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Elvehjem Museum of Art

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ARTSCENE

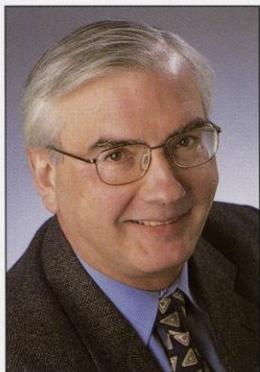
ELVEHJEM MUSEUM OF ART



JANUARY-JUNE 2003
VOLUME 20 NUMBER 1

FROM THE DIRECTOR

The Elvehjem Council is an advisory body, whose council and advice I rely on. I want to take this opportunity to thank all the members (listed on page 15) for their tireless efforts to make friends and raise funds for the museum. We've had some recent changes in the council, both losses and gains in new members that I wish to report. Joe Cunningham, Madison native, UW alumnus, and a notable art collector living in New York, joined the council in fall of 2001. Michael Stout, a Wisconsin native and UW-Madison Law School alumnus, joined the council in spring of 2002. His law firm in New York specializes in representing artists and artists' estates, and he serves on the boards of several New York area museums. Michael Bernhard, coordinator of child and family psychiatric services with Dean Clinic in Madison, and John Peterson, UW-Madison emeritus professor, who is taking his late wife Carolyn's place, both joined the council in fall 2002.



I also have the sad task of reporting the death October 16 of Joyce Bartell, who has served on the Elvehjem Council since its inception in 1972, serving as the chair from 1977 to 1979. Her institutional memory has been invaluable to me and to many staff members trying to determine what happened, why, and when in the past at the museum. Always dedicated to the growth of the Elvehjem and its collections, Joyce made the first gift for the new building campaign just two weeks before she died.

Born in Marinette in 1917, Joyce Jaeger received her BA in journalism in 1938 from University of Wisconsin in Madison. Thereafter Joyce made Madison her home; in 1941 she married Gerald Bartell and reared six children. For more than fifty years she has been an active volunteer in the arts in Madison, working for the creating of the civic center and doing volunteer publicity work for many arts organizations.

Jane Coleman, chair of the Elvehjem Council, expressed appreciation for Joyce's years of contribution: "On this council from its inception, Joyce served as chair, and for many years she was the best recording secretary this group ever had, with her steel-trap mind and beautiful writing skills."

Paul Janoyenko



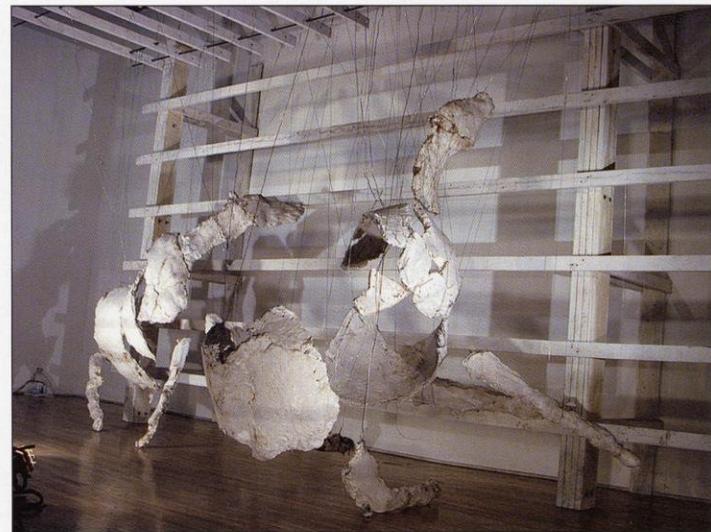
Joyce Bartell at a recent Elvehjem council reception

The Art of Gillian Jagger

REMAINS ON VIEW THROUGH JANUARY 19, 2003,
PAIGE COURT, MAYER GALLERY, BRITTINGHAM
GALLERIES VI AND VII

The first museum-organized presentation of Jagger's work showcases several installation pieces and works on paper created from the 1990s into the present. A replica of a large dairy barn constructed in Gallery VII displays installations featuring animal parts stabilized by resin and preserved trees found near the artist's home in upstate New York; these animal parts represent the artist's protest against animal abuse. In Paige Court with *Spiral* are three other installations: the 1991 *Eadan*, made of lead; the 1992 *Aon*, made of a tree trunk, hung by steel chains; and the 1995 *Claim (Reach)*, made of wood on a steel base. Jagger's large-scale works on paper depicting animals are on view in Mayer Gallery with six three-dimensional pieces of found wood that look like horse or dog heads.

Gallery VI is given over to Jagger's 1997 *Matrice*, which features a deer carcass she found on the road near her studio, stabilized by resin and suspended with dairy cow stanchions and metal rigging, all hanging above broken stones from a New York quarry that cover the floor. In Gallery

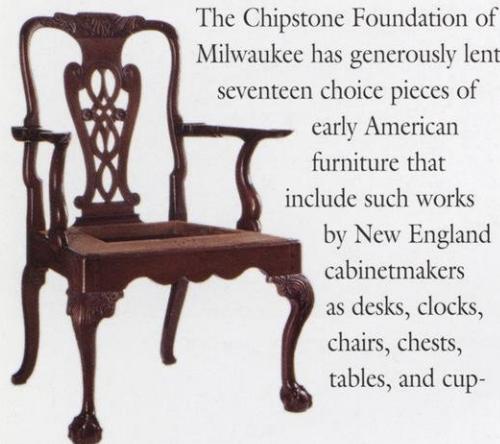


VII half is devoted to the installation *Rift* and the other half to *Absence of Faith* and *White Doe and Twins*. Her installation piece, *Rift*, 1998, includes suspended fragments of weathered board, coiling barb wire, rusted cutting tools, bones of a deer, a horse skull, and a mummified cat and represents the artist's protest against animal abuse. Jagger's 2001 piece *Absence of Faith* is a multipart cast of the body of the artist's horse (Faith) who died in a tragic accident on Jagger's farm in 2000. The work consists of fragmented plaster casts suspended in the galleries by wires so that the pieces float independently but form two complete images of the horse.

Gillian Jagger (b. England 1930),
Absence of Faith (Faith I and Faith II), 2001,
plaster, wire, mixed media,
144 x 240 x 168 in. Courtesy
Phyllis Kind Gallery

Highlights from the Chipstone Collection, Milwaukee

EXTENDED THROUGH JUNE 30, 2003

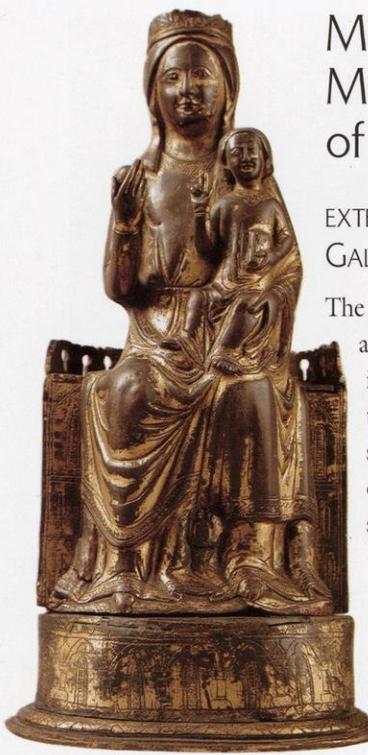


The Chipstone Foundation of Milwaukee has generously lent seventeen choice pieces of early American furniture that include such works by New England cabinetmakers as desks, clocks, chairs, chests, tables, and cup-

boards. The earliest work on view is a Boston court cupboard, dated from 1670 to 1680, and the latest is a Philadelphia side chair, dated from 1800 to 1810. Each piece of furniture represents an exquisite bit of handmade history from colonial and federal America.



Left: Armchair from Norfolk, Virginia or Edenton, North Carolina, 1745–1765, mahogany, yellow pine slip seat, 39 1/2 x 25 15/16 x 23 1/2 in. Chipstone collection, 1997.11
Right: High Chest from Boston, 1700–1710, walnut and burl walnut veneer with white pine, H. 67 7/8 in. Chipstone Collection, 1985.12



Virgin and Child, (French, Limoges, ca. 1300), gilt copper, champlevé enamel, glass bead. Lent by The Metropolitan Museum of Art, Gift of J. Pierpont Morgan, 1917 (17.190.348)

Medieval Art from the Metropolitan Museum of Art New York

EXTENDED THROUGH DECEMBER 31, 2003,
GALLERIES I, II

The display of thirteen objects shows the diverse artistic production of the Middle Ages. Ranging in date from the sixth century to the fifteenth, the works include metalwork designed for personal adornment (brooches and belts), liturgical and devotional objects, Romanesque stone sculpture, and Gothic ivories.

UW-Madison Department of Art Faculty Quadrennial

FEBRUARY 8-APRIL 6, 2003, MAYER GALLERY,
BRITTINGHAM GALLERIES VI, VII, FOURTH FLOOR

Every four years the Elvehjem plays host to the university art faculty, which shows in all media and all styles: painting and drawing, sculpture, computer-assisted art, installations, photography, ceramics, textiles, jewelry, art metals, graphic art, studio furniture. This year twenty-eight current faculty,

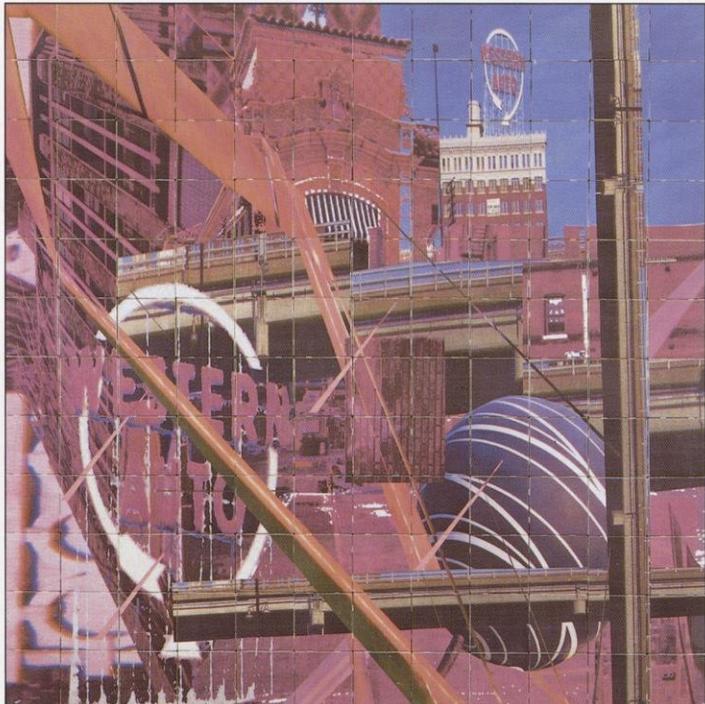


Theresa Marché, *Lepidoptera*, 2002, cloisonné enamel, 19 1/2 x 15 1/2 in.



Derrick L. Buisch, Detail from *Twenty Four 24*, 2000-02, oil, enamel, acrylic on canvas, 24 paintings each approximately 24 x 24 in.

five affiliates from related departments and staff from Tandem Press, and eight emeritus faculty show their latest work. The catalogue of the exhibition will be available at the Museum Shop for the opening reception on Friday, February 7, 6 to 8 p.m.



Bruce Breckenridge, *Huntington Park #8*, 2002, ceramic tiles, 72 x 72 in.

KABUKI: The Drama of Japanese Prints

APRIL 19–JUNE 22, 2003, MAYER GALLERY

In Japan, kabuki theater and the color woodblock print are closely bound together. Both kabuki and woodblock prints were popular entertainment, looked down on by aficionados of higher-class theater and art such as noh and ink painting. Just as actors and their roles provided a constant source of subject matter for prints, prints reciprocated by commemorating important actors and roles, making them still better known.

This exhibition, drawn from the Elvehjem's Van Vleck collection of Japanese prints, shows the transformation of prints as they address the challenge of keeping up with the elaborate spectacle of kabuki. Printmakers added ever more color, detail, action, and nuance to their depictions of kabuki. Many of the basic qualities that we associate with Japanese prints, their colorful palettes, their diag-



Utagawa Kunisada (Japanese, 1786–1864), The Actor Ichikawa Danjūro VII in a Shibaraku Role, 1820–1830, color woodcut, 392 x 260 mm. Bequest of John H. Van Vleck, 1980.2614

nal compositions, and their use of dramatic close-ups, first appear as techniques in the escalating battle between artists making images of kabuki in a very competitive market.

Design, Vienna 1890s–1930s

APRIL 26–JUNE 22, 2003,
BRITTINGHAM GALLERY VII, VII

This exhibition, organized by the Elvehjem, features a range of fine and decorative arts produced by the Vienna Secession and Wiener Werkstätte movements between the 1890s and 1930s. These movements broke with outmoded styles and practices and produced innovative works envisioned as a *Gesamtkunstwerk* (a unified work of art). Designs synthesized the aesthetic and practical and blurred the distinction between the fine and applied arts. Single objects and entire living environments were carefully orchestrated ensembles that coordinated a



Katsukawa Shunkō (Japanese, 1743–1812), The Actor Segawa Kikunojō III as a Woman Beneath a Wistaria Arbor, from a series of Half-length Portraits of Actors, 1785–1790, color woodcut, 314 x 247 mm. Bequest of John H. Van Vleck, 1980.2934



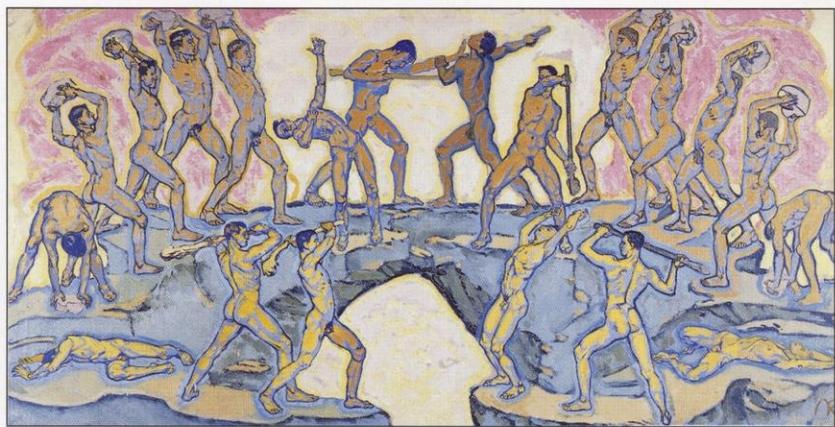
Josef Hoffmann (Austrian, 1870–1956), designer; executed by the Wiener Werkstätte, Pair of Gitterwerk Baskets, ca. 1906, silverplate with original glass liners, 9 7/8 x 3 5/8 x 4 3/4 in. Private collection



variety of sumptuous materials. The exhibition traces the development of Viennese modernism, from turn-of-the-century Jugendstil, to early twentieth-century expressionism and interwar Art Deco.

Curator of the exhibition is Joann Skrypzak, art history doctoral candidate. She is preparing a catalogue of the exhibition that will be

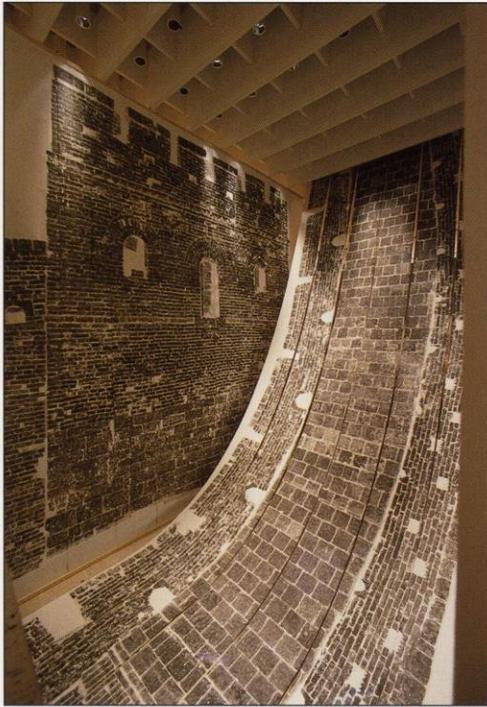
Vase, ca. 1900, in the style of Pallme König & Habel, iridescent glass, 11 x 5 in. Private collection



Koloman Moser (Austrian, 1868–1918), *Fight of the Titans*, ca. 1913, oil on canvas, 30 x 59 1/2 in. Private collection

available at the Elvehjem Museum Shop for the opening reception.

Installation by Xu Bing



View of Paige Court in December 1991, when Xu Bing held his first U.S. exhibition, including this dramatic installation of rubbings from the Great Wall of China, which he called *Ghosts Pounding the Wall*

MAY 10–DECEMBER 31, 2003,
PAIGE COURT

This installation takes place twelve years after the museum's original introduction of Xu Bing's work to the west. The works in the 1990–91 exhibition *Three Installations* were all created exclusively as the result of eastern influences. The intention of the new installation is to examine how Xu Bing's work has evolved in response to western influences in the intervening decade when the artist has lived and worked primarily in the United States and Europe. Xu Bing was born

in Chongqing, China in 1955 and grew up in Beijing. In 1975 he was relocated to the countryside for two years during the Cultural Revolution. In 1977 he enrolled in the Central Academy of Fine Art in Beijing where he studied printmaking. He received an MFA from the Central Academy in 1987. In 1990 he moved to the United States and now lives in Brooklyn, New York.

In July 1999 Xu Bing won the MacArthur Award from the John D. and Catherine T. MacArthur Foundation in recognition of his "originality, creativity, self-direction, and capacity to contribute importantly to society, particularly in printmaking and calligraphy." In spring 2002 he had a successful solo show at the Arthur M. Sackler Gallery at the Smithsonian Institution, curated by Britta Erickson, who was also curator of his first exhibition at the Elvehjem.

Conservation Projects

The Elvehjem has conducted a series of systematic conservation projects in the period 2000–2002. With funding from the Institute for Museum and Library Services (IMLS), a federal agency, the museum has successfully completed a comprehensive survey of its painting collection. The first part of the survey was funded by a matching grant from IMLS of \$16,400, and the second part was made possible by a similar grant of \$35,300. Painting conservators David Marquis and Joan Gorman have examined 601 paintings (94 percent of the painting collection), comprised of fourteenth- to twentieth-century European, eighteenth- to twenty-first-century American, and sixteenth- to twentieth-century Russian and Greek icons. The remaining 6 percent of the painting collection not yet surveyed consists of Asian paintings on silk or paper, including the Elvehjem's important subcollection of over 250 Indian miniatures.

As part of the survey, the conservators ranked the paintings according to their condition and their recommended treatment priority. The Elvehjem curatorial staff identified paintings needing high-priority treatment based on these recommendations. The 2001 IMLS grant was for treatment of

ten old master paintings, eight of which have been completed, including the large *Adoration of the Shepherds* altarpiece by Giorgio Vasari (23.1.1) that was conserved in Brittingham Gallery II this past September. The Elvehjem recently applied for a matching grant to treat the remaining six old master paintings identified in the first part of the survey as requiring attention. The museum will follow up the recent painting survey by applying to IMLS for matching funds to conserve eighteen high-priority paintings.

Preservation of the permanent collection is a primary responsibility of any museum, and the Elvehjem is committed to a systematic approach in the planning and implementation of conservation projects. Since the museum does not have conservators on its staff, it depends on the professional staff of the regional laboratory, Upper Midwest Conservation Association, and we are grateful to conservators David Marquis and Joan Gorman for their fine work on the Elvehjem Collection.



Conservator David Marquis from the Upper Midwest Conservation Association conserves the Giorgio Vasari altarpiece in Gallery II.
Photo by Jay Salvo

New Acquisitions

Dr. Garratt Richardson (M.S. 1964, UW–Madison) has recently donated two paintings by Aaron Bohrod (American, 1907–1992), *The Turtle Shell*, 1961, and *Cat and Fiddle*. This expands to thirty-three the museum's holdings of works by this important midwestern artist. Born in Chicago, Bohrod studied at the Art Institute of Chicago and at the Art Students League in New York, where his most influential teacher was John Sloan. During WWII, he served in the U.S. Army Corps of Engineers as artist-correspondent in the Pacific and was war artist for *Life* magazine. After John Steuart Curry's sudden death in 1946, Bohrod was appointed the second artist-in-residence at the University of Wisconsin in 1948, a position he held until his retirement in 1973.

Bohrod worked in oil, encaustic, gouache, watercolor, ink, ceramic design, and lithography. In the thirties, Bohrod became known for his social realist depictions of Chicago. In the forties, he turned to recording the war in the Pacific and Europe and continuing to work as a painter of place in a loose, sketchy style. Then in 1953, while working on a rocky Michigan landscape painting, he became captivated by the technique of rendering objects in minute detail. In 1980, he stated his goal in painting: "My effort is to make the object exactly as it is." Thereafter, the *trompe-l'oeil* ("fool the eye") still life became the predominant genre for his artistic expression. Both of the new acquisitions are wonderful examples of Bohrod's prodigious output in this genre in which he mixes astute visual observation with humorous verbal play.



Aaron Bohrod (American, 1907–1992), *The Turtle Shell*, 1961, oil on panel, 24 1/2 x 18 1/2 in. Gift of Garratt Richardson, 2002.63.2.
Photo by Jim Wilderman

Kaufman Collection

A particularly generous gift of artwork to the Elvehjem was exhibited in the fall. Given by the Louis and Annette Kaufman Trust, the works, spanning three centuries of printmaking, bring new depth to the Elvehjem's collection.

The old master print collection was significantly strengthened by the Kaufman gift. For example, Martin van Heemskerk (Dutch, 1498–1574) was a prolific designer whose study in Italy became the foundation for the northern mannerist school.

Although later followers of mannerism in the Dutch city of Haarlem were well represented in the collection, the Kaufman gift provided a firm foundation for study of this important aspect of printmaking by providing twenty-six examples of this important print designer's work, including two complete series, *The Prodigal Son* and *The Planets*. Two splendid, large landscape prints by Aegidius Sadeler II (Flemish, 1570–1629) triple our holding by that important Netherlandish artist. The gift also provided the museum with its first prints by Abraham Bosse, a French printmaker from the age of the Musketeers, whose detailed depictions of clothing provide a glimpse of the opulent life in the seventeenth century.

The gift also expanded the Elvehjem's collection of satirical prints, including sixteen prints by Thomas Rowlandson (British, 1756–1827), who had previously been represented in the collection by a single print. Ten prints by James Gillray tripled the museum's holdings of this acerbic contemporary of Rowlandson. Nine hand-colored lithographs by

James Gillray (British, 1757–1815), *The Voluptuary under the Horrors of Digestion*, hand-colored aquatint, 14 3/8 x 11 9/16 in. Gift of the Louis and Annette Kaufman Trust, 2001.116.4



Annette Kaufman (center) discusses print collection with art historian Gene Phillips (left) and curator of prints Drew Stevens at opening reception for *Selections from the Louis and Annette Kaufman Collection*, September 27

Honoré Daumier (French, 1808–1879) might have seen a small addition to the museum's holdings of over 600 prints by that productive satirist, but among these, only a single example was hand-colored, so again the Kaufman gift fills out an important area of the artist's production.

The third area of particular strength in the gift is its British prints from the beginning of the twentieth century. Among the most celebrated etching practitioners in England at this period was William Strang. The Elvehjem had none of his prints until the gift of twenty-four etchings, along with three etchings by his son, Ian Strang. This group contains William Strang's famous portraits of the leading lights of letters in England and Scotland, including a remarkable self-portrait in a fez.

Musicians who met at Juilliard, Louis and Annette Kaufman gave concert tours of Europe following World War II. At that time, the amount of cash that visitors could take out of European countries was strictly limited. Faced with this prospect, the Kaufmans converted their paycheck into prints by artists whom they admired. These collectors enriched their hosts in the short term and in the long term deepened our understanding of these fascinating artists.

Gift of Prints

A recent anonymous gift to the Elvehjem's print collection included twelve prints by the French printmaker Paul Jacoulet. He had moved to Japan from Paris with his family when he was four.

Although he visited Paris throughout his life, his home was always Japan, even during the world wars. During WW I he served as a translator in the French Embassy; during the Second World War he took refuge in the Japanese countryside and waited out the war.

During his travels around the South Pacific in 1929, Jacoulet made drawings of the peoples he met, which became the bases for his first set of woodcut prints. Through the 1930s and into the 1950s, he made watercolors and designed woodcut prints, eventually publishing his own prints on paper bearing his initials as watermark. The strongly graphical quality of his prints, which harks back to Japanese woodcut prints of an earlier era, may be due in part to his decision to design the prints starting with the line block. Unlike many other artists in the twentieth century, whose designs for woodcut prints were derived from

watercolors, Jacoulet returned to what had been common practice in the previous century. His designs started with the lines that would contain the colors, the black outlines of a key block, which was then filled in at the artist's instruction with inks of other colors from other blocks. These colors were often elaborate, and one famous print from the later part of his career is said to have been printed from sixty blocks, some printed in more than one color.

Jacoulet's prints are nearly all portraits. Although they include that staple of traditional Japanese printmaking the *bijin* or "beautiful woman," the artist also created sensitive portraits of the young and old, male and female, vital and infirm. In particular, he felt that it was his responsibility to record the peoples of cultures of the South Pacific that he felt were in danger of disappearing. His color sense, too, sets him apart from previous printmakers as well as the majority of artists of his time. Saturated colors and strong contrasts are frequent in his prints, making him an artist not for the faint-of-palette. It was perhaps these sensuous colors that caused Jacoulet to be largely forgotten after his death in 1960. Many of his watercolors were lost, and his prints were not cataloged until the 1980s. So it is a particular pleasure to receive this generous donation of twelve prints, nearly all in perfect condition. His work tied the nineteenth-century Japanese wood-block print securely into the twentieth century and yet pushed the style and subject of this traditional technique in new directions, making it an apt complement for the Elvehjem's largely nineteenth-century collection of Japanese prints.



Paul Jacoulet (French, 1896–1960), *The Nest*, Korea, 1941, color woodcut, 15 3/8 x 11 3/4 in. Anonymous Gift, 2002.36.19



Paul Jacoulet (French, 1896–1960), *Jade Lady*, China, 1940, color woodcut, 15 3/8 x 11 3/4 in. Anonymous Gift, 2002.36.9

Docents: Vital Volunteers and Good Citizens in Changing Times

Any day one may see the following scenes at the Elvehjem: a man waiting outside an art history classroom for a class to begin; two women arriving in the morning as the building opens; and a spouse in an automobile, engine running, at the south entrance to the museum. These could describe an undergraduate art history major before class, two graduate students eager to get into the Kohler Art Library, or a student being picked up to begin a holiday break. In fact, these scenes involve the Elvehjem's dedicated volunteer tour guides, called docents: Roger Brumm anticipating Art History 202, the ancient to renaissance art survey course he audits; Barbara Obst and Sue Berthouex, at the Elvehjem when the building opens to prepare for a tour; and Ed Schten, waiting in the automobile for his wife Lynn to finish a tour, so they can leave town on a trip immediately upon its completion.

These people are among the seventy active docents who audit courses, attend training meetings, and study, in order to give guided tours of the museum's temporary exhibitions and perma-

gent collection to over 11,000 adults and children per year. The docent group donates 2,000 hours of service annually, the equivalent of one full-time employee. Docent spouses contribute, too, and being a docent can be a family affair. (See related article.) The Elvehjem has had an active docent program since 1971, and some of the original volunteer guides have been giving tours for nearly three decades. This has been an extraordinarily faithful group. Their original motivations for joining the program then, remain much the same as the new recruits in the most recent docent class of 2001: eagerness to contribute to the museum, to learn about art and art history, and to share it with the wider community.

The intangible qualities that make a good docent have not changed. Good docents have a friendly personality, interest in learning and willingness to spend time studying for tours and attending training sessions, and the commitment to impart that knowledge to the public in the presence of original artworks. They enjoy the process

The Elvehjem curator of paintings, sculpture, and decorative arts, Maria Saffiotti Dale, arranged for the loan of thirteen medieval objects from the Metropolitan Museum of Art, New York, and is shown training docents about the objects. Photo by Jay Salvo





of tailoring the information to the interests of adults, to the developmental stages of students, and to the learning goals of their instructors.

But in the thirty years since the Elvehjem began its docent program, the profile of the volunteer docent at art museums has changed, reflecting both national and local trends. In the early 1970s docents were predominantly young matrons with college degrees who were homemakers, and who, at a certain stage found that they had some free time to serve the community. As one docent at a national docent symposium explained, "I became a docent when my youngest child entered school and the dog died." Today, because of the influence of the women's movement of the late 1960s and 1970s, along with economic changes in subsequent years, these women are likely to work for pay, even when their children are very young, severely limiting their volunteer time. For the most part, the young matron is not becoming a museum docent, and museum staff members recruit docents from other sources.

The museum has been very fortunate to retain docents from the early years, even after they joined the paid workforce. Examples include Jane

Pizer, who joined the docent program in 1972 and became a professional counselor at the University of Wisconsin. Jane Eisner (1972) completed a master's degree in library and information science and became a reference librarian on campus. Both have continued to be among our most active docents in the intervening years, despite their vocational paths. Notable are the guides who have continued to devote their discretionary time to the great tradition of volunteer service with the zeal of professionals: Barbara Klokner (1984), has been extraordinarily active at the Elvehjem, at the same time learning and making art metal and photography at a high level, avocations that inform her tours. She travels 140 miles round trip from her home to give tours. Having worked for the Educational Communications Board recruiting and coordinating volunteers, Barbara brings a broad perspective to her docent role. Marion Stemmler (1984) is a dedicated University of Wisconsin volunteer; an accomplished embroiderer whose needlework has been displayed at the White House, she has served at the Helen Allen Textile Collection in the UW School of Human Ecology and at the UW Arboretum. Marion is always eager

David Marquis, senior paintings conservator from the Upper Midwest Conservation Association, discusses his methods of conserving the Giorgio Vasari altarpiece in Gallery II with the docents. Photo by Jay Salvo

to try new tours at the Elvehjem and treats her Elvehjem docent work as a calling.

Today's Elvehjem volunteer docent corps is more likely to be retired, to come to the program with lengthy professional experience, and is no longer exclusively female. The new docent class of 2001 includes recently retired public school teachers such as Roger Brumm and Sue Berthouex, attorney Hugh Bell, and retired architect Fred Wegener. Gloria Jones-Bey, a professor of nursing at Edgewood College, is in this class. Virginia Francis returned to Madison recently after over two decades of working in Spain, ready to engage with the Elvehjem docent program and this community. Donna Peterson, who was part of the docent program from 1971-76, returned to the program in 2000, after retirement.

Common characteristics link the Elvehjem docents, as explained by the findings of public policy scholar Robert Putnam of Harvard University. Most of our guides come from an extraordinary group of people who have been heavily engaged in

civic affairs all their lives. In *Bowling Alone: The Collapse and Revival of American Community* (2000), Putnam charts the decline of civic engagement in the last quarter of the twentieth century in every demographic group *except* one that he refers to as the "long civic generation." Born before 1940, members of this group have never stinted on community involvement including volunteering, even as volunteer participation from other groups waned. And now that this cohort has reached retirement, these men and women are reversing a trend of decline in volunteer hours, boosting the numbers nationwide as they return to volunteer service.

The Elvehjem docents who contributed their time in the museum's early years, many continuing to serve whether or not they joined the paid workforce, are comprised of this civic-minded generation, and now they are adding vitality to the program upon retirement. The Elvehjem is grateful to all our art-loving good citizens for their service.

Another Kind of Donor to the Docent Program

Marietta Fox, who became a docent at the Elvehjem in 1981, remained highly involved in museum activities until her death in 1996. Her husband Tom, appreciating Marietta's long-term contribution to the Elvehjem, has made several generous donations to the Elvehjem over the past five years and provided crucial support for the Elvehjem's docent program that Marietta so loved.

Tom and Marietta Fox met in grade school in Pennsylvania and dated throughout college. In 1957, the Foxes moved to Madison. In addition to raising their three children, Marietta pursued such active interests as skiing, tennis, and biking. She devoted hundreds of volunteer hours to the museum's docent program and also recruited her good friends into the program. Marietta most enjoyed leading tours for children, and the *Frank Lloyd Wright and Madison* exhibition at the Elvehjem in 1988 held special meaning for her. Marietta gave many successful tours of this exhibition, to all ages.

Through Tom's generosity, Elvehjem docents were able to attend both the National Docent Symposium in Seattle in 1997 and the more recent Wisconsin Docent Symposium at the John Michael Kohler Art Center in Sheboygan in 2001. Both experiences proved to be extremely rewarding; those docents who attended shared with their colleagues information they learned at the conferences. Additionally, Tom provided funding for Elvehjem docents to attend a statewide conference held in 1997 by the Wisconsin Alliance for Arts Education. At this conference, they were able to hear from leaders in arts education and educational psychology from around the nation, and learn about some of the latest thinking and techniques in the field. Tom also financed equipment for docent use, including a computer and printer for the docent room, which allows docents to conduct research and access related on-line materials from the University of Wisconsin libraries, while working at the Elvehjem.

Elvehjem Reopens Asian Gallery

Part of the Elvehjem's mission is to bring the arts from all ages and geographic locations to people of southern Wisconsin. The museum's Asian gallery, which has not been on view for more than two years while temporary exhibitions used the space, has now been reinstalled with sculpture, painting, and decorative arts from across Asia. The color scheme of the gallery has been brightened to show off the greater range of media.

Director Russell Panczenko notes explains that the new display "represents the only opportunity in Madison to see eleventh- through nineteenth-century Chinese ceramics together with second- through tenth-century sculpture from India with nineteenth-century Japanese scroll paintings. Because of the donations of scores of collectors, the Elvehjem is able to bring together the wealth of Asia in many media from many countries and many centuries. We like to prepare fresh presentations of our permanent collection by bringing works out of storage so that we can please those visitors who return again and again."

Perhaps the most imposing of the works on view are the twenty sculptures and bas-reliefs from India ranging from second-century Gandharan stonework (influenced by the West) to Mathuran works of sixth to seventh centuries and Pala works of ninth to tenth centuries. These are supplemented by bronze and stone religious sculptures from Thailand ranging from fourteenth to nineteenth centuries and a fine Cambodian basalt head of Buddha in the Khmer, Angkor Vat style of the early twelfth century. This new display enables us to make some connections: between the Thai Buddha Seated on Naga, with the scaly coils of the serpent's body clearly visible on the side of the sculpture, and the Cambodian Head of Buddha Protected by the Serpent Muchalinda. These both represent the Buddha, the first lacking the serpent's protective multiheaded fan encircling the Buddha's head, the second lacking the body, both of the Buddha and that of the serpent upon which he would be sitting. Six of these thirty-one sculptures have not been on display.

New to the Elvehjem's Asian gallery is a display of seventeen Chinese ceramics from the Song



dynasty to the Qing dynasty representing a broad range of decorative styles and glazes; an eighteenth-century Chinese scroll painting by Zhang Yin (1761–1829) of a mountain landscape; and two nineteenth-century Japanese scroll paintings: Kawanabe Kyōsai (1831–1889), *The Demon Queller and Two Demons (Shōki and Two Oni)* and Suzuki Kiitsu (1796–1858), *Poppies and Dog*, ca. 1850 acquired last year. To conserve the paintings we will rotate them on a regular basis.

Supporting the teaching of art history in the Asian fields is an important part of our mission, both through the display of the permanent collection and the presentation of important traveling exhibitions. Curator Maria Saffiotti Dale worked with art historians Julia Murray, Gene Phillips, and Gautama Vajracharya to select what should be on view and to provide new information for some pieces, such as the Unidentified Goddess, which has been identified as a representation of the goddess Shakti accompanied by two female attendants.

Memorial gifts and tributes honor special people

The museum invites you to support the Elvehjem in a unique way by making a gift to the museum in honor of a special friend or relative. You can make gifts in honor of birthdays, anniversaries, or other celebrations, as well as in memory of a loved one who has passed away. We promptly acknowledge each gift and make an appropriate notification according to your request. We list all memorial gifts and gifts made in honor of someone in the museum's biennial Bulletin as a record of your contribution. Please contact the development office at 608 263-2495 with any questions about this special giving opportunity.

DONOR PROFILE

Many Madisonians know ellsworth snyder as the music director of the First Unitarian Society, where he performed and directed music for over thirty years from 1971 until his retirement in 2000. During his career snyder has performed piano concerts at such illustrious venues as Alice Tully Hall in New York City,

Wigmore Hall in London, and the Concertgebouw in Amsterdam. His special talents

as an artist, musician, scholar, and art collector have benefited many organizations and individuals over the years, including the Elvehjem. He recently donated several works on paper, primarily by American artists, to the Elvehjem's permanent collection. Prints by John Cage, Edward Ruscha, Richard Serra, and other important artists build on the museum's extensive print collection and provide a valuable resource for visitors and scholars for years to come.

Snyder's eclectic tastes in collecting reflect his varied interests. He began collecting art while teaching at Newcomb College at Tulane University in New

Orleans; then he was most interested in the paintings of George Dureau, now famous as a photographer, and Ida Kohlmeyer, who was known as both a painter and a sculptor. From there his interests expanded widely, and over

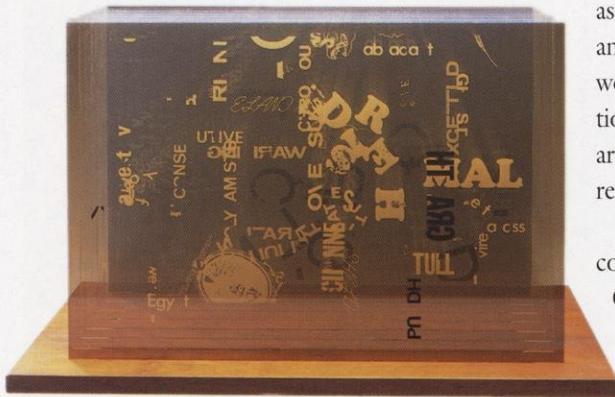
the years he has collected work from the avant-garde twentieth-century

Fluxus movement, as well as contemporary ceramics, Asian ceramics, African sculpture, and painting and prints by a variety of artists.

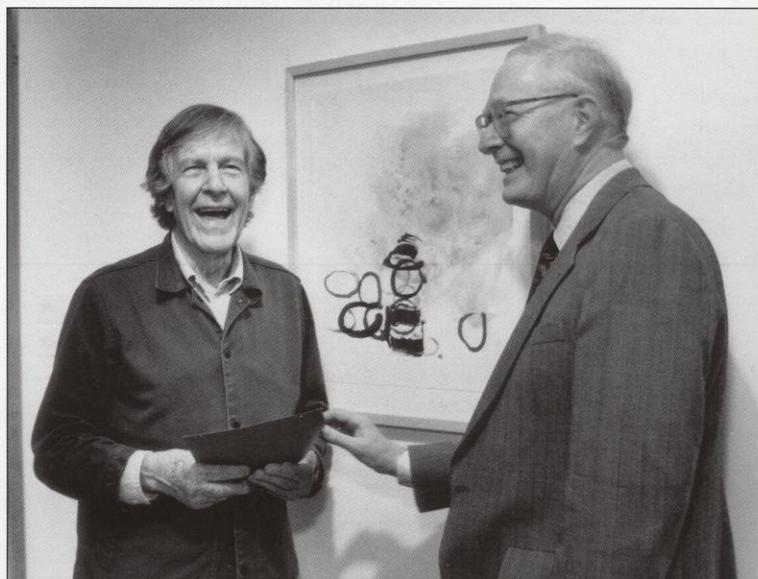
Born in Ohio, snyder studied music at the Cincinnati Conservatory of Music and taught at East Tennessee State and Newcomb College before coming to Madison in 1964 to the University of Wisconsin to earn his doctorate. ellsworth wrote the first doctoral dissertation on American artist, composer, and poet John Cage (1912–1992). His knowledge of the musician and artist and his close friendship with Cage would eventually prove invaluable to the Elvehjem Museum.

In 1991 the Elvehjem presented an exhibition of John Cage's work based on snyder's suggestion, and in addition to selecting works and lending parts of his own collection to the exhibition, he wrote the essay for the catalogue that was published with the exhibition. In conjunction with the exhibition, snyder played the first performance of a piece that John Cage wrote especially for his good friend.

As snyder explains, in 1978 John Cage provided him with the inspiration to delve into artmaking. snyder describes himself as "a minimalist who loves gesture," and he has exhibited his own paintings at the Museum of Contemporary Art in Los Angeles, The Menil Collection in Houston, the Philadelphia Museum of Art and on a local level, at Grace Chosy Gallery in Madison, where he will have an exhibition of his work in May 2003.



John Cage (American, 1912–1992) *Not Wanting to Say Anything about Marcel*, 1969, silkscreen on 8 Plexiglas panels, 14 1/2 x 24 x 13 1/2 in. Gift of ellsworth snyder in memory of Nathan Samuel Blount, 2002.56.3



John Cage (left) and ellsworth snyder at the Elvehjem April 1991 opening reception for *John Cage: Works on Paper*

GENEROUS GIFTS AND GRANTS

The Elvehjem Museum of Art depends on the generous support of individuals, businesses, and private foundations, as well as government grants and funds from the UW-Madison, to carry out its mission. We wish to thank all Elvehjem Museum donors for the support you provide to the museum through generous gifts and membership dues. Your gifts provide important funding for special exhibitions; educational programs such as tours, lectures, films, and family activities; acquisitions to the permanent collection of some 17,100 works of art; and special events like the Sunday Afternoon Live Concert series.

We particularly want to recognize the following organizations for their recent support:

The Anonymous Fund has provided generous support for the 2002-2003 exhibition program at the Elvehjem Museum of Art.

The museum has received grants for the Department of Art Faculty Exhibition from Hilddale Fund, Brittingham Fund, Dane County Cultural Affairs Commission with additional funds from the Madison Community Foundation and the Overture Foundation, and the Kohler Foundation.

Support for the exhibition *Design, Vienna 1890s-1930s* has been received from Brittingham Fund, Dane County Cultural Affairs Commission with additional funds from the Madison Community Foundation and the Overture Foundation, the Wisconsin Humanities Council and the National Endowment for the Humanities, and Hilddale Fund.

The museum has received grants for the installation by Xu Bing from the Elizabeth Firestone Graham Foundation and Hilddale Fund.

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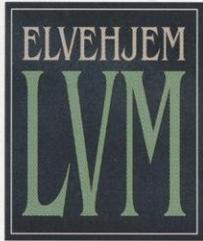
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Send letters, comments, and information for newsletter to:
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Cover: The White Doe and Twins, 2002, plaster, wire, and mixed media, 153 x 84 x 84 in. Courtesy Phyllis Kind Gallery



Information
608 263-2246

Free admission
to all galleries
and programs

Gallery and Museum Shop Hours

Tuesday-Friday
9 a.m. - 5 p.m.

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

CLOSED MONDAY

Kohler Art Library Hours

Monday-Thursday
8 a.m.-9:45 p.m.

Friday 8 a.m.-4:45 p.m.

Saturday and Sunday
11-5 p.m.

For hours between
terms call
608 263-2258



Parking

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

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

For Visitors with Disabilities

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

Tours

Drop-in tours given by docents are offered on Thursdays at 12:30 p.m., a 40-minute tour of the permanent collection and on Sundays at 2:00 p.m., a 40-minute tour of temporary exhibitions, beginning in Paige Court.

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

Museum Etiquette

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

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

Running, pushing, shoving, or other physical acts that may endanger works of art are prohibited.

Touching works of art, pedestals, frames, and cases is prohibited.

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

Elvehjem Museum of Art

University of Wisconsin-Madison

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Madison, WI 53706-1479

