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Chazen Museum of Art

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Chazen Museum of Art



artscene

January–June 2008

Step Right Up! Celebrate the Circus in Art

Ladies and gentlemen, children of all ages! From April 19 through June 29, 2008, the Chazen Museum of Art will present two extraordinary exhibitions of art inspired by the drama and showmanship of the great American circus.

Ringmaster: Judy Onofrio and the Art of the Circus will be on view in Brittingham Galleries VI and VII. For the first time, contemporary mixed-media artist Judy Onofrio's life-sized

A visual storyteller, the sculptor looks to the traditional arts of circus promotion as a source of fantastical imagery for expressing her wildest dreams.

sculptures of performers, animals, and circus acts will be exhibited alongside historic examples of circus banners, posters, and carvings that have influenced her

work. This spectacular installation will feature four of Onofrio's major floor sculptures from the last decade and ten of her recent wall sculptures. The artist also helped select from Circus World Museum's superb collection in Baraboo, Wisconsin, a number of late-nineteenth- and early-twentieth-century lithographs, painted sideshow banners, and carved wagon figures that provide context for her work.

continued on page 2



Judy Onofrio (American, b. 1937), *Meow*, 2005, mixed media, 46 x 39 x 22 in. Collection of the artist.

Exhibitions

Ringmaster
Harry A. Atwell
Faculty Exhibition

Collection

Lane Collection
Niche Case Displays
Dürer Print

Education

African Masks
Docent Training

IN THIS ISSUE

continued from the cover

Step Right Up! Celebrate the Circus in Art

A visual storyteller, the sculptor looks to the traditional arts of circus promotion as a source of fantastical imagery for expressing her wildest dreams. In Onofrio's work, snake charmers and lion tamers become metaphors for daring personal adventures, real and imagined. "I love the theatrical quality of the circus and the way it transports people from their everyday lives to something surreal and magical," she explains. Onofrio's figurative sculptures capture the awe of center ring, where comedy and danger, the grotesque and the superhuman momentarily culminate in elusive enchantment.

Judy Onofrio (b. 1937) has studied the stylistic techniques employed by nineteenth- and twentieth-century circus folk artists, among many diverse artistic approaches. Their characteristically bold colors, simplified forms, exaggerated scale, and intricate patterns and textures have all informed Onofrio's multilayered work. Her preference for the medium of wood carving—the foundation for most of her recent sculpture—also pays homage to the craftsmanship of circus wagons.

Judy Onofrio's lifelong involvement with the Midwestern arts community began in the 1960s when she relocated to Rochester, Minnesota, where she continues to live and work at her home/studio/sculpture garden complex known as *Judyland*. Her early work in ceramics has evolved over four decades into large-scale, mixed-media sculpture that combines her interest in the formal issues of contemporary art with her appreciation for the work of naïve and visionary artists as well as her fascination with American popular culture. Onofrio's glittering constructions are carved, molded, painted, and assembled from wood, fiberglass,



beads, ceramic shards, and collected objects. With Onofrio as ringmaster, these materials take form as contortionists, acrobats, and magicians of yesteryear who once again twist, soar, and cast spells over audiences a century later.

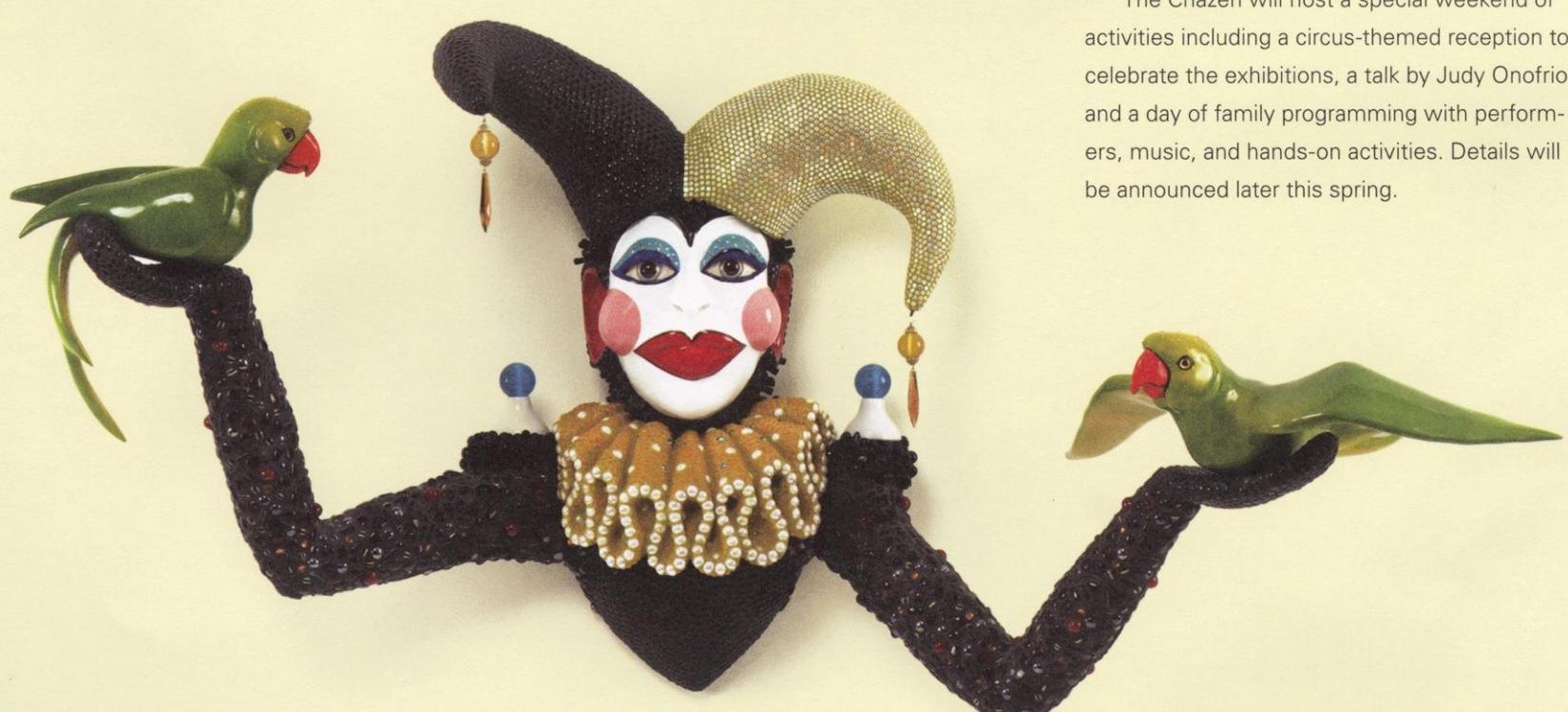
In conjunction with *Ringmaster: Judy Onofrio and the Art of the Circus*, forty-two black-and-white photographs of circus scenes and performers, taken by prominent Chicago publicity photographer Harry A. Atwell (1878–1957), will be on view in the Mayer Gallery. Atwell began photographing the circus in 1909 when he was hired by Ringling Bros. Circus to travel with the show as its official photographer. Over the next forty years he amassed more than five thousand

negatives from the golden age of America's tented shows, which are now preserved in the collection of Circus World Museum. Ink jet prints from scans of Atwell's original negatives will be produced by the Wisconsin Historical Society for this exhibition. Atwell's photographs of roustabouts, Big Top crowds, sideshow performers, and center-ring stars capture for posterity the incredible array of sights offered on "Circus Day," when shops, schools, and factories shut their doors so that all could enjoy the fleeting pageantry of the traveling shows. The exhibition *Harry A. Atwell, Circus Photographer* will survey Atwell's significant career as America's circus photographer extraordinaire.

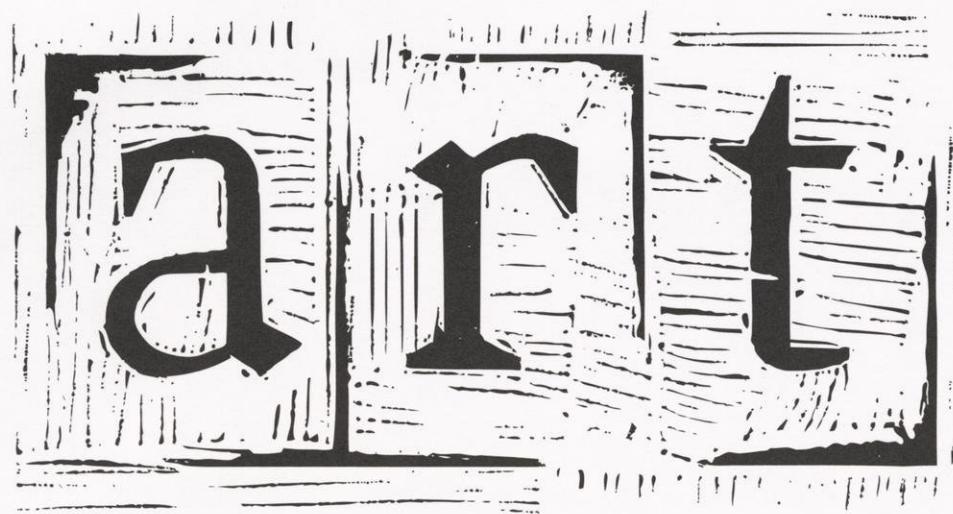
The Chazen will host a special weekend of activities including a circus-themed reception to celebrate the exhibitions, a talk by Judy Onofrio, and a day of family programming with performers, music, and hands-on activities. Details will be announced later this spring.

Above: Harry A. Atwell (American, 1878–1957), *untitled (elephant entering a taxicab)*, 1924, ink jet print, 11 x 14 in. Collection of Circus World Museum, Baraboo, Wisc., EL-N45-AUTOMOBILE-1.

Right: Judy Onofrio (American, b. 1937), *A Bird in the Hand*, 2006, 30 x 60 x 20 in. Collection of the artist.



Exhibitions



Art Department Exhibition Showcases Faculty Work

Every four to five years the Chazen Museum of Art hosts an exhibition that showcases the work of the UW-Madison art department faculty, who not only teach but also actively pursue their own art. The exhibition, which fills three temporary exhibition galleries as well as the entire fourth floor, is as diverse and innovative as the faculty and the art world at large. Paintings, sculpture, graphics, ceramics, textiles, woodwork, metal-work, glass, prints, and photographs, as well as performance, video, and computer art, will all be on view. The styles, media, and techniques seen at the finest national and international art shows

Gallery talk schedule

(all at 12:30 p.m., meet in Paige Court):

- Jan. 31: T.L. Solien
- Feb. 6: Leslee Nelson
- Feb. 7: Lisa Gralnick
- Feb. 13: Paul Sacaridiz
- Feb. 20: Frances Myers
- Feb. 21: Carol Pylant
- Feb. 27: Michael J. McClure, overview of exhibition
- Feb. 28: Diane Sheehan
- Mar. 5: Tom Jones
- Mar. 6: Jack Damer
- Mar. 12: Tom Loeser
- Mar. 13: John Hitchcock
- Mar. 27: Elaine Scheer, with Emily Auerbach

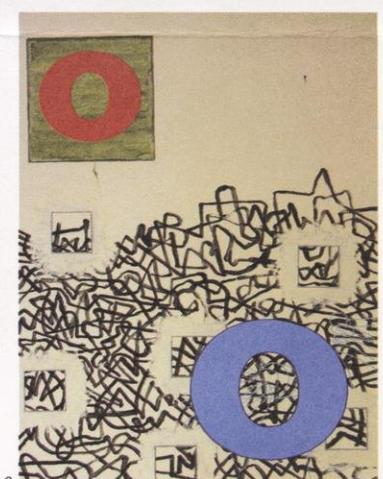
are seen in the art department works. This year, twenty-seven current faculty, seven affiliates from related departments and Tandem Press, and seventeen emeritus faculty will display their latest creative pieces. The exhibition will be held in Mayer Gallery, Brittingham Galleries VI and VII, and on the entire fourth floor from January 26–March 30, 2008.

This community exhibition is an outstanding expression of the art department's commitment to providing a high-quality education to students planning careers as professional visual artists and art educators, as well as offering programs that contribute to a visually literate community. When art students see professors' professional work they better understand how classroom activities relate directly to creative practice. The exhibition also gives the rest of the community, on and off campus, an opportunity to see work that is produced here but often exhibited elsewhere, nationally and internationally.

A free opening night reception will be held on Friday, January 25, from 6 to 8 p.m. Throughout the exhibition, faculty will give gallery talks discussing their own art. A full-color exhibition catalogue, designed by Professor Dennis Miller, will be available in the Museum Shop. See the Chazen calendar, visit www.chazen.wisc.edu, or call 608 263-2246, for further details.



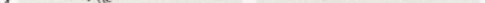
1. Paul Sacaridiz, *Prospect*, 2006, ceramic, Baltic birch, PVC, 10 x 10 x 3 ft. Collection of the artist.



2. Tom Jones, *The End of the Trail*, 2007, photograph, 38 x 47 in. Collection of the artist.



3. Derrick Buisch, *Six Finger Satellite (#3)*, 2007, oil and acrylic on canvas, 48 x 36 in. Collection of the artist.



4. Nancy Mladenoff, *Insects*, 2007, watercolor on paper, 38 x 48 in. Collection of the artist.

Exhibitors in 2008 Art Department Faculty Exhibition

FACULTY

Derrick L. Buisch, painting and drawing; Laurie Beth Clark, video and performance; Michael Connors, digital printmaking; Kim Cridler, metals; Jack Damer, graphics; Jim A. Escalante, graphics; Steven Feren, glass; Aristotle Georgiades, sculpture; Lisa Gralnick, metals; Stephen Hilyard, video; John Hitchcock, screenprinting; S. Driscoll Hixson, graphic design; Tom Jones, photography; Tom Loeser, wood; Truman Lowe, sculpture; Douglas G. Marschalek, art education; Dennis Miller, graphic design; Nancy Mladenoff, painting and drawing;

Frances Myers, video; Leslee Nelson, textiles; Carol S. Pylant, painting; Douglas Rosenberg, video and performance; Paul Sacaridiz, ceramics; Elaine Scheer, mixed media; Gail Simpson, sculpture; T.L. Solien, painting, drawing, printmaking; Gelsy Verna, painting

AFFILIATES

Jennifer Angus, textile design; Julie Ganser, mixed media; Freida High Tesfagiorgis, painting; Diane Sheehan, textiles

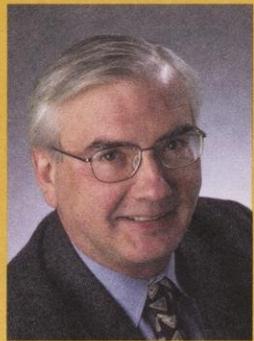
TANDEM PRESS STAFF

Bruce Crownover, printmaking; Andrew Rubin, printmaking; Jason Ruhl, printmaking

EMERITUS FACULTY

Bruce Breckenridge, ceramics; Melvin F. Butor, painting and sculpture; Warrington Colescott, painting and printmaking; Fred Fenster, metals; Raymond Gloeckler, painting and woodcut/wood engraving; Robert L. Grilley, painting; Phil Hamilton, graphic design; C.R. Johnson, wood sculpture; Cavelliere Ketchum, photography; Richard Lazzaro, painting; Eleanor Moty, metals and jewelry; Ronald Neperud, painting; Daniel Ramirez, painting and drawing; Kenneth Ray, painting; Don Reitz, ceramics; John Rieben, communication design; William F. Weege, printmaking

A LETTER FROM THE DIRECTOR



Dear Friends,

When the Chazen opened in 1970, the collection numbered approximately 1,500 works of art. Today, it comprises over 18,000 objects. Although the museum cannot display more than about eight hundred objects in the Conrad A. Elvehjem building, continued growth of the collection is vital to its mission. Each object represents a remarkable creative achievement of its own time and place, inspiring viewers to wonder and, it is hoped, better understand the person or people who produced it. The museum is like a library: the richer and broader its holdings, the better it can respond to the diverse interests of those who visit and study here.

The Chazen Museum of Art relies entirely on the generosity of private individuals to build the collections. Over the years, benefactors have contributed, either through direct donation or a bequest, to endowment funds whose annual earnings may be used solely to purchase art. Some donors restrict what kind of art may be purchased with their endowments; some leave the decision to the museum's discretion. Still others give one-time gifts for a specific purchase, such as our fabulous Bernardo Strozzi painting or the elegant contemporary glass piece by Lino Tagliapietra. There are those who have donated works of art that they acquired casually—perhaps a sculpture passed down through the family or a painting purchased to decorate the home—and enjoyed over a lifetime. And then there are the passionate collectors, who become experts in a given area of the visual arts and constantly seek ever better exemplars.

Alvin Lane—who passed away recently and bequeathed his art to our museum at UW-Madison, his alma mater—was a true collector. With his wife, Terese, he put together an astounding collection of over three hundred objects. Almost a third are sculptures; the rest are works on paper by the same artists. All date from the twentieth century and represent the major modernist movements. He knew every piece intimately, and each was on view in the Lane home; nothing was ever relegated to a closet. If it was worth buying it was worth studying, over and over, to discover the secret of this artist's greatness or that piece's seductiveness to eye and mind. The Lanes' intense passion, along with the insights gained from relentless study, were eagerly shared with visitors to their home, which I first visited about twenty years ago.

I am truly grateful to both Alvin and Terese for this magnificent gift to the museum and to the community of Madison. People like the Lanes, the Van Vlecks, the Watsons, and the Hollaenders, among others, have made our museum the treasure that it is—and will continue to be—for generations.

Russell Panczenko
Director
Chazen Museum of Art

Collection

Major Collection of Twentieth-century Sculpture Given to Chazen

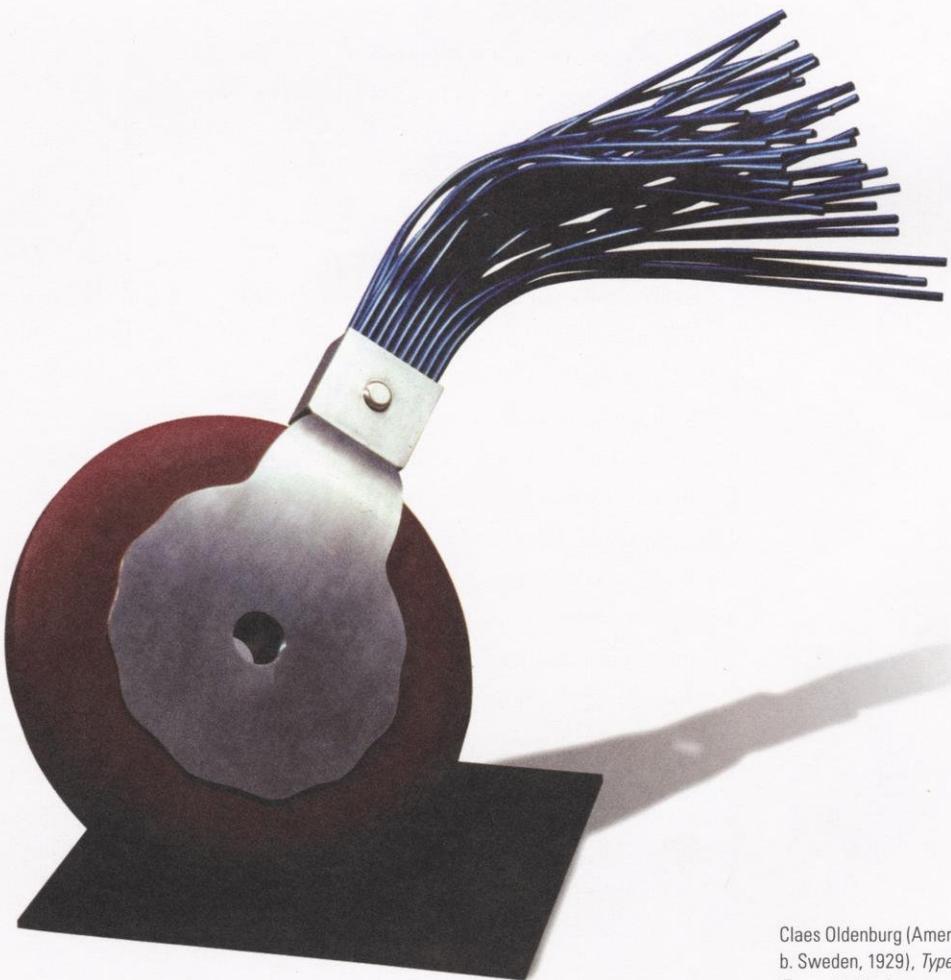
Preparations are under way at the Chazen Museum of Art to receive a collection of over three hundred twentieth-century sculptures and sculptors' works on paper donated by Terese and Alvin S. Lane. After the 1995 Chazen (then Elvehjem) exhibition of works from their collection, which was so well-received by the Madison community, the Lanes promised the museum their major holdings of sculpture and related drawings by Alexander Calder, Joseph Cornell, Pablo Picasso, Claes Oldenburg, Jean Arp, Anthony Caro, Christo, Louise Nevelson, David Smith, and many other important modern artists.

The Lanes began collecting sculpture in 1958 with the purchase of José de Rivera's motorized stainless steel *Construction #46*. Alvin Lane loved the work's sheer beauty; the highly polished surface gleamed in their living room bay window and reminded him of "a large piece of beautiful jewelry revolving in space." From that moment on, the Lanes focused on collecting for their home sculpture by contemporary artists they thought were making significant contributions. Early on, Mr. Lane also developed a fascination with the preparatory drawings that led to the final, three-dimensional work. As a lawyer, Lane attributed this interest in documenting the creative process to wanting a paper trail.

The Terese and Alvin S. Lane Collection includes the work of more than fifty American and European sculptors and traces the development of the art form over the twentieth century.

Beginning with modernist explorations of three-dimensional media, work by artists such as Jean Arp, Alexander Archipenko, Antoine Pevsner, and Elie Nadelman deals with the human form, balancing representation and abstraction, and the interactions of painting and sculpture. The collection then reflects the postwar transformations of these same concerns. Work by Louise Nevelson, Joseph Cornell, and Lee Bontecou demonstrates an emphasis on assemblages from found objects. The Lanes' interest in recycled materials is also reflected in a number of monumental sculptures and related drawings by Claes Oldenburg and Christo from the 1970s and 1980s that redefine the context of everyday objects and places.

Alvin S. Lane passed away in New York on September 13 at the age of 89. The council, staff, and docents of the Chazen Museum of Art are deeply saddened by his death. Lane was an alumnus of the University of Wisconsin-Madison class of 1940 and a devoted council member and generous donor to the museum. Our heartfelt sympathies go out to his wife, Terese, daughters Mary Jo and Judith, and the entire family. The Chazen will be honored to preserve and display the significant collection of modern art that Mr. and Mrs. Lane have generously donated to the museum.



Claes Oldenburg (American, b. Sweden, 1929), *Typewriter Eraser*, 1977, pigment, concrete, aluminum rods, stainless steel, 32 x 35 x 23 in. The Terese and Alvin S. Lane Collection.

Seeing the Permanent Collection in a New Light



Niche display with English ceramics.
Photo by Eric Tadsen

Dramatic changes are under way to update the permanent collection niche cases located between galleries. Pedestals and fiber optic light systems, allowing more flexibility in case design, will replace built-in risers and track-lighting. With the new lighting, up to thirty-two small lenses powered by a single bulb can be placed above, behind, or within objects for spectacular pinpoint effects. In addition, the low-heat lights are energy efficient and do not emit ultraviolet or infrared rays that damage art. Artwork within several of the cases is also being rotated.

Last spring semester, students in Professor Ann Smart Martin's material culture seminar worked with museum staff to reinstall the eighteenth- and early-nineteenth-century English ceramics niche case between Brittingham Galleries IV and V. The new installation features four recent acquisitions of rare mid-eighteenth-century Staffordshire wares given to the museum by alumnus Charles Vaughn. Professor Martin's class researched the new acquisitions—a redware punch pot, a salt-glazed teapot in the form of a camel, a leaf-form pickle dish, and an agateware figurine of a cat and kitten—and then selected additional examples from the permanent collection of ceramics popular in Great Britain during this period. The case highlights a variety of forms and materials and surveys the social practices and technological advances in England at the time.

Six stunning examples of contemporary art glass from the permanent collection are on view in the niche case between galleries V and VI. Of the thirty works in the collection by Harvey K. Littleton (American, b. 1922), who founded the studio glass movement and taught at UW-Madison from 1951 to 1977, three are displayed in the new niche case installation: *Red Squared Descending Form*, 1982; *Loop Form*, 1978; and *Orange and Purple Implied Movement*, 1987. Also on view are two blown-glass pieces from the 1970s by Dominick Labino (American, 1910–1987), another seminal figure in the studio glass movement: *Emergence in Polychrome*, 1976; and *Peacock Vase*, 1972. The work of renowned Italian glass artist Lino Tagliapietra (b. 1934) is represented by the newest addition to the Chazen Museum of Art's small—but choice—contemporary art glass collection. Tagliapietra's blown-glass *Dinosaur* (6), 2000, reveals the artist's technical expertise as well as his mastery of color, form, and artistic expression.

In the niche case between galleries VII and VIII, a selection of six African objects from the collection of Ralph and Jo Wickstrom is featured as a loan for the African art gallery, planned for the museum's new building. See "Masks Display Diverse African Traditions," p. 6, for more on this display.

Recent Acquisitions Niche Case Exhibitions

January–June 2008

Each month, the Chazen displays new acquisitions in the niche case between Brittingham Galleries III and IV. The works represent many areas of the collections.

JANUARY

Paintings by Paul Kelpe

The pristine, abstract paintings of German-born Paul Kelpe (1902–1985) reflect the artist's self-proclaimed dedication to "geometry made useless and transformed into colors, simplicity, order, and expression." The oil painting and watercolor on view are from Kelpe's first decade in America, 1925–1935.

FEBRUARY

Richard Hamilton, Picasso's Meninas

One of the founders of pop art in Britain, Hamilton created this print for a 1973 portfolio entitled *Homage to Picasso*. He borrows from Velasquez's *Las Meninas* but replaces that artist's self-portrait and figures from the Spanish court with a portrait of Picasso and figures from various Picasso paintings.

MARCH

Toshiko Takaezu Ceramics

Takaezu's bulbous, closed-form stoneware and porcelain vessels combine Eastern and Western ceramic traditions, reflecting her Japanese-American heritage.

APRIL

Prints by Ray Gloeckler

Deftly cut from wooden blocks and carefully printed, Ray Gloeckler's prints demonstrate his craftsmanship and blithe satire. Gloeckler is an emeritus professor of art at UW-Madison.

MAY

Stella Waitzkin Sculpture

New York artist Stella Waitzkin (1920–2003) lived in a small Chelsea Hotel apartment for over thirty-five years amidst her *Lost Library*, a mixed-media art installation. Believing "words are lies," she cast books and other collected objects in pigmented polyester resin to create luminous and haunting sculptural shells devoid of function and frozen in time.

JUNE

Rudolf de Crignis, Painting #05-22, 2005

Rudolf de Crignis's large, seemingly monochromatic painting was created by using wide vertical and horizontal brushstrokes to layer translucent glazes of orange, silver, and white. The resulting gray canvas becomes a vehicle for viewers to experience a dynamic conception of light, space, and time.

Collection

Chazen Acquires Dürer Passion Print

Albrecht Dürer made three sets of prints of the passion of Christ, and two more sets of drawings on the same subject. This print is from his first series, called *The Large Woodcut Passion*. *Christ in Limbo* represents the scene from early Christian theology when Christ descends to limbo to free those good people who lived before his birth. Here, Christ kneels to help souls up from their dungeon; Adam, holding an apple, stands at the left. Meanwhile, perturbed demons swoop and threaten.

The Large Woodcut Passion series was begun in the 1490s and finished around 1510. This print is one of the last completed and displays Dürer's compositional skills at their peak, incorporating dramatic architecture and Christ's arching banner, the humans liberated from limbo and the monsters from hell, all of which form a dynamic and graceful pattern.



Albrecht Dürer (German, 1471–1528), *Christ in Limbo*, from the series *The Large Woodcut Passion*, 1510, woodcut, 15 1/2 x 11 1/8 in. Chazen Museum of Art General Endowment Fund and Madeleine Doran Endowment Fund purchase, 2007.25.

Education



Kpelie Mask, Ivory Coast, Korhogo area, Senufo people, early 20th century, wood with pigment, 14 3/4 x 7 1/4 x 4 in. Collection of Ralph and Jo Wickstrom.

Masks Display Diverse African Traditions

This spring semester, six nineteenth- and twentieth-century African masks, on loan from Wisconsin collectors Ralph and Jo Wickstrom, will be on view in the niche case between Brittingham Galleries VII and VIII. Representing the diverse cultural practices of the Senufo, Bozo, Ibibio, Dan, and Yaka peoples of Western and Central Africa, these spectacular, mixed-media masks highlight a widespread and important African artistic tradition. Created for ceremonial purposes, masks worn in performance manifest normally invisible spiritual entities by giving them form and substance, color and movement, sounds and smells. Mediating between otherworldly and worldly realms masks celebrate ancestors, gods, and goddesses and encourage them to work for the benefit of humankind.

UW-Madison professor and adjunct curator of African art Henry Drewal will teach a seminar this spring on "Carnival Arts of the African Diaspora," which will study masking traditions in Africa and the ways ritual practices are transformed in the African Americas. As part of their coursework, his students will study the masks on view at the Chazen. This collaborative project between university faculty and students, area collectors, and museum staff reflects the Chazen's ongoing dedication to the study of African art. These studies will continue and be enhanced with a two-thousand-square-foot gallery dedicated to the permanent display of African art in the new museum building.

Chazen docents attending a training meeting on Tuesday, September 11, 2007

Front row (left to right): Margy Walker, Ann Kramer, Marjon Ornstein, Mary Lynch, Heidi DeWoskin, Sandra Ihle, Peg Stiles, Anne Lambert, Becky Oaks

Row 2: Nancy Webster, Marion Stemmler, Ann Rahn, Sue Berthouex, Judy Berry, Beverly Dougherty, Toni Richards

Row 3: Joyce Bromley, Marcia Philippa Hyzer, Carol McAdow, Ann Hartmann, Helen Kruse

Row 4: Jane Eisner, Gerry Matthews, Barbara Obst, Lynne Krainer, Suzanne Chopra, Hannah Aarsvold

Row 5: Corinne Magnoni, Judy Christenson, Lynn Christensen, Darlene Olson, Linda Grimmer, Ellen Louise Schwartz

Row 6 (begins mid-row): Mary Berthold, Susan Daugherty, Sheryl Renslo, Donna Peterson, Greta Lindberg

Row 7: Fran Starkweather, Virginia Francis, Ruth Martin, Lynn Schten, Dorothy Berg, Mary Rowin, Judith Thompson

Not pictured: Chris Alfery, Esther Bach-y-Rita, Hugh Bell, Mary Brennan, Roger Brumm, Helene Byrns, Irmgard Carpenter, Louise Clark, Jane Crandall, Audrey Dybdahl, Virginia Dymond, Jane Englund, Friedemarie Farrar, Joan Feldman,



Carolyn Gaebler, Jean-Pierre Golay, Linda Gunkel, Terrance Jackson, Phyllis Kauffman, Maureen Kind, Barbara Kloster, Kathy Koegel, Bea Lindberg, Sandra Loman, Joe Meagher, Victoria Meyer, Judith Mjaanes, Nancy Moore,

Sue Niemann, Hiram Pearcy, Jane Pizer, Sybil Robinson, Ingrid Russell, Karen Sack, Ann Sauthoff, Linda Savage, Linda Schilling, Jan Smart, Catherine Sullivan, Marilyn Vanderhoof-Young, Fred Wegener, Beth Zinsli

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 October 31, 2007.

- The Chazen Museum of Art Council, Hilldale Fund, University League, and Wisconsin Arts Board with funds from the State of Wisconsin have provided support for 2007-2008 temporary exhibitions.
- The museum gratefully acknowledges J.H. Findorff & Son Inc. for sponsorship of *A Medici Masquerade*, held at the museum on October 19, 2007. Beauty Blossoms generously provided floral arrangements for this event.
- Additional support for *Small Arms—Children of Conflict: Photographs by Michael Kienitz* was provided by Great Big Pictures, Wisconsin Alumni Research Foundation, and Stu Levitan.
- Additional support for *Competition and Collaboration: Japanese Prints of the Utagawa School* has been provided by the Dane County Cultural Affairs Commission with additional funds from Endres Mfg. Company Foundation and the Overture Foundation, and the International Fine Print Dealers Association.
- UW-Madison School of Education, Dane County Cultural Affairs Commission with additional funds from the Endres Mfg. Company Foundation and the Overture Foundation, Madison Arts Commission, and the Kohler Foundation, Inc., have provided support for 2008 *Art Department Faculty Exhibition*.
- The museum has received two important federal grants to support projects related to the permanent collection of over 18,000 works of art. The museum has received two grants: the National Endowment for the Arts awarded \$30,000 to the Chazen to support its Collections Management and Access Initiative, and with support of a grant of \$21,055 from the Institute of Museum and Library Services (IMLS) the museum will treat four European paintings.
- La Brioche Bakery and Williamson Street Co-op have provided cookies and Steep & Brew has provided coffee and tea for the Sunday Afternoon Live Concert series for 2007-2008.

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 Jon Sorenson at the UW Foundation, 608.262.7211 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 2008 Volume 25, Number 1

CHAZEN MUSEUM OF ART COUNCIL

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Russell Panczenko
MUSEUM DIRECTOR

Gary D. Sandefur
DEAN OF LETTERS AND SCIENCES

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UW FOUNDATION PRESIDENT

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- Linde Brady
- Gail Geiger
- Julie Palkowski
- Thomas Popkewitz
- Elaine Scheer

STAFF

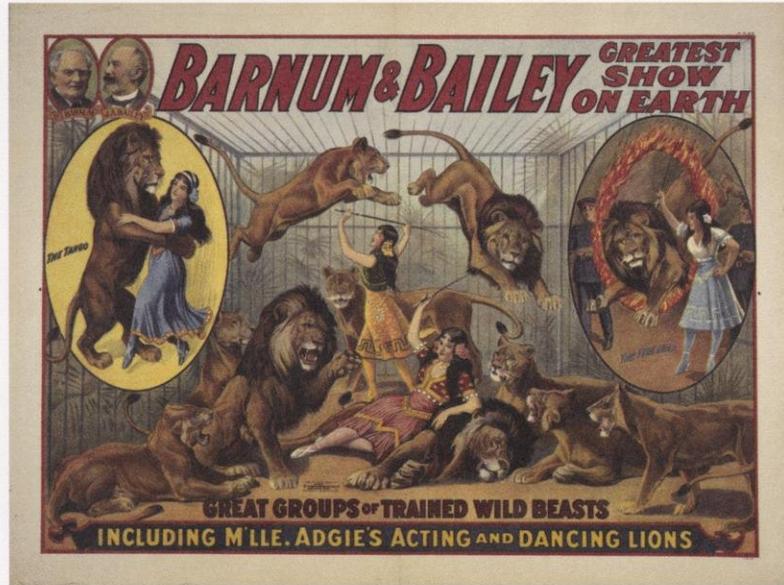
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- Linda Jannusch
INTERIM ASSISTANT DIRECTOR
FOR ADMINISTRATION
- Mary Ann Fitzgerald
EXHIBITIONS COORDINATOR
- Melinda Gleason
PROGRAM ASSISTANT
- Steve Johanowicz
PREPARATOR
- Anne Lambert
CURATOR OF EDUCATION
AND OUTREACH
- Nancy Mustapich
PROGRAM ASSISTANT
- Kathy Paul
DEVELOPMENT SPECIALIST
- Jerl Richmond
EXHIBITION DESIGNER
- Andrea Selbig
REGISTRAR
- Ann Sinfield
REGISTRAR
- Andrew Stevens
CURATOR OF PRINTS, DRAWINGS,
AND PHOTOGRAPHS
- Cassie Wilkins
CURATOR

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- Susan Day
EDITOR
- BCN Communications
DESIGN/PRODUCTION

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.



The Strobridge Litho. Co., *Great Groups of Trained Wild Beasts, Including M'le. Adgie's Acting and Dancing Lions*, 1915, ink on paper, 26 1/2 x 36 1/2 in. Collection of Circus World Museum, Baraboo, Wisc., B&B-NL39-15-1F-5. Printed with permission of Circus World Museum and Ringling Bros. and Barnum & Bailey.

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. 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 x 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.

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January–June 2008

Important Dated Information

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
11 a.m.–4:45 p.m.
For library hours during UW summer and holiday periods call 608.263.2258

Information

608.263.2246
Admission is free



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

ADDRESS SERVICE REQUESTED



Chazen Museum of Art