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Elvehjem Museum of Art

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Elvehjem Museum of Art *artscene*

University of Wisconsin–Madison
Volume 9, Number 3
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Diverse Recent Acquisitions Attract Visitors

The exhibition *Some Additions to the Permanent Collection, 1989-1992* offers something for all tastes in the great diversity of works brought into the collection in the past three years. Unlike a more focused show of one artist's work or one intellectual theme, the recent acquisitions fall into many categories, styles, media in the museum's efforts to support all aspects of the teaching of art history.

In Gallery VIII, which has a closed skylight and dramatic lighting, historical European paintings and prints from the fifteenth through nineteenth centuries are on display. A superb recent acquisition on view for the first time is a 1663 etching by Salvator Rosa (1615-1673) called *The Fall of the Giants*. Rosa—a painter, etcher, poet, actor, musician, and satirist—was best known for his landscape paintings but wished to be remembered as a classical painter, and, indeed, such paintings as *Prometheus*, *Cain and Abel*, and the *Plot of Cataline* are important historical works. Despite his fame, during a period of civil unrest in the early 1670s, Rosa had difficulty finding buyers for his paintings. Thus he turned to making etchings in hopes that he might induce an admirer of the print to inquire about purchasing the original painting—which he would then paint. This, of course, is Rosa's clever inversion of the tradition of making etchings from paintings, in order to make a work more widely available. His plan was successful for several works, but *The Fall of the Giants* was never executed on canvas.

The museum endowments permitted the purchase of other notable old-master prints as well, including works by sixteenth-seventeenth century Dutch artist Hendrick Goltzius and by seventeenth-century Dutch artist Ferdinand Bol, which are on view in Gallery VIII. An extraordinary nineteenth-century work is the ambitious, large-scale etching printed on vellum, *Mirror of Venus*, by the Polish-born graphic artist Felix Jasinski after the monumental painting by the English pre-Raphaelite, Edward Burne-Jones. A historical European painting by the Flemish artist Jan Brueghel, a bequest of Harry Steenbock, is also displayed in Gallery VIII, along with other significant historical gifts.

Also on display are American paintings, works on paper, and sculpture in Gallery VII and Asian decorative arts and sculpture in the display case between galleries VII and VIII. Glass designed by René Lalique is displayed for the first time.



Salvator Rosa (Italian, 1615-1673), etching, 28 1/2 x 18 1/2 in. Earl O. Vits Endowment Fund purchase, 1990.26

This exhibition, organized by students of museum studies, has been an important experience for dedicated students, who spent many hours in selecting the works, deter-

mining the layout of the exhibition, and in other aspects of museum work from publicity to matting prints.

Modern Photographs from the Collection

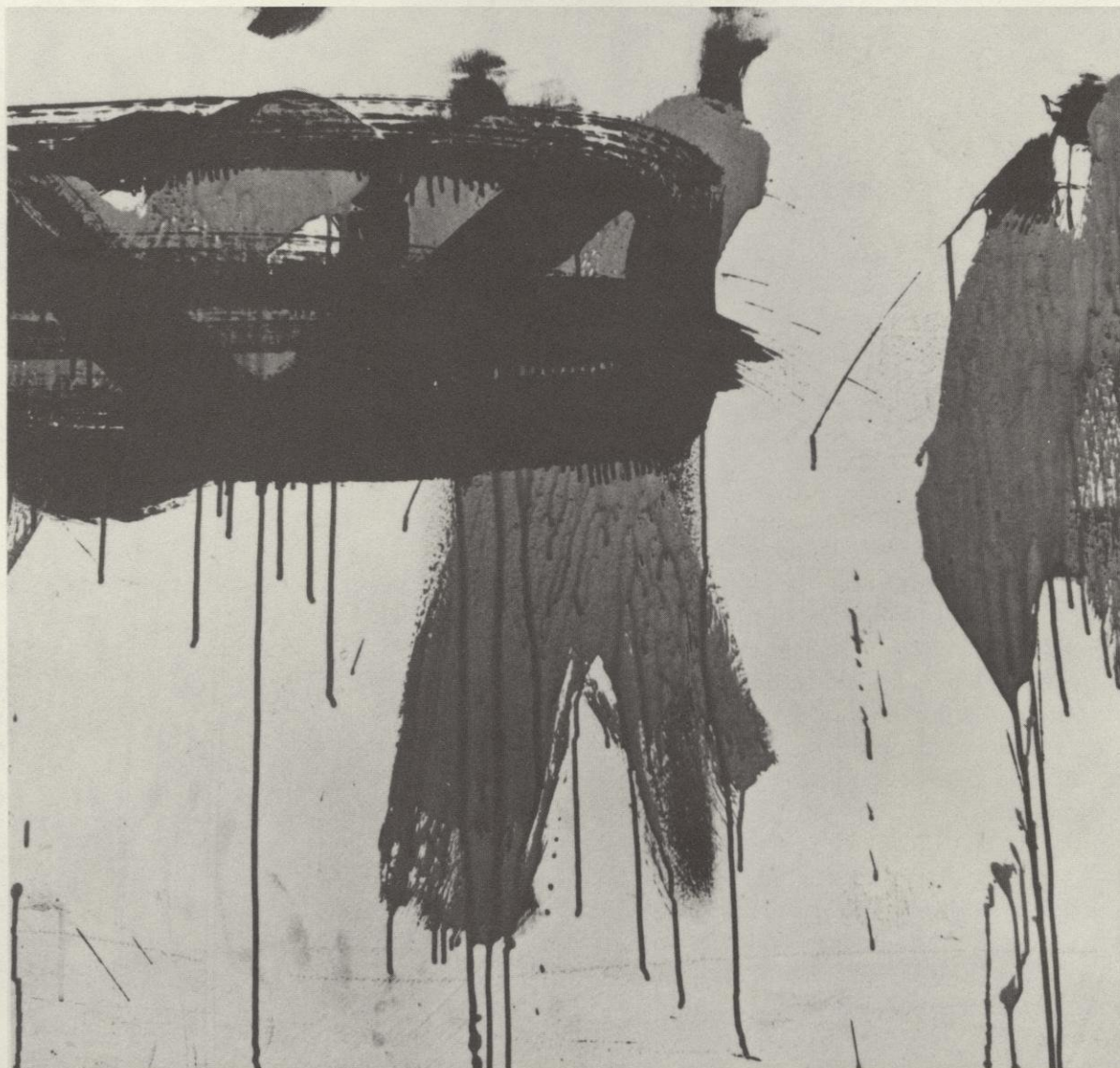
During the twentieth century the photograph has come to be accepted as a valid medium of artistic expression. This exhibition surveys some of the ways photographers have used the camera since the 1940s. Works by a half-dozen photographers, each using the medium to different ends, will give visitors a sense of the range of a photograph's intention and effect. W. Eugene Smith was an exponent of straight photography in America; his was the documentary art of the photojournalist. Manuel Alvarez Bravo and Ralph Gibson create scenes with a surreal edge in rich black-and-white photographs, while Aaron Siskind's works, also in black and white, separate our environment into fragments much like the graphic impact of expressionist painting. Eliot Porter and Lucien Clergue's brilliant color images of the natural world follow more traditional ideas of the beautiful.

Aaron Siskind's (1903-1991) early work concentrated on political themes and documentary photography, especially of urban life. In the 1930s, however, he began to capture on film the abstract forms of nature and the built environment, and his work became more abstract through the decades. Influenced by abstract painters Willem de Kooning, Franz Kline, and Jackson Pollock, Siskind found in them suggestions for the motifs he extracted from street environments. David Van Vleck donated these Siskind photographs.

Quite another tradition of photography is expressed by Mexican photographer Manuel Alvarez Bravo (b. 1902). He was deeply influenced by surrealism and expressed intuitive perceptions through found symbols and accidental reflections in his photographs.

After Eliot Porter (1901-1990) earned a B.S. and M.D. at Harvard, he worked as a researcher in bacteriology and biological chemistry for several years. Influenced by Ansel Adams, he began photographing birds and landscapes. In 1940 he started working in color, making his own separation negatives and dye transfer prints. His work has been widely exhibited and his books of photographs sell briskly. These Porter photographs were donated by Kristaps Keggi, who is responsible in large part for the quantity and range of the photographs in the Elvehjem collection.

The Elvehjem was given nearly seventy photographs from the archives of W. Eugene Smith (1918-1978) in 1989 by the artist's son Kevin. Smith, the premier photo-essayist of his generation, covered the War in the Pacific for *Life* magazine from 1943 through 1945, when he was seriously wounded in Okinawa. His greatest achievements, however, occurred in the postwar period with his picture spreads for *Life*. In 1954, he resigned from the magazine in protest over the lack of control a photographer had over his final product. Smith was known for his singular fusion of



Aaron Siskind (American, 1903-1991), *Lima 58 (Homage to FK)*, 1975, gelatin silver print, 9 x 9 1/2 in. Gift of David Van Vleck, 1992.136

the political statement with aesthetic elegance.

Lucien Clergue (b. 1934) helped to revitalize photography in Europe after World War II with his interventions in the photographic process—directing the model, establishing the settings, or manipulating negative and print. Dr. Kristaps J. Keggi donated the photographs by Clergue.

Another strand of contemporary photography, the biographical narrative, was delineated by Ralph Gibson (b. 1939), who published a series of loose, spontaneous, scrapbooklike books in the sixties and seventies. This art, which explores self-identity and self-esteem, has often been used as a political statement about feminism. Dr. Kristaps J. Keggi donated the photographs by Gibson.

Computer Chips Arrive in the Fall

Opening in September is an unusual, arresting exhibition, *Information Art: Diagramming Microchips* organized by The Museum of Modern Art, New York. The exhibition is not about how computers work but about computer-generated diagrams of the electronic pathways that make up the integrated circuits. Although the circuits are tiny, they are vast and complex; they now consist of ten to twenty-five layers and contain over a million components. It is only possible to design at that level and with such density by computer.

These diagrams are used by engineers like maps for verifying the circuit layouts. They are reduced photographically and etched layer by layer onto silicon chips measuring only one fourth of an inch square. They are the most complex patterns people have ever made, yet they are in fact not meant to be seen. This exhibition brings to life the concealed beauty of their designs, making visible a world that is otherwise invisible to the naked eye. They are icons of our world and are being recognized by The Museum of Modern Art for their relevance to modern concepts of design. The exhibition is accompanied by a lavishly illustrated catalogue with an essay by the curator of the exhibition, Cara McCarty, which will be available in the museum shop.

Fall Brings Major African Exhibition

From September 4, 1993 through January 2, 1994 the Elvehjem Museum will host a splendid traveling exhibition: *African Reflections: Art from Northeastern Zaire*. More than 400 artifacts, including sculpture, furniture, musical instruments, pottery, baskets, weapons, tools, and jewelry trace the origin of Mangbetu-style art from the mid-nineteenth century to the present and explore the art of a region that also includes the Azande, Barambo, Bua, and Mbuti. Galleries V, VI, VII, VIII, and adjacent niches will be devoted to the exhibition.

The exhibition is primarily drawn from the American Museum of Natural History Lang-Chapin Expedition to the Belgian Congo from 1909 to 1915. They returned to the museum with 54 tons of materials, including 4,000 objects from the Mangbetu and neighboring peoples. They made more than 10,000 photographs, paintings, and drawings, many of which are now exhibited for the first time.

The handsome and informative exhibition catalogue published by the University of Washington Press and the American Museum of Natural History was written by exhibition curators Enid Schildkrout and Curtis Keim but includes an essay by UW historian Jan Vansina on the history of the region. The catalogue, which is on sale in the museum shop, won a major award from *Choice*, an academic library review, and the Arnold Rubin Book Award for the best book on Africa.

Numerous events will supplement the

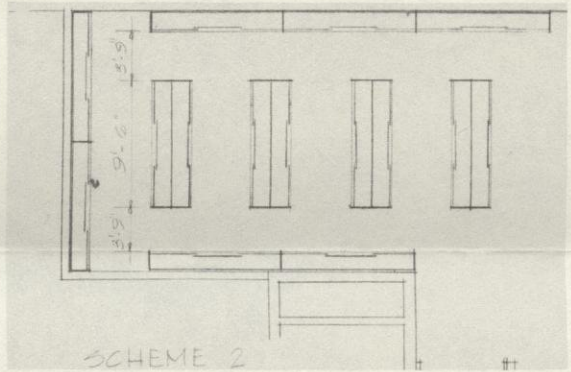
exhibition including performances of popular Zairian music and traditional Mangbetu court music, storytelling, and lectures by specialists in Zairian art. Special Collections of Memorial Library will mount a related exhibition, *Perceiving Africa: Books, Maps, and Manuscripts from Wisconsin Collections*, comprised of their African collections and materials on loan from Professor Jan Vansina. Department of art history professor Henry Drewal, who coordinated the organization of the exhibition and educational events with Russell Panczenko, will teach a course on the arts of Zaire in the fall semester. A film about the Mangbetu today will run continuously during gallery hours, and guided tours and curriculum materials for teachers will be available throughout the exhibition.

African Reflections: Art from Northeastern Zaire is organized and sponsored by the American Museum of Natural History, New York City, and is supported in part by the National Endowment for the Humanities, the New York State Council for the Arts, the Institute of Museum Services, and the Ambrose Monell Foundation. Local support is provided in part by the African Studies Program Funds, the Anonymous Fund, the Brittingham Fund, Inc., the Dane County Cultural Affairs Commission, the Hilldale Fund, the National Endowment for the Arts, the UW Lectures Committee, the Wisconsin Arts Board, and the Wisconsin Humanities Committee.

From the Director

In our perpetual efforts to make efficient use of limited space in the museum, we recently reorganized the object storage. The museum has a substantial collection of small objects of porcelain, glass, and silver, many of which were placed on permanent display in the niche cases between the galleries when the museum was reinstalled in 1990. But, as is always true in museums, many more objects are still in storage.

In April fifteen new storage cabinets, with 750 running feet of storage for smaller decorative art objects, were completed. The sliding glass doors on two sides permit easy viewing, making the decorative arts collection much more accessible for study by curators, students, and visitors. As I mentioned in this column in last summer's issue of *Artscene*, the university's planning and construction designed the storage and the physical plant did the actual construction to add 346 square feet of storage space in a far more efficient arrangement. Now all spaces for art storage are climate controlled to 70 degrees F., with 45 percent humidity plus or minus 5 percent, the latest museum standards.



Plans for storage cabinets



Overview of the new storage area



Wall cabinet filled with Wedgwood and English porcelain collections

Staff Notes

The Elvehjem welcomes Rebecca Olson Garrity to the position of development specialist. Rebecca is not only taking on a new job, she is also getting married on July 10, when her last name officially becomes Garrity. She comes to us from a stimulating and successful three years as membership director at the Walker Art Center, Minneapolis. Prior to moving to the Midwest, Rebecca was development officer at the San Diego Museum of Man for two years. She earned her BA in communications from University of California, San Diego.

A native Californian, Rebecca loves outdoor sports, including skiing, roller-blading, biking, and running. After three years in the Midwest, she admits to being surprised at how comfortable and at home she feels here, and although she misses the Pacific, she enjoys being near the lakes. Rebecca began her job at the Elvehjem in March.



Rebecca Olson Garrity

Our new preparator Jerl Richmond comes to us from the Art Gallery, University of Maryland, College Park, where he has been responsible for the design and installation of permanent and temporary exhibitions for the past seven years. Before moving to Maryland, he was the preparator for the Flint Institute of Arts for five years. He earned a BFA from Michigan State University and did graduate work in printmaking at the University of Michigan. In addition to his skills as a printmaker, jewelry maker, and painter, Jerl brings to the preparator's position considerable experience in construction and electrical work.

When we spoke to Jerl in April, he reported that selling one and buying another house and moving a family and seventeen years' accumulation of stuff produces some anxious moments. His wife, Beth, is a registered nurse and expects to work in Madison; they have two sons, Zachary, 14, and Tyler, 5, who are leaving friends and starting over in new schools. Jerl takes up the position of preparator in July.

MEMBERSHIP APPLICATION

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

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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.

Leslie Blacksberg joins the Elvehjem staff as curator in early June. She was most recently an intern in European art at the Dallas Museum of Art, but she has also worked at The Brooklyn Museum and the Detroit Institute of Art. Leslie is completing her PhD at the University of Pennsylvania with a dissertation on a medieval Flemish painter, Gerard David. From the University of Michigan, she received both an MA in art history and a certificate in museum practice. Fellowships enabled her to do research for five years in Leuven, Belgium. Leslie earned her BA from Pomona College.

When we asked Leslie in April how her moving plans were progressing, she stated what is obvious from the resume: as a graduate student she has moved so many times and over such distances that all she takes with her are her books, clothes, and Flemish cat. Though she had only spent a day in Madison, she looks forward to settling in and accumulating a few more comforts. Her question, "Is there a close place to work out?," was answered to her satisfaction. With the SERF (Southeast Recreational Facility) a couple of blocks from the museum, she will have everything she needs—and several colleagues who also exercise there at noon.



Leslie Blacksberg



University junior Chris Huff takes the self-guided audio tour of the permanent collection which can be rented in the museum shop for \$1.00. Narrated by Wisconsin Public Radio's announcer Jim Fleming, the complete tour takes 43 minutes and gives information about the artists and their works.

JUNE

1 Tuesday

Elvehjem docent Zora Dunn gives the Artwork of the Month talk (10 minutes), 12:20, Paige Court

3 Thursday

Elvehjem docent Virginia Gibson gives the collections overview tour (40 minutes), 12:20 p.m., Paige Court

6 Sunday

Last day to view the exhibition in Mayer Gallery, *Three Decades of Prints by Philip Pearlstein*

6 Sunday

Elvehjem docent Peg Stiles gives the temporary exhibitions tour (40 minutes), 1:30 p.m., Paige Court

8 Tuesday

Elvehjem docent Cathy Bertucci gives the Artwork of the Month talk (10 minutes), 12:20, Paige Court

10 Thursday

Elvehjem docent Jane Pizer gives the collections overview tour on ancient art (40 minutes), 12:20 p.m., Paige Court

13 Sunday

Elvehjem docent Sybil Robinson gives the temporary exhibitions tour (40 minutes), 1:30 p.m., Paige Court

15 Tuesday

Elvehjem docent Petie Rudy gives the Artwork of the Month talk (10 minutes), 12:20, Paige Court

17 Thursday

Elvehjem docent Petie Rudy gives the collections overview tour (40 minutes), 12:20 p.m., Paige Court

19 Saturday

Modern Photographs from the Collection opens and is on view through August 1

20 Sunday

Elvehjem docent Susan Stanek gives the temporary exhibitions tour (40 minutes), 1:30 p.m., Paige Court

22 Tuesday

Elvehjem docent Sybil Robinson gives the Artwork of the Month talk (10 minutes), 12:20, Paige Court

24 Thursday

Elvehjem docent Sybil Robinson gives the collections overview tour on dramatic conflict in art (40 minutes), 12:20 p.m., Paige Court

27 Sunday

Elvehjem docent gives the temporary exhibitions tour (40 minutes), 1:30 p.m., Paige Court

29 Tuesday

Elvehjem docent Mary Jane Hamilton gives the Artwork of the Month talk (10 minutes), 12:20, Paige Court

JULY

4 Sunday

No docent tour, but museum is open

18 Sunday

Last day to view the exhibition in Galleries VII and VIII, *Some Additions to the Permanent Collection, 1989-1992*

AUGUST

1 Sunday

Elvehjem docent gives the temporary exhibitions tour (40 minutes), 1:30 p.m., Paige Court

1 Sunday

Last day to view the exhibition *Modern Photographs from the Collection*

SEPTEMBER

3 Friday

Preview reception for the exhibition *African Reflections: Art from Northeastern Zaire*, 6:00 - 8:00 p.m. Public is invited

4 Saturday

Exhibition *African Reflections: Art from Northeastern Zaire* opens in galleries V, VI, VII, and VII and remains on display through January 2, 1994

4 Saturday

Exhibition *Information Art: Diagramming Microchips* opens and is on display through November 14

5 Sunday

Lecture, "From Expedition to Exhibition: The Creation of *African Reflections*" by Enid Schildkrout, curator of anthropology, American Museum of Natural History, Elvehjem room 140, 1:30 p.m.

5 Sunday

Traditional Mangbetu court music and related lecture performed by Kazadi wa Mukuna and musicians from Kent State University, Elvehjem Paige Court, 2:30 p.m.

Memorial Art Honors Mrs. Frederick Miller

The Madison Newspapers, Inc. presented to the museum an unusual English painting as a memorial to Mrs. Frederick (Viola) Miller. Mrs. Miller, who succumbed to her battle with cancer in August of 1992, had served on the Elvehjem Council since 1980 and been active in many ways on behalf of the museum. Mrs. Miller, along with her husband Frederick, who is the publisher of *The Capital Times*, served as officers of the Evjue Foundation and supported many community cultural activities.

The memorial painting, the *Portrait of Lady Spencer*, is a delicately colored miniature in enamel on copper. It is on view in the niche case between galleries IV and V with the British porcelain and silver collections. Transcribed on the reverse of the painting is "Georgiana daughter of the Rt. Hon Stephen Poynlz of Midgham Co., Berks, Wife of John 1st Earl Spencer nat 1738 ob 1814 Painted by Henry Pierce Bone, Enamelist Painter to her Majesty & their Royal Highnesses the Duchess of Kent & Princess Victoria. Original by Sir Joshua Reynolds, in the possession of the Hon Wm Ponsonby." This painting is a particularly fitting memorial to Mrs. Miller because of her abiding interest in miniature painting and in British art of the eighteenth and nineteenth centuries.



Henry Pierce Bone (English, 1755-1834), *Portrait of Lady Spencer*, 1833, oil on copper, 5 x 4 in. Gift in memory of Mrs. Frederick W. Miller, 1992.332

Throughout July and August drop-in tours will be offered by docents. In July docents give the temporary exhibitions tour and in August docents give the collections overview tour (both 40 minutes) on Sundays at 1:30 p.m. starting in Paige Court. Docents give the Artwork of the Month Talk (10 minutes) on Tuesdays at 12:20 in Paige Court.

Docents Devise New Ways to Present Art

Impressed with a series of gallery talks at the Art Institute of Chicago, docents Henryka Schutta and Mary Harshaw proposed a new program for Elvehjem docents. After much discussion with education curator Anne Lambert and other docents, Henryka and Mary came up with the format of "In Situ." Each program would focus on one work of art beginning with the premise that the work was not originally designed for the Elvehjem Museum. Thus they would recreate the original setting and context of the work—where was it painted or sculpted and why—, relate its provenance, and gradually bring it down to its present context in the Elvehjem.

Their first program was "Giorgio Vasari: In Situ," written by Schutta and Harshaw and narrated by Professors of Italian Garofalo and Rossi in April 1992. This tremendous success had the desirable element of bringing in both professors and students from other university departments. Since that initial triumph, other "In Situ" programs have been presented by the docents. On December 10, 1992 Henryka Schutta and Mary Harshaw enlisted the aid of Lydia Kalaida, of the department of Slavic languages and literature to produce "In Situ: Three Costumed Figures of 1927 by the Russian Artist Alexandra Exter"; on January 28 docent Gail Goode spoke on "The World of Siena," based on the Sienese *Madonna and Child* of ca. 1480 by Guidoccio Cozzarelli; and on March 25 docent Louise Clark gave a talk on "The Penthesilea Vase: A Treasure in the Ancient Collection."

While all the talks were designed to recreate the original context of the work, some of these projects required more original research than others because less published research was available. These productions will continue throughout the academic year focusing on works of art in the museum and involving other academic departments.

For the many Elvehjem visitors who were unable to attend these Thursday talks, we will give a brief abstract for three of the talks of the art historical information imparted. What we will not be able to recreate on this page is the drama of the delivery and the pleasure of hearing about a work while seeing it.



Alexandra Exter (Russian, 1882–1949), *Three Costumed Figures*, painted card and metal wire, Evjue Foundation Endowment, Frank J. Sensenbrenner Endowment, Cyril W. Nave Endowment, Juli Plant Grainger Endowment, and Malcom K. Whyte Endowment Funds purchase, 1983.23 A-C

"In Situ: Three Costumed Figures of 1927 by the Russian Artist Alexandra Exter"

The Elvehjem files held scant information on the Exter figures, but they had been dated to 1927 and authenticated by top Russian avant-garde scholars as designs by Exter, one of Russia's leading stage designers of the early twentieth century. Yet questions abounded: were they teaching devices for the artist's classes in theater costuming? were they maquettes for a theater production? Through an extensive search of Russian avant-garde literature and the Exter archive at the New York Public Library, correspondence and conversations with Exter scholars, and a lot of legwork, Schutta and Harshaw were able to establish the Elvehjem maquettes within the artist's oeuvre and relate their formal qualities to both her easel and theatrical work. These three small figures—the last major acquisition by the late director Katherine Mead in 1983—take on added stature as the political climate makes possible remarkable new opportunities for Russian avant-garde scholarship.



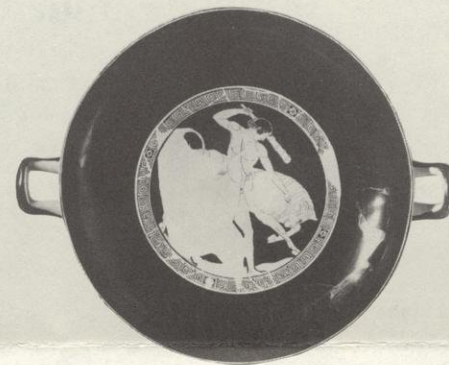
Guidoccio Cozzarelli (Italian, 1450–1516/17), *Madonna and Child*, ca. 1480, tempera and gold on wood panel, Gift of the Samuel H. Kress Foundation, 61.4.11

The World of Siena

The *Madonna and Child* by Guidoccio Cozzarelli, painted in Siena about 1480, is a good example of the Sienese school that began with Duccio in the early fourteenth century. Duccio and his followers, such as Simone Martini and the Lorenzetti brothers, emphasized decorative grace, elegance, and beauty, rather than realism. Cozzarelli silhouetted the Madonna against a luminous flat gold background which empha-

sizes the graceful contour line. Like the Byzantine images, she appears more spiritual when removed from the reality of a three-dimensional world unrelated to a specific place and time. There is little psychological relationship between mother and child; she seems unable to hold him in a natural way.

The artist has painted a more humanized child, who looks out of the picture with an intelligent awareness, in contrast to the remote expression of this mother. His body is more three-dimensional, with the volume created by the modeling of the rounded forms. The artist attempts to use the new technique of foreshortening then being used in Florence, but instead of making the foot larger because it is closer to the viewer, he made it smaller. Despite Cozzarelli's attempt, this painting, like the city in which it was made, remained remote from the pictorial developments of the Renaissance for many more years.



The Penthesilea painter, red-figure kylix, ca. 455 B.C. Gift of the Stiemke Foundation in memory of Walter H. Stiemke, 1976.31

The Penthesilea Vase

The Penthesilea Painter, active in Athens ca. 480 to 450 B.C., belonged to the transitional period between archaic and classical vase painting and reached out boldly in the direction of naturalism. This painter was named for a kylix at the Glyptothek in Munich, Germany, which depicts the moment at which Achilles drives the sword into the Amazon queen Penthesilea—and falls in love with her as she dies. Over 170 other vases have been attributed to this prolific vase painter.

The Elvehjem red-figure vase shows in the interior the hero Theseus with a club and a bull. The exterior shows warriors with Athenian helmets and illustrates scenes from the life of Theseus. The vase is composed of fragments which are now of varying colors due to different exposures to the air and sun. These pieces, found in 1960, were assembled by the Basel Museum with the missing pieces being filled in and painted the color of the background. One piece from the tondo is in the possession of the Louvre Museum, which acquired it in 1865. The Elvehjem vase was attributed to the Penthesilea Painter by Dietrich von Bothmer of The Metropolitan Museum of Art, New York.

Artwork of the Month
for June

Born in New York City as the elder son of a prosperous New England family, Reynolds Beal spent his youth on and around boats. He studied naval architecture at Cornell University. After graduation he began to consider a career in painting and studied at William Merritt Chase’s school in Shinnecock, Long Island, in the early 1890s and later in Europe. Beal never felt the necessity of earning an income or selling his work to support his painting.

His first solo show was in 1905, and he began exhibiting his oils and watercolors regularly in the mid-teens. He and his brother Gifford painted in Provincetown, Massachusetts from the turn of the century into the 1920s. *Provincetown Waterfront* is typical of this period. An adventurous experimenter, a modernist, Reynolds was one of the founders of the Society of Independent Artists and the New Society of Artists, which included such important painters as John Sloan, George Bellows, Childe Hassam, and Maurice Prendergast.

His early landscapes and seascapes are impressionist but without the impressionist palette. Atmosphere is created with many soft, feathery brush strokes blending the edges of clouds, sky, and horizon. His later works exhibit characteristics of postimpressionism design influenced by Japanese prints and the expressionist form of van Gogh.

The notebooks and diaries of Reynolds Beal contain short notations and sketches with color notes taken during cruises aboard yawls and boats on the Long Island Sound going to Connecticut, where his family had a country house; Newport, Rhode Island; and Gloucester and Provincetown, Massachusetts. His frequent paintings of ships and sea show a great sense of the sea in their dynamic design.



Reynolds Beal (1867-1951), *Provincetown Waterfront*, 1916, oil on artist’s board, 28 1/4 x 35 1/2 in. Friends of the Elvehjem Museum of Art purchase, 1979.125.

Artwork of the Month
for July

The work of art featured for July is a dreamy landscape with shadowy figures and loose brush work. It looks as if it might have captured a dream, and, in fact, many of this artist’s paintings and poems were inspired by his dreams or his inner visions. The artist is George William Russell, who used the pseudonym Æ. Russell first exhibited his paintings in 1904 in Dublin and thereafter until 1917 had an annual exhibition.

The author of several volumes of poetry, short stories, and a play, he was a member of the Irish Literary Society and Irish National Theatre Society along with another member of the Irish Literary Renaissance, William Butler Yeats. Known as Ireland’s poet-painter, in his lifetime he was better known for his poetry.

Interested in modernizing Ireland’s agricultural methods, Æ edited and wrote for *The Irish Homestead* and *The Irish Statesman*. His social/political work took up his time from 1917 until 1927, but he began exhibiting again in 1927 and showed his paintings almost every year until his death in 1935.

The River in the Sands was purchased directly from the artist, along with five others (including two others by Æ), in 1914 by a committee sent from the University of Wisconsin to Ireland to select the best contemporary art and literature for an Irish collection. This painting was selected to appear in Æ’s first American exhibition at the Art Institute of Chicago in 1917. Another painting by Æ, *Children Dancing on the Strand*, is on view on the mezzanine.



George William Russell (called Æ) (Irish, 1867-1935), *The River in the Sands*, before 1914, oil on canvas, 36 x 55 in. Gift of James Matthew and William Conklin, 14.1.3

August Artwork of the
Month

For our August Artwork of the Month we feature one of the earliest donations to the university art collection. The distinguished University of Wisconsin professor of political science Paul Reinsch collected a group of 155 paintings in Germany in 1911 and 1912. When Reinsch was appointed as minister to China in 1913 by President Wilson, he sold most of the collection. Charles Crane, president of the Crane Plumbing Company purchased and donated sixty-seven of these works to the university, including this portrait of Mary, Queen of England.

Mary was the elder daughter of James II, born when he was the Duke of York, and his first wife Anne Hyde. Educated within the Church of England, she married William III, Prince of Orange in 1677. At the deposition of her father in 1688, she and her husband were invited to England where in 1689 they were proclaimed joint sovereigns. She died of smallpox in her early thirties.

This work was originally attributed to William Wissing (1655-1687), who painted several portraits of Mary II, the first in the Hague in 1685 for her father, King James II. The curator at the National Portrait Gallery in London, however, believes this to be a copy of one of Wissing’s portraits, probably made during the life of the queen. The original portrait lacked the crown in the right background, identifying this as made after her accession to the throne. The National Portrait Gallery owns the original as well as several copies.

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



Gallery Hours:

Sunday-Saturday 9 a.m.–5 p.m.

Museum Shop Hours

Monday-Saturday 9 a.m.–5 p.m.

Sunday 11 a.m.–5 p.m.

Kohler Art Library Hours:

Monday-Thursday 8 a.m.–9:45 p.m.

Friday 8 a.m.–4:45 p.m.

Saturday-Sunday 1-4:45 p.m.

For library hours during UW–Madison
holiday periods call (608) 263-2258

Information: (608) 263-2246

Admission is free

artscene

June/July/August 1993

Important Dated Information!

Members-Only Sale at the Museum Shop

What better way to say thanks to our valuable members than to invite them to a special museum shop sale. In appreciation of the valuable support and involvement our members provide, the museum shop will offer a very special sale June 18 through 27. **For ten days the museum shop will discount most merchandise 25% — that is an additional 10% savings over the regular members' discount!**

Members, take advantage of this special private sale. Browse through our distinctive items: a huge selection of semi-precious stone beads, unique jewelry, art objects, interesting books, boxed cards, and much, much more.

Members must present their current Elvehjem membership card to receive this valuable discount. If you are not a current member, or have let your membership lapse, come in before the sale to renew your support for the Elvehjem Museum of Art—and take advantage of the special savings.

From everyone at the Elvehjem Museum of Art to all our members: thank you for your support.



Elvehjem museum shop will feature a different poster each month this summer. In June, look for Richard Artschwager's outdoor sculpture titled *Generations*. A cibachrome titled *The Origin of Drawing* by Dianne Blell will be featured in July. August will highlight the popular *Portrait of Mrs. Pearce* by Charles Sprague Pearce.

Bargain Hunters Take Note

The museum shop takes to the streets for Maxwell Street Days. Look for us at Lake Street and State Street, July 16 and 17.