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Chazen Museum of Art

Madison, Wisconsin: Chazen Museum of Art, January-June 2007

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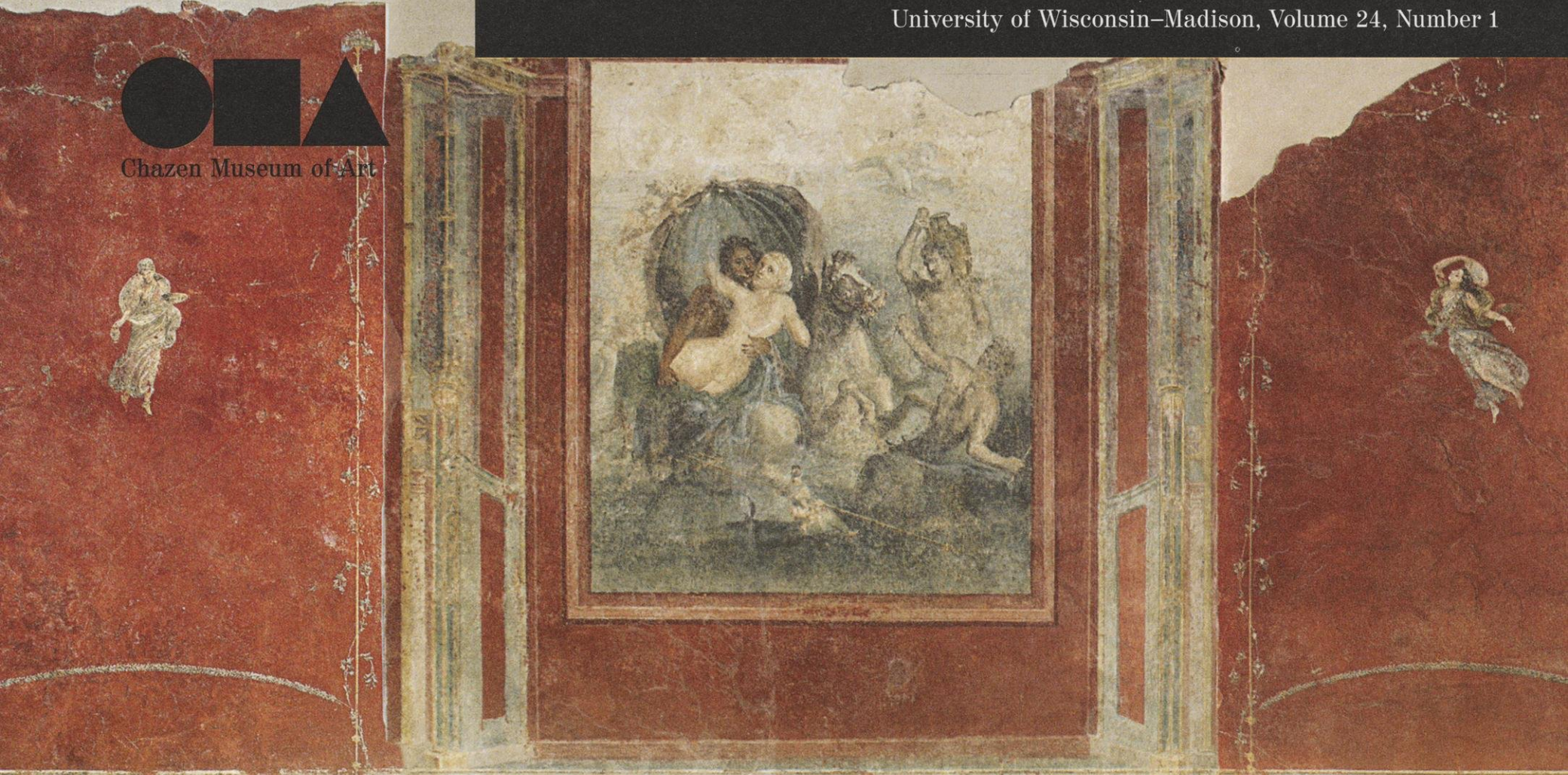
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# artscene

January–June 2007

## In Stabiano: Exploring the Ancient Seaside Villas of the Roman Elite

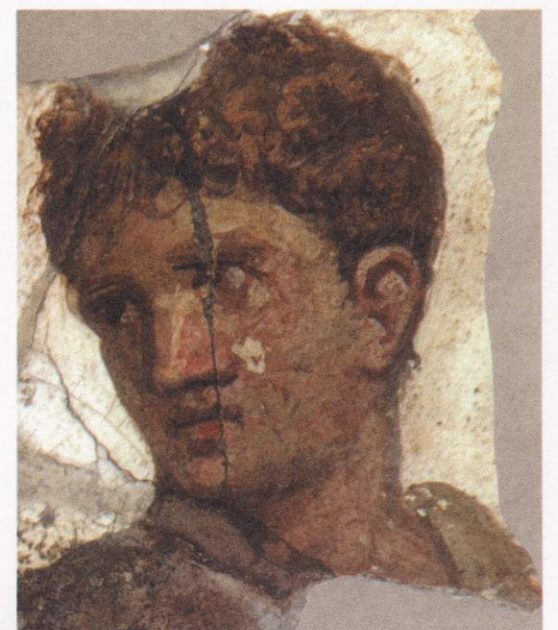
The exhibition *In Stabiano: Exploring the Ancient Seaside Villas of the Roman Elite* opens at the Chazen Museum of Art on March 17 and runs through June 3, 2007. All of the artifacts displayed in this exhibition were found “in Stabiano”—that is, in the region of Stabiae—and come from the period between 89 BC and the eruption of AD 79. This amazing exhibition contains over seventy artworks and archeological artifacts featuring twenty-six remarkably well-preserved frescoes and eleven stucco fragments originating from four partially excavated villas. One of the most striking pieces is a *triclinium* room fresco (above) depicting Neptune and Anemone. This

With these recent efforts, Stabiae’s seaside villas have yielded great architecture, statuary, household furnishings, and some of the finest known Roman frescoes that give us a glimpse into a rich past.

installation is a remarkable example of the environments the Roman builders created for their comfort.

Two thousand years ago, the region of Stabiae, Italy, was the most luxurious corner of the Roman Empire—a resort community of lavish summer homes overlooking the Bay of Naples where the

richest and most powerful of Romans gathered during the summer months. Senators and “equestrians” (the business class) from Rome assembled the best artists and architects to build and decorate remarkable porticoed seaside villas that became as much their means of projecting their power and conducting their business with clients as they were centers of luxury and retreat. Caesar, Caesar’s father-in-law, Cicero, Augustus, and Nero’s third wife, Poppaea Sabina, all had villas in the area. In the midst of this, in AD 79, Mount Vesuvius violently erupted, burying Stabiae and its residents in ash and cinders, along with nearby Pompeii and Herculaneum.



*Pilades*, 1st century AD, fresco, 37 1/2 x 21 1/2 in., Villa Arianna. National Archaeological Museum of Naples.

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### Exhibitions

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The classical past of  
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Bill McClain, collector  
and donor

### IN THIS ISSUE



Exhibitions

New York City Life, 1905-1940: Prints by John Sloan and His Friends and Followers

The Chazen Museum of Art is pleased to present an exhibition of American realist artist John Sloan's complete set of ten *New York City Life* etchings on loan from the Caxambas Foundation of Janesville, Wis. At a time when city subjects were limited largely to architectural views, Sloan shocked early twentieth-century audiences with his frank, and often humorous, depictions of social life in the streets and tenements of New York. Today, this body of work provides viewers insights into an era when diverse groups of people from all corners of the globe and all walks of life first came together in the quintessential modern metropolis to create a dynamic urban culture that still informs our ideas about city living.

In 1905, John Sloan (1871-1951) began work on this groundbreaking set of original etchings that would form his first uncommissioned body of prints. Following the "Art for Life" credo of his mentor, American painter and teacher Robert Henri, Sloan looked for subject matter in his immediate surroundings—the furnished rooms, streets, shops, and galleries around his 23rd Street



John Sloan (1871-1951), *Roofs, Summer Night*, 1906, from the series *New York City Life*, etching, 5 1/4 x 7 in. Lent by the Caxambas Foundation, Janesville, WI, 1.2005.58.

Sloan shocked early twentieth-century audiences with his frank, and often humorous, depictions of social life in the streets and tenements of New York.

studio. He then used his talents of observation and draftsmanship, honed by years of working as a newspaper illustrator, to record these slices of metropolitan life in his art. His prints showcased the changes occurring in New York City society: the growing extremes of wealth and poverty, and the increasing diversity of people and activities resulting from mass immigration, industrialization, and commercialization.

Fashionable ladies parading down Fifth Avenue, laughing girls at the penny arcade, and working-class families sleeping on tenement roofs to escape the summer heat are among the everyday scenes he captured in his art. Although his choice of subject matter reflected his socialist political tendencies, Sloan maintained that this work was "done with sympathy but no 'social consciousness.'"

Also included in the exhibition are prints from the William Benton collection and the Chazen's permanent collection by Sloan's friends and followers, who were inspired by his work to record their own views of New York City life. Sloan's cohorts, a group of painters known as the Ashcan School for the gritty subject matter of their work, also explored the themes of urban entertainment, employment, domestic life, and social strata in print in the opening decades

of the century. Among them, George Bellows earned renown for the lithographs of urban genre scenes—especially those depicting the popular sport of boxing—that he produced between 1916 and 1925. In the 1920s and 1930s, Edward Hopper, Reginald Marsh, Minna Citron, and other followers of Sloan and the Ashcan School tradition continued to examine New York's dynamic social life as representative of the American scene. With an eye increasingly turned towards the alienation, inequities, and grotesqueness of city life, these artists captured the changing faces of New York from day to night, work to play, prosperity to depression, as one of the crowd or all alone.

continued from the cover

In Stabiano: Exploring the Ancient Seaside Villas of the Roman Elite

Gaius Plinius Secundus (Pliny), the famous bureaucrat and naturalist of the time, was at port thirty km north of Stabiae and noticed the rising cloud from Mount Vesuvius. Driven by curiosity, he set sail south to view the eruption. Blocked by floating pumice, he landed at Stabiae. There, he barely escaped a friend's villa to flee to his demise at sea. Pliny's detailed and precise accounts of the earthquakes and eruptions survived him, including the story of the destruction of Stabiae.

The disaster brought an end to life in Stabiae but also preserved the villa resorts for future exploration. In the 1740s, the site was first explored, and a few villas were looted of priceless fresco fragments and precious artifacts. Eventually reburied, the site lay

dormant for over two centuries until the principal of the local high school rediscovered a villa and with the help of his students began reexcavation in the 1950s. With these recent efforts, Stabiae's seaside villas have yielded great architecture, statuary, household furnishings, and some of the finest Roman frescoes, which give us a glimpse into a rich past. These villas are considered among the best-preserved first-centuries BC and AD seaside villas in the entire Mediterranean world.

Explanatory panels in the exhibition chart the intriguing history of discovery, provide information on the political significance of the villas and the projection of power and erudition with which the owners imbued their homes, and the lifestyle and economics of the villas.

The exhibition highlights four principal villas: the Villa San Marco, the Villa Arianna ("of Ariadne," named after an important fresco), the Villa del Pastore ("Villa of the Shepherd," named after a statue found on the site), and a villa near Carmiano.

*In Stabiano* tour was organized by International Arts & Artists, Washington, D.C. The exhibition was organized by the Superintendence of Archaeology of Pompeii with the collaboration of the Restoring Ancient Stabiae Foundation and partially sponsored by Alitalia. The exhibition opened at the Smithsonian National Museum of Natural History in Washington, D.C., in September 2004, and will travel to eight venues before it returns to Italy. A full-color catalogue accompanies the exhibition.



# Silver Wings and Golden Scales: An Installation by Jennifer Angus and Alistair MacDonald

April 7–June 24, 2007



Jennifer Angus (Canadian, b. 1961), *Chiyogami* (detail), 2004, installation at Artcité, Windsor, Ontario, Canada. Photo by Walter Manzig

Visual artist Jennifer Angus and electroacoustic composer Alistair MacDonald will bring together art and music in a collaborative effort that explores the communicative uses of patterns. Angus, an associate professor of textile and design at the University of Wisconsin–Madison, will pin thousands of real (no longer living) exotic insects in a specially designed pattern on the walls of the Chazen's

999-square-foot Mayer Gallery. Referring to both textiles and wallpaper, the patterns will gradually grow dense and fade out, giving a wave-like visual impression. As the viewer walks the length of the installation, MacDonald's sound piece of insect-like sonorities will also swell and then fade. Using only insects that produce audible sound in life, the horizontal lines of a pattern made with cicada wings will reflect those of a musical score, and circular arrangements of katydids and grasshoppers will suggest the musical notes themselves. The patterns of sight and sound will combine to create the suggestion of a life cycle—birth, life, and death—allowing viewers to consider not only the natural world and environment but also our own relationship to them.

Collaborator Alistair MacDonald, composer and director of the Electro-acoustic Music Studios at the Royal Scottish Academy of Music and Drama in Glasgow, transforms sounds from the recognizable to the abstract. Using recordings of insects from the Malaysian jungles, MacDonald works with the spatialization of insect sounds and transforms them into a narrative pattern.

All insects in this exhibition were collected and sold by indigenous people, who, along with preservationists, view this as a viable and sustainable source of income and an alternative to income from deforestation.



Jennifer Angus (Canadian, b. 1961), *Study* (detail), 2006, installation at the Berkshire Museum, Pittsfield, MA. Photo by Art Evans



1.

## Color Woodcut International: Japan, Britain, and America in the Early Twentieth Century

December 9, 2006 through February 25, 2007,  
Brittingham Galleries VI & VII

The Chazen's fine collection of color woodcut prints forms the basis of this major exhibition that traces the influences interwoven among Japanese, British, and American artists at the beginning of the twentieth century. This exhibition explores the remarkable similarities in graphic styles, subject matter, and technique of artists creating color woodcuts in all three nations, constituting a short-lived but lively international style. The presentation also examines the influences that led the international woodcut style to grow, flourish, and eventually wither. A fully illustrated scholarly catalogue accompanies this exhibition.

## New York City Life, 1905–1940: Prints by John Sloan and His Friends and Followers

January 27 through March 25, 2007,  
Mayer Gallery

Using American artist John Sloan's *New York City Life* (1905–1910) series of ten etchings as a starting point, this exhibition will explore how the Ashcan School artists and their contemporaries depicted New York City as a modern American subject in their art in the first half of the twentieth century. The exhibition will feature over thirty works on paper by such notable artists as Sloan, Edward Hopper, George Bellows, and Reginald Marsh. Drawn largely from works on loan from the Caxambas Foundation, as well as the Chazen Museum's permanent collection, the exhibition will complement the Ashcan School paintings on view on the Chazen's third-floor mezzanine.

## In Stabiano: Exploring the Ancient Seaside Villas of the Roman Elite

March 17 through June 3, 2007,  
Brittingham Galleries VI & VII

This exhibition highlights the culture of ancient Roman aristocrats from the first centuries BC and AD with some seventy art objects and archeological artifacts found in four Roman villas before their destruction from the eruption of Mount Vesuvius

on August 24, 79 AD. These villas are all located on a bluff overlooking the Bay of Naples near modern-day Pompeii, Italy, and were first discovered in the 1740s. Lost again for two centuries, the villas in Stabiae were rediscovered in the 1950s. *In Stabiano* tour was organized by International Arts & Artists, Washington, D.C. The exhibition was organized by the Superintendence of Archaeology of Pompeii with the collaboration of the Restoring Ancient Stabiae Foundation and partially sponsored by Alitalia.

1. *The Cupid Vendor*, mid-1st century AD, fresco, 6 1/16 x 11 1/8 in. Villa Arianna. National Archaeological Museum of Naples.

## Silver Wings and Golden Scales: An Installation by Jennifer Angus and Alistair MacDonald

April 7 through June 24, 2007,  
Mayer Gallery

*Silver Wings and Golden Scales* will be a multimedia collaborative installation that utilizes pattern as both a visual and auditory device. An installation of insects placed and pinned in a pattern will gradually grow denser and then fade out. The patterns of sight and sound will combine to create the suggestion of a life cycle—birth, life, and death.

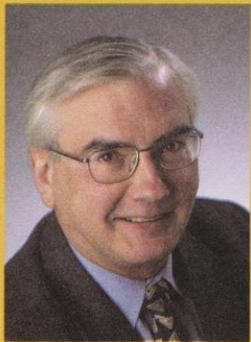
## Jane Hammond: Paper Work

June 23 through August 12, 2007,  
Brittingham Galleries VI & VII

Organized by Mount Holyoke College Art Museum, *Jane Hammond: Paper Work* will explore Hammond's technical range and conceptual breadth. Hammond received her MFA from the University of Wisconsin–Madison in 1977. While she is known primarily as a painter, this exhibition will focus specifically on her arresting works on paper. The presentation will feature thirty-five works, including drawings in a variety of media, unique paper objects, prints, and limited-edition artist's books. Zany, mysterious, and quotidian, Hammond's works on paper convey both thoughts and the slippery process of thinking itself. They collage myriad techniques and materials as well as ideas and feelings, creating a stream of mental associations and visual stimuli. The exhibition will be accompanied by an illustrated catalogue, with essays by Fay Hirsch and Nancy Princenthal.



## A LETTER FROM THE DIRECTOR



## Dear Friends,

Friday, November 17, the Chazen launched the public phase of its capital campaign to raise the remaining funds for the planned 62,000-square-foot building addition. The project estimated to cost around \$35 million was moved forward by the \$20 million so generously donated by Simona and Jerome Chazen. I am happy to report that other donors have either pledged or donated an additional \$5 million, and we are now discussing even more major gifts with several individuals. However, the reality is that at this point we are still \$8 million to \$10 million short of our goal of \$35 million.

A public, community-based campaign is not something in which university units normally engage. However, the Chazen is unique on campus in terms of its broad community role. Approximately sixty percent of our visitors have no university affiliation, and museum docents provide tours of our exhibitions to between fifteen and twenty thousand people each year. Furthermore, many of our volunteers and members who are excited about the building expansion and what it will mean for the community have been asking how they might participate in the campaign.

The Chazen is also unique in the region for having an encyclopedic collection that includes works of art dating from ancient Greece and Rome right up to the present day. It also includes works from cultures around the globe. Its collections of African and Asian art are an important educational resource to the entire community. The Chazen collection includes not only painting and sculpture but also drawings, prints, photographs, and decorative arts. There is no other visual art resource in the city of Madison or even in Wisconsin with the breadth of the Chazen except for the Milwaukee Art Museum, and even that institution cannot match some of our Asian art, such as the world-renowned Van Vleck Collection of Japanese prints. The scope and breadth of the collection are what make the Chazen an unmatched cultural and educational resource in our community and hence the title of our campaign: "Something for Everyone."

Our community campaign was launched in mid-November so that people who wish to may take advantage of the tax benefits of a 2006 year-end donation. However, the campaign will continue throughout 2007.

It is a very exciting time in the museum's history. When the new building is completed in late 2010, the museum will be twice as big as it is now and offer twice as much art as it does now and a whole new array of programs.

Russell Panczenko  
Director  
Chazen Museum of Art

## Collection

# “White Stallion” on Long-Term Loan at the Chazen

Madison residents Don and Nancy Eiler have decided to board their beloved horse, *Ismani*, at the Chazen Museum of Art. “We haven’t grown tired of *Ismani*,” explained Mr. Eiler, “we just don’t have the room anymore.” The white stallion was transported to the museum this summer in a

Butterfield has striven to capture the essence and spirit of the horse in its most elemental form.

blanket-padded truck and rode the elevator up to his new home on the fourth floor where he is now on view to the public.

*Ismani* is not a real live horse, of course, but a sculpture by contemporary artist Deborah Butterfield (b. 1949). Although not made of flesh and blood, the life-size steel sculpture does embody the spirit of one of Butterfield’s favorite horses who died on her ranch in Montana around

the time she created this piece in 1992.

Butterfield has lived around horses most of

her life and has made them the single focus of her sculpture for over twenty years. Working early in her career with organic, decomposable materials

## Chazen Acquires John Steuart Curry Painting



John Steuart Curry, American, 1897–1946, *Donald Rockview Farm*, 1940, oil and emulsion on Masonite, 29 1/2 x 50 11/16 in. Gift in memory of Professor James G. Woodburn and Delma Donald Woodburn, 2004.77.

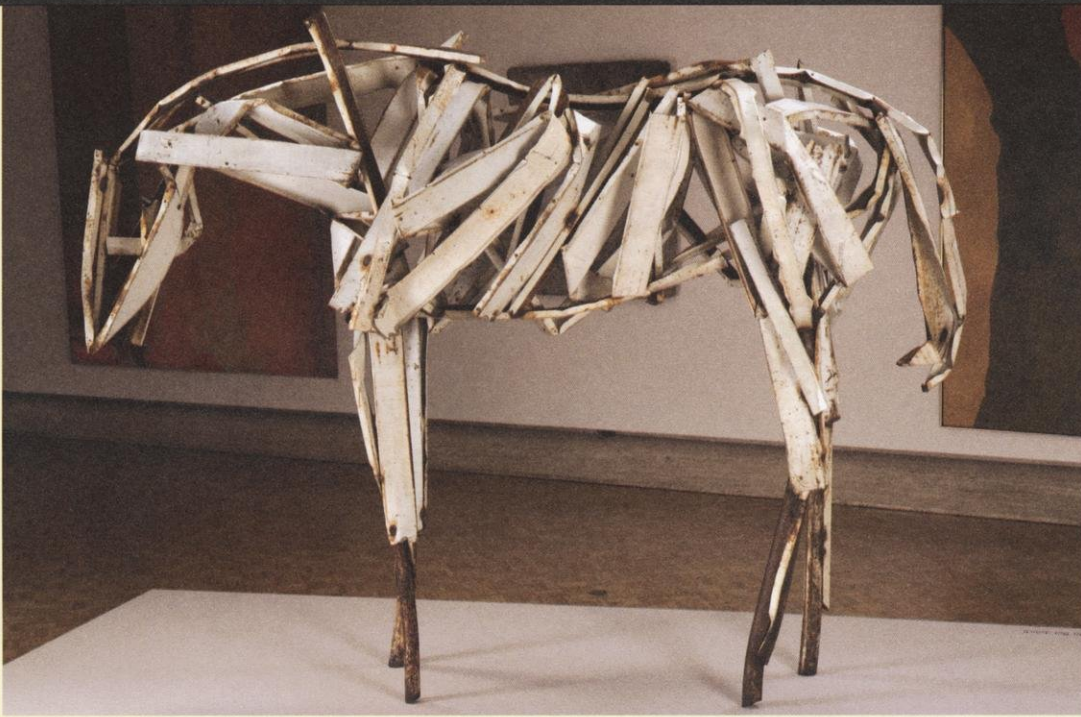
Less than a mile from where renowned artist John Steuart Curry (1897–1946) started his prominent career at the University of Wisconsin–Madison, one of his paintings hung in obscurity over a fireplace for more than sixty years.

Now the public can view this landscape painting of considerable historical significance by the famous American Regionalist at the Chazen, thanks to a generous gift by the James and Delma Woodburn family. The painting, entitled *Donald Rockview Farm*, has never been seen in public since it was commissioned in 1940 by Professor James G. Woodburn (1894–1980) and Delma Donald Woodburn (1899–2001).

As recalled by their youngest son, Robert, Curry installed the painting above the wood-paneled mantelpiece of the living room of their Madison home in University Heights where it remained until 2001. Delma recalled that when

the artist delivered the painting to the Woodburn residence, she noticed that there were no cows in the landscape, so Curry painted them in on the spot at her request. It was bequeathed to the museum upon Mrs. Woodburn’s death at the age of 102. Their eldest son, James, who was a UW undergraduate at the time, recalls visiting Curry in the Quonset hut where he held painting classes to observe the artist, UW’s first artist-in-residence, put the final touches on the picture. *Donald Rockview Farm* is currently installed on the mezzanine of the Chazen Museum adjacent to two contemporaneous paintings by Curry also executed during his time in Madison: *Our Good Earth*, dated 1942, and a portrait of Dean Chris L. Christensen of 1941, both currently on loan from the College of Agriculture and Life Sciences at the University of Wisconsin–Madison.





Deborah Butterfield  
(American, b. 1949), *Ismani*,  
1992, welded found steel,  
84 x 111 x 36 in. Lent by  
Don and Nancy Eiler, 3.2006.

such as sticks and mud and later with more permanent found and cast metals to depict horses either standing or lying at rest, Butterfield has striven to capture the essence and spirit of the horse in its most elemental form. Butterfield says that her art “has to do with imagining another form of life. It’s that empathy; I’m trying to get the viewer to project himself or herself into the form of the horse.” It is fitting for one of her herd to return to the University of Wisconsin–Madison, where she created some of her earliest horse sculptures while teaching in the art department from 1974 to 1977.

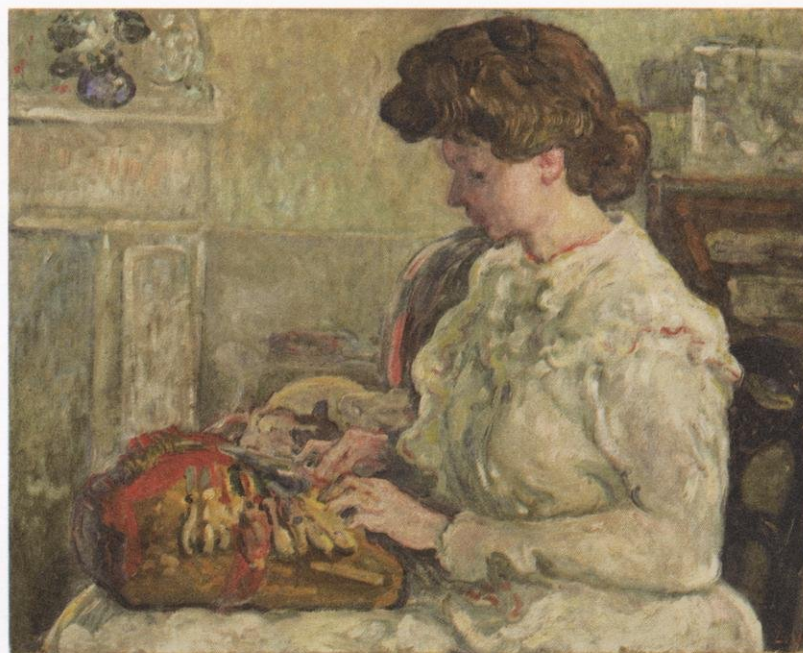
As collectors of contemporary art, Don and Nancy Eiler had been following Butterfield’s career and decided they’d like to own one of her equine creations after seeing a retrospective of the artist’s work at the Madison Art Center in 1994. They began looking at Butterfield sculptures on the market and knew *Ismani* was the one the instant they laid eyes on him. “We were drawn to the spirit of this pure white ghost horse,” remarked Don Eiler. They also preferred the construction technique and materials of the welded, found-steel sculpture to Butterfield’s horses that are typically cast from natural materials such as driftwood and scrap lumber.

## Chazen Receives New Postimpressionist Painting from Illinois Donor

Originally part of famed French art dealer Ambroise Vollard’s collection, a postimpressionist oil painting, *The Lacemaker* (*La Dentellière*) by Louis Valtat (1869–1952), has been generously donated to the Chazen Museum of Art. Thanks in part to Vollard’s influence, Valtat earned a reputation as an important French postimpressionist painter and was included in many historically significant exhibitions, such as the 1905 Salon d’Automne in Paris where his work, along with paintings by Henri Matisse and others, created a scandal by using bold colors and distorted forms, inciting one critic to coin the term “fauve” (meaning wild beast) to describe this style of art. Vollard represented Valtat from 1900 to 1912 upon the recommendation of their mutual friend Auguste Renoir. Vollard’s inventory also included works by Paul Cézanne, Vincent van Gogh, Edgar Degas, Pablo Picasso, and Renoir.

*The Lacemaker* depicts a seated female figure engaged in the traditional textile art of making bobbin lace. The woman’s nimble fingers work quickly to fashion a lace collar such as the one she wears prominently in the painting. Her expression of intense concentration lends a serene air to the well-appointed interior setting. Bright splashes of color and thick application of paint characteristic of Valtat’s early expressive style further enliven the scene. The subject matter is typical of Valtat’s oeuvre, which includes studies of women engaged in genteel pastimes, such as sewing and reading, as well as landscape and flower painting. His colorful, optimistic paintings of contemporary French life reflect the influence of the French impressionists, the fauves, and the work of Vincent van Gogh.

*The Lacemaker* was donated to the Chazen by the John E. Fellowes family of Illinois this past spring and is currently on view in Brittingham Gallery V with other late nineteenth- and early twentieth-century European and American paintings. John E. Fellowes was president and CEO of the Fellowes Manufacturing Company founded by his father in 1917 with the now famous Bankers Box® records storage boxes.



He and his wife, Elaine, found themselves drawn to impressionist and postimpressionist paintings by European and American artists. The Fellowes felt strongly about donating their Valtat painting to a Midwestern university art museum where it would be accessible to students and the general public. They have visited the Chazen to view the Valtat painting in its new home and are very pleased to see the work displayed in an educational setting within a context of other period paintings.

Louis Valtat (French, 1869–1952),  
*The Lacemaker* (*La Dentellière*),  
1906, oil on canvas, 25 3/4 x 32 in.  
Gift of the John E. Fellowes  
family, 2006.9.

## Acquisitions of the Month

January through June 2007

Be sure to come in to see the Chazen’s new acquisitions in the next six months. We will display glass, sculpture, watercolors, prints, and color etchings rotating each month in the niche case located between Brittingham Galleries III and IV. Here is a summary of the new acquisitions that will be on display:

### JANUARY

#### Prints by Jacqueline Oyex

Janice and Jean Pierre Golay are long-time supporters of the museum, donating time, funds, and works of art to help the Chazen further its mission. In 2006, they gave forty works by Jacqueline Oyex, a Swiss artist born in 1931. The Golays’ interest in the artist led them to pull together the first full listing of the artist’s prints. The works, mostly etchings from the 1960s and 1970s, all represent figures, some with homely titles such as *Man with a Flower in His Hat*, and others with titles that hint at archetypal figures such as giants and kings. All share the artist’s distinctive line and method of representing the figure.

### FEBRUARY

#### African-American Printmakers

During Black History Month, the Chazen will show selections from its collection of prints by African-American artists. Dox Thrash is featured, whose self-portrait *Mr. X* is printed using an unusual technique that he was instrumental in developing. William Rohan Crite’s *Five Joyful Mysteries* constructs a stained-glass window-like image using prints extensively enriched with color and gold leaf. Bettye Saar’s *Lo the Mystique City* reimagines the confines of the city as a modern, peaceable kingdom.

### MARCH

#### Drawings by Marshall Glasier

Drawings by Marshall Glasier were selected from a group given by Columbia University. Glasier taught at the Art Students League from 1957 until his death in 1988. Glasier’s drawings, which regular Chazen visitors may remember from the *With Friends* exhibition, often relate to the Wisconsin landscape and are vigorously executed on large sheets of paper.

### APRIL

#### Prints by Tsukioka Yoshitoshi

Donated by Ruth Ruege, Tsukioka Yoshitoshi’s *Biya Suikoden* is a series of images of heroes from the stories of historical Japan. These prints are bound into an accordion-style book, nine feet of which will be opened to view. The *Biya Suikoden* is patterned after a Chinese set of tales but is made up of images of legendary warriors and magicians of Japan.

### MAY

#### Pastoral Prints

Carl Wilhelm Kolbe the Elder’s *A Cow in the Reeds*, which was made in about 1800, will be shown alongside the prints most often cited as its inspiration, Paulus Potter’s engravings of cows from the 1650s. Kolbe’s bovine is accurate yet strangely out of proportion with its surroundings and contrasts with Potter’s cows, which are portrayed in a more traditional perspective but with less detail.

### JUNE

#### Luis Jimenez

Tragically killed in a studio accident in 2006, Luis Jimenez left a legacy of works that celebrate American Hispanic culture. His imagery ranges from the barrio to the natural world, rendered with colorful, graphically powerful strokes.



Education

# Connecting with the Classical Past of Greece and Rome

When *In Stabiano: Exploring the Ancient Seaside Villas of the Roman Elite* opens on March 17 at the Chazen, visitors will be treated to everyday objects, frescoes, and stuccos that were buried by Mount Vesuvius when it erupted in 79 AD. The Chazen’s exhibition design will present these excavated objects in a way that will help viewers imagine their original settings. In addition, the museum will screen a virtual tour (on DVD) that digitally re-creates the architectural spaces that archaeologists from the Restoring Ancient Stabiae Foundation are excavating.

The staff and docents face the challenge of providing interesting and relevant information when they interpret our ancient permanent collection. That collection includes important Greek vases from the sixth and fifth centuries BC, fine ancient Greek and Roman coins, and Roman glass from the period around 79 AD. To assist students in learning about the distant past, we discuss how the objects were made and used and what characteristics these objects have that we value today in the artistic forms we describe as classical. We employ various teaching methods and tools, including



Artemis (Diana to the Romans) as shown on a Greek vase of ca. 470 BC. Lekythos, Oreithya Painter, Attica. *Artemis Pouring a Libation and a Faun*, ceramic, red-figure decoration. Gift of Mr. and Mrs. Arthur J. Frank, 1985.93.

The Chazen’s docents offer tours to sixth-grade students featuring the museum’s permanent collection of ancient Greek and Roman art and a pretour outreach program to students in Dane County. These tours and school visits enhance schools’ social studies units about the ancient world. Our guides show students a touchable scale model of an ancient Greek house (the “Villa of Good Fortune” from 347 BC) and discuss the activities that went on in each room and the functions of Greek vases and other archaeological objects that were found there. The docents project images of similar vases in the Chazen collection, making the link with the actual examples that they will see on the subsequent guided tour. The docent may compare the floor plan of the house with its central interior courtyard to that of the Chazen or another example from commercial architecture (ubiquitous La Quinta inns) to illustrate the continuity of architecture over the centuries.

The focus of the discussion is on daily life in ancient Greece, and images of two ancient deities, Artemis (Diana to the Romans) and Herakles, figure prominently. Coins interest all students, so they compare today’s coin designs to those of ancient Greece and pass around a replica depicting Athena from 421–429 BC. Students compare their living and entertainment patterns, work and play, and gods and heroes to those of people of the past. So that they may see the ongoing influence of ancient Greek and Roman art, examples of the classical form and subject matter that appear in the Chazen’s Renaissance and nineteenth- and twentieth-century art collections are included on the guided tour.

The Chazen welcomes requests for guided tours and outreach programs for adults and student groups. To schedule guided tours of *In Stabiano: Exploring the Ancient Seaside Villas of the Roman Elite* with a pretour loan of the DVD (tours are available March 22 to June 3); the outreach program “Daily Life in Ancient Times”; an on-site visit to schools and community centers in Dane County; and the “Ancient and Classical Art” guided tour of the museum’s permanent collection, please call Anne Lambert, curator of education, at least one month ahead of your desired date (608.263.4421). Tours (available Tuesday to Friday) and outreach programs (Monday to Friday) are free of charge; teachers requesting outreach programs must come to the museum for a follow-up tour with their students. These artworks connect the classical past of Greece and Rome to today and enrich understanding of architecture, painting, history, language, and political thought.

The authenticity of the objects and their physical presence have a power of their own, but interpretation plays a major role in how the visitor connects across 1,900 years.

The authenticity of the objects and their physical presence have a power of their own, but interpretation plays a major role in how the visitor connects across 1,900 years. Students in K-12 and even college students wonder why these works are important and how the artworks are relevant to their lives today.

touchable models and facsimiles, the words of ancient contemporaries, new media, and design and language in use today. As preparation for the museum visit to *In Stabiano*, students and adults may view a digital re-creation and tour of the town of Stabiae (STAY-bee-eye) and its villas, set the night before Vesuvius erupted. As colonnades were featured prominently in the villas, the docent may ask visitors to name similar buildings around Madison with many columns (the State Historical Society of Wisconsin, the Wisconsin Capitol Rotunda, and the Mosse Humanities Building near the Chazen, for example).

The frescoes from Stabiae represent some of the earliest known examples of illusionistic painting (using atmospheric perspective). Students can discuss how these paintings are alike or different from the mural paintings they know at school, in their communities, or in the interior of the Capitol. They may judge the success of each in imitating depth on a two-dimensional surface. With docents, students can name common architectural words that have Latin roots (atrium, villa).

High school Latin students can delve deeper into this vocabulary and discuss the kinds of political and social activity that were conducted in the villas of this Roman seaside resort where wealthy and influential Romans, including senators and those seeking favors from them, spent the hot summer months. What are similar functions today? (Lobbyists?)

They can read Pliny the Younger’s eye-witness description of the eruption of Vesuvius and discuss whether they believe it is an accurate account.



Diana, goddess of the moon and of hunting, shown in a fresco from the 1st half of the 1st century AD, is featured in the exhibition *In Stabiano: Exploring the Ancient Seaside Villas of the Roman Elite*.



# Development

## Donor Portrait: Bill McClain: Art is Source of “Renewal”

An avid collector of contemporary art, UW–Madison Halverson Professor of Bacteriology William H. (Bill) McClain will donate his personal collection of paintings by John Wilde (1919–2006) to the Chazen Museum of Art. In honor of Wilde, who taught art at the university from 1948 to 1982, this donation adds to other works that McClain has previously contributed to the museum.

McClain’s collection of twenty-two exemplary paintings was the centerpiece for a recent exhibition at the museum and an accompanying full-color scholarly catalogue. On view in the Mayer Gallery from June 10 to August 20, 2006, *Things of Nature: The Nature of Things, John Wilde* was dedicated to the memory of the artist, who passed away in March of 2006.

Growing up near Chicago in the 1950s, McClain frequented museums, galleries, and architectural sites throughout the city, studying the work of artists and architects, and drawing inspiration from their creative visions. McClain first discovered Wilde’s work at the Fanny Garver Gallery in Madison in the late 1970s. While running experiments for long hours in his UW–Madison research laboratory, McClain pondered works of art and architecture, particularly Wilde’s paintings and drawings.

Intrigued by Wilde’s unusual choice of subject matter and meticulous craftsmanship, and after extensive research and careful study of the artist’s work, McClain purchased his first Wilde painting in 1980. “*My Grandparents* is a sleeper of a painting,” McClain explains. “The subject matter appears calm on first look, but there is a great deal more to it.” According to McClain, like the many layers of paint Wilde used for his rich, luminous canvases, the artist’s paintings reveal many meanings over time. This “mystery of meaning” and precision of detail and execution repeatedly drew the collector to Wilde’s work, and McClain continued to acquire the artist’s paintings and drawings for the next two decades.

The enjoyment that McClain has experienced through contemporary art and in Wilde’s paintings has contributed to his professional career and enriched his personal life. “When reexamining works of art, I often find new meaning in the work, and similarly find new meaning in data and scientific models in the lab. Experiencing and reexperiencing works of art and architecture brings me joy and inner peace,” McClain admits.

McClain chose the Chazen as the new home for his collection of Wilde paintings because



John Wilde’s widow Shirley and William H. (Bill) McClain listen to remarks at a reception celebrating the exhibition *Things of Nature, The Nature of Things: John Wilde*

“the museum has been a place of rejuvenation for me. The exhibitions, educational programs, and permanent collection are assets to be discovered and rediscovered. Since the summer exhibition I have heard from other people who have enjoyed the works, and it is rewarding to know that the paintings are here at the Chazen to be seen and enjoyed.”

Like the many layers of paint Wilde used for his rich, luminous canvases, the artist’s paintings reveal many meanings over time. This “mystery of meaning” and precision of detail and execution repeatedly drew the collector to Wilde’s work.

Through this donation, McClain hopes that visitors will develop a new appreciation for the beauty and complexity in Wilde’s work. He anticipates that the donation will further Wilde’s legacy and ensure the paintings’ proper long-term care. This donation furthers the museum’s continued commitment to work by artists with Wisconsin ties and makes the Chazen the foremost repository for Wilde’s work.

## Generous Gifts and Grants

To carry out its mission, the Chazen Museum of Art depends on the valuable support of individuals, businesses, and private foundations, as well as government grants and funds from the UW–Madison.

The following individuals and organizations deserve special recognition for their recent support of Chazen Museum of Art programs and exhibitions as of November 2, 2006:

- The Chazen Museum of Art Council has provided funds for *Color Woodcut International: Japan, Britain, and America in the Early Twentieth Century*, and *In Stabiano: Exploring the Ancient Seaside Villas of the Roman Elite*.
- The UW–Madison Center for Russia, East Europe, and Central Asia (CREECA) provided funding for the *Russian Lacquer Boxes: A Narrative Tradition* exhibition. The UW–Madison Center for East Asian Studies and The Japan Foundation Center for Global Partnership provided support for programming related to *Color Woodcut International: Japan, Britain, and America in the Early Twentieth Century*.
- The Hilldale Fund, University League, and Wisconsin Arts Board, with funds from the State of Wisconsin, have provided support for the 2006–2007 temporary exhibitions.
- Dane County Cultural Affairs Commission, with additional funds from the Endres Mfg. Company Foundation and the Overture Foundation, has provided support for *Color Woodcut International: Japan, Britain, and America in the Early Twentieth Century*, and *In Stabiano: Exploring the Ancient Seaside Villas of the Roman Elite*.
- The *In Stabiano: Exploring the Ancient Seaside Villas of the Roman Elite* exhibition is a Bassett Performance Series Event.
- Scott’s Pastry Shoppe has provided cookies and Steep & Brew has provided coffee and tea for the Sunday Afternoon Live Concert series for 2006–2007.

## Become a Member

Join now to become an integral and essential part of the Chazen Museum of Art. Annual benefits include invitations to special events; subscription to *Artscene* and the *Calendar*; discount on Museum Shop purchases, trips, and special programs; and reserved seating at Sunday concerts. To join, call the membership office at 608.263.2495, or visit [www.chazen.wisc.edu](http://www.chazen.wisc.edu) and go to “Support Us”.

**The success of the Chazen Museum of Art depends on the generosity of friends like you. In addition to membership, you can help secure the museum’s future by making a contribution in one of the following ways:**

### OUTRIGHT GIFT OR MULTIYEAR PLEDGE

You can make a gift of cash, securities, real estate, or personal property. Such gifts may be unrestricted for the general purposes of the museum, or they may be earmarked for an exhibition, a publication, an educational program, or an art purchase fund. The museum has general art purchase funds as well as funds reserved for certain kinds of art: painting, sculpture, watercolors, African, American, etc. If you wish, gifts may be designated in honor of or in memory of a special friend or relative. For more information, contact Anne Lucke at the UW Foundation, 608.262.6242 or Kathy Paul at the Chazen Museum, 608.263.2495.

### MATCHING GIFTS

If your place of employment has a matching gift program, you can double your donation to the Chazen Museum of Art, including membership contributions. Check with your company’s human resources office for a matching gift form.

### DONATE A WORK OF ART

If you are a collector or own a significant work of art that you would be interested in donating or bequeathing to the museum, please contact the director at 608.263.2842.

### DEFERRED GIVING PLANS

You may designate the museum as a recipient of your estate or other deferred giving plans, such as annuities, pooled income funds, and charitable remainder trusts. While it is essential to consult your attorney or tax advisor before creating a will or charitable trust, UW Foundation representatives are always available to talk with you about your plans. Please call 608.263.4545 and ask for the Planned Giving Office if you would like more information or to discuss options for giving, visit their Web site at <http://uwfoundation.plannedgifts.org>.

### RECOGNITION

The UW Foundation acknowledges all financial contributions to the museum, which are in fact donations to the University of Wisconsin–Madison. Donations are also acknowledged by the museum and are printed in the *Bulletin*, the museum’s biennial report. Cumulative gifts over \$10,000 are recognized with a permanent plaque on the donor recognition board in the museum.

**Artscene**  
January–June 2007 Volume 24, Number 1

### CHAZEN MUSEUM OF ART COUNCIL

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AND PHOTOGRAPHS

### artscene

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# About the Chazen Museum of Art

We collect, preserve, interpret, and exhibit works of art and present related educational programs in support of the teaching, research, and public service mission of the University of Wisconsin–Madison. We do this because the visual arts enrich individual human experience and because knowledge of art is essential to understanding diverse cultures, past and present.



On the cover: Dining room wall fresco with Neptune and Anemoyne, 1st half of 1st century AD, 103 x 171 in. Villa Carmiano, Stabiae Antiquarium.

**PARKING**

General public parking is available in university lot 46 on Johnson Street and lot 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.

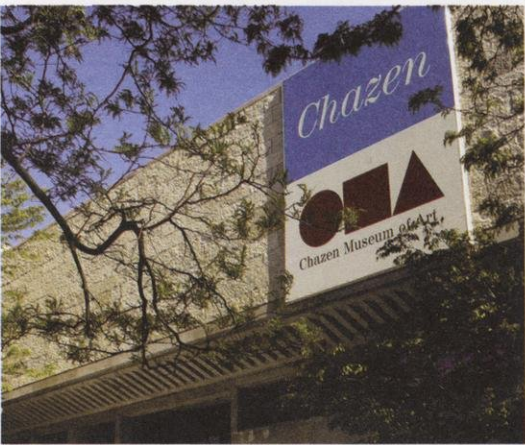
**FOR VISITORS WITH DISABILITIES**

Wheelchair access is through the north entrance from Murray St. Elevator is across from Kohler Library entrance near the north building entrance. Guide dogs for the blind and hearing impaired are permitted. The museum 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 early as possible.

**TOURS**

Thursdays at 12:30 p.m. a docent will give a 40-minute tour of the permanent collection. Sundays at 2 p.m. a docent will give a “Docent’s Choice” 40-minute tour; meet 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 works of art and pleasant viewing conditions for visitors. Food and drink and smoking are not permitted in the building. Animals except a guide dog for the blind are not permitted.

Objects such as packages and purses larger than 11 × 14 inches and backpacks, umbrellas, and rigid baby carriers are not permitted in the galleries. Lockers for storing parcels are available on the second floor level, in the north and south hallways. These lockers require a 25-cent deposit. 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.

## artscene

January–June 2007

### Important Dated Information

[chazen.wisc.edu](http://chazen.wisc.edu)

**Gallery Hours**

Tuesday–Friday  
9 a.m.–5:00 p.m.  
Saturday–Sunday  
11 a.m.–5:00 p.m.  
Monday  
Closed

**Museum Shop Hours**

Tuesday–Friday  
9 a.m.–5:00 p.m.  
Saturday–Sunday  
11 a.m.–5:00 p.m.  
Monday  
Closed

**Kohler Art Library Hours**

Monday–Thursday  
8 a.m.– 9:45 p.m.  
Friday  
8 a.m.– 4:45 p.m.  
Saturday–Sunday  
1 p.m.–4:45 p.m.  
For library hours during UW holiday periods call 608.263.2246

**Information**

608.263.2246  
Admission is free



**Chazen Museum of Art** University of Wisconsin–Madison  
800 University Avenue Madison, Wisconsin 53706-1479

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