



Artscene. January-June 2014

Chazen Museum of Art

Madison, Wisconsin: Chazen Museum of Art, January-June 2014

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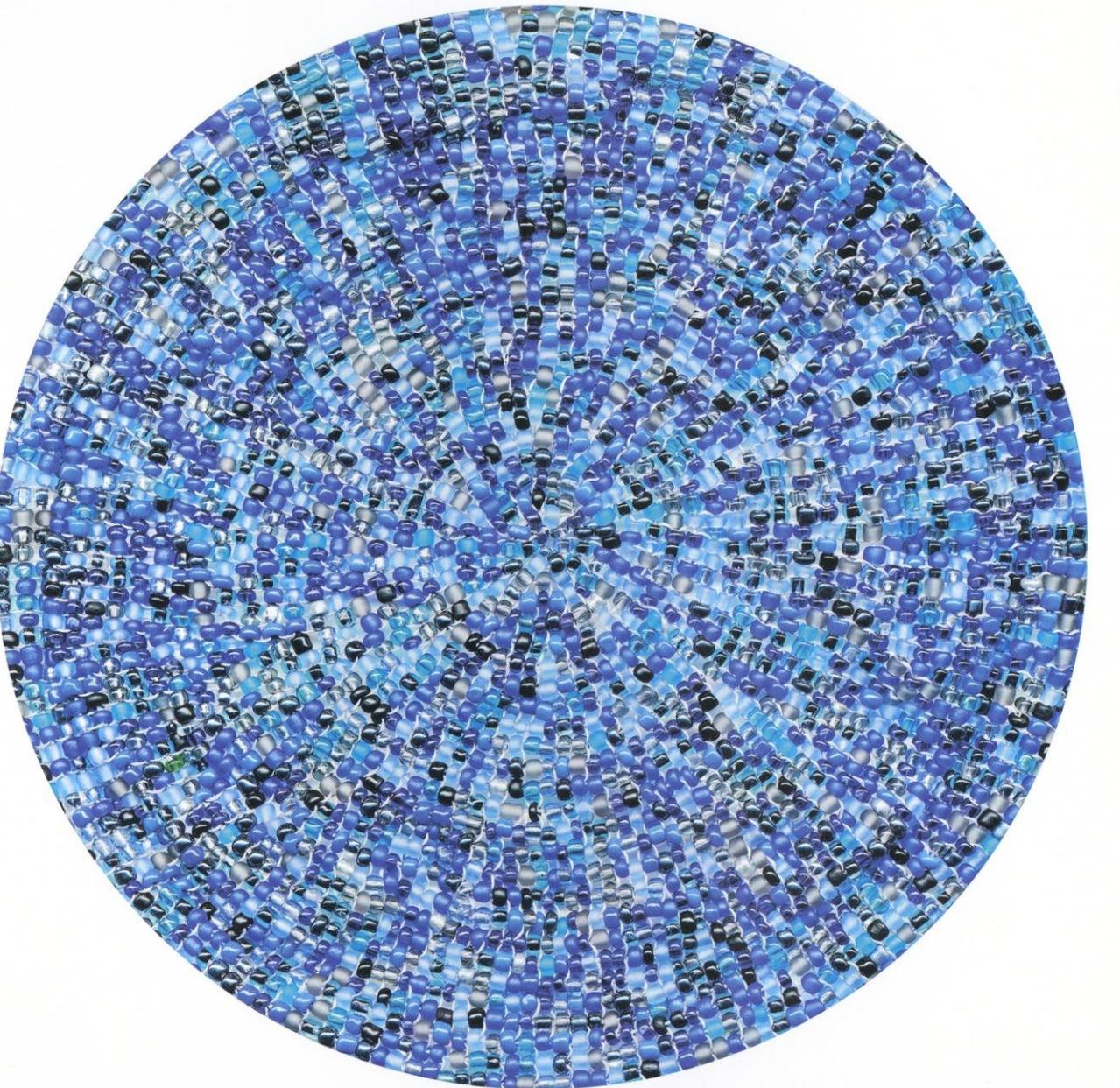
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Nadia Myre (b. 1974), *Cultural* from the *Meditations on Black Lake* series, 2012, photographic print, 44 x 44 in., courtesy Art Mûr, Quebec



Jeremy Frey (b. 1978), *Point Basket*, 2011, brown ash, sweet grass, 20 x 11 in., collection of Dr. and Mrs. Ari and Lea Plosker

Changing Hands: Art Without Reservation 3

Contemporary Native North American Art from the Northeast and Southeast

February 7–April 27, 2014

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Marginalia in cARTography

February 28–May 18, 2014

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*The map is on the edge,
the truth is in
the margins.*

Blaeu, Willem Janszoon, *Nova Totius Terrarum Orbis Geographica ac Hydrographica Tabula*, Map, Amsterdam, 1635,
41 x 54 cm., Courtesy of the Department of Special Collections, Memorial Library, University of Wisconsin-Madison

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“I know him.”
Jim Dine Skulls,
1982–2000

May 16–August 17, 2014

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Jim Dine (American b. 1935), *My Nights in Santa Monica*, 1986, direct gravure, soft-ground etching, dry point, 35 1/2 x 72 1/4 in., courtesy of the artist



Henri Cartier-Bresson (French, 1908–2004),
Henri Matisse, Vence, France, 1944, gelatin silver
print, courtesy John W. and Carol L.H. Green

*A dialogue about photography's place
in the world of art had just begun.*

A Passion for Photography: *The John W. and Carol L.H. Green Collection*

May 30–August 17, 2014

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dear friends,



Last summer, I invited Jim Dine, who was in Madison working on a new print series at Tandem Press, to tour our then-very-new museum

building. As so many have been, he was very taken by the architecture and the way the collection was displayed. That evening over dinner, he asked me if the Chazen would consider a gift of his own work from him. It was easy to formulate an answer to his question, and after subsequent discussions we arrived at the body of work that comprises *"I know him."* *Jim Dine Skulls*, 1982–2000, which opens in the Pleasant T. Rowland Galleries May 16. The sixty-six works include drawings, photographs, ceramics, sculpture,

and—of course—prints. The theme of this collection is the human skull, an iconic subject for Dine, which has engaged him for a good portion of his extraordinary career.

In addition to providing an exciting exhibition, the works will serve as an important resource for the Chazen community. They represent a unique opportunity to study a major artist's treatment of a single subject over many years and through diverse media. This habit of investigating, interpreting and reinterpreting a subject is emblematic of Dine's work.

Changing Hands: Art Without Reservation 3 opened with an evening of music and dance provided by the Wisconsin Dells Singers and Dance Troop, a Ho Chunk performance group that provided a framework for viewing the exhibition by contemporary artists of

indigenous North American identity. In February and March, our ART•SPIN community days will bring local Native performers, artists and craftspeople back to the museum to engage the community in the artwork.

Artist-in-residence Ikeda Manabu continues to hold the rapt attention of museum visitors. The public can watch him work on his monumental pen-and-ink drawing during scheduled observation times. It is truly a unique opportunity to see a sought-after contemporary Japanese artist at work.

Russell Panczenko, Director
Chazen Museum of Art

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Changing Hands:

*Art Without Reservation 3,
Contemporary Native North American
Art from the Northeast and Southeast*

February 7–April 27, 2014

Pleasant T. Rowland Galleries

Marginalia in cARTography

February 28–May 18, 2014

Leslie and Johanna Garfield Gallery

You know she's a little bit dangerous

April 26–June 8, 2014

Oscar F. and Louise Greiner Mayer Gallery

Changing Hands: Art Without Reservation 3 explores the work of contemporary artists of indigenous origin working in both traditional and new media, acknowledging their long and diverse cultural legacies while overtly and simultaneously exploring, and often confronting, the many ongoing issues inherent to their cultural heritage. *Changing Hands: Art Without Reservation 3* is the third in a series of exhibitions organized by the Museum of Arts and Design in New York with Ellen Taubman as guest curator.

The exhibition is made possible by the National Endowment for the Arts. The exhibition catalogue is made possible in part with the support of the Smithsonian Institution's Indigenous Contemporary Arts Program.

This exhibition explores the visual discourse between marginal artistic images and the maps where they appear, as this marginalia sheds light on the content and purpose of the maps, their authors and patrons, and on the historical period when they were made. The exhibition also explores cartography as an art form, with a focus on the representations in the map margins.

The exhibition is guest curated by Sandra Sáenz-López Pérez, an art historian who specializes in the iconographical analysis of maps and the artistic interest of historical cartography.



Sandra Erbacher is the winner of the 2014 Chazen Museum Prize to an Outstanding MFA Student. Erbacher's collages, sculptures and installations employ commonplace industrial materials, a fragmentation of forms, and precarious constructions.

For this installation, Erbacher selects and alters certain elements of the architectural infrastructure of the museum—such as vents, plaques, plumbing and carpeting. With subtle interventions, including shifts in scale and radical re-contextualization, these objects become central to the exhibition rather than acting as mere support. By inverting a spatial relationship, Erbacher seeks to reveal how the literal structure of the museum might stand as metaphor for the ideological systems hidden beneath the neutral veneer of any gallery.



Alan Michaelson (b. 1953), *Phoenix*, 2012, Handmade paper, archival board and ink, wood, 19 x 17 1/4 x 31 1/2 in., courtesy the artist

“I know him.”

Jim Dine Skulls, 1982–2000

May 16–August 17, 2014

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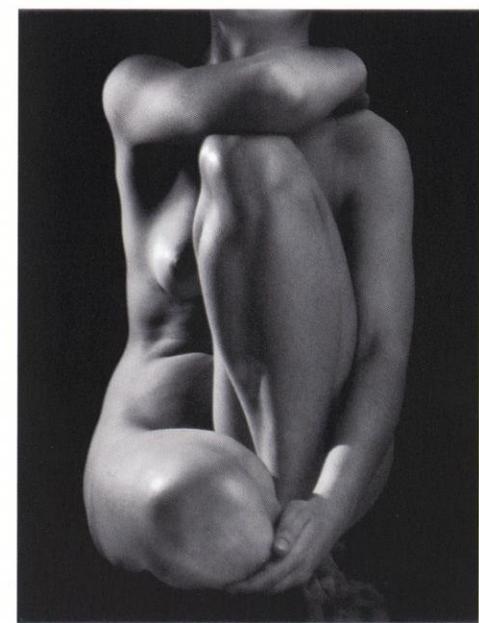
Jim Dine is one of the most recognizable and prolific of American artists. His work is characterized by the invention, repetition, and reinvention of now-familiar themes: hearts, a bathrobe, tools, and the human skull among them. Dine has always worked in various media including painting, drawing, sculpture, printmaking, collage, ceramics, photography, performance, books and mixed media.

Often associated with Pop Artists, Dine stands apart because he treats his chosen objects in a much more intimate and personal way, exploring them inventively and repeatedly in diverse media.

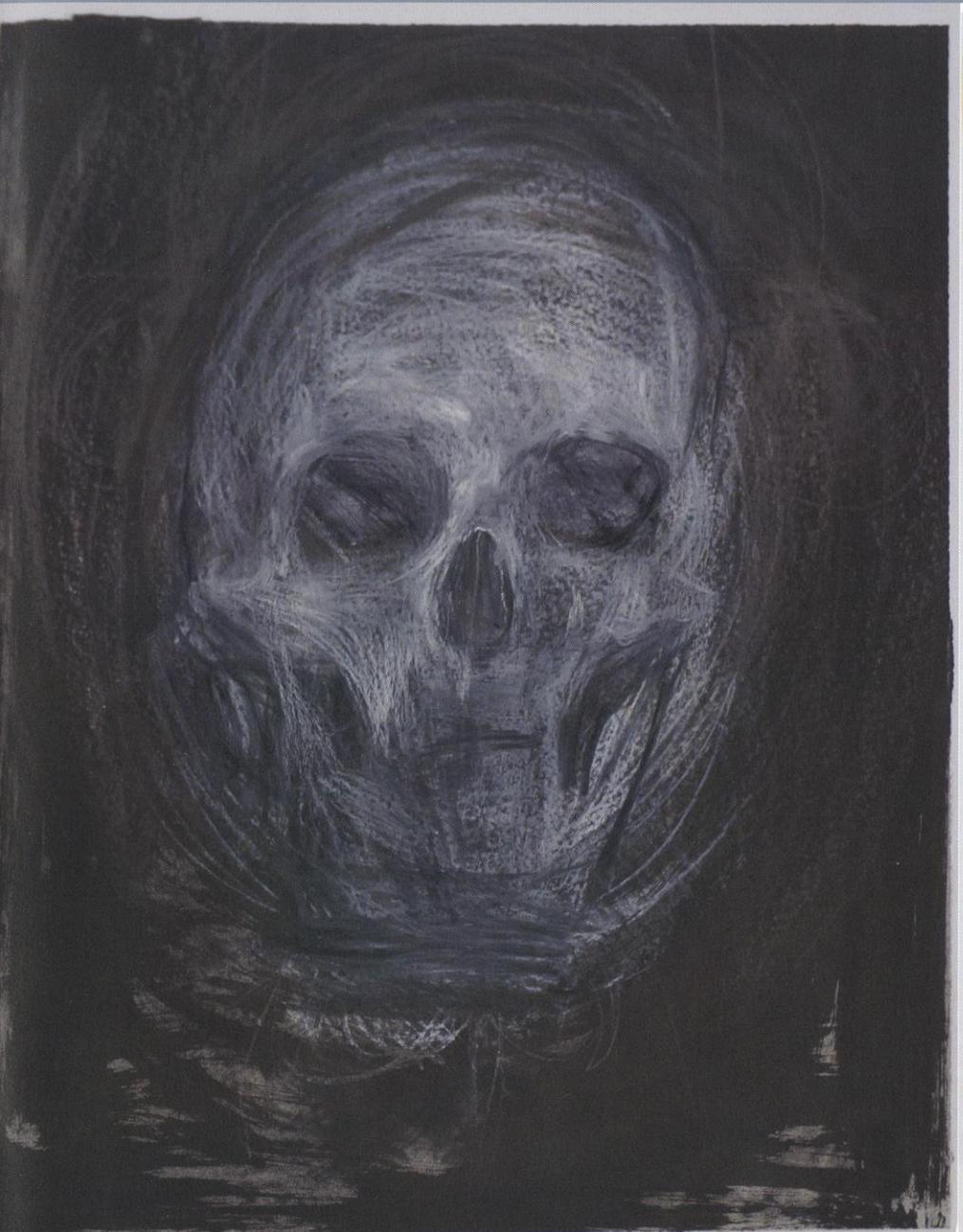
“*I know him.*” *Jim Dine Skulls, 1982–2000* is a generous gift to the Chazen from the artist himself and represents a thematically cohesive collection with sixty-six examples of his treatment of the human skull. Included in this gift are two large-scale sculptures, five paintings, eight drawings, twenty-five prints, two ceramic pieces, and a number of photographs, all of which were produced by the artist between 1982 and 2000.

In this collection of black and white photographs the artist is the subject. These images, most from the first half of the twentieth century, are remarkable in that they document and record artists, and are themselves artworks, created at a time when a dialogue about photography’s place in the world of art had just begun.

In front of the lens, sitting for the camera, are artists including Marc Chagall, Henri Matisse, Pablo Picasso, Marcel Duchamp, Piet Mondrian, and Jackson Pollock. Behind the lens, creating the images, are celebrated photographers including Edward Steichen, Ansel Adams, Henri Cartier-Bresson, Yousuf Karsh, and Imogene Cunningham. Some are captured on film in their studios, some with their art, and some with their attributes—paintbrush, camera, clay. In this unique collection, the artist is the recipient of the scrutiny that he or she usually directs at others.



Ruth Bernhard (German, 1905–2006), *Classic Torso*, 1952, gelatin silver print, courtesy John W. and Carol L.H. Green



Jim Dine (American b. 1935), *Untitled*, 1987, charcoal, pastel, ink, and water colors, 29 x 39 in., courtesy of the artist

What the Doctor Ordered

As early as the mid-1990s, medical schools began collaborating with museums and art departments to teach observational skills to aspiring doctors. With so many high-tech diagnostic tools now available, new doctors need to make an effort to use their own critical diagnostic tools—looking and thinking—lest they atrophy.

According to the Association of American Medical Colleges, more than 20 medical schools in the U.S. now offer art classes to help medical students hone their visual skills. In fact at Yale's medical school, the "art intervention" became mandatory after a study in 2001 showed a nearly 10 percent improvement on observation tests after students spent just one day in the gallery.

At the University of Wisconsin School of Medicine and Public Health, Mariah Quinn, MD, MPH, has gone a step further, using art to help medical students look inward and examine their own thought processes, emotions, and humanity. Quinn, who is the director of Humanism in Medicine for the Department of Medicine, worked closely with Chazen curator of education, Anne Lambert; Chazen curatorial staff; and

docents to select works that may provoke a response from the students.

"These young doctors come across vastly different artworks from which they must make sense, hone a vocabulary, and develop empathy—not unlike a hospital, where they may encounter a patient and family circumstances without prior context," says Lambert.

Quinn consulted with the Chazen curatorial staff and docents, initially, to learn about the collections. Now, depending upon what is available in the galleries, she shapes and guides each visit herself. Recently she added a second class for medical residents, identifying and concentrating on artworks that bring out or exemplify bias.

The Chazen Museum offered docent-guided tours to UW School of Nursing students starting in 2005. UW clinical and pre-clinical nursing students toured the Chazen collections with docents, discussing and describing the visual clues and human emotions shown in selected paintings.

Docent Helen Kruse trained nurses at MATC before her retirement. She and docent Sheryl Renslo conducted a tour in February for a UW Freshman Interest Group pre-nursing class, "Culturally Congruent Health Care." They showed students art in *Changing Hands: Art Without Reservation 3*, using contemporary Native North American art as examples for discussion.



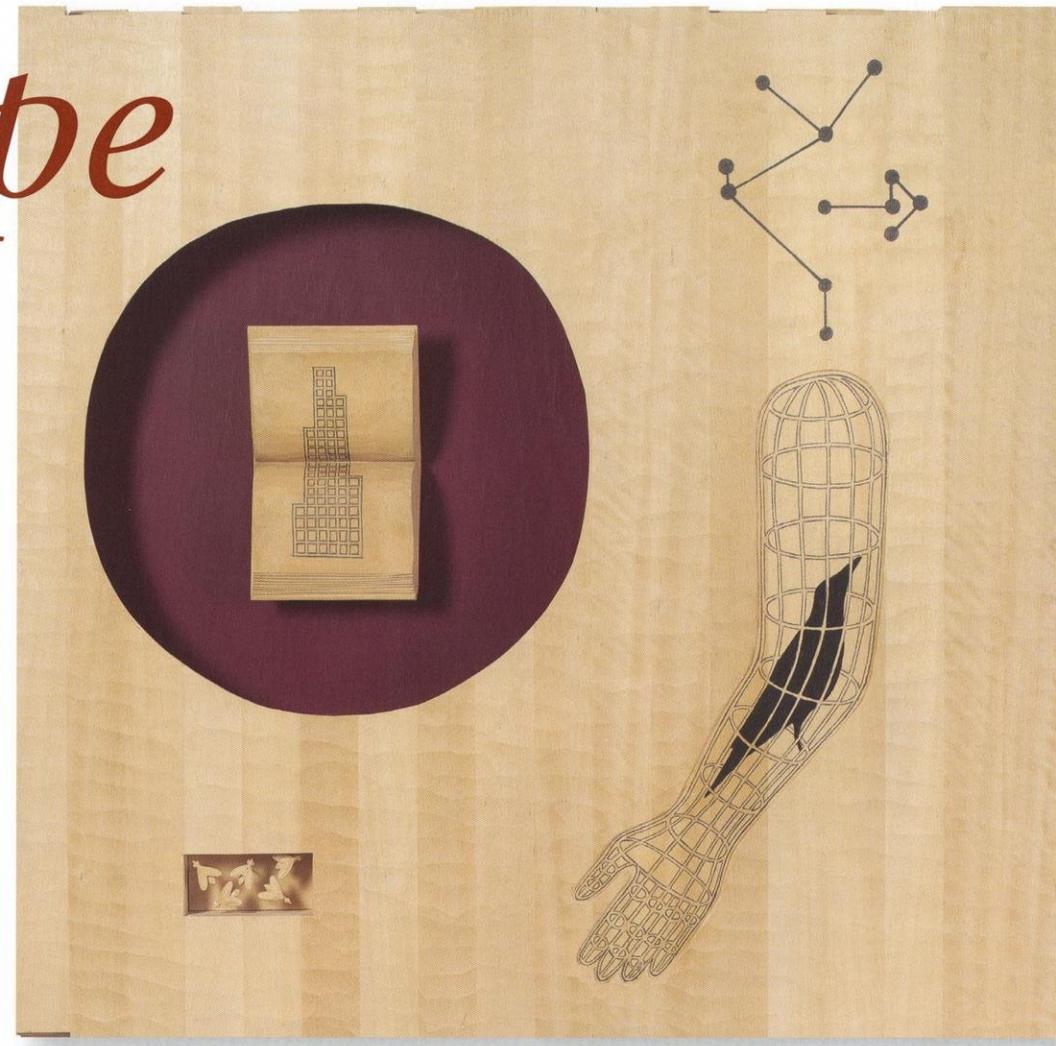
Docent Toni Richards leads UW Internal Medicine residents in a discussion of *Empty Every Night*, a painting in the Chazen's permanent collection by David Becker. Photo by Eric Baillies

Cityscape

John Buck is a printmaker and sculptor whose work has been grounded in wood carving throughout his career. Known for his woodblock prints, bronze sculptures made from wood maquettes, and more recently, wooden kinetic sculptures, Buck straddles the categories of 2D and 3D in the Chazen's recently acquired wood relief *Cityscape* of 1997. In his wood panels, the artist uses laminated Malaysian jelutong wood as his primary material, which is a soft wood that shows chisel and gouge marks on the surface, evoking the rippling effect of water and giving the piece the handmade look reminiscent of traditional folk art.

The artist writes:

"The carved surfaces of the panels are reminiscent of Pacific Northwest and Native American architectural frontispieces. The rigid nature of the wood panel also allows me to cut holes in the surface with saws to create shadow boxes and niches that, once painted, create an ambiguous space into which other objects can be placed that can be sometimes graphic and sometimes contemplative. Specific images within these spaces offer up random as well as specific kinds of association. The organic nature of the material is complemented by contrasting brilliant and somber painted colors."



Cityscape combines images that refer to culture, science, and the built environment and its relationship to mankind and nature.

Born in Ames, Iowa, John Buck received a BFA degree from Kansas City Art Institute in 1968 and in 1971 studied at the Skowhegan School of

Painting and Sculpture. The following year he received an MFA degree from the University of California, Davis. He taught sculpture at Montana State University in Bozeman, Montana, from 1976 to 1990, and resides in Montana with his wife, the artist Deborah Butterfield.

a trio of Glass

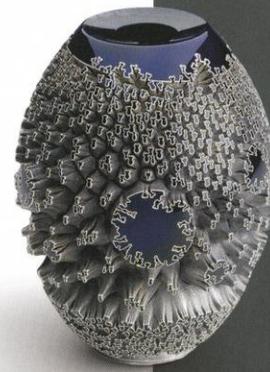
The museum's permanent collection of contemporary glass has been growing with the annual addition of several notable works by the leading artists working in glass today. The Chazen recently acquired pieces by three American glass artists: Michael Glancy, Karen LaMonte, and Andy Paiko.

Michael Glancy's career is characterized by a sustained study of historical glass, a dedication to technological innovation and the exploration of materials, as well as an engagement in the investigation of natural macro- and micro-environments. *Pax-MAD Bashar* refers in its title to contemporary world events and to the artist's anti-war sentiments combining the Latin word for peace, the acronym for "Mutually Assured Destruction," and a reference to the conflict in Syria. The work's high-relief metal surface is meant to evoke bombs exploding and the human destruction that results.

Czech Republic-based artist Karen LaMonte is known for her kiln-cast, full-scale glass dresses, which push technological limits and have established her as an innovative glass artist. Her

work is a tour-de-force of material and light that reflects rich cultural meanings and illuminates human experience. Informed by a seven-month fellowship in Japan, LaMonte created a group of kimonos in different cast materials through which she comments on Japanese traditions. She applied her long-standing interest in the body and clothing as metaphor for the role of the individual in society—vulnerable interior versus protective exterior—to the Japanese cultural context. The kimono is a garment that constricts the female body and erases the individual's identity in its goal of creating a perfect cylindrical form that embodies the aesthetic of group conformity. The title of this piece, *Hanako*, is an archetypal name for girls, which also means "flower girl."

Andy Paiko, whose independent glassblowing practice is based in Portland, Oregon, works in traditional Venetian techniques and other methods to create works that question the relationship of form and function. *Optic Twist Screen #2* is an assemblage of variously shaped glass globes strung on metal cables that are secured in three vertical rows within three steel-framed panels. This piece is a free-standing elaboration of an interior design commission Paiko created for an office environment that provided both a visually and acoustically permeable space divider. The additive process allows Paiko to create such large-scale complex works.



TOP: Andy Paiko, (American, b. 1977, *Optic Twist Screen #2*, 2013, blown glass, steel, walnut (metal fabrication by Denny Schuler), 114 x 120 x 35 1/2 in., Colonel Rex W. and Maxine Schuster Radsch Endowment Fund purchase, 2013.56a–r

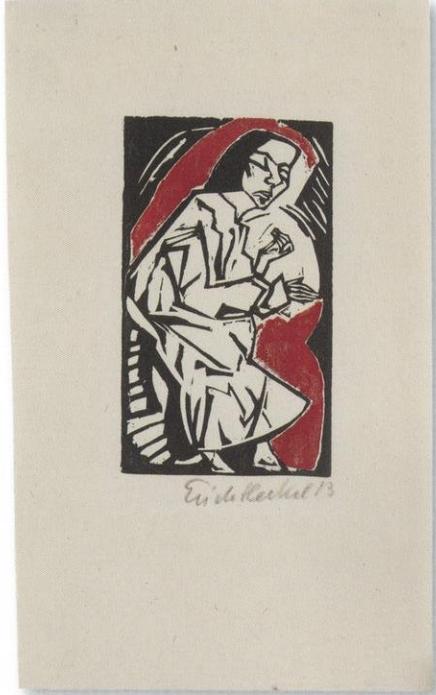
MIDDLE: Michael Glancy (American, b. 1950), *Pax-MAD Bashar*, 2012, blown glass, cloisonné cut copper, silver, 8 x 6 x 6 in., Chazen Museum of Art General Endowment Fund and Stanley J. Lenerz Endowment Fund purchase, 2013.62

BOTTOM: Karen LaMonte (American, b. 1967), active in Czech Republic, *Hanako*, 2012, cast glass, 48 1/2 x 20 x 17 1/2 in., Colonel Rex W. and Maxine Schuster Radsch Endowment Fund purchase, 2013.19a–c

A Generous gift of German Art from Barbara Kaerwer

The Chazen has had a long, close relationship with Barbara Kaerwer, but her ties with the University of Wisconsin go back to her undergraduate days she when studied with Professor William Ebenstein while earning her degree in Political Science (1942). He introduced her to the history of Austria; fascinated, she grew to admire the arts of the early 20th century in Austria and Germany. Her love of the cultures led her to collect art

from the region, and since close to the original opening of the Elvehjem, in 1972, Ms. Kaerwer has shared art from her collection with the museum. Her most recent loan became *German*



Erich Heckel, (German, 1883–1970), *Reclining Woman (Liegende)*, 1913, color woodcut, $7\frac{1}{8} \times 4\frac{1}{4}$ in., Gift of Barbara Mackey Kaerwer, 2012.9.26

classes in the print room; it has become the museum's most important holding of works from Germany and Austria at the beginning of the 20th century, a profoundly creative time in the region.

and Austrian Prints: 1890–1925, and helped mark the Chazen's October, 2011 expansion. At that point she also gave many works from her collection, donating more than 300 works on paper and decorative objects since the museum re-opened. Including gifts of works of art from previous years, Barbara Kaerwer has enriched the Chazen's collection with well over 350 works of art. The work has been on view in the galleries, in special exhibitions and to

Valuable Support

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 University of Wisconsin–Madison.

The following individuals and organizations deserve special recognition for their recent support of Chazen Museum of Art programs and exhibitions from May 1, 2013 through October 31, 2013:

The Chazen Museum of Art Council, Ed and Karen Rogan, the Joseph F. McCrindle Foundation, the Lydia K. Feidler Trust, Robert W. Graebner, the UW Credit Union, The GE Foundation Matching Gifts Program, Andrew W. Siegel, the University League, and the Wisconsin Arts Board with funds from the State of Wisconsin and the National Endowment for the Arts.



Steep & Brew, the University Club, and the Wisconsin Union provide refreshments for the 2013–2014 Sunday Afternoon Live concert series.

COVER: Jim Dine (American b. 1935), *Study for The Channel*, 1985, charcoal and shellac on paper, 45 ½ x 47 ¾ in., courtesy of the artist

BELOW: Jordan A. Bennett (b. 1986), *Re:Appropriating the Wheel*, 2012, mixed media, including found objects and audio, 43 x 17 x 12 in., courtesy of the artist



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