addressed to the distinguished potter Lucie Rie (1902–1995) led Duckworth to study ceramics at Hammersmith School of Art and the Central School of Arts and Crafts, both in London. Drawn by its fragility and sensuality, she made porcelain her primary medium in 1958. By the early 1960s, Duckworth's ceramics were widely exhibited and collected. Duckworth became recognized as one of the major figures who led British pottery away from the Japanese-inspired aesthetic of Bernard Leach (1887–1995) to a more sculptural style. Duckworth's clay works are analogous to the sculpture of Brancusi, Henry Moore, and Barbara Hepworth whose art refers to natural forms without specifically imitating nature. In 1964, she was invited to teach for a year at the University of



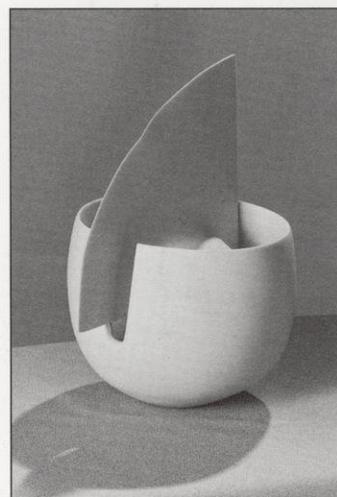
Ruth Duckworth (American, b. Germany, 1919), *Untitled*, 1996, porcelain, 12 1/2 x 7 in., Elvehjem Museum of Art General Endowment Fund purchase, 1997.68



Ruth Duckworth (American, b. Germany, 1919), *Untitled*, 1996, porcelain, 8 x 6 in., Elvehjem Museum of Art General Endowment Fund purchase, 1997.70



Ruth Duckworth (American, b. Germany, 1919), *Untitled*, 1993, porcelain, 4 x 7 in., Elvehjem Museum of Art General Endowment Fund purchase, 1997.69



Ruth Duckworth (American, b. Germany, 1919), *Untitled*, 1989, porcelain, 6 x 4 3/4 in., Elvehjem Museum of Art General Endowment Fund purchase, 1997.71

Chicago; Duckworth still lives and works in Chicago.

The porcelains acquired by the Elvehjem, which are white with slender, unglazed bodies, represent her most consistent and significant themes. With their interperced and interconnected forms, *Untitled* (1997.69) and *Untitled* (1997.71) explore the relationship of the

interior to the exterior. *Untitled* (1997.68) expresses Duckworth's interest in primitive forms; it is an ancestral figure of locked together, ovoid forms. The leaflike form in *Untitled* (1997.70) most closely suggests Duckworth's reverence for nature. All of these pieces articulate a fragility of form and even of life as delicate the material she uses.

Museum Participates in State and University Sesquicentennial Celebrations

The State of Wisconsin observed the 150th Statehood Day on May 29, 1998 at a ceremony commemorating the act admitting Wisconsin as a state. The university will mark the 150th anniversary



of its charter on September 10–12, 1998, with the UW sesquicentennial running from September 1998 through November 1999.

The Elvehjem Museum of Art is proud to celebrate the state of Wisconsin's 150th anniversary with two exhibitions. The museum was fortunate to receive generous funding from the Wisconsin Sesquicentennial Commission with funds from the State of Wisconsin and individual and corporate contributors for *John Steuart Curry: Inventing the Middle West*, presented from March 7 through May 17 and now on tour to Kansas City and San Francisco, and for *150 Years of Wisconsin Printmaking*, to be on view from November 21, 1998 through January 17, 1999. The Elvehjem is grateful to the Wisconsin Sesquicentennial Commission for the generous funding provided for these projects.

In honor of the University of Wisconsin Sesquicentennial, the museum will present two additional exhibitions: *University of Wisconsin—Madison Art Faculty Exhibition*, on display from January 30 through March 21, 1999, and a retrospective of the paintings and drawings of John Wilde, professor of art at the UW from 1948 until his retirement in 1982, scheduled from November 13, 1999 through January 9, 2000.

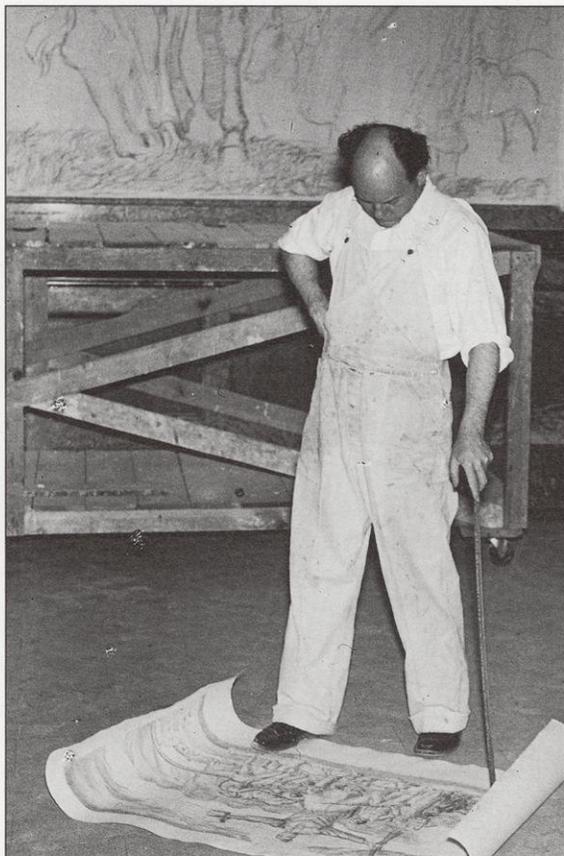
Plan to join us at the museum and enjoy Wisconsin art for the past 150 years.

Curry Memoirs

During the spring exhibition of the works of John Steuart Curry—who was resident-in-artist at the University of Wisconsin from 1936 to 1946—many Madison and local residents came forward with memories of times spent with Curry. Elton and Kathy Waack even brought in an album of photographs of Curry working on the Kansas Statehouse murals. Kathy Waack's father, John Mathiessen, who was a graduate student in geography at the University of Wisconsin in the late 1930s, was also a painter who went to Topeka as an assistant to John Curry.

We are considering putting together a publication of local response to the artist.

If you have memories of Curry in Wisconsin, please write them up and send them with your name and address to the Elvehjem editor. If you have photographs to share please bring them to the Elvehjem editor, so that we can have photographs duplicated at



The photograph shows Curry in Topeka looking at the cartoon drawing for *The Tragic Prelude* with the underdrawing for *Coronado* and *Padre Padilla* behind him. This is from the family album of the Waacks.

our expense. Address all information to Patricia Powell, Editor, Elvehjem Museum of Art, 800 University Ave., Madison, WI 53706. A decision to publish will depend on how many people respond to this request.



UNIVERSITY OF
WISCONSIN
MADISON
150 YEARS

Welcome New Members and Old Friends!

The Elvehjem Museum of Art would like to extend a warm welcome to all new members of the museum, as well as people who have rejoined in recent months. We appreciate your involvement as a member and a supporter and hope to see you at the museum soon. If you are not a member, now is a good time to join.

Become a new member of the Elvehjem Museum this summer and receive a free copy of an Elvehjem-produced poster while supplies last. New mem-

bers who join the museum at the \$30 level and above will receive their choice of one of several full-color posters produced by the museum in recent years. This offer will run from May 18 to August 31. Questions? Call 608 263-2495.

Opening Reception

Help the Elvehjem Museum celebrate the opening of the exhibition *Close to Home: Larry Towell and the Madison Photo Club* on Saturday, July 25 from 6 to 7:30 p.m. Refreshments, a cash bar, and live music will enliven the gathering. A gallery lecture by photographer Larry Towell will take place at 5:30 p.m.

The Museum Shop members' sale is Tuesday, June 9 through Saturday, June 13. Members will receive a 20-percent discount on anything in the store and on June 11 and 12 will get a sneak preview of the year-end clearance sale that begins June 14.

Special Thanks

The Elvehjem Museum's many exhibitions and programs are made possible by a number of important people and organizations. The museum has received significant support from local, regional, and national donors whose financial assistance benefits thousands of visitors each year.

- ▶ The Wisconsin Arts Board has provided state funds for exhibition programming for 1997-1998.
- ▶ Funds for the presentation of the exhibition *Frans Post's Village of Olinda, Brazil* have been contributed by The Netherlands-America Foundation, New York and the Consulate General of the Netherlands, Chicago.

- ▶ The exhibition *Sacred Wood: The Contemporary Lithuanian Woodcarving* received generous support from the Erdman Foundation, Hilldale Trust, and the Lithuanian Foundation. Madison-Vilnius Sisters Cities, Inc. provided funds for the opening reception of this exhibition.

- ▶ The museum's presentation of *Close to Home: Photographs by Larry Towell and the Madison Photo Club* received support from the Dane County Cultural Affairs Commission.

The Elvehjem Museum is grateful to all individual, foundation, corporate, and government donors who provide financial support.

Information: 608 263-2246

Admission is free

Gallery and Museum Shop Hours

Tuesday–Friday 9 a.m. -5 p.m.
 Saturday–Sunday 11 a.m.-5 p.m.
 CLOSED MONDAY

Kohler Art Library Hours

Monday–Thursday 8 a.m.–9:45 p.m.
 Friday 8 a.m.–4:45 p.m.
 Saturday and Sunday 1–4:45 p.m.
 For hours between terms call 608 263-2258

Museum Membership Benefits

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

Annual benefits include

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

As a member you support

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

Parking

The city of Madison’s Lake Street and Frances Street ramps and in university lots 46 and 83 on Lake Street between Johnson Street and University Avenue. University lot 47 on Johnson Street between Park and Lake streets is available on weekends only.

For Visitors with Disabilities

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

Tours

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

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

Museum Etiquette

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

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

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

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

MEMBERSHIP FORM

Yes, I want to become a member of the Elvehjem Museum of Art.
 (If you are already a member, please encourage a friend to join you in supporting the museum through membership.)

Name _____

Address _____

City/State/Zip _____

Home phone _____ Business phone _____

Check level: Founder \$100 Family \$45 Individual \$30 Student or senior \$20

Find check payable to Elvehjem Museum of Art enclosed for \$ _____

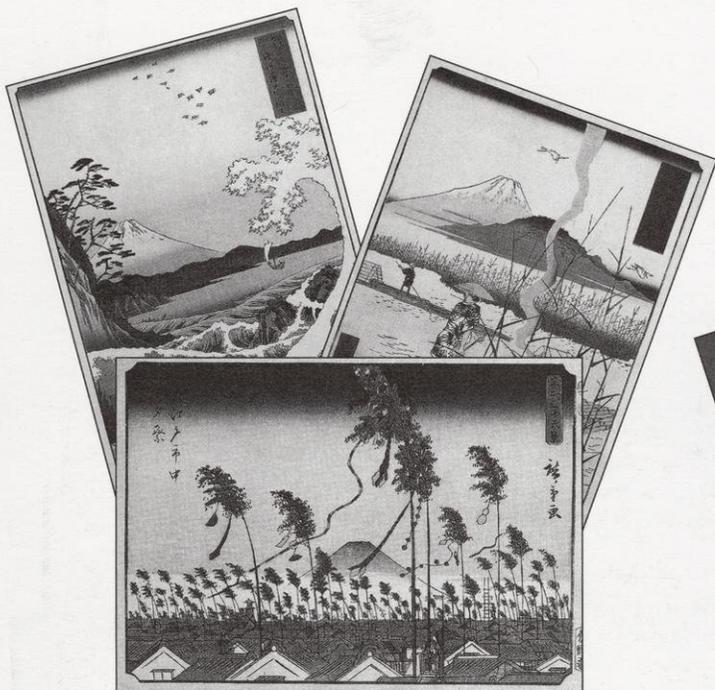
Charge my Visa MasterCard

Card # _____ Expir. date _____ Signature _____

Recruiting Member: _____ Phone _____

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

Reproduced from the Van Vleck Collection of Japanese Prints



- ▶ Mount Fuji Postcard Book
30 oversized postcards \$9.95 (member \$8.45)
- ▶ Boxed notes and holiday cards
20% discount June 6–July 12
- ▶ Matted cards—a great gift
6 different scenes \$6.95 (member \$5.90)

Hiroshige Back by popular demand; printed in Japanese with English translations, 190 pp., 287 color plates. \$29.95

The Edward Burr Van Vleck Collection of Japanese Prints, a black-and-white illustrated checklist of the 4,000 print collection, originally \$75.00, now \$45.00

▶ Special offer during exhibition only (June 6–July 12): buy **both** catalogues for \$45.00



Year-end Clearance Sale

Help us clear our shelves for our fiscal year-end inventory. Prices will be slashed.

- ▶ June 14 to 28
- ▶ Jewelry
- ▶ Posters and cards
- ▶ T-shirts and more

ARTSCENE

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



Summer 1998
Important Dated Information!