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Elvehjem Museum of Art

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Elvehjem Museum of Art artscene

University of Wisconsin-Madison
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Exhibition of Recent Acquisitions Opens April 17

The exhibition *Some Additions to the Permanent Collection, 1989-1992* is intended to introduce the Elvehjem visitor to the richness and variety of works of art acquired by the museum since 1989. The exhibition, which will be presented in galleries VII and VIII from April 17 through July 18, will include both purchases and gifts. An unusual feature of this exhibition is that the organizers and curators are the students of Art History 602, the second semester class in museum studies. Thus, this exhibition will also be an important learning experience for a group of talented individuals, some of whom may, as a result, be tempted to venture into a museum career.

Fiscal years 1990, 1991, and 1992, which represent the period since the museum's closing for renovations, were unusual in their pattern of donations of works of art. During the first part of this period such donations fell to an all-time low in the Elvehjem's history, going from an annual average total value of approximately \$200,000 to a total value of \$37,000 in fiscal year 1990. This decrease is directly related to the change in the tax structure in 1986 which discouraged donations by allowing tax deduction for donated property only on a cost basis rather than on market value. However, when congress created the so-called window of opportunity during the 1991 calendar year and then extended it through June 30, 1992, donations of works of art to the Elvehjem soared to a total of 624 objects with a cumulative value of over \$1,500,000.

The present exhibition also includes works purchased for the permanent collection during these years with funds from the Elvehjem's art purchase endowment funds. These have been built up over the years through the generosity of the museum's donors and are an important means of filling in gaps in the collection. Given the increased valuation of historical museum-quality works of art which become rarer as time goes on, the Elvehjem, through the UW Foundation, is trying to add another \$5 million to the principal of the art purchase endowment. Gifts to this fund, which in perpetuity carry the name of the donor as do the works purchased with the income earned by the endowment funds, are always a wonderful way to help the Elvehjem and strengthen its teaching mission.

Among the works the student curators of the exhibition selected are a major oil by synchronist Stanton Macdonald-Wright and drawings by Macdonald-Wright's collaborator, Morgan Russell, and by California muralist Lorser Feitelson received from a generous benefactor in Los Angeles, Helen Wurdemann Guzzardi. Another gift was Paul Jenkins's 1967 color-field painting, *Phenomena Trial Run Grey*, received in 1989 from Diedre and Joseph Garton. Purchases include Richard Haas's gouache triptych of the *Olin Terrace Retaining Wall*, a study for his Madison mural project and an important historical record of this civic work. Works by two superb modern draftsmen are also recent additions: John Wilde's ambitious surrealist canvas, *With Friends*, a magnificent complement to the museum's holdings in Wilde drawings, and Sue Coe's dramatic expressionistic piece, *South Africa: Woman Tied to a Pole*, a drawing from the artist's widely distributed pictorial essay, *How to Commit Suicide in South Africa*. The exhibition will also include Russian icons, from the collection of Michael P. Kluppel, given in his memory by Dolores Kluppel Vetter this year. These carefully wrought images and their elaborate coverings of gold and jewels represent an unbroken tradition of craftsmanship in the creation of devotional images.

The museum endowments permitted the purchase of notable old-master prints, including works by Ferdinand Bol and Samuel Palmer. The most spectacular purchase was Hendrick Goltzius's chiaroscuro woodcut *Hercules and Cacus*, in which the artist demonstrates his mastery of the subtleties of the woodblock print as well



Sue Coe (English, b. 1951), *South Africa, Woman Tied to a Pole*, from *How to Commit Suicide in South Africa*, 1983, graphite on paper with collage, 30 x 22 in., J. David and Laura Siegfried Horsfall Endowment Fund purchase, 1991.33

as of the monumental figure. An extraordinary nineteenth-century work recently acquired is the ambitious, large-scale etching printed on vellum, *Mirror of Venus*, by the Polish-born graphic artist Felix Jasinski after the monumental painting by the English pre-Raphaelite, Edward Burne-Jones.

Recent additions to the collection of contemporary prints will be exhibited, including Robert Stackhouse's monumental watercolor *Under Blue Diviner* and Peter Gourfain's heroically scaled woodcut, *Finnegan's Wake*. Also on view will be prints acquired in connection with special exhibitions by John Cage, Richard Bosman, and Robert Cumming. One of the most significant modernist works to enter the collection is Henri Matisse's lithograph, *Grand Odalisque*, a gift of Rosemary Johnson. The museum purchased an outstanding etching by Paul Cadmus, known for his prints of New York in the 1930s, the boisterous *Stewart's*, of individuals laughing, yawning, scowling, and gesticulating around the tables of a restaurant. A selection of lithographs by Bernard Buffet will be included from the dozen given by Ora Roehl in 1990.

Because the museum's collection of photographs has been steadily growing in the past three years, the exhibition will feature a small group chosen from photographs by Lucien Clergue and by Harold Feinstein given by Kristaps J. Keggi, by Aaron Siskind given by David Van Vleck, and by William Eugene Smith given by Kevin Eugene Smith.

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Three Decades of Prints by Philip Pearlstein Opens April 10

From April 10 through June 6 the Mayer Gallery will display two dozen lithographs and intaglios by Philip Pearlstein on loan from the artist and from the Bridgewater/Lustberg Gallery in New York. On view will be the female figures for which he is so well known as well as his landscapes of architectural and archaeological ruins.

Philip Pearlstein has been creating art since the 1940s. In the 1960s, he went to New York with Andy Warhol, a friend from their student days at the Carnegie Institute of Technology (now Carnegie-Mellon University) in Pittsburgh. Both artists developed styles which were in direct opposition to the tide of abstract expressionist paintings then inundating the New York art scene, and both worked to reintroduce the figure to painting. Pearlstein's style during the sixties came to treat the nude model with the same cool objectivity that Warhol brought to celebrity photographs and Jasper Johns, another contemporary, brought to the American flag. As he distanced himself from the emotionally laden brushwork of the expressionist painters, Pearlstein's prints of the sixties became less and less "sketchy" as he undertook to treat the human form as a set of almost infinitely variable compositional elements. According to Pearlstein,

Since my basic premise is that the figures are the main forms of my compositional structures, I see the arms and legs and torsos primarily as directional movements, their contoured areas as the major shapes on my page or canvas. (from Philip Pearlstein, "A Statement," in *Philip Pearlstein, Zeichnungen und Aquarelle: Die Druckgraphik*. Berlin-Dahlem: Staatliche Museen Preussischer Kulturbesitz, Kupferstich Kabinett, 1972.)



Philip Pearlstein (American, b. 1924), *Temple at Paestum*, 1983, etching and aquatint, 31 x 41 in. Courtesy Bridgewater/Lustberg Gallery

I rely on the angle where the wall meets the floor as a constant reference point, and against that I oppose the movements of the models' limbs. With the addition of furniture, draperies like Japanese kimonos or rugs, other movements are created, and the relationship between forms is much more complex.

(Philip Pearlstein in *Art of the Real: Nine American Figurative Painters* edited by Mark Strand. New York: Clarkson N. Potter, 1983, 96-97).

Pearlstein is perhaps best known for his studies of nudes, but one of his first prints, *Cliffs along the Amalfi Coast*, done around

1959, indicates the artist's interest in landscape. This reemerged almost two decades later as another source for complex, balanced compositions, exemplified by his intaglio print *Paestum*, which treats the ruins of one of the temples at Paestum with the same cool detachment which his works treat his live models. He appropriates a subject with considerable potential for emotional weight and exploits instead its compositional complexities.

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Since the reopening of the museum in 1990, the Elvehjem has focused attention on its collection of decorative arts. Many works of glass designed by Rene Lalique, added to the collection through donations and purchases, will be displayed for the first time. Choice works from the Wedgwood porcelain collection given to the Elvehjem by Dr. Otto Pawlisch will also be displayed. Dating from 1750-1900, the works demonstrate the changing styles and superb craftsmanship of the English manufacturer.

We are using this opportunity to show selections from the Elvehjem's burgeoning collection of African art. One new purchase is a Soweï Headdress, an elegant sculpture from the Mende People of Sierra Leone, and another is the Agba Drum for Osugbo Society of Elders, from the Ijebu area of Yorubaland on the west coast of Africa.

Three sculptures representing the Yoruba and the Mangbetu or Azande people of Zaire were purchased with the Horsfall fund, the museum's endowment for the development of its African art holdings. Acquired were beautifully detailed twin memorial figures, a large and impressive figural elder's staff of office, and an elegant side-blown horn, made of ivory. The collection of African art was also enriched by the gifts of Drs. James and Gladys Strain and Dr. and Mrs. Jeffrey Hammer, and many beautifully beaded items of royal regalia, such as crowns and bracelets, will be on view.

On display for the first time will be gifts to the Asian collection from Mr. and Mrs. Webster Woodmansee and Mr. and Mrs. William F. Spengler. The Woodmansee works include paintings but concentrate on three-dimensional works from Tibet,

Thailand, Cambodia, China, and Japan. The gift from the Spenglers also consisted of sculptures, all created in the Gandhāra region of India.



Paul Cadmus (American, b. 1904), *Stewart's*, 1934, etching, 11 x 15 5/8 in., Eugenie Mayer Bolz Endowment Fund purchase, 1991.548

Fall Exhibition Preview

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

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

The handsome and informative exhibition catalogue published by the University



African Reflections: Art from Northeastern Zaire: Barambo, Slit Drum, Courtesy American Museum of Natural History, 90.1/2670

of Washington Press and the American Museum of Natural History was written by exhibition curators Enid Schildkrout and Curtis Keim but includes an essay by UW historian Jan Vansina on the history of the region.

Numerous events will supplement the exhibition including performances of popular Zairian music and traditional Mangbetu court music, storytelling, and lectures by specialists in Zairian art. Special Collections of Memorial Library will

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

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

Indian Miniatures on Display in Niche

The Earnest C. Watson and Jane Werner Watson collection of Indian miniatures, an extraordinarily fine subcollection of the museum, cannot be placed on permanent display because even a low level of continuous light would damage the delicate pigments in the paints. But we are bringing out a few of these jewels for a couple of months and suggesting that interested viewers make appointments in the print room for further study. Donor Jane Watson made a judicious selection of books and manuscript pages showing the tradition of bookmaking in India for this spring niche exhibition between the Asian gallery VI and the temporary exhibition gallery VII.

The first great Indian tradition of making books on paper was developed under the patronage of Jain nobles and wealthy merchants of western India during the fifteenth century. Wealthy devotees of Jainism commissioned elaborately illuminated and embellished copies of their scriptures to protect them during the Muslim invasions from the Northwest; thus they became patrons of the first major school of Indian miniature painting. These early manuscripts follow the format of the palm-leaf strips that preceded paper as a medium for scribes, even to breaking each page with a design at the center where a hole would have pierced the palm leaf and constricting illustrations to square boxes into which figures were forced into contorted poses. Artifacts associated with bookmaking will also be included. This exhibition will be on display through May 23.

The Watsons collected these prints in India during the 1960s and began donating them to Jane Watson's alma mater, the University of Wisconsin, in 1964. The first donation, consisted of an Indian folk painting and six Tibetan Than-kas and was followed

in 1965 by four illuminated manuscripts. Their donations have continued until the

collection now contains well over 250 outstanding Indian miniatures.



Krishna and Companions Playing: folio from a series illustrating the Bhāgavata Purāṇa, Gujarat mid seventeenth century, Gift of Jane Werner Watson, 1977.125

Behind the Scenes:
the Print Room

Many of our members know that prints comprise a large part of the Elvehjem’s collection, but fewer realize that the museum has a facility specifically dedicated to the study of works on paper (watercolors, drawings, and photographs as well as prints). The Oscar F. and Louise Greiner Mayer Print Center provides space to study and store works of art on paper, as well as mat and frame them in preparation for exhibition. It is located to the right of the receptionist’s desk in the museum office space at the University Avenue end of the building. Call (608)263-2246 to make an appointment to use the materials.

Each year many scholars and students of prints and drawings make a request to see works in the museum’s collection and use the print room much as they would use a rare book room—a place in which they can closely examine works which are too vulnerable to be made available in any other way. Some works on paper, such as Japanese prints, were created with pigments which are sensitive to light; these so-called fugitive colors are best preserved by limiting the works’ exposure to light. Other works are fragile, and must be displayed with extreme caution. Since continuous display will damage these works, they are made available to the public in the print room. Thus the print room serves not just as a storeroom but as a viewing area as well.

Individuals as well as groups often use the print room’s resources, both to discover more about prints in our collection and to find out about their own. Professional scholars regularly contact the print room in the pursuit of their research, as do art lovers with a strong interest in works on paper. They make an appointment to view works in the print room and consult its curator and staff.

Time in the print room is also reserved by many classes from the university and some from as far afield as Iowa which come to look closely at works for their technical as well as historical significance. For instance, the opportunity to examine a drawing closely can help a student of art to understand the potential of a medium by demonstrating how an accomplished artist exploited it. The strength of the collection in Japanese, European, and American prints makes it useful to history and art history classes in these areas, allowing them to inspect the products of many individual artists across a broad range of cultures.

Of course, the print room also serves the needs of the museum, acting as a staging point for exhibitions of works on paper as well as the place where those works are preserved by careful matting and storage. As stewards of works of art, some of which have already survived more than four hundred years, the Elvehjem has a goal to help them survive another four hundred, while at the same time making them available to the public.

MEMBERSHIP APPLICATION

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

Name _____
Address _____
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Home phone _____ Business phone _____
Check level: ☐ Founder \$100 ☐ Family \$45 ☐ Individual \$30 ☐ Student or senior \$20
☐ Find check payable to Elvehjem Museum of Art enclosed for \$ _____
☐ Charge my ☐ Visa ☐ Mastercard
Card # _____ Expir.date _____
Signature _____
Please return this form to Elvehjem Museum, Membership Office, 800 University Avenue, Madison, WI 53706

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

Bulletin Again Available
to Members

The *Bulletin/Annual Report* for the academic years 1988-89, 1989-90, 1990-91 is again back in stock due to demand. Any member during any of those three years who did not receive a copy when the book was published in April 1992 may telephone the office at 608/ 263-2246 to be mailed a copy.

The *Bulletin/Annual Report* produced last April included studies on the permanent collection by J. T. Haldenstein on unpublished Greek vases on view in the Gallery I; an analysis of an anonymous seventeenth-century devotional painting executed during the Protestant Reformation by Valerie Lind Hedquist; and an identification of the individuals portrayed with an interpretation of the iconography in Dmitri Prigov’s *Bestiarii Series* 1-30, 1984, by Beatrice Lindberg and Henryka Schutta. The volume also includes short articles on Robert Barnes’s *Durham Beauchamp (Reclining Knight)* by Edward Guerriero; on George William Russell’s *Children Dancing on the Strand* by Barbara Stinson; and on Jack Butler Yeats’s *Sligo Quay* by Reed McMillan. The annual report covers in text and photographs all museum activities for the three academic years, from exhibitions and acquisitions to construction.

MEMORIALS
(July 1, 1992-February 1, 1993)

- Jane and Reed Coleman
In memory of Mrs. Frederick Miller
- Department of Biomolecular Chemistry
In memory of Rubye Herzfield
- Nancy and Richard Douglas
In memory of Warren Moon
- Charles and Viola Fenske
In memory of Mrs. Frederick Miller
- Paul G. and Heather Haaga, Jr.
In honor of Tom and Jan Terry
- Corinne Magnoni
In memory of Warren Moon
- Jean and Richard McKenzie
In memory of Mrs. Frederick Miller
- Wynona Hauser Murray
In memory of Alonzo Hauser
- Robert and Jean Rennebohm
In memory of Mrs. Frederick Miller
In memory of Newman T. Halvorson
- Eleanor A. Robb
In memory of Marian Sanford Robb
- Suby, Von Haden & Associates, S.C.
In memory of Mrs. Frederick Miller

APRIL

1 Thursday

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

1 Thursday

Lecture by Thomas Hines, "The Architecture of Yoknapatawpha: The Built Environment of William Faulkner," 4:00 p.m., room 140, Sponsored by the University Lectures Committee and the department of art history, cosponsored by the department of English and the Elvehjem Museum of Art

1 Thursday

Visiting Artist/Critic Program: Edgar Heap-of-Birds, 7:00 p.m., room 140. Sponsored by the department of art

4 Sunday

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

4 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series, Winner's concert—Wisconsin Public Radio Neale-Silva Young Artist's Competition, 2:30 p.m., Gallery III

4 Sunday

Last day to view *American Color Woodcuts* in galleries VII and VIII

6 Tuesday

Elvehjem docent Petie Rudy gives the Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

8 Thursday

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

10 Saturday

Three Decades of Prints by Philip Pearlstein opens in Mayer Gallery

11 Sunday

MUSEUM CLOSED AND NO CONCERT

13 Tuesday

Elvehjem docent Henryka Schutta gives the Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

14 Wednesday

Visiting Artist/Critic Program: Emmi Whitehorse, 7:00 p.m., room 140. Sponsored by the department of art

15 Thursday

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

16 Saturday

Opening reception for exhibition, *Some Additions to the Permanent Collection, 1989–1992*, 5:30–7:30 p.m., Paige Court. Public invited.

17 Saturday

Some Additions to the Permanent Collection, 1989–1992 opens in galleries VII and VIII

17 Saturday

Tour and art activity for families, "Creatures with Wings," 10:30–11:45 a.m., Paige Court

18 Sunday

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

18 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series, Wisconsin Brass Quintet, Madison 2:30 p.m., Gallery III

20 Tuesday

Elvehjem docent Catherine Bertucci gives the Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

20 Tuesday

Lecture, "Frank Lloyd Wright in Madison: His Musical Links to the City," by Mary Jane Hamilton, 8:00 p.m., room 140. Sponsored by the Madison Opera Guild in conjunction with the world premiere of *The Shining Brow*.

22 Thursday

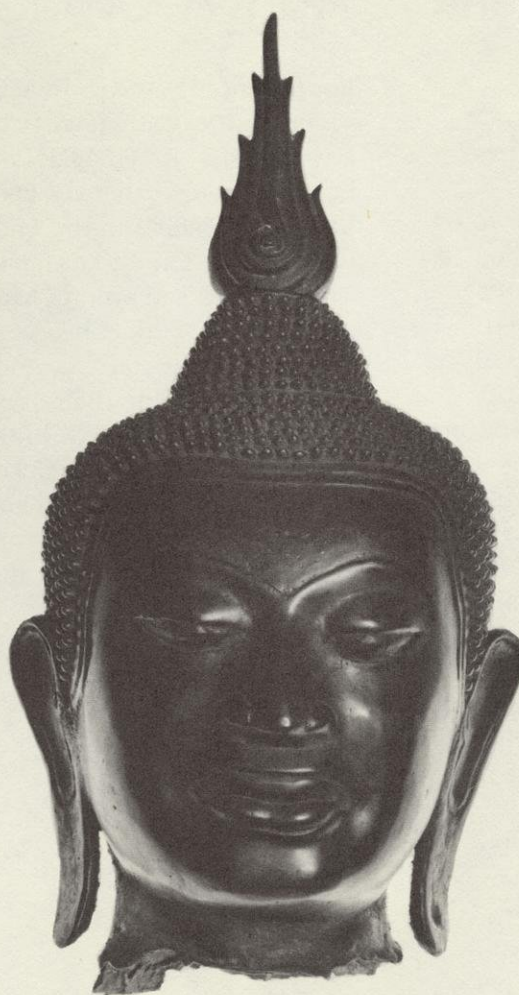
Elvehjem docents Bea Lindberg and Sybil Robinson give the collections overview tour on "Poetry and Art" (40 minutes), 12:20 p.m., Paige Court

22 Thursday

Lecture, "Frank Lloyd Wright," by David Dodge, 8:00 p.m., room 140. Sponsored by the Madison Opera Guild in conjunction with the world premiere of *The Shining Brow*.

24 Saturday

Program, "Frank Lloyd Wright and Madison—a Reprise," by Emy Andrews and other Elvehjem docents, 2:00 p.m., room 130. In conjunction with the world premiere of *The Shining Brow*.



Gifts of Southeast Asian sculpture from the Webster Woodmansees, such as this Thai monumental head of Buddha, can be viewed in the exhibition *Some Additions to the Permanent Collection*

24 Saturday

Lecture by Philip Pearlstein on his graphics and paintings, 4:30 p.m., room 140

24 Saturday

Reception for Philip Pearlstein, 5:30–7:30 p.m. Paige Court

25 Sunday

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

25 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series, Richard Schilling, guitar, Boston, Massachusetts, 2:30 p.m., Gallery III

27 Tuesday

Elvehjem docent Jan Smart gives the Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

29 Thursday

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

MAY

2 Sunday

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

2 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series, Pro Arte Quartet, 2:30 p.m., Gallery III

4 Tuesday

Elvehjem docent Barbara Moe gives the Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

5 Wednesday

Lecture, "Uncovering the Secrets of Biblical Shiloh," by Israel Finkelstein, 7:30 p.m., room 140. Sponsored by the department of Hebrew and Semitic studies

6 Thursday

Elvehjem docent Bea Lindberg gives the collections overview tour on "Italian Art at the Elvehjem" (40 minutes), 12:20 p.m., Paige Court

9 Sunday

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

9 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series, Lawrence Conservatory Faculty, Appleton, 2:30 p.m., Gallery III

11 Tuesday

Elvehjem docent Petie Rudy gives the Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

13 Thursday

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

16 Sunday

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

16 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series, Todd Welbourne, piano, Madison, 2:30 p.m., Gallery III. LAST CONCERT OF THE SEASON

18 Tuesday

Elvehjem docent Catherine Bertucci gives the Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

20 Thursday

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

23 Sunday

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

25 Tuesday

Elvehjem docent Judy Christenson gives the Artwork of the Month talk (ten minutes), 12:20 p.m., Paige Court

27 Thursday

Elvehjem docent Zora Dunn gives the collections overview tour on "Landscape" (40 minutes), 12:20 p.m., Paige Court

30 Sunday

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

Education Department
Offers Program for
Families and Lectures

The Elvehjem will initiate a Saturday tour and art activity program for families on April 17 at 10:30 a.m. These family tour and art activity programs will be offered quarterly. Tour topics and activities will vary depending upon the art and temporary exhibitions on view. The first program will be “Creatures with Wings,” based on the permanent collection. Elvehjem docents will give participants a short tour in which they will discuss human figures such as cupids or angels and animals such as dragons having wings. Then the youngsters and adults will be given pencils and sketch pads and encouraged to create winged creatures inspired by those they have seen in the paintings and sculptures.

This tour and activity will be most appropriate for children in grades three through five; all children must be accompanied by an adult. No preregistration is required and there is no fee. Participation will be limited to the first thirty-five children who arrive, plus their adult companions. The program begins and ends in Paige Court of the Elvehjem and will conclude by 11:45 a.m. For more information call curator of education Anne Lambert at (608) 263-4421.

Lecture by Philip Pearlstein

Philip Pearlstein will present a slide lecture about his artwork on Saturday, April 24 at 4:30 p.m. in room 140. Having begun as a printmaker, he will trace his development as a printmaker and as a painter. The lecture is cosponsored by the Madison Print Club and the Elvehjem as an educational event to enhance the exhibition *Three Decades of Prints by Philip Pearlstein*.

Lecture by Thomas Hines

Thomas Hines, a professor at the UCLA School of Architecture and Urban Planning, will lecture on “The Architecture of Yoknapatawpha: The Built Environment of William Faulkner,” on Thursday, April 1 at 4:00 p.m., in room 140 of the Elvehjem. The lecture is sponsored by the University Lectures Committee and the department of art history, with cosponsorship of the department of English and the Elvehjem Museum of Art.

April Artwork of the Month

For the month of April we focus on a late seventeenth-century work by the Chinese painter Yang Jin (1644-1728). Yang Jin was born in the year that the last Ming emperor hanged himself and the Manchus founded the Qing (or Ch’ing) dynasty. Although Yang was raised among Ming loyalists in southeastern China, he eventually moved north to Beijing and became an artist of the Qing court during the reign of the Kangxi emperor (r. 1662-1722). In the 1690s, Yang participated in painting a set of scrolls documenting the Kangxi emperor’s imperial tour of inspection through eastern China, after the Ming loyalists had abandoned their resistance.



April Artwork of the Month: Yang Jin (Chinese, 1644–1728), *Landscape with a Scholar in His Studio*, John H. and Abigail Van Vleck Fund purchase, 1992.121

Yang Jin was primarily a landscape painter and a disciple of Wang Hui (1632-1717), his fellow townsman and the third of the Four Wangs—four prominent painters of the early Qing period who shared the surname Wang. The Four Wangs were the leaders of the orthodox school, whose approach to painting emphasized change to establish a dialogue with earlier masters through stylistic or thematic allusions. Their paintings ranged from more or less inspired copies of famous old works, to new compositions that alluded to earlier styles more subtly, perhaps solely through nuances of brushwork. This art-historically conscious mode stands in sharp contrast to the work of the individualists, such as Shitao (1642-1707), who disavowed models from the past and sought inspiration more directly from nature.

Inscriptions on orthodox paintings frequently alluded to an earlier artist by name, often using one of many nicknames or studio names associated with that artist. Even when no earlier master was specified in the inscription, however, informed viewers would readily recognize references to various types of characteristic brushwork, motifs, or subjects. Here, Yang Jin’s inscription invokes the fourteenth-century master Wang Meng (1308-1385), who painted densely textured landscapes with long, dry brushstrokes, known as hemp-fiber strokes. Wang Meng was also linked with the theme of the scholar-recluse taking his ease in a rustic lodge deep in the mountains, far from the entanglements of worldly society. In Wang Meng’s lifetime, the subject had embodied a subtle statement of political protest, namely, that the artist or recipient of the painting believed the government too corrupt for an upright gentleman to serve as an official. By the late seventeenth century, however, paintings of mountain retreats had acquired more generalized symbolism, and they had come to embody the ideals of self-cultivation and harmony with the cosmic principles of nature that were associated with lofty character. The connotations of such paintings were flattering to their owners, typically officials whose duties left them no leisure to withdraw into nature, but who nonetheless could be “recluses” in spirit.

Literal fidelity to external appearances was never valued in Chinese landscape painting; instead, artists sought to convey timeless principles underlying the myriad forms of visible phenomena. Chinese landscapes thus present a mind’s eye view of the world, rather than naturalistic or realistic images limited by fixed-point perspective.



Georgia O’Keeffe (American, 1887-1986), *Maple and Cedar*, before 1921, oil on board, 25 x 19 in. lent anonymously.

O’Keeffe painting is May Artwork of the Month

Georgia O’Keeffe made her professional debut in 1916 with abstract drawings in charcoal, which Alfred Stieglitz exhibited in his gallery 291 in New York. Encouraged by the critical response, she began doing abstract oil paintings. During the 1920s, however, representational works began to predominate, especially flowers, still lifes, plants, and landscapes, motifs she found mostly from her summers at Lake George, New York. Throughout the twenties O’Keeffe studied trees that grew at Lake George—maples, cedars, pines, poplars, chestnuts, and birches, painted singly, in groups, or as part of the landscape. The style was naturalistic but much simplified, with emphasis on strong rhythmic lines of trees. Autumn was her favorite season, and she produced memorable images of fiery trees and large showy leaves with which she captivated her audience in winter exhibitions in New York. In the early twenties, she produced a series of tree paintings

emphasizing tubular forms of trunks; then in 1924 she began her series of leaf and floral forms closely viewed and greatly magnified that became a signature image for the rest of her career. Throughout her life, O’Keeffe was remarkably unaffected by artistic trends. She created her own individual styles and developed them regardless of the prevailing movements in New York. Although our Artwork of the Month, *Maple and Cedar*, is not dated on the painting, the style suggests that it is an early work, probably done around 1920, very likely at Lake George in the autumn. Georgia O’Keeffe was born in Sun Prairie, Wisconsin in 1887, the second of seven children. When she was about fifteen, the family moved to Williamsburg, Virginia. She studied at the Art Institute of Chicago, the Art Students League of New York, the University of Virginia, and Teachers College, Columbia University. She taught art in Columbia, South Carolina

and for four years in Amarillo and Canyon, in north Texas. In December 1915, O’Keeffe sent some drawings to a friend in New York who showed them to Alfred Stieglitz. The next May he exhibited ten of her works with those by two other artists in his gallery 291. In New York for summer school at Teachers College, O’Keeffe demanded that Stieglitz take down the works, which she had not authorized for exhibition, but he persuaded her to let them stay. This encounter began a relationship with Stieglitz that lasted for the rest of his life; O’Keeffe and Stieglitz were married in 1924. In 1929 she began spending summers in New Mexico and during the forties bought property there. In 1946 the Museum of Modern Art, New York, held a retrospective of O’Keeffe’s work, the first one-woman show it had presented. In 1949 she moved to New Mexico to live permanently until her death in 1986.

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



Gallery Hours:

Sunday-Saturday 9 a.m.-5 p.m.
Closed Easter Sunday, April 11

Museum Shop Hours

Monday-Saturday 9 a.m.-5 p.m.
Sunday 11 a.m.-5 p.m.

Kohler Art Library Hours:

Monday-Thursday 8 a.m.-9:45 p.m.
Friday 8 a.m.-4:45 p.m.
Saturday-Sunday 1-4:45 p.m.

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

Information: (608) 263-2246

Admission is free

artscene

April/May 1993

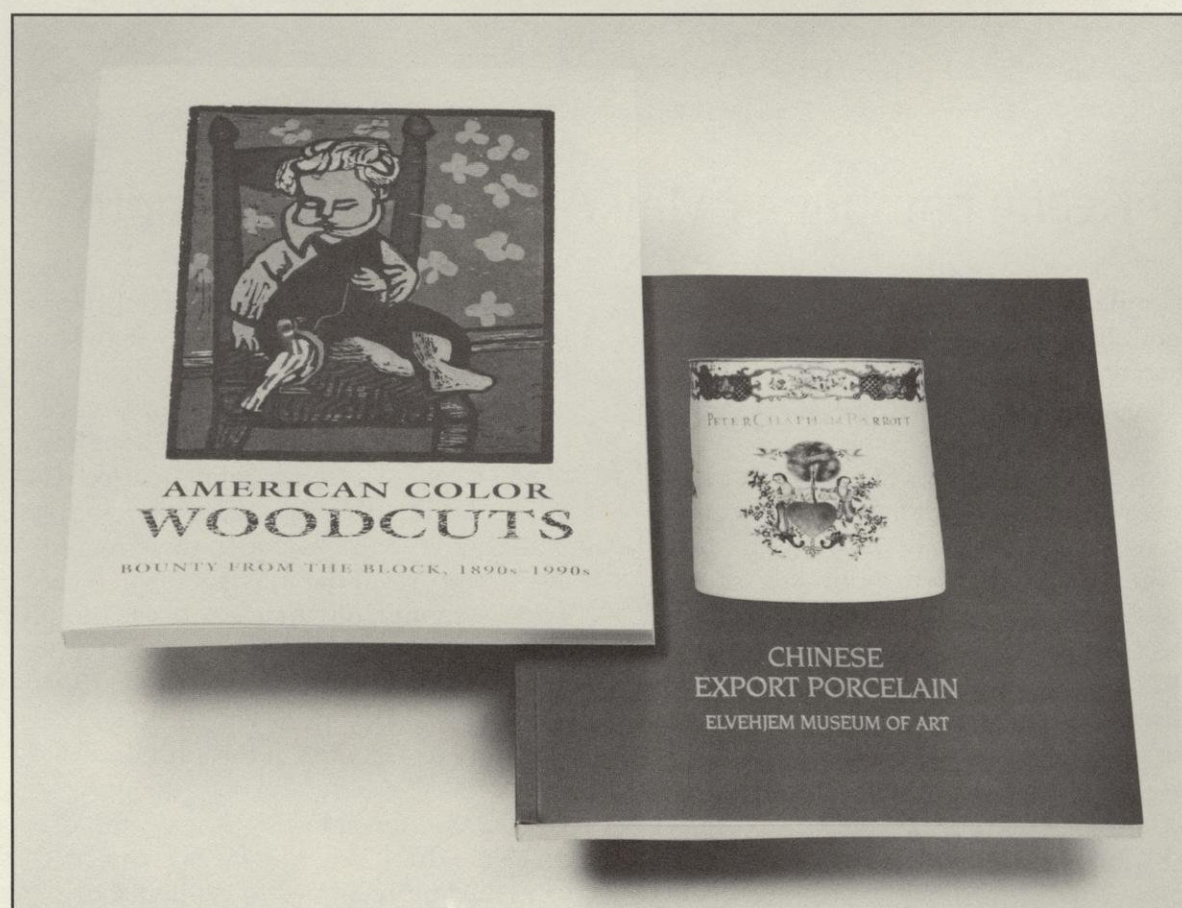
Important Dated Information!

Museum Shop Changes

After Christmas the Museum Shop closed for a complete reorganization. Come and see the difference.

Each Artscene will feature a different Elvehjem poster as a special. During April and May a poster of Philip Pearlstein's lithograph of a female nude titled *Girl on Orange and Black Mexican Rug* will be on special for \$7.00. The Pearlstein exhibition opens April 10 in Mayer Gallery, and Philip Pearlstein will lecture on Saturday, April 24th.

Celebrate May Day with us and see our salute to William Morris and his designs that became known as the arts and crafts movement of the late nineteenth century. Morris combined his political and artistic convictions when he denounced the deadening effects of industrialism and espoused the value of hand-crafted decoration for everyone. He proposed an art "made by the people and for the people, as a happiness to the maker and the user." The Museum Shop has a nice selection of William Morris designs on writing paper, blank books, and gift wrap.



We are proud to offer our new catalogues through both the Museum Shop and mail order for your convenience. Call us with your MasterCard or Visa number, and we can process your order by phone and ship any where in the U.S. for a nominal fee. These beautiful catalogues make great gifts: *American Color Woodcuts: Bounty from the Block, 1890s-1990s* by James Watrous and Andrew Stevens is \$29.95 (\$25.46 to members), and *Chinese Export Porcelain from the Ethel (Mrs. Julius) Liebman and Arthur L. Liebman Porcelain Collection* by Catherine Brawer is \$24.95 (\$21.21 to members).