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Elvehjem Museum of Art

Madison, Wisconsin: Elvehjem Museum of Art, University of Wisconsin-Madison, Fall 2000

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Elvehjem Museum of Art

University of Wisconsin-Madison



FALL

2000

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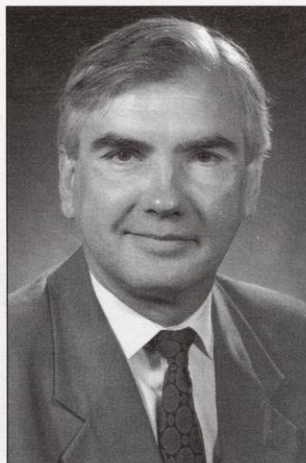
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Artscene Cover: William Merritt Chase (American, 1848-1916), *Portrait of Mrs. C (Lady with a White Shawl)*, 1893, oil on canvas, 75 x 52 in. Pennsylvania Academy of the Fine Arts



From the Director

This spring marked the end of a prolific life devoted to literature and collecting, that of Vernon Hall, emeritus professor of comparative literature at the University of Wisconsin-Madison and generous donor to the Elvehjem. Vernon Hall received a bachelor's and master's degree in English from New York University and a doctorate from the University of Wisconsin in 1940. He taught at Dartmouth College from 1941 to 1964, when he returned to Madison as professor of comparative literature at the University of Wisconsin. He taught from 1964 to 1979 when he became emeritus. In the early 1980s, Hall began teaching English part time at Cuyahoga

Community College in Cleveland. Vernon Hall died at age 86 on April 18, 2000.

The Elvehjem Museum of Art became the beneficiary of Vernon Hall's generosity in 1972 when it received the first of several gifts of renaissance and later European portrait medals. Beginning with the gift of five important French medals, the Hall Collection at the Elvehjem continued to grow as Hall donated 232 medals and one plaque over the next five years. In 1978, he presented a final gift of forty-four medals and two coins to the Elvehjem. Approximately three hundred pieces comprise the Vernon Hall Collection at the Elvehjem, part of which is on display in the niche case between galleries I and II.

While the collection of portrait medals ranges from the fifteenth century to the twentieth century, examples from renaissance and baroque periods constitute the strength of the museum's holdings. Of exceptional quality and rarity are five contemporary casts of fifteenth-century medals, four by Pisanello (ca. 1395-1455) and one by Matteo de' Pasti (active 1441-1467/1468). The historical figures portrayed in these five treasures are Francesco I Sforza, Duke of Milan (1976.93), Leonello d'Este, Marquess of Ferrara (1976.96), Sigismondo Pandolfo Malatesta, Lord of Rimini (1973.117), Domenico Novello Malatesta, Lord of Cesena (1976.99), and Isotta degli Atti, wife of Sigismondo Pandolfo Malatesta (1977.1411). Other important Italian Renaissance medals in the Hall Collection are contemporary or early casts of portrait medals of Niccolò III d'Este (1977.1424), by the amateur medallist Giulio della Torre (1480-after 1531) of his own likeness (1975.73), and by the medallist artist Andrea Cambi called Bombarda (active c. 1560-1575) of his wife Leonora (1974.116).

The Hall collection also includes important holdings of sixteenth- and seventeenth-century French medallist production, notable among which is the portrait medal of Louis XII and Anne de Bretagne (1977.1466) by Nicolas Leclerc (fl. 1487-1508). In addition, the collection possesses some fine examples of German and Netherlandish portrait medals.

In 1998 New York expert Mark Wilchusky examined the collection of medals at the Elvehjem, distinguishing between contemporary casts, early casts, and later casts of fifteenth-century medals. Mr. Wilchusky's collection analysis will provide the basis for a reinstallation of the medals collection, which will highlight the renaissance treasures of the collection while illustrating the history of the art of the commemorative medal.

Russell Panczenko

Americans in Paris, 1900



Willard L. Metcalf (American, 1858–1925), *Midsummer Twilight*, ca. 1890, oil on canvas, 32 1/4 x 35 5/8 in. National Gallery of Art, Washington, D.C. Gift of Admiral Neill Phillips in memory of Grace Hendrick Phillips

A major exhibition recreating the American art installation from the Universal Exposition of 1900 held in Paris opens at the Elvehjem Museum of Art on September 16, 2000. That exhibition established a distinct and important American school of art, rivaling many contemporary European schools and putting American art and artists definitively on the international cultural map. Organized by The Montclair Art Museum of Montclair, New Jersey, *Paris 1900: The "American School" at the Universal Exposition* will remain on view through January 28, 2001.

Paris 1900 offers the first in-depth examination of this pivotal moment in American social and cultural history when a uniquely American art was recognized internationally and considered on par with European work. The exhibition features more than eighty objects, primarily from the original installation, as well as archival and scholarly material. Works by such masters as

Thomas Eakins, George Inness, Winslow Homer, John Singer Sargent, are included in the exhibition. The Elvehjem lent to the traveling exhibition a favorite of viewers, Charles Sprague Pearce's painting of his wife.

The American installation at the Universal Exposition of 1900 was financed by the State Department and was carefully designed to promote the image of the United States as a powerful but civilized nation. Although many American artists were already internationally recognized, American art as a category was not yet established. The exquisite paintings installed at the exposition, which garnered more awards than any other national group except the French, redefined American art to the world.

The U.S. Department of State developed the exhibition at the Universal Exposition of 1900 in direct response to previous criticism, at home and abroad, that American art of the late 1800s

was "too French." With Paris as the center of the international art world in the late nineteenth century, many American artists studied and lived there and participated in the French salons and exhibitions. These artists adopted French academic methods, with their almost photographic exactitude, and subjects, including exotic narrative and figure painting, to please the conservative and powerful French critics. But in the 1890s American artists denounced these foreign influences and attempted to restore a national identity to their art, by relinquishing French themes and styles in favor of distinctly American ones.

At the same time, the United States was growing as an economic and military power, and the State Department determined to promote the idea of a new American school of art worthy of the nation's new position. The carefully designed American installation for the 1900 Exposition conveyed a strong nationalistic message about American society and culture. The State Department invited expatriate luminaries, including Whistler and Sargent, to lend international cachet to the group. Distinguished artists practicing in America, including Homer, Eakins, and the recently deceased Inness rounded out the group to convey the full scope and breadth of American art

of the period.

The paintings exhibition communicated nationalism in various pictorial types. The nation's future was projected through innocent American children as in Rosina Emmet Sherwood's *Head of a Child*; the nation's virtue was depicted by chaste American women as in William Merritt Chase's *Portrait of Mrs. C. (Lady with a White Shawl)*; George Inness's *Sunny Autumn Day* and other fertile landscapes showcased American resources; and American power was highlighted in



Cecilia Beaux (American, 1856–1915) *Mother and Daughter*, 1898, oil on canvas, 83 x 44 in. Pennsylvania Academy of the Fine Arts, Philadelphia. Gift of Frances C. Griscom



Theodore Robinson (American, 1852–1896) *Port Ben, Delaware and Hudson Canal*, 1893, oil on canvas, 28 1/4 x 32 1/4 in. Pennsylvania Academy of the Fine Arts, Philadelphia. Gift of the Society of American Artists as a memorial to Theodore Robinson

the technologically superior cities as in Henry Ward Ranger's *Brooklyn Bridge*. Works by the American expatriate celebrities showed such traditional European subjects as peasants, nudes, and grand narratives, but also expressed a distinctly American point of view. Including foreign themes ensured that the installation did not suffer from a provincialism that would have been inconsistent with the State Department's agenda.

Paris 1900

Prior to this exhibition, the location of many of the original paintings was unknown, as they were dispersed following the 1900 Exposition. Curator Diane Fischer located nearly 100 and included more than fifty in the exhibition, such as Inness's *Sunny Autumn Day* from the Cleveland Museum of Art. The exhibition also includes sculptures and decorative art objects, such as Hermon Atkins McNeil's *Sun Vow*, Bessie Potter Vonnob's *Young Mother*, and Tiffany Studios' *Cypriote Vase* from the Philadelphia Museum of Art.

The scholarly catalogue features five essays by noted scholars, as well as an annotated catalogue of the original paintings installation. The catalogue is available in the Museum Shop (hardcover \$50, members \$42.50; paper \$30, members \$25.50).

The organization of *Paris 1900* was supported by The Florence Gould Foundation, The Henry Luce Foundation, Inc., the National Endowment for the Arts, a federal agency, the Baird Family Fund, The Bank of New York and The George Link, Jr. Foundation.

Cabinets Reveal Worlds Within and Without



Natasha Nicholson (American, b. 1945), Detail of Natasha Nicholson's cabinet

Cabinets of Curiosities: Four Artists, Four Visions opens

October 7 and remains on view in Mayer Gallery through December 3. It

features three hand-crafted cabinets and one wall installation by four Madison-area artists: Martha Glowacki, Mark Lorenzi, Natasha Nicholson, and Mary Alice Wimmer. The installations display objects and expose the ideas, influences, and obsessions of the artists. These artists want to reintroduce the idea of "magic" in considering works of art. They encourage visitors to look at the juxtaposition of objects with a new sense of possibil-

ity and to adopt wonder as a valid way of contemplating the unfamiliar.

All four artists are passionate collectors who use objects from

their own collections to transform their individual artwork. The installations are intended to remind the viewer of sixteenth through eighteenth-century private collections of natural and manmade objects. Taking the historical "cabinets of curiosities" as a premise, the four artists worked out unique visual statements incorporating natural and artificial material from the past and the present.

The contemporary cabinets provide a glimpse into the personal studios of four artists, places that reveal their personalities, needs, tastes, and philosophies. For Glowacki, Lorenzi, Nicholson, and Wimmer, the studio is a place where wonderful and rare objects are collected, some to be integrated into artwork, others to be contemplated and enjoyed for their aesthetic value. The studio is not only a place for making but also a place for expanding knowledge. The relationship of the artist's studio to the cabinet of curiosities strengthens the idea of the studio as a place where alchemy, which attempted to turn dross into gold, may still be practiced.

These artists have interests in a great range of science and art. The four artists each work in several media, including glass blowing and casting; drawing, silverpoint, etching; photography; metal casting and patination; and the use of found objects in assemblages and constructions. They also draw upon the various collections held by UW–Madison departments of history of medicine, physics, and zoology and the school of health sciences. The general libraries, school of human ecology, the Zoological Museum, and the art history, history of science, and physics departments have organized lectures and related events to support the exhibition.

Background

In the sixteenth, seventeenth, and early eighteenth centuries, collectors in the Netherlands, Germany, Russia, England, and Italy used special rooms or "cabinets" to house small and precious objects of both natural and artificial materials. Many words are used to describe a cabinet of curiosities: *wunderkammer*, *kunstkammer*, *schatzkammer*, and *studiolo*. Natural phenomena such

as shells, coral, ostrich eggs, and flowers shared space on walls, tables, and floors with artificial items such as glass, paintings, and sculpture. These collections sparked intellectual and philosophical discussion on numerous topics among guests to a collector's cabinet. The original audience for a cabinet of curiosities came to visit these encyclopedic collections as their ancestors might have visited a religious shrine: to become believers in the new, the unseen, and the unfamiliar. They came for the secrets that nature and the human created and brought together. They came to be enlightened and perhaps delighted and astonished as well.

The artist as collector is also a great tradition in the history of art and collecting. The seventeenth-century Dutch painter Rembrandt van Rijn maintained his own cabinet of curiosities because of the status it conferred on him as an educated man, aware of the world and interested in the unknown and the unusual. These cabinets of curiosity formed the basis for early museum collections, such as the Ashmolean Museum at Oxford University in England and the Rijksmuseum van Natuurlijke Historie in Leiden.

The Elvehjem is publishing an illustrated catalogue to document the completed installations in Elvehjem galleries that will become available at the Museum Shop in November. This publication includes an essay by artist, art historian, and collector Joseph Goldyne; an essay about each individual artist by writer, collector, and former museum director Tom Garver; and an introduction to the exhibition by Natasha Nicholson, artist and curator of the exhibition. These essays are accompanied by a checklist of the exhibition, details of the artists' works, and color plates of the installations.

Pfaff in Paige Court

Visit the Elvehjem to see a fascinating installation by a major international artist. During August Judy Pfaff constructed her large-scale, site-specific installation in Paige Court, where it will remain on view for the next twelve months. The Elvehjem is one of the few museums in Wisconsin with the physical space necessary to house one of Pfaff's expansive installations. The installation in Paige Court will allow visitors to view her work from all sides, including from above and below.

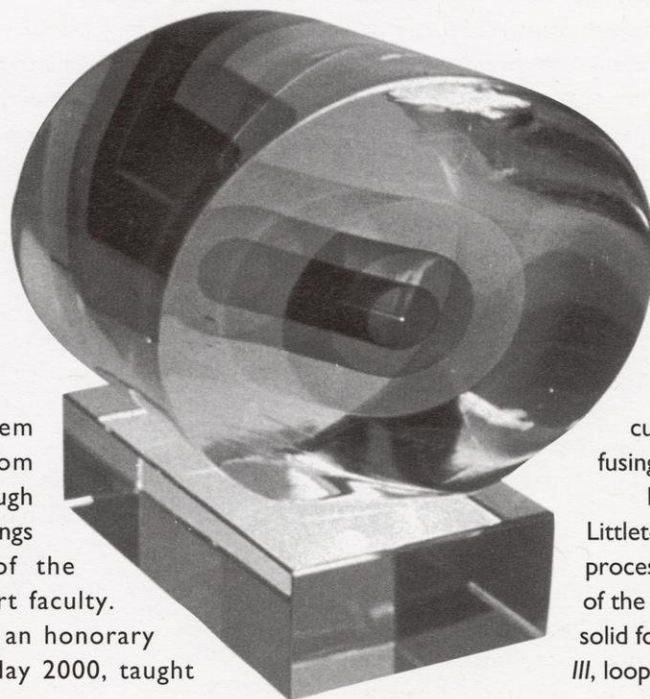
This preeminent contemporary artist is known as a pioneer in the fields of installation art and multidimensional printmaking, one who challenges traditional artistic processes and media. Pfaff has created more than thirty large-scale installations in two and a half decades, most located in major cities. She has participated in three Biennial Exhibitions at the Whitney Museum of American Art and has exhibited at the Albright-Knox Art Gallery in Buffalo, University Gallery, University of Massachusetts at Amherst, and the Hirshhorn Museum, Smithsonian Institution, in Washington

D.C. Pfaff is a professor of art and currently cochair of the art department at Bard College, New York.

Pfaff's installation in Paige Court will be joined by a related presentation of prints and sculptures in galleries VI and VII in June 2001. The exhibition will include prints from the Elvehjem's permanent collection, particularly those prints created by Pfaff at Tandem Press. In time for the 2001 exhibition the Elvehjem will publish a fully illustrated catalogue to accompany and document the both the installation in Paige Court and the two-dimensional works in the galleries.

Harvey K. Littleton Reflections, 1946–1994

“glass with fluid movement and pure, brilliant colors”



On view in the Elvehjem galleries IV and V from October 28, 2000 through January 7, 2001, this exhibition brings back to the university one of the most famous members of the art faculty. Harvey Littleton, who received an honorary degree from the university in May 2000, taught in the UW Department of Art from 1963 to 1976. *Harvey K. Littleton Reflections, 1946–1994* includes documentary printed matter from historical events, examples from Littleton's research collection of historical glass, and some sixty-three original works of art.

Organized by the Mint Museum of Craft & Design in Charlotte, North Carolina, this exhibition surveys Harvey Littleton's many achievements. Beginning with his early work as a ceramic artist to his most recent experiments with vitreographs (prints produced from glass plates), the exhibition traces the career of an artist known as the father of the studio glass movement in the United States.

Littleton's first exhibited work in glass was a small cast female torso made in 1946. By 1960 he was carving lumps of cullet (waste glass used for remelting) and presenting them as monoliths as seen by *Glass Pieces*, ca.1960. His exploratory pursuit of the medium is shown in works that transform industrial materials such as plate glass (*Horizontal/Vertical*, 1974), optic glass bars (*Optic Wave*, 1978 and *Cut Optical Form*, 1980), and cullet into artists' materials through the use of hand-blown techniques, such as slumping, and hand processes that include

cutting and polishing, cold working, fusing, and casting.

Formalism continued to be a foil for Littleton's next series, a presentation of process in his loop series and folded forms of the 1970s. He stretched and elongated solid forms as much as 52 inches in *Column III*, looping them into freestanding sculptures (*Opal C Form*, 1974 and *Blue Folded Form*, 1977). Another series of work employed a technique of encasing thin cups of colored glass in clear glass, each subsequent addition of

color overlaying the previous one. With multiple overlays, the individual color bands are modified and can only be seen singularly when the glass has been cut in section, as in *Positive-Negative*, 1979.

Littleton's signature works are his bars of encased color that have been pulled like taffy, the relationship of the concentric paraboids remaining the same with each twist and stretch. Slicing through the biomorphic forms reveals the inner geometry of the overlay process as seen in *Blue Magenta Mobile Arc*, 1983 and *Ruby & Orange Ellipsoid*, 1983.

Littleton's latest efforts to expand the forum for glass is vitreography, prints produced from glass plates. Techniques in preparing the plates range from sandblasting, hot glue resists, etching, and caustic solutions applied free hand or even by computer design. Pure colors can be presented because the glass matrix does not react with inks as in other printmaking processes.

Born in Corning, New York, Littleton was introduced to glass material at any early age. Littleton's father, director of research

Harvey K. Littleton (American, b. 1922), *Oblique Section*, 1979, barium/potash glass with multiple-cased overlays of Kugler colors, 2 parts: 4 x 4 3/4 x 2 1/2 in.; 4 1/2 x 4 1/4 x 2 1/2 in. Private collection



Harvey K. Littleton (American, b. 1922), *Orange and Purple Implied Movement*, 1987, barium/potash glass with Kugler colors, overall 39 x 18 x 15 in.

for Corning Glass Works, encouraged his son to study the industrial design and machine production of glass. Harvey's ambition, however, was to take glass off of the factory floor and bring it into the artist's studio—an ambition that he would eventually bring to fruition at UW–Madison.

Determined to work in the studio, Littleton focused on ceramics during the 1950s. At that time, there seemed to be no viable means to contain the tremendously hot furnaces and cooling ovens needed to handle

glass in a studio setting. Even as he pursued his studies in ceramics, however, Littleton developed contacts with master glassblowers in Europe.

In the early 1960s Littleton joined the UW Department of Art faculty, where he built a glass studio that could accommodate twelve students. In 1963, the UW offered the first studio glass course taught at the university level in the country. While at the university, Littleton worked to foster the reputation of the glass medium as a true fine art form, and through articles and lectures presented across the country he spread the word about the working of hot glass, sharing new tools and evolving techniques. He is known for fostering the careers of many well-known American glass blowers, including Marvin Lipofsky and Dale Chihuly. In 1976, Littleton left the University of Wisconsin for North Carolina, where he continues to produce his own artwork.

A catalogue of the exhibition produced by the Mint Museum of Craft & Design is available in the Museum Shop (\$25; members \$21.25).

Italy: In the Shadow of Time

Photographs by Linda Butler

A stunning exhibition of forty-five black-and-white photographs of Italy by Linda Butler will grace Mayer Gallery from December 16, 2000 through February 11, 2001.

Between 1992 and 1996 the American photographer explored Italy from north to south. She teetered on a rooftop garden over a narrow medieval street in Genova and visited the last extant gondola factory in Venice. She discovered a foundry in a cave carved out of tufa stone in Naples and the ruins of an eighteenth-century theater in Pisa. She followed in the footsteps of farmers in Puglia and Sicily. In private homes Butler photographed objects loved by generations of Italian families. The intimacy of these images allows objects to speak with a mysterious eloquence. In Italy, in the dark corners of churches, in the libraries of universities, in the living rooms of private homes, the dead still carry on con-

versations with the living through art, architecture, and writings. The past is inextricably imposed on the present.

The images she produced are more evocative than documentary and more about the past than the present. She sought moments when reality and memory were juxtaposed or when the past transcended the present. Her stark, strong images suggest humanity through the objects Italians use and the art they've left behind. The photographs preserve Italian culture and architecture through an interplay of light and shadow.

Linda Butler was born in Appleton, Wisconsin in 1947; she attended Antioch College as an undergraduate and the University of Michigan for her master's degree. Living in Sacramento, California in the late 1970s, Butler took a workshop from Ansel Adams and began a portfolio on the California desert. After moving to Kentucky in 1981, she began to photograph Shaker villages and transformed her work from landscapes into still lifes, interiors, and architecture. Her black-and-white photographs illustrate her love of texture, graceful lines, and light.



Linda Butler (American, b. 1947), *Remains of a Chapel. Near Genova* ©1998 Linda Butler

Butler is known for her three books: *Italy: In the Shadow of Time* (1998), *Rural Japan: Radiance of the Ordinary* (1992), and *Inner Light: The Shaker Legacy* (1985). Her photographs are collected by major museums in the United States. She regularly exhibits in the U.S., Italy, Canada, and Japan. *Italy: In the Shadow of Time* will be on sale in the Museum Shop (hardcover \$50, members \$42.40).

Hours

Museum gallery hours are 9 a.m. to 5 p.m. Tuesday through Friday, 11 a.m. to 5 p.m. Saturday and Sunday, closed Mondays. Museum Shop hours are the same until November when the Holiday Shop opens; in November and December both shops are open on Mondays 9 a.m. to 5 p.m. The galleries and shops are closed Thanksgiving Day, Christmas Eve, Christmas Day, and New Year's Day.

Tours

Museum docents lead forty-minute drop-in tours of temporary exhibitions on Sundays at 2 p.m. and of the permanent collection on Thursdays at 12:30 p.m. Meet the docent in Paige Court.

Arrange guided tours for groups by calling the education office, at least three weeks in advance, 608 263-4421.

Exhibition openings and receptions, lectures, concerts

SEPTEMBER

16 Saturday

11 a.m. The exhibition *Paris 1900: The "American School" at the Universal Exposition* opens to public

5:30 p.m. Slide lecture by Diane P. Fischer, exhibition curator *Paris 1900*, "The 'American



Childe Hassam (American, 1859-1935), *Fifth Avenue in Winter, 1892*, oil on canvas, 22 x 28 in. Carnegie Museum of Art, Pittsburgh

School' in Paris: Art at the Universal Exposition," L140

The lecture will define what 'schools' of art meant in the nineteenth century and how American art related to that definition. Ms. Fischer, associate curator at the Montclair Art Museum, will suggest that their idealized

upper- and middleclass subjects, which epitomized the "American School" of 1900, reflected the tastes of an elite group of artists, patrons, and art administrators and ignored the realities of a growing nation.

Funded in part by a grant from the Wisconsin Humanities Council and the National Endowment for the Humanities.

6 p.m. Public reception for the exhibition *Paris 1900: The "American School" at the Universal Exposition*



Gari Melchers (American, 1860-1932), *The Sisters*, ca. 1895, from *Paris 1900*

OCTOBER

1 Sunday

1-4 p.m. Leah Griffith Boyce, M.F.A. from the UW-Madison Department of Art, will demonstrate the academic tradition of copying by painting in the galleries

For centuries European and American artists, such as those in *Paris 1900*, have learned painting technique by copying the work of other masters. On Sundays in October visitors may observe Ms. Boyce practicing this tradition.

12:30 p.m. Concert by Pro Arte Quartet in Baroque Gallery III

6 Friday

5-8 p.m. Gallery Night

7 Saturday

11 a.m. The exhibition *Cabinets of Curiosities: Four Artists, Four Visions* opens to public

6 p.m. Public reception for the exhibition *Cabinets of Curiosities: Four Artists, Four Visions*

8 Sunday

1-4 p.m. Artist Leah Griffith Boyce will demonstrate the academic tradition of copying by painting in the galleries

12:30 p.m. Concert by Wingra Woodwind Quintet in Baroque Gallery III

2:30 p.m. Gallery talk by Joseph Goldyne, catalogue essayist for *Cabinets of Curiosities*, "The Wonder of it All," Mayer Gallery

Joseph Goldyne is a curious person who has an M.D. degree, an art history degree, and works full time as an artist in California. He has a particular interest in the artist as collector. He will introduce the exhibition in an informal talk.

12 Thursday

5:30 p.m. Slide lecture by Jane C. Hutchison, professor of art history, UW-Madison, "Cabinets of Curiosities in Northern Europe in the Fourteenth to the Eighteenth Centuries," L140

The lecturer will survey and distinguish among several types of cabinets. The early types include containers for religious items: painted altars with holders for sacred relics incorporated into their frames and shelves and relic holders in churches. In later examples, particularly in Germany, entire rooms functioned as collectors' cabinets (*kunst- und wunderkammern*) that contained curiosities, both artworks and natural phenomena. Cosponsored with the Department of Art History.



Martha Glowacki (American, b. 1950), Detail from cabinet *My Arcadia, 2000* from *Cabinets of Curiosities*

15 Sunday

1-4 p.m. Artist Leah Griffith Boyce will demonstrate the academic tradition of copying by painting in the galleries

12:30 p.m. Concert by Paul Doebler, flute; Michael Keller, piano; Lawrence Leviton, cello; Gretchen d'Armand, soprano, in Baroque Gallery III

19 Thursday

5:30 p.m. Slide-lecture by Rosamond Purcell, artist and photographer, related to *Cabinets of Curiosities*, "Shelf-Life: The Museum 1655/2000," L140. Book signing will immediately follow this event

Ms. Purcell will connect the cabinet of the seventeenth century with today and illustrate it with her own work. Each cabinet has a set of qualifications, a system, which is sustained by the objects in it. She will show modern-day depictions of what might have been in a historic cabinet, augmenting these "authentic" objects with found objects from her studio. She is the author of *Swift as a Shadow: Extinct and Endangered Animals* and coauthor, with Stephen Jay Gould, of *Finders, Keepers: Eight Collectors*. Cosponsored with the University of Wisconsin General Library System.

22 Sunday

1-4 p.m. Artist Leah Griffith Boyce will demonstrate the academic tradition of copying by painting in the galleries.

12:30 p.m. Concert by Amelia Roosevelt, violin, and Michael Fuerst, harpsichord, celebrating 250th anniversary of the death of J. S. Bach, in Baroque Gallery III

2:30 p.m. Slide-lecture by John A. W. Kirsch, director the University of Wisconsin Zoological Museum, related to *Cabinets of Curiosities*, "The Age of Exploration and the Rise of Collecting," L140.

Although many advances were made in the study of the natural world in the Middle Ages and the Renaissance, European naturalists were unprepared for the new species found in the New World and Australia. Biologists quickly mounted collecting expeditions, the epitome of Big Science in many European countries. Professor Kirsch will discuss the consequences for the growth of theoretical biology, aided by public enthusiasm for natural history, that in nineteenth-century Britain sometimes reached faddish proportions. Cosponsored with the University of Wisconsin Zoological Museum.

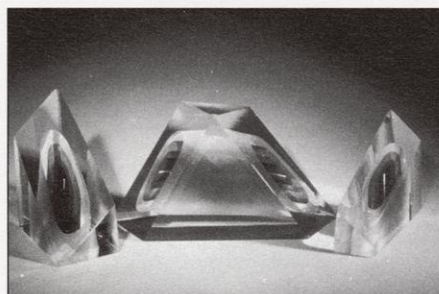
26 Thursday

5:30 p.m. Slide-lecture by Anton Rajer, related to *Paris 1900*, "The Paris Exposition of 1900, La Belle Epoque's Gilded Celebration," L140

The Paris Exposition of 1900 was the crowning achievement of the French Third Republic and helped promote France's preeminent world position in art, industry, and culture. The Belle Epoque (a name given to this period) exposition featured exhibitions of all kinds from the major world powers and their colonies as well as many smaller nations that wished to promote their wares. This illustrated talk focuses attention on the historical, social, and cultural context of the first world's fair of the twentieth century. Tony Rajer is an art conservator who is at work on a monograph about Roberto Lewis, a Panamanian artist who participated in the Paris Exposition of 1900.

28 Saturday

11 a.m. The exhibition, *Harvey K. Littleton Reflections, 1946-1994*, opens to public



Harvey K. Littleton (American, b. 1922), 45° Diagonal Rectangular Sections, 1980, from *Harvey K. Littleton Reflections, 1946-1994*

29 Sunday

1-4 p.m. Leah Griffith Boyce, artist, will demonstrate copying in the academic tradition by painting in the galleries.

12:30 p.m. Concert by Festival Choir of Madison, conducted by Eric Townell, in Baroque Gallery III

2:30 p.m. Panel discussion by the artists in *Cabinets of Curiosities*, Martha Glowacki, Natasha Nicholson, Mark Lorenzi, and Mary Alice Wimmer, L140. Art and science meet in the cabinets of these four Wisconsin artists. They will discuss their work and motivations and offer opportunity for questions from the audience.

NOVEMBER

Museum Shop and Holiday Shop open Mondays through Fridays 9 a.m.-5 p.m. and Saturdays, Sundays 11 a.m.-5 p.m.

1 Wednesday

4:30 p.m. Slide lecture by Robin Rider, curator of Special Collections, Memorial Library, UW-Madison, related to *Cabinets of Curiosities*, "Working Collections," Department of Special Collections, 9th floor, Memorial Library, (728 State Street)

Scientific instruments—like natural history specimens—figured prominently in the development of early modern science. Such instruments were housed in cabinets, "elaboratories," or portable kits, constructed at considerable expense or with string and sealing wax, collected for their own sake or devised as needed. This lecture will draw on the holdings of the Memorial Library's Department of Special Collections to explore themes in the history of "working collections." A related exhibition in Special Collections will highlight the library's holdings of books depicting and describing cabinets of curiosity. The lecture is sponsored by the Friends of the UW-Madison Libraries.

4 Saturday

1-4 p.m. Mark Harmon, M.F.A. candidate in the UW-Madison Department of Art, will demonstrate copying in the academic tradition by painting in the galleries.

For centuries European and American artists, such as those in *Paris 1900*, have learned painting technique by copying the work of other masters. On three Saturdays in November visitors may observe Mr. Harmon practicing this tradition.

5 Sunday

12:30 p.m. Concert by Lawrence Chamber Players in Baroque Gallery III

9 Thursday

5:30 p.m. Illustrated lecture by Willy Haeberli, professor of physics, UW-Madison, related to *Cabinets of Curiosities*, "Art and Science—A Kinship," L140

Cabinets of Curiosities gives testimony to the kinship of art and science. The lecture will argue that the unity of spirit of art and science taken for granted in the Renaissance has (partially) survived the specialization of

modern times. Examples taken from physics show the ingenuity with which artists explore and exploit advances in science for creative expression. At a deeper level the kinship extends to the basic values and creative motivation in both fields. Cosponsored with the Department of Physics.

11 Saturday

1–4 p.m. Artist Mark Harmon will demonstrate copying in the academic tradition by painting in the galleries.

12 Sunday

12:30 p.m. Concert by Pro Arte Quartet in Baroque Gallery III

17 Friday

The Elvehjem and the Department of Art plan a weekend of events to recognize Harvey Littleton, the studio glass movement, and its Department of Art alumni

2:00 p.m. Lecture by William Warmus, writer and former curator at The Corning Museum of Glass, "Studio Glass in the Twentieth century," L160

3–5 p.m. Glass artists panel features alumni of the UW–Madison Department of Art, Bill Boysen, Fritz Dreisbach, Henry Halem, Audrey Handler, Kent Ipsen, Roland Jahn, and Marvin Lipofsky. Call 608 263–4421 for more information

5:15 p.m. Lecture by Harvey K. Littleton

6 p.m. Public reception for exhibition *Harvey K. Littleton Reflections, 1946–1994*

18 and 19 Saturday and Sunday

Glass studio demonstrations by alumni of the UW Madison Department of Art, Bill Boysen, Fritz Dreisbach, Henry Halem, Audrey Handler, Kent Ipsen, Roland Jahn, and Marvin Lipofsky. For more information on the glass artists' panel and studio demonstrations call the Department of Art at 608 262–1660.

18 Saturday

1–4 p.m. Artist Mark Harmon will demonstrate copying in the academic tradition by painting in the galleries.

19 Sunday

12:30 p.m. Concert by UW–Whitewater Trios in Baroque Gallery III.

2:30 p.m. Slide lecture by Lynn K. Nyhart, associate professor of history of science, UW–Madison, related to *Cabinets of Curiosities*, "Beauty, Sensation, and Science: The

Aesthetics of 'the Natural' in Turn-of-the-Century Natural History Museums," L140.

In the late nineteenth century, museum curators across Europe made unprecedented efforts to attract a mass audience into their galleries. In large urban natural history museums new kinds of displays were designed to educate "the public" about nature. This lecture explores what sort of "nature" exhibition designers conveyed in these new public exhibitions, focusing especially on the ways in which criteria of reality, beauty, science, and pedagogy jostled and intermingled as museum scientists and artists experimented with new exhibition forms such as the biological group, the diorama, and the larger-than-life model. Cosponsored with the Department of History of Science.

23 Thursday

MUSEUM CLOSED

26 Sunday

12:30 p.m. Concert by Sarah Meredith, soprano, in Baroque Gallery III

30 Thursday

5:30 p.m. Slide lecture by Barbara C. Buenger, professor of art history, UW–Madison, "Cabinets of Curiosities in Contemporary European Art," L140

Contemporary European artists have expanded within and beyond the white cube to explore the materials and constructs of modern life, culture, and history. As they have worked in, with, and against the museum, they have frequently chosen models in older curiosity cabinets, natural history museums, libraries, studios, and modern art and science. Their *wunderkammern*, *studioli*, and *schrecken-skammern* deal not only with the marvels and alchemies, but also with the banalities, challenges, and horrors of modernity. Cosponsored with the Department of Art History.

DECEMBER

Museum Shop and Holiday Shop open Mondays through Fridays 9 a.m. –5 p.m. and Saturdays, Sundays 11 a.m. –5 p.m.

3 Sunday

12:30 p.m. Concert by Andrea Gullickson, oboe, and friends in Baroque Gallery III

2:30 p.m. Gallery talk by Thomas H. Garver, catalogue essayist for *Cabinets of Curiosities*,

"Looking Closely," Mayer Gallery.

Independent curator Thomas Garver will close the exhibition with his observations.

9 Saturday

1–4 p.m. Franco-American Fête. Celebrate *Paris 1900: The "American School" at the Universal Exposition* with an afternoon of special programming for people of all ages. Storytelling of French tales by Jules Verne and others, French hunting horn ensemble music and French and American carols by the UW Horn Choir, tours of the *Paris 1900* exhibition, and a lecture/talk on France and America: "Transatlantic Influences at the Turn of the Century" will be offered. Cosponsored by the UW–Madison International Institute, the European Union Center, the Center for European Studies and the Department of French and Italian.

10 Sunday

12:30 p.m. Concert by Pro Arte Quartet in Baroque Gallery III

15 Friday

6 p.m. Opening reception for *Italy in the Shadow of Time: Photographs by Linda Butler*

17 Sunday

12:30 p.m. Concert by Timothy Lane, flute, in Baroque Gallery III

24 Sunday

MUSEUM CLOSED
NO CONCERT

25 Monday

MUSEUM CLOSED

26 Monday – Sunday, January 7, 2001

Holiday Shop clearance sale

JANUARY

1 Monday

MUSEUM CLOSED



Linda Butler (*American*, b. 1947), *Blowing Curtain. La Spezia*. ©1998 Linda Butler from *Italy: In the Shadow of Time*

Programs for Harvey Littleton Exhibition

Two videotapes featuring Harvey Littleton and his work will be available at the museum during the exhibition *Harvey K. Littleton Reflections, 1946–1994* from October 28, 2000 through January 7, 2001. In *Hot Glass*, a film made in the early 1960s when he was active at the University of Wisconsin, Littleton remarks on the special characteristics of glass, provides insight into studio practice, and shows examples of his glass sculpture. A second tape, made in 1997 in Littleton's North Carolina studio, is in two parts. The first concentrates on his glass sculptures based on concentric paraboloids. Part two, *Luminous Impressions*, chronicles printmaking from glass plates (vitreographs) that Littleton began making in 1991. This segment emphasizes the collaborative process and features interviews with Littleton and other artists as they made prints at his studio.

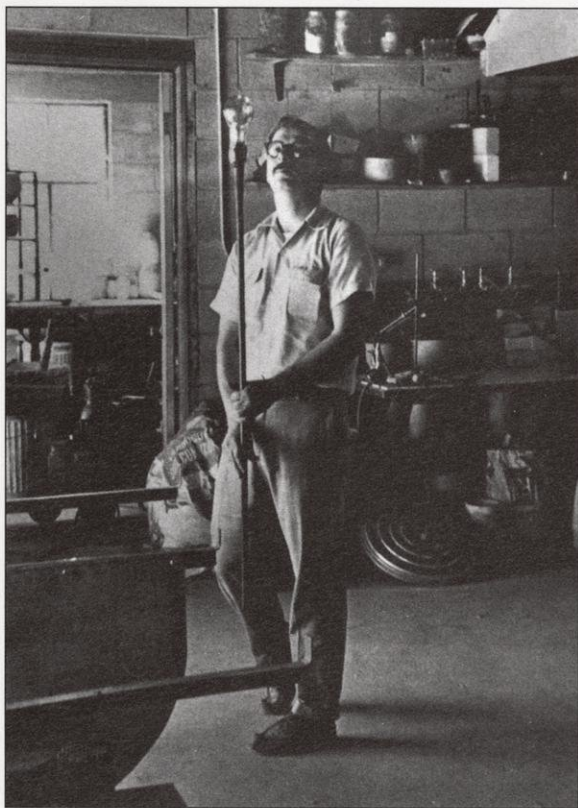


Edwin Lord Weeks, *Indian Barbers*, ca. 1895, from *Paris 1900*

Educational materials for Paris 1990 Exhibition

The Elvehjem has produced a packet of Materials for Educators—*Paris 1900: The "American School" at the Universal Exposition* in association with the exhibition. The packet includes slides and an accompanying text for presentation by teachers in the classroom, biography of key artists in the exhibition, and a section of "bridges" to curriculum. Mary Bumann, who has a master's degree in the history of art, wrote the slide text that is suitable for teachers in all grades,

especially art and social studies classes. Lori Dillon, an art history undergraduate student, wrote the artists' biographies. The packet was funded in part by a grant from the Wisconsin Humanities Council and the National Endowment for the Humanities. It will be lent free in advance to teachers who arrange a field trip to the Elvehjem. For information about field trips, call 608 263-4421. Educators may purchase a copy for use in the classroom at the Museum Shop for \$22.95.



Harvey Littleton examining a bubble, 1962

SPECIAL FALL EVENTS AT THE ELVEHJEM

Music and refreshments will be offered at the opening festivities for four temporary exhibitions. Bring your friends and families to the Elvehjem's Paige Court on the following dates:

► Saturday, September 16, 6–8 p.m.

Paris 1900: The "American School"
at the Universal Exposition

Music by the Monroe Chamber Trio

Exhibition curator Diane P. Fischer will speak on the exhibition prior to the reception at 5:30 in room LI 140

► Saturday, October 7, 6–8 p.m.

Cabinets of Curiosities: Four Artists, Four Visions

Join artists Martha Glowacki, Mark Lorenzi, Natasha Nicholson, and Mary Alice Wimmer to celebrate the

opening of their exhibition in Mayer Gallery

Piano Music by Erica Mather

► Friday, November 17, 6–8 p.m.

Harvey K. Littleton Reflections, 1946–1994

(See calendar for weekend events honoring the artist)

► Friday, December 15, 6–8 p.m.

Italy in the Shadow of Time: Photographs by Linda Butler

Teachers' Response to Beads, Body, and Soul Programming

Local educators (K–12) responded enthusiastically to tours and teacher materials associated with the exhibition *Beads, Body, and Soul: Art and Light in the Yorùbá Universe*. In the four months the exhibition was on view, 10,332 people had guided tours by docents. The number exceeded some entire years' attendance on tours. Most of these touring visitors were students in public schools, and the majority used pretour educational materials provided by the Elvehjem.

In addition to our standard evaluation sheet that group leaders complete at the end of a tour, we sought information about teachers' motivations for visiting this exhibition through a questionnaire. Although the results were anecdotal, some trends emerged. A specific Wisconsin state standard was not the goal of the field trips for the majority of

teachers, but there were exceptions. One teacher cited social studies of Africa and its cultural connections to the Americas. Another, in visual arts, brought her students to learn the formal elements of art and to develop an understanding of art from many cultures. When asked about other learning goals most teachers emphasized exposing students to art and to the appreciation of art. Other reasons mentioned for class visits were an opportunity for students to view original works, to experience and "see" art, and to "get students inside a museum."

Perhaps the lack of emphasis on specific pedagogic goals and standards in our questionnaire was the most encouraging aspect of the response of educators. Beyond the fact that the docents would be well informed and the pretour educational materials rich, the teachers believed it was important to bring thousands of children to see *Beads, Body, and Soul* for real, but intangible educational

benefits. How can one quantify the value of an aesthetic experience? Its very nature makes it hard to measure with tests or fix with a goal.

The delight of students seeing beautiful beaded objects at the Elvehjem with a friendly docent, coupled with doing beadwork at school in art class, surely made a lasting impression on them. The awakening of questions and ideas about Yorùbá culture in the minds of students happened because the museum—the presence of objects—provided an experience ripe for learning. The results of this kind of education outside the classroom are mercurial and hard to assess, but are also powerful. As neuroscientists continue to study brain activity in students who study art and to seek concrete understanding of the process of learning, astute educators will continue to bring children and original works of art together to encourage the ethereal educational benefits of joyous vision.

Downtown Gallery Night

On Friday October 6, join the Elvehjem Museum of Art and other museums and galleries in town for the semiannual Gallery Night event. The Elvehjem galleries will be open late until 8 p.m. on Friday evening for the festivities.

Franco-American Fête at the Elvehjem Museum

On Saturday December 9 from 1–4 p.m., celebrate *Paris 1900: The "American School" at the Universal Exposition* with an afternoon of special programming for people of all ages. Storytelling of French tales by Jules Verne and others, French hunting horn ensemble music and French and American carols by the UW Horn Choir, tours of the *Paris 1900* exhibition, and a lecture/talk on France and America: "Transatlantic Influences at the Turn of the Century" will be offered. This event is cosponsored by the UW–Madison International Institute, the European Union Center, the Center for European Studies and the Department of French and Italian.

The afternoon incorporates an annual performance by the UW Horn Choir, a sixteen-member group of music majors directed by UW School of Music professor Douglas Hill. In existence since 1974, the group has performed at international horn workshops and national music conventions. Students will be playing French horns, hunting horns, baroque horns, hand horns, descant horns, and Wagner tubas. They will perform in the Elvehjem's Paige Court. More details regarding this entire event will be available later this fall.

Thanks to Our Wonderful Donors

The Elvehjem Museum wishes to thank the following funders for their generous support of temporary exhibitions and related programs as of July 31, 2000:

In the Public Realm: Installations by Bradley McCallum

Jim Carley
Camille Haney
Terry and Mary Kelly
William McCallum
University Lectures Committee
Wisconsin Arts Board

Judy Pfaff installation

Anonymous Fund
Hilldale Fund
Brittingham Fund

Paris 1900: The "American School" at the Universal Exposition

Humanistic Fund
Hilldale Fund
Funded in part by a grant from the Wisconsin Humanities Council and the National Endowment for the Humanities

Cabinets of Curiosities: Four Artists, Four Visions

Pleasant T. Rowland
Judy and Tom Pyle
Alliant Energy Foundation
Dane County Cultural Affairs Commission with additional funds from the Madison Community Foundation and the Overture Foundation
Joseph and Deirdre Garton
Madison CitiARTS Commission, with additional funds from the Wisconsin Arts Board
UW–Madison General Library System
Diane Seder and Bruce Rosen
Jane H. Wood
Michael and Julie Zimbrick
In-kind support provided by Fleurishes and Relish Deli

Harvey K. Littleton Reflections, 1946–1994

Dane County Cultural Affairs Commission with funds from the Madison Community Foundation and the Overture Foundation

The Elvehjem Museum has received a grant from the Wisconsin Humanities Council and the National Endowment for the Humanities in support of curatorial research for an upcoming exhibition on Japanese, American, and European wood-block prints.

If you would like to know more about supporting museum programs and exhibitions, please contact Elvehjem Museum Development Specialist Kathy Paul at (608) 263–2495.

Information: 608 263-2246

Admission is free

Gallery and Museum Shop Hours

Tuesday–Friday 9 a.m. –5 p.m.

Saturday–Sunday 11 a.m.–5 p.m.

CLOSED MONDAY

Kohler Art Library Hours

Monday–Thursday 8 a.m.–9:45 p.m.

Friday 8 a.m.–4:45 p.m.

Saturday and Sunday 1–4:45 p.m.

For hours between terms call 608 263–2258

Museum Membership Benefits

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

Annual benefits include

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

As a member you support

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

Parking

The city of Madison's Lake Street and Frances Street ramps, university lot 46 on Lake Street between Johnson Street and University Avenue, university lot 47 on Johnson Street between Park and Lake streets. Evening and weekend parking also available under Grainger Hall; enter on Brooks Street between University Avenue and Johnson streets.

For Visitors with Disabilities

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

Tours

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

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

Museum Etiquette

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

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

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

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

MEMBERSHIP FORM

☐ Yes, I want to become a member of the Elvehjem Museum of Art.

(If you are already a member, please encourage a friend to join you in supporting the museum through membership.)

Name _____

Address _____

City/State/Zip _____

Home phone _____ Business phone _____

Check level: ☐ Founder \$100 ☐ Family \$45 ☐ Individual \$30 ☐ Student \$20 ☐ Senior \$20

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

☐ Charge my ☐ Visa ☐ MasterCard

Card # _____ Expir. date _____ Signature _____

Recruiting Member: _____ Phone _____

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

LVM



MUSEUM
SHOP

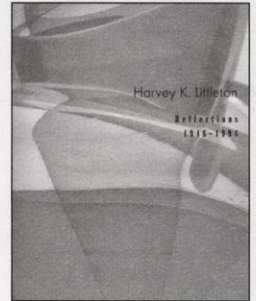
September

Pearce's painting
is back with *Paris
1900*! See items
of this favorite
image: poster,
cards, note pads,
and more.



October

See hand-blown glass by UW
glass lab
alumni



November



Holiday Shop open
November 1 –
January 7, 2001
Both shops open
Mondays, 9–5



December

New holiday cards
Clearance sale
December 26–
January 7



LVM



HOLIDAY
SHOP

ARTSCENE

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



FALL 2000

Important Dated Information!