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Elvehjem Museum of Art

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Elvehjem Museum of Art *artscene*

University of Wisconsin–Madison
Volume 11, Number 3
June/July/August 1994

Homer Boss: The Figure and the Land

Thirty portraits and landscapes of Homer Boss (1882–1956) go on view in Gallery VII on Friday, July 29. With this exhibition and accompanying catalogue the Elvehjem hopes to resuscitate the reputation of the neglected artist who studied with William Merritt Chase and Robert Henri and later taught so many important American artists at the Independent School and the Art Students League in New York.

His portraits exhibited about 1907 at the National Academy of Design received excellent reviews for their sensitive renderings of character. Boss exhibited in the 1910 *Exhibition of Independent Artists*, organized by Henri, Walt Kuhn, and John Sloan to promote progressive American art. He also had two paintings in the prestigious and revolutionary exhibition popularly known as the Armory Show of 1913.

Boss had begun teaching with Henri at the Independent School and by 1912 had become the head of the school. Taking groups of students to Monhegan Island off Maine, Boss began painting landscapes. In the early 1920s Boss seemed set to become one of the prominent American painters with his friends and colleagues Edward Hopper, George Bellows, John Sloan, and Henri.

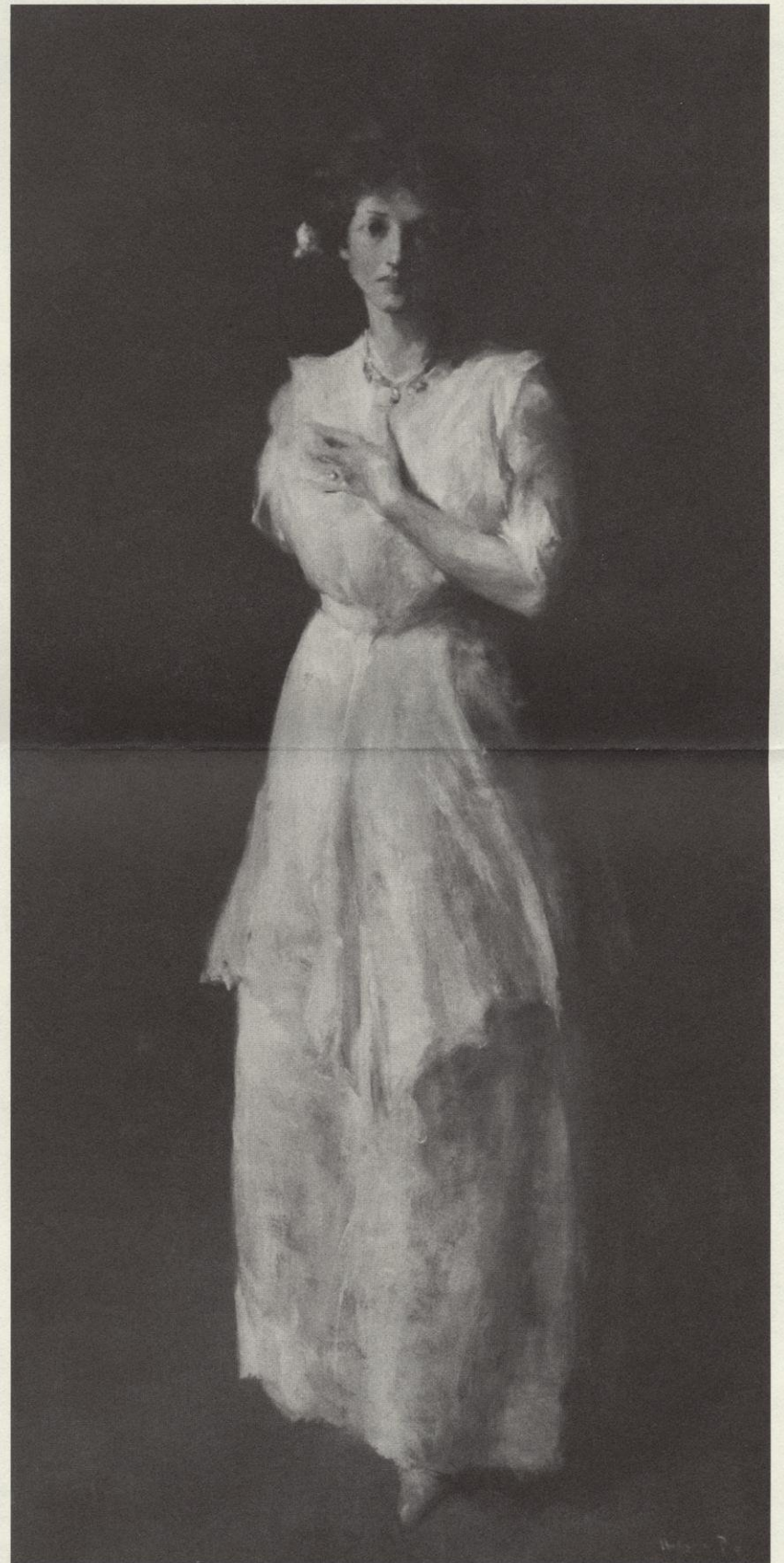
But in 1925 he spent the summer in New Mexico near the San Juan Pueblo and shortly thereafter bought a ranch with an old adobe house near the pueblo. Although he continued to teach in New York at the Art Students League during the winters through 1941, his life became more intertwined with the land and the people of New Mexico. He exhibited in New York, but his desert landscapes and portraits of Indians found little favor with New York critics. He was reticent about pursuing sales of his works. These factors, as well as the fact that the majority of his paintings are still in private collections, have done much to contribute to his little deserved obscurity.

This exhibition benefits from the new and heretofore unpublished research of Susan S. Udell, Boss's niece who inherited his archives. Pursuing oral history from Boss's students and family and using these records of his painting, teaching, and exhibiting history as a starting point, Udell has written the first biography of Homer Boss, which will be published in the catalogue accompanying the exhibition. Her investigation and these extraordinary resources permit the museum to present a wealth of new material on this important but little known artist.

Leslie Ann Blacksberg, Elvehjem curator who with Susan Udell reviewed the available paintings in public and private collections, underlines her goals for this exhibition:

I chose the best examples of his varied career and those paintings which reflect the major developments in American art during the first half of this century. In the early portraits, his concern for both physical and psychological realism reveals his closeness to the art of Robert Henri. The paintings after 1913 demonstrate the powerful impression that the Armory Show made on him, when he began to experiment aggressively with several modernist styles. The New Mexico paintings display his creative experiments in rendering the stark desert landscape and evoking the spirit of his Pueblo neighbors in portraits.

The thirty paintings in the Elvehjem exhibition include five paintings from the early period, 1910–1917; seven mature works from the early 1920s; and seventeen works reflecting his love of the land and the people of New Mexico. This selection, which very nearly spans his creative life, allows us to observe the changes in techniques and approaches to the figure and the land, which he painted all his life.



Homer Boss (American, 1882–1956) *Young Woman in White*, 1910, oil on canvas, 74 x 36 in. Private collection

THIS FALL AT THE ELVEHJEM

Gronk



Suzuki Harunobu (Japanese, ca. 1725–1770), *Descending Geese on the Koto*, from the series *Eight Views of the Parlor*, 1766, color woodcut with embossed outlines, 11 $\frac{5}{8}$ x 8 $\frac{1}{2}$ in. Gift of John H. Van Vleck, 1980.715

Japanese Print Exhibition Opens July 23

Paper Women: The Female in Japanese Prints selects thirty-five prints from the Van Vleck collection to examine how woodblock prints created romanticized images of women's roles in the floating world (*ukiyo*), the world of courtesans. The prints also show how the female figure was treated as a plastic form without direct correspondence to the form of actual women. Included in the exhibition are works by Kiyonaga, Shunshō, Utamaro, and Eizan.

Most of these prints come from the eighteenth and nineteenth centuries. They were produced in great quantities, and many could be bought for the price of an ordinary meal. However, they have been highly valued in Japan and by collectors throughout the world as masterpieces of print design and technique. They can be appreciated on many levels—for the sheer beauty of their translucent colors to their

complicated iconography, and their formal design.

This exhibition was begun as a class project for a graduate seminar in Japanese woodblock prints taught by Professor Gene Phillips. Phillips, now in his second year at the university, is a University of California at Berkeley Ph.D. who specialized in fifteenth and sixteenth century Japanese painting. He is particularly interested in making use of the superb Van Vleck collection and having students work with actual art rather than the more traditional examination of art through slides. His intention is to enliven discourse by having his students look into issues of gender and think about prints in a new way. Students who have worked intensively on this exhibition are Tom Atwood, Trey Hoffman, Donna McComas, Yukiko Okamura, Stan Starbuck, and Kari Sterling.

Summer Exhibitions

Tandem Press

Tandem Press: Five Years of Collaboration and Experimentation displays fifty-six prints to represent the thirty-three artists who visited Tandem, the university's fine art press, from 1987 through 1992. Tandem produces a broad cross-section of contemporary printmaking with the range of subjects from realist representations to abstract constructions, in processes as diverse as monochromatic woodblock prints and multiple plate lithographs, done by artists who have spent their life in making prints as well as painters being introduced to printmaking for the first time. This exhibition reflects Tandem Press's versatility and innovation in printmaking processes during its first five years of collaboration with artists.

Tandem Press, founded in 1987 by William Weege, brings in prominent artists to create prints while training graduate students in printmaking and supporting the operation through grants and the sales of editions. The Elvehjem Museum, the official archive, catalogues, stores, insures, and conserves the archive prints and makes them available to viewers. This first retrospective overview of the work produced at Tandem will be on display through July 17 in galleries VII and VIII.

Sculpture by Polish Artist

Magdalena Abakanowicz: *Crowd No. 2*, twenty figures formed of burlap and resin, is displayed in Gallery VI through June 12. These figures, formed from resin over a plaster prototype caste from a live model, use burlap arranged in layers like skin or applied like bandages to parts of the body.



A whimsical etching from the *Tandem Press* exhibition: William Wegman, *Dusted Transcription*, 1990, Elvehjem Museum of Art, Tandem Press Archives, 1991.125

"Magdalena Abakanowicz is probably the foremost contemporary sculptor," says Elvehjem director Russell Panczenko, "and she produces powerful and moving images which linger in the mind of the viewer." She came to international prominence in the mid 1960s with monumental three-dimensional forms called *Abakans*, made of fabrics she had woven. In the seventies she created huge cycles of figurative and non-figurative sculptures of burlap which she called *Alterations*. In the 1980s and early 1990s she experimented with metals as well as textiles to create monumental verti-

cal sculptures depicting fragments of the human body for a series, *Crowds*, of which the work on view is the second.

Abakanowicz was born in Poland in 1930. Her obsession with severed body parts arises from the German occupation followed by the Russian occupation. After the war Abakanowicz studied art at the Warsaw Academy of Fine Arts during the early fifties. She was professor at the Academy of Fine Arts in Poznan, Poland from 1965 to 1990 and still lives in Warsaw.

Crowd No. 2 is on loan from the Richard Gray Gallery in Chicago.

Print exhibition in Mayer Gallery

Lasting Impressions: The Art of Printmaking, on display in Mayer Gallery through July 10, demonstrates the various techniques of printmaking—relief, nonacid intaglio, acid intaglio, and lithography—through forty prime examples from the permanent collection, ranging from the sixteenth through the twentieth centuries and including prints by such renowned artists as Rembrandt and Motherwell.

The exhibition, the tangible result of a year-long class in museum training and connoisseurship, points up the use of objects in the museum's collections to form part of the university learning experience. The class, taught by museum director Russell Panczenko, who was joined this spring semester by print curator Andrew Stevens, has been offered for the past three years.

The topic for the class was print connoisseurship. The class selected the forty prints from the permanent collection, provided the didactic wall labels for the exhibition, and collaborated with museum staff on all aspects of the exhibition.

Recent Acquisitions

González Drawing

"The age of iron began many centuries ago by producing (unhappily) arms—some very beautiful. Today it makes possible the building of bridges, railroads. It is high time that this metal cease to be a murderer and the simple instrument of an overly mechanical science. Today the door is open wide to this material to be at last ! forged and hammered by the peaceful hands of artists."

(González, quoted in Josephine Withers, *Julio González: Sculpture in Iron*, New York, 1978, p.135)

Julio González was trained in metalwork in Barcelona, where fine ironworking was a long-standing tradition. His family had practiced this profession for generations, this tradition provided González with his skill as an artisan. His transformation into a sculptor came after he moved to Paris in 1900. In Paris, González worked with metal to make his living but aspired to be a painter. González worked with Pablo Picasso, an old friend of his family, on six metal sculptures between 1928 and 1931. This experience moved González to experiment with iron as a sculptural medium.

The drawing recently added to the Elvehjem's collection through the generosity of Alvin and Terese Lane is part of a series done in preparation for two sculptures of *L'Homme cactus* (Cactus Man). The Elvehjem's drawing is closely related to the second of these sculptures, which was constructed in 1939–40. Though the final sculpture took on a different overall form when it was realized in iron, some details are clearly prefigured in this drawing, most notably the form at the top, González's abstraction of an upturned screaming face.

This drawing is the first work by González in the Elvehjem's collection; we are fortunate indeed that it is a sketch for one of the artist's best-known works. It makes an interesting counterpoint to the Elvehjem's drawing by David Smith, a sculptor for whom González was a primary inspiration.

Teraoka Print

The Elvehjem has benefited indirectly from Childe Hassam's (1859–1935) abiding belief



Julio González (Spanish, 1876–1942), *Personnage Noir # 1*, 1939, india ink, pencil, and wash on paper, 12 x 7½ in. Alvin and Terese Lane purchase, 1994.1

in the power of American art. This painter left 454 works to the venerable American Academy of Arts and Letters, which he directed to sell his paintings and use the proceeds to buy the works of living American artists and distribute them to museums in the United States and Canada. Since 1946 when the distribution began, the Academy has donated paintings to such national institutions as the Metropolitan Museum of Art in New York to city and university museums and art centers across the country.

The Elvehjem received its first donation from the Academy in 1984 with Shusaku Arakawa's *Study for "Blank,"* a triptych done in 1979–1980. This year the Academy donated Masami Teraoka's *31 Flavors Invading Japan: French Vanilla* to the Elvehjem, which beautifully complements the Elvehjem's pair of Teraoka prints *31 Flavors Invading Japan: Chocolate Chip* and *McDonald's Hamburgers Invading Japan: Cochin-me*. Both of these series polk fun at American fast food and the eagerness of the Japanese to adopt Western ways.

Teraoka was trained in Japan in traditional painting methods and came to this country at age twenty-five. After studying art in Los Angeles and being influenced by contemporary American art trends, Teraoka began in 1971 combining traditional Japanese symbolism with his knowledge of American culture. In 1974 he began his major series in the *ukiyo-e* style *McDonald's Hamburgers Invading Japan*. The hunched-up women of Kunisada's prints from the 1830s served as models for Teraoka's Japanese women confronting the American invaders. Teraoka painted the major satiric series *31 Flavors Invading Japan*, which includes seven paintings and prints based on them, from 1977 to 1979.



Daniel Maclise (English, 1806–1870), *Scottish Lovers*, 1873, oil on canvas, 28 x 36 in. General Endowment Fund purchase, 1993.77

Maclise Painting

A charming recent acquisition which has been hanging since last November in Paige Court and has now been installed in Gallery V is the Maclise painting of Scottish lovers enjoying painting in watercolors in the fresh air. The artist, Daniel Maclise, is best known for such history paintings as his *Norman Conquest* series. His fascination with the past combined with a patriotic sense of national identity and the belief that history could illuminate the moral as well as the political progress of humanity—a thoroughly Victorian attitude. This approach culminates in his last two frescoes and best-known works, *Wellington* and *Nelson*, which now hang in the Palace of Westminster.



Masami Teraoka (American, b. Japan 1936) *31 Flavors Invade Japan: French Vanilla*, 1978, color silk screen, 13 x 57¼ in. Gift of the American Academy of Arts and Letters, New York; Hassam, Speicher, Betts, and Symonds Funds, 1994.8

Join the Elvehjem

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
- A 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 to the museum’s permanent collection
- Exhibitions presented throughout the year
- Publications featuring the Elvehjem’s exhibitions and art collection
- Educational programs including lectures, gallery tours, film screening, and more
- Special events and programs celebrating the arts

MEMBERSHIP INFORMATION

Join now and don’t miss the next *Artscene’s* announcement of exhibitions, receptions, lectures, and film series.

☐ 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 _____

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

Thank you. Your membership contribution supports acquisitions, exhibitions, publications, programs, and receptions.

Staff Notes



John Powers has recently joined the security staff of the Elvehjem. He relocated to Madison in 1988 from Washington, D.C. and has worked as a security officer at Meriter Hospital and on the campus routes.

John has a degree in emergency medical services and is pursuing a degree in police science.



Gretchen Block is the new secretary to the director. She previously worked at the State Historical Society in the Historic Preservation Division for five years and for Wisconsin Public Broadcasting.

Although born in Charleston, South Carolina, she has lived in Madison for twelve years. Gretchen is married and she and her husband enjoy hiking, camping, and backpacking. She proudly shows pictures of her Rhodesian ridgeback; Gretchen showed the dog around the Midwest, winning the requisite points to make him an AKC champion.

We welcome both to the Elvehjem.

Drawings and Winners

At the reception on April 9 for the exhibition *Tandem Press: Five Years of Collaboration and Experimentation*, visitors were encouraged to register for the drawing to win a catalogue of the exhibition and a Bucky Badger print from the printmaking demonstration by Andy Rubin.

The winners are—envelope please—for the Tandem catalogue: Viviann Acosta is a thirteen-year-old student at Sherman Middle School, who came to the reception with her father. She knew the master printer Andy Rubin (and said he let her draw the roller, but it stopped halfway across the paper). Did she enjoy the exhibition? “I liked some of the prints.” Did she enjoy the reception? “It was okay, but I was glad to

leave.” Congratulations on being a winner, Viviann.

The winner of the Tandem print is Mel Powell, who received his Ph.D. in anthropology in December. Although this was the first Elvehjem reception Mel and his wife have attended, they regularly come to see the exhibition and value the university museum. He was so impressed with the exhibition *African Reflections* that he “considered changing his research field from the rituals of a lay Buddhist organization in Japan to work in Zaire.” No need to change, Mel; we have great exhibitions on Japanese prints at the Elvehjem, too.

Bulletin Available to Members

The 1992–93 *Bulletin/Annual Report* was published in mid May. This issue covers two years of Elvehjem activities and is available to all who were members of the museum between July 1991 and June 1993. The *Bulletin* will be mailed to members who live outside the local zip codes of 535 and 537. Members in the local area will be mailed a postcard which can be used to acquire the publication in the Elvehjem’s Museum Shop.

The *Bulletin* will also be available at exhibition openings: just show your postcard to the League member attending the information table to pick up your copy. If it is

inconvenient to come into the museum for your copy, you may call (608) 263–2246 to request your *Bulletin* be mailed.

This issue features more articles on the permanent collection than any previous *Bulletin*, including articles by Anton Rajer, Nicholas M. Dawes, Russell Panczenko, Braden K. Frieder, Gautam Vajracharya, Quitman E. Phillips, and Andréi Nakov.

The publication has over 200 pages with numerous photographs of works of art and installations of exhibitions. Plan to pick up your copy at the first opportunity. It is well worth taking advantage of this benefit of membership.

JUNE

Although docent-led tours of exhibitions are scheduled only for Sundays at 1:30 during the summer months, groups are encouraged to make appointments for special tours. Call 608/263-4421 at least three weeks in advance to schedule a tour of the permanent collection or of such special topics as landscapes and seascapes or art of a particular historical period or country in the collection. Foreign language tours can also be arranged.

2 Thursday

Docent Jane Pizer will give a 40-minute tour of the permanent collection, 12:20 p.m., Paige Court

5 Sunday

A docent will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

9 Thursday

Docent Cathy Bertucci will give a 40-minute tour of the permanent collection of twentieth-century art, 12:20 p.m., fifth floor

12 Sunday

A docent will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

12 Sunday

Last day to view *Magdalena Abakanowicz: Crowd No. 2* in Gallery VI

16 Thursday

Docent Jane Pizer will give a 40-minute tour of the permanent collection, 12:20 p.m., Paige Court

17 Sunday

A docent will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

23 Thursday

A docent will give a 40-minute tour of the permanent collection, 12:20 p.m., Paige Court

26 Sunday

Docent Sybil Robinson will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

26 Sunday

Docent Bea Lindberg and Sybil Robinson will present "Poetry about Art," an art-historical poetry reading, 2:30 p.m., Paige Court

30 Thursday

Docent Sybil Robinson will give a 40-minute tour of the permanent collection on Women Artists, 12:20 p.m., Paige Court

JULY

3 Sunday

A docent will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

10 Sunday

Docent Sybil Robinson will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

10 Sunday

Last day to view *Lasting Impressions: The Art of Printmaking* in Mayer Gallery

17 Sunday

A docent will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

17 Sunday

Last day to view *Tandem Press: Five Years of Collaboration and Experimentation* in galleries VII and VIII

23 Saturday

The exhibition *Paper Women: The Female in Japanese Prints* opens in Mayer Gallery and remains on display through September 18

24 Sunday

A docent will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

28 Thursday

Opening reception for the exhibition *Homer Boss: The Figure and the Land*, 5:00-7:00 p.m. The public is cordially invited

29 Friday

Homer Boss: The Figure and the Land opens in Gallery VII and remains on display through September 25

31 Sunday

A docent will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

AUGUST

7 Sunday

A docent will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

14 Sunday

A docent will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

21 Sunday

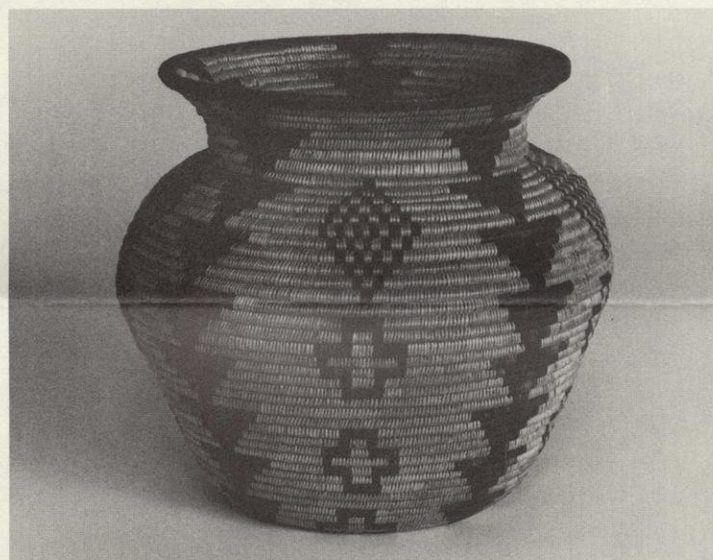
A docent will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court

28 Sunday

A docent will give a 40-minute tour of the temporary exhibitions, 1:30 p.m., Paige Court



Homer Boss (American, 1882-1956) *Young Woman in Pink Shawl*, 1929, oil on canvas, 32 x 26 in. Courtesy Mr. and Mrs. H. Earl Hoover II



Apache Basket, ca. 1900, 8½ h. x 9½ dia. in. Gift of Mr. and Mrs. Theodore Van Zelst, 1984.103

Southwest Designs in Gallery VIII

In Gallery VIII from July 29 through September 25 will be an exhibition which complements the paintings by Homer Boss, *Native American Designs in the Southwest*. Navajo rugs from the Helen Allen Textile Collection in the school of family and consumer resources will be on display with about fifteen Indian baskets from the Southwest given to the Elvehjem in 1984 by Mr. and Mrs. Theodore Van Zelst. The baskets will include Apache, Pima, and Papago coiled baskets from the turn of the century including large storage baskets and more recent selections of Hopi coiled and wickerwork plaques.

The Van Zelst collection, which consists of eighty-three American Indian baskets, is noteworthy for the high quality of the individual baskets and for the broad geographical survey of Native American basket-weaving techniques, ranging from the Southwest to the Northwest Coast, the Great Plains and the Northeast, Alaska, and Canada.

THIS FALL AT THE ELVEHJEM

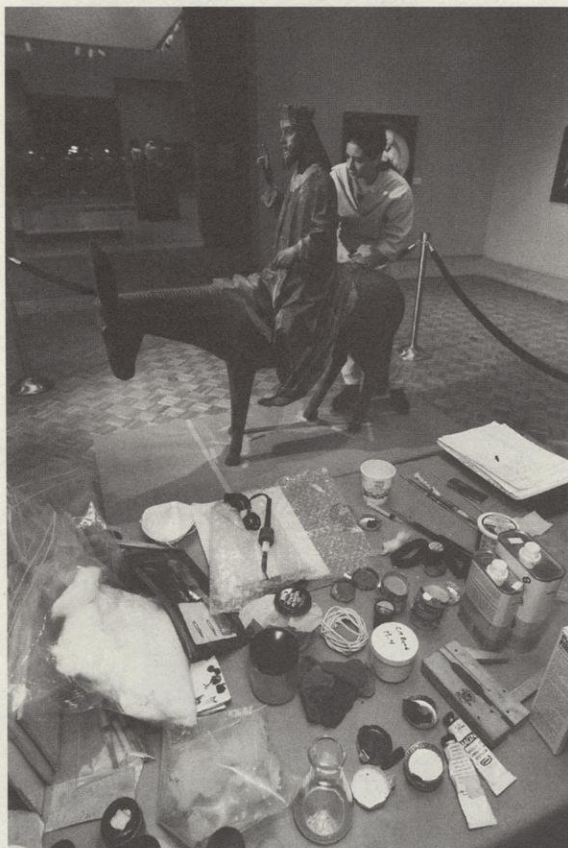
Gronk

THIS FALL AT THE ELVEHJEM

Gronk

THIS FALL AT THE ELVEHJEM

Gronk



Palm Sunday Sculpture Is Conserved

A museum is responsible for the works of art in its keeping and must watch closely for results of the natural aging process, be it yellowing varnish or drying wood, and bring in conservators to recommend the appropriate treatment. Although the National Endowment for the Arts has given grants for the maintenance of several collections—most recently for the CoBrA collection of paintings donated by the Hollaenders—the museum also uses general funds to conserve special works, as we did this year for the popular fifteenth century wooden figure of *Christ Riding A Donkey*.

Judy Greenfield from the Rocky Mountain Conservation Center at the University of Denver spent a week working in Gallery II. She injected a stable adhesive into a

break on the donkey's hoof and repaired areas of old insect damage by injecting a reversible mixture of glass microballoons and synthetic resin adhesive into the cavities. She also filled the cracks and splits with pigmented microcrystalline wax, which yields as the wood shrinks and expands with fluctuating humidity. Although the gallery is itself humidity controlled, groups of people passing through can change the microclimate. We have been reluctant to seal off the wooden figure in glass because it is so popular with tours of school children. Ms. Greenfield completed the conservation by carefully painting the gesso and wax surfaces to match the surrounding paint.

Judy Greenfield stabilizes the damage done to wood by insects and moisture over four centuries.

Poetry about Art

A new chapter in the "Poetry about Art" program began with the last reading on April 23, 1994. The docents who organized this program, Bea Lindberg and Sybil Robinson, have solicited poems for reading in recent months and are now working with a committee to select from these submissions poems for a publication in 1995. (Deadline for submission of poems to be considered for the publication was April 15, 1994.) They have planned a reading for Sunday, June 26 at 2:30 p.m., in order to complete the reading of many poems which were submitted for the recent deadline.

Since the poetry program began in 1991 the docents have received over 150 poems from over 80 poets. Their original intention for the program—to enhance the enjoyment of artwork through existing poetry—was quickly expanded to include poems written especially for the Elvehjem by Wisconsin poets. We are grateful to these poets for their contributions. The results have been exhilarating revelations of both the poetry and the artworks! We have selected just one of the many poems submitted to present in this issue of *Artscene* together with the artwork which inspired the poem.

Audio Tour Revised

Summer visitors to the museum who would like to learn about the collections may borrow the museum's audio tour. Recently it was revised and now includes the major acquisition Bernardo Strozzi's *Christ's Charge to St. Peter*. The audio tour was written by Robert Uphues, produced by Judith Strasser, narrated by Jim Fleming, and funded by the National Endowment for the Arts. It runs approximately twenty-five minutes and may be rented for a dollar in the Museum Shop at the north entrance to the museum.

Born in England, Josephine Zell taught English and foreign languages at the Milham Ford School in Oxford, England before moving to Wisconsin in 1968. She teaches Latin and creative writing at Madison West High School. Ms. Zell, who is the vice-president for Madison and Dane County of the Wisconsin Fellowship of Poets, has been writing for about fifteen years.

Orpheus Greeting the Dawn (after a painting by Corot)

"To get into my landscapes you need to have the patience to wait for the haze to lift; you can enter them only by slow degrees."
Corot

This colossal tree
Oppresses. The sky runs from the wind.
A gray and silver opalescent light
Is spreading from behind a distant temple
To summon Orpheus to this woodland rite.

Leaving the dim path, turning to Aurora,
He greets her early: Dawn is yet half-dressed.
Poised at his full height he lifts the lyre,
And lifts the hand that is to make its music,
Serene, attending Apollo's benediction
In absolute expectancy. This is
The offered moment, confluence of power.

And now a sapling, close to Orpheus,
Curving toward the Dawn, receives its leaves
Bold as birds alighting, green and gold
Like little lyres themselves. Now at his side
Pinpoints of rose appear on a wild bush.

Orpheus the singer—we knew he brought the trees
And flowers to life: we heard it all in childhood.
What we now know, the haze having risen, is how.

Josephine M. Zell
© copyright 1994 Josephine M. Zell



Jean-Baptiste-Camille Corot (French, 1796–1875), *Orpheus Greeting the Dawn*, 1865, oil on canvas, 78 3/4 x 54 in. Gift in memory of Earl William and Eugenia Brandt Quirk, class of 1910, by their children, 1981.136

THIS FALL AT THE ELVEHJEM

Gronk

Asian Gallery Reinstalled

Following the presentation of the extraordinary work by *Magdalena Abakanowicz: Crowd No. 2* in Gallery VI, which is on display through June 12, the gallery will be reinstalled with the collection of Asian art. The Elvehjem's rich collection of Asian art includes over forty pieces of South and Southeast Asian sculpture given by, among others, Earl Morse and Mr. and Mrs. William Spengler as well as important loans from Sarah M. Bekker. Installed for the first time is a gift of Mr. and Mrs. Webster Woodmansee of a South Indian eleventh-century *Dancing Krishna*, a sculpture in bronze, one of sixteen bronze and stone sculptures from India, Tibet, Thailand, and Cambodia donated by the Woodmansee family in 1991. The selection is not final, as other significant works in the collection will be placed on view in the future.

In the display case adjacent to the Asian Gallery is a rotating group of Indian miniature paintings selected by specialist Gautam Vajracharya from the marvelous collection given by Jane Werner Watson and her late husband Earnest, now containing over 250 outstanding examples.

The purpose of the Asian gallery is twofold: first, it recognizes the historic and cultural significance of these wonderful works of art. and, second, the display makes this collection, unique in our area, readily available to students and faculty for research and study.

The Elvehjem's Asian collections, which also include the more than 3,000 Japanese prints from the Van Vleck collection, correspond to a widespread and deep-rooted interest in the university and broader Madison community in Asia and its culture. The University of Wisconsin-Madison is a center of national reputation for the study of Asian culture and history with programs in South Asian studies, Southeast Asian studies, and East Asian Languages and literature. The art history department, as well, has specialists in Chinese art, Japanese art, and South Asian art. For the faculty members and students in these programs the collections of Asian art at the Elvehjem are invaluable educational resources.

Niche Cases

In an effort to bring more of the Elvehjem's superb collection of prints before the public, a print niche was inaugurated with an exhibition of Japanese pillar prints in March of this year. This niche, situated between Brittingham Galleries III and IV will hold a changing display of prints from the collection. Because works of art on paper must be protected from too much light and from variations in temperature and humidity, these beautiful works are not always a very visible part of the Elvehjem's collection. However, rotating works through the niche case regularly not only protects the individual works from too much exposure, but also places a broad range of works from the collection before regular visitors. So, watch this space for a steady stream of the Elvehjem's fine works on paper.

Ten New Elvehjem Postcards at the Museum Shop

The new images include recent acquisitions and some favorites, including Bernardo Strozzi's *Christ's Charge to St. Peter*, John Sherrin's *Still Life with Plums and a Pear on a Mossy Bank*, Hans Hofmann's *August Light*, George Hayter's *Portrait of Lady Caroline Montagu*, Rene Lalique's *Bacchantes Vase*, Marie Stillman's *La Pensierosa*, Thomas Gainsborough's *Packhorses: The Midday Rest*, Hubert Robert's *Capriccio of Classical Ruins*

with *Pyramid*, and the north exterior of the museum with Richard Artschwager's outdoor installation *Generations*. All Elvehjem postcards retail at \$.50. Wholesale inquiries are welcome.

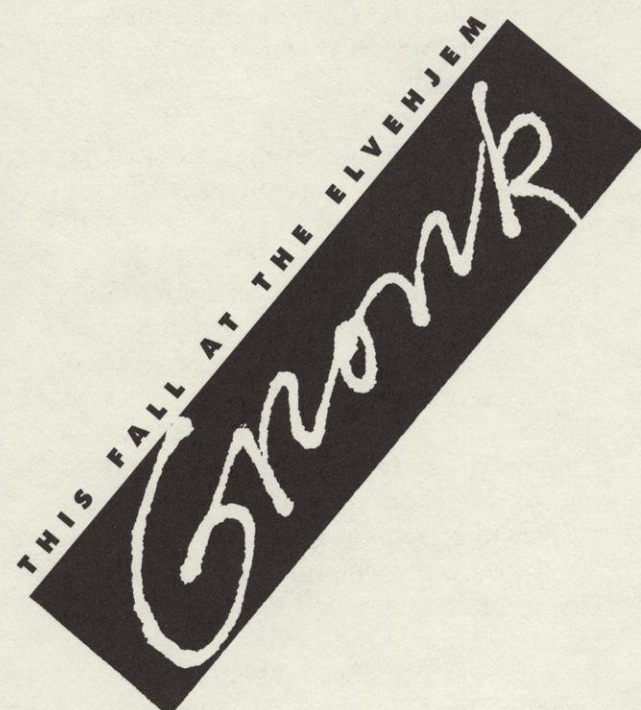
In July, the Museum Shop will embrace the New Mexico Modernists with various products with a southwestern flair. This is in conjunction with the exhibition *Homer Boss: The Figure and the Land*. Come in to

find books, cards, and related decor to help you capture the mood of these artists seeking a new frontier.

Look for us at
Maxwell Street Days
July 15-16



A print from *Lasting Impressions*: Jean-Pierre Simon (British, b. France, before 1750-ca. 1810) after Henry Fusli, *Titania and Bottom (Midsummer Night's Dream, act IV, scene 1)*, 1796, engraving 17³/₁₆ x 23¹/₄ in. Edward Blake Blair Endowment Fund purchase, 1988.15



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



Gallery Hours

Sunday-Saturday 9 a.m.-4:50 p.m.

Museum Shop Hours

Monday-Saturday 9 a.m.-5 p.m.

Sunday 11 a.m.-5 p.m.

Kohler Art Library

For library hours call (608) 263-2258

Information: (608) 263-2246

Admission is free

artscene

June/July/August 1994

Important Dated Information!

From the Director

September of 1995 will be the 25th anniversary of the Elvehjem Museum of Art. The Elvehjem will mark that occasion not only with a celebration of achievements during its first quarter century but it will look to the future. What should the Elvehjem be? Whom should it serve and how? in the university? in the community? These important considerations need to be periodically reviewed and reassessed by every institution if it is to be a vital part of its community. In September 1995, the museum is planning to introduce a strategic plan for the next decade which addresses these issues and others.

Strategic plans, however, do not just happen; they have to be carefully constructed, and the Elvehjem has already begun. In the fall of 1993, after consultation with the Elvehjem Council and university administration, a strategic planning committee was appointed to the task. It comprises representatives of the various constituencies of the museum, including faculty members from the art and art history departments, related university programs/departments such as film archives and design and decorative arts, representatives from the university administration, and representatives from alumni and the local community. Looking toward new and better cooperation with the Madison Art Center, it also includes a board member of that institution.

Only by including the viewpoints of all these groups can we be sure that the museum will plan a future in which others will be eager to participate.

The committee has had its first sessions this spring in order to get to know one another and to learn about the Elvehjem. The real work of exploring the museum's mission and policies and actually formulating the strategic plan will begin early this summer.

Serving on the committee as representatives of the Elvehjem Council and the broader community are Frank Manley (chair), Barbara Kaerwer, Tom Terry, and Jane Coleman; Patricia Watkins, assistant director for university admissions and an African American community activist; William McClain, board member of the Madison Art Center and university professor of bacteriology. Assistant Professor Gene Phillips of art history and Professor Jim Escalante of the art department represent large groups of heavy users of the museum and its resources. Professor Don Crafton of communication arts and the director of the Wisconsin Center for Film and Theater Research is serving as our liaison with that very important collection and area of research. Professor Virginia (Terry) Boyd of the department of environment, textiles, and design can speak to issues involving the decorative arts in which the

museum has significant holdings. Representing the university administration are Art Hove from the chancellor's office and the associate dean for humanities of Letters and Science, who will join the committee upon appointment. As director of the Elvehjem I also serve on the committee.

The museum also plans to conduct audience surveys that should provide valuable information about our visitors during the early fall. Finally, I would like to encourage our readers to share their own thoughts about the museum, what it does or does not do, with me. Your opinions are important, and I will be very happy to share whatever you convey to me with the committee.

We begin laying these strategies and making these plans with a great deal of excitement. We take pride in reviewing such past exhibitions as *The Art of Norway* (1978-79), *Frank Lloyd Wright and Madison* (1988), *African Reflections* (1993) and publications such as our *Handbook of the Collection* (1990), *The Edward Burr Van Vleck Collection of Japanese Prints* and *Chinese Export Porcelain*—both handbooks of special subcollections in the museum. But we find looking to the future even more exciting and leap at the chance to charter a path which will bring realization and prominence to the museum scarcely thought possible in 1970.

Russell Panczenko