



## Artscene. Vol. 25, No. 2 July-December 2008

Chazen Museum of Art

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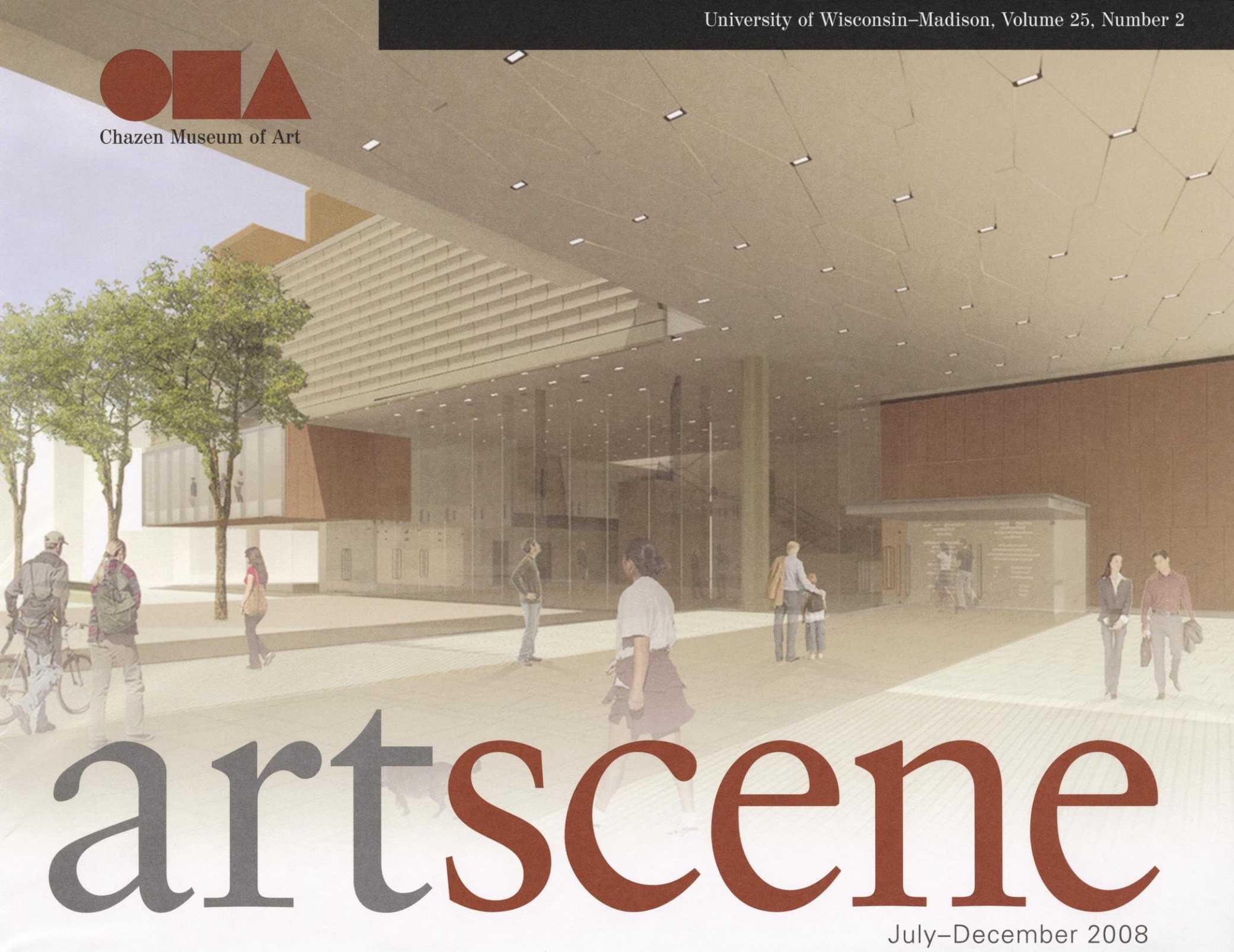
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Chazen Museum of Art



# artscene

July–December 2008

## Expansion Update from the Director

I am pleased to announce that the basic design for the Chazen Museum of Art addition has been accomplished. In a May community meeting, architects from the design team Machado and Silvetti Associates and Continuum Architects + Planners unveiled detailed floor plans, elevations, and renderings. They also presented samples of stone, metal, and wood that will clad the building inside and out. The world-class design includes a grand glass-walled lobby, a dynamic plaza on the pedestrian mall between the

**Groundbreaking for the new building is expected in early 2009, and construction is scheduled for completion in early 2011.**

Elvehjem building and the addition, a third-floor gallery plan uniting both buildings with a dramatic bridge, a new Museum Shop, and more. The drawings presented in May show how the new building will look

and function; the technical details of the design will be completed before year-end so the project can go out for bid in December or January.



A view of the new Chazen Museum of Art, from the south (University Avenue). Image courtesy Machado and Silvetti Associates

*continued on page 2*

### Exhibitions

Artful Marriages  
Of Mermaids and  
Snake Charmers

### Education

Art and Science Alliance  
Marion Stemmler

### Development

Dolly Schoenberg Donates  
Two Mondrian Paintings

### IN THIS ISSUE





A view of the lobby in the new building. Image courtesy Machado and Silvetti Associates

continued from the cover

## Expansion Update from the Director

Demolition of the Peterson building, on the site of the addition, also began in May. Groundbreaking for the new building is expected in early 2009, and construction is scheduled for completion in early 2011. The elegant and highly functional expansion will add approximately 75,000 square feet to the museum, nearly doubling the current gallery space and providing specialized object-study rooms, secure art storage, a studio classroom for children, and a 160-seat auditorium for lectures and films.

Let me take you on a tour. From the main entrance, visitors come into a bright, airy 4,000-square-foot lobby with a welcome desk and coat check. (By comparison, the Elvehjem building's Paige Court measures 2,300 square feet.) From the lobby one can enter two temporary exhibition galleries, browse and shop the spacious museum store, or go to the new 160-seat auditorium for a program. What visitors will not see—but which are nonetheless essential to the museum's operations—are a spacious loading dock and receiving area. (In the past, we had to pass on certain exhibitions because it was impossible to fit them through the doors or windows of the current building.)

Taking the grand staircase at the back of the lobby to the second-floor landing, we reach the educational spaces on the second floor. A works-on-paper gallery will offer rotating selections of drawings, watercolors, prints, and photographs from the museum's collection. A special study room for works on paper, available by appointment only, will allow for hands-on examination of these fragile materials. An object-study room for the decorative arts is publicly accessible when classes are not using it; many of these pieces have been in closed storage. This room will also feature experimental student exhibitions. Finally, a state-of-the-art conference room, with floor-to-ceiling windows looking out on the plaza, can be reserved for meetings.

Up another flight of stairs, the entire third floor of the new building is dedicated to displaying the permanent collection. Laid out to mirror the current building's gallery plan, and connected to it with a gallery bridge, this

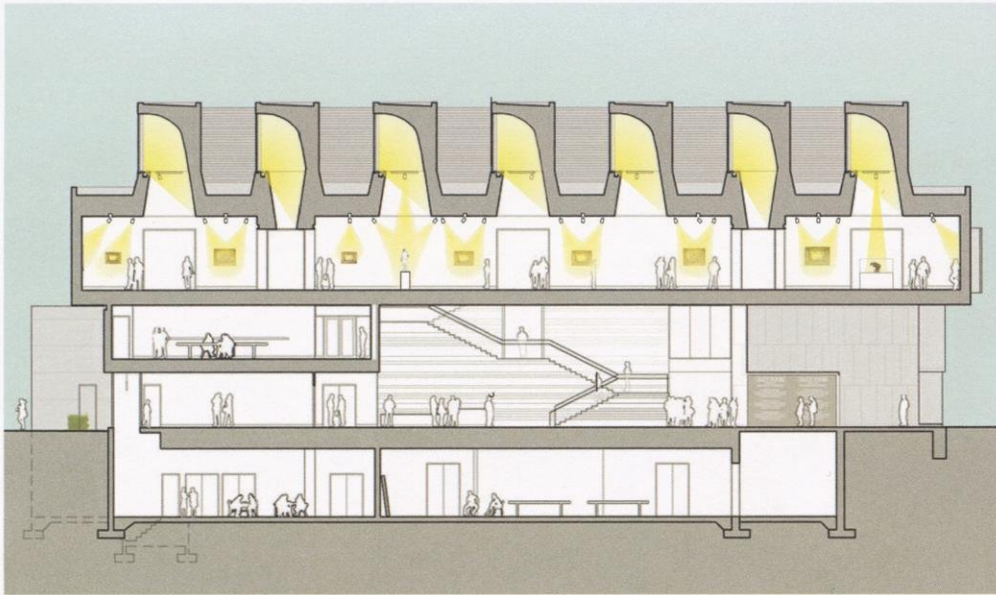
skylit space will display twentieth- and twenty-first-century American and European art, Asian art, and African art. Built in between the larger formal galleries are several transitional spaces: enclosed niche cases for objects, lit with the latest fiber optic technology; intimate

**A dramatic bridge connects the two buildings—not a narrow pedestrian bridge but a fully functional art gallery, an integral part of an elegant, clear, and easy-to-navigate third-floor gallery plan.**

"minigalleries" where the visitors can focus on one or two special works of art; and comfortable seating spaces for personal reflection and private conversation.

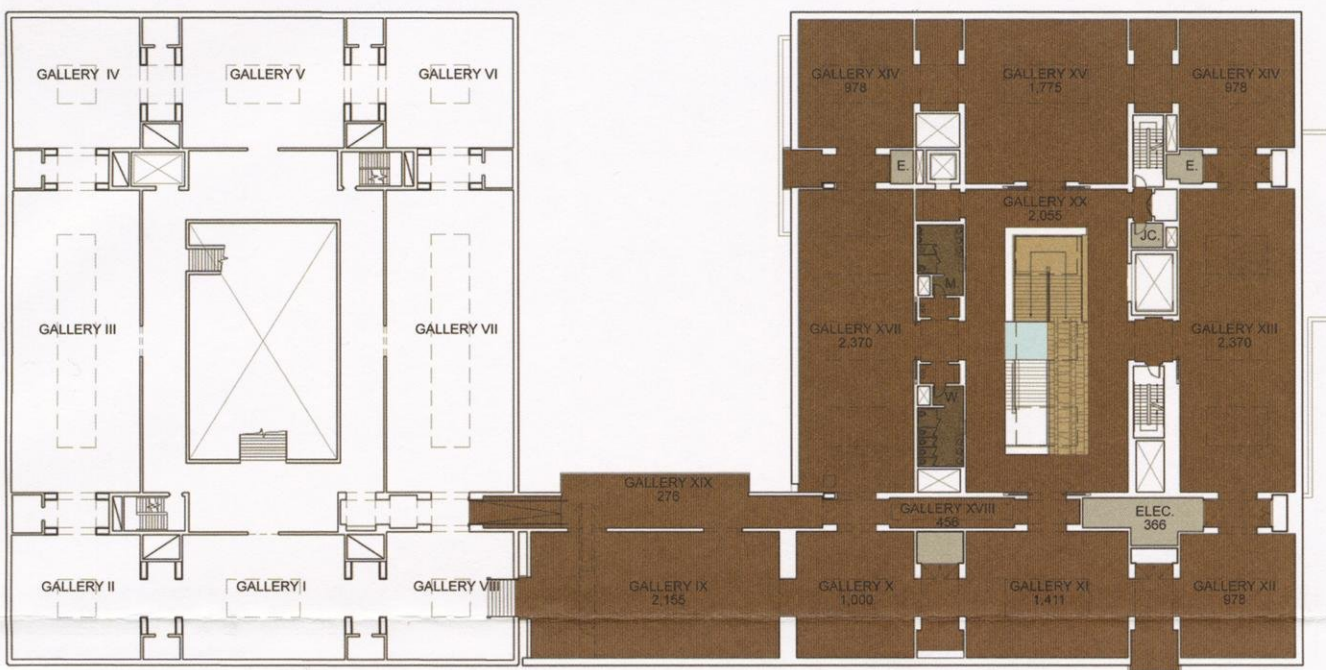
A dramatic bridge connects the two buildings—not a narrow pedestrian bridge but a fully functional art gallery, an integral part of an elegant and easy-to-navigate third-floor gallery plan. On the north side of the bridge, outside the gallery space, is a glass-walled mezzanine with breathtaking views of the plaza below and Lake Mendota beyond.





A cross-section showing the gallery skylights. Image courtesy Machado and Silvetti Associates

The third-floor gallery plan. Image courtesy Machado and Silvetti Associates



This mezzanine will also display art, perhaps a large contemporary glass piece or a sculpture that can remain lighted at night and thus visible to those strolling or sitting on the mall below.

Designed with the idea in mind that art should be part of the real world—it is, after all, vital to life—the new building will have windows and skylights so natural light flows into the museum. Box bay and corner window nooks interrupt the cloistered atmosphere typical of museums, permitting views of the dynamic surroundings and glimpses from the outside of what's within; skylights will bring daylight into the third-floor galleries and allow visitors to glimpse the sky. One wall of the conference room is glazed, as is the entire west wall of the lobby. The building actively opens out to passersby, inviting them to enter and explore.

The lower level of the new building also offers a new educational function: an art studio classroom. Art appreciation is partly based on understanding the historical and social context of a work—understanding the process of creating art is perhaps even more important. What better way to introduce this to children than through hands-on experience?



These are exciting plans, and we look forward to groundbreaking, construction, and most of all the opening of a new Chazen designed to share more art, improve services to visitors and members, and expand programming for all. If you have questions about the new building or are interested in naming opportunities, please contact me at 263-2842.

Russell Panczenko  
Director  
Chazen Museum of Art

A corner gallery nook near the entrance is visible from the outside. Image courtesy Machado and Silvetti Associates

## Recent Acquisitions Niche Display

July–December 2008

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

### JULY

#### Peter Gourfain Watercolors and Drawings

These landscape abstractions from the 1970s show a style and interests different from Gourfain's figural sculptural works on view in the museum, *A Last Supper*, Untitled No. 7 from the *Ohio Pot Series*, and *Fate of the Earth Doors*.

### AUGUST

#### C.R. "Skip" Johnson, *Bats and Bowls*, 1997

Johnson, a UW–Madison emeritus professor of art, created these lathe-turned wood sculptures of a chef, waiter, and dining couple from, partly, a Louisville Slugger baseball bat blank.

### SEPTEMBER

#### Irving Norman, *Armies I*

Irving Norman's art grew out of his social concerns. His detailed and disturbing *Armies I* was completed shortly after World War II as an indictment of fascism.

### OCTOBER

#### Early Oil Paintings by Piet Mondrian

Two landscapes painted in and around Amsterdam in the mid-1890s are the first works by this pioneer of modernism to enter the Chazen's collection. (See story on page 7.)

### NOVEMBER

#### Giorgio de Chirico Self-forger

Recent conservation of the Chazen's Giorgio de Chirico painting *Metaphysical Interior with Biscuits* uncovered evidence that de Chirico painted this work in the early 1950s, not in 1916 as he claimed.



Giorgio de Chirico (Italian, b. Greece, 1888–1978), *Metaphysical Interior with Biscuits* (Interno metafisico con biscotti), 1916, oil on canvas, 37 1/8 x 26 1/8 in. Gift of Nathan Cummings, 58.1.1.

### DECEMBER

#### Altarpiece Angels

Two carved wooden angels created in southern Germany in the early sixteenth century as part of a church altarpiece now grace the Chazen's collection of Gothic sculpture.



## Exhibitions

Terese and Alvin S. Lane at a ribbon-cutting ceremony for the 1995 exhibition at the Chazen.

Janice and Jean-Pierre Golay with artist Hanspeter Kamm (left) in his studio/home, 1989. Photo: Toni Dusek



# Artful Marriages: Collectors and Their Collections

The Chazen will present two exhibitions from the collections of couples with a special passion for art. *A Shared Taste: The Janice and Jean-Pierre Golay Collection* will be on view July 12–September 9, 2008, and *Modernist Sculpture: The Terese and Alvin S. Lane Collection* from July 19–September 28. These collections are artistically distinctive, but both were built with mutual love and respect. Both are also destined for the Chazen Museum of Art: The Golays have donated a substantial number of works to the museum, and the Lanes have promised their collection as well and much of it is already here.

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### The Lane Collection

What started as a quest for a painting to hang over the couch became a significant collection of twentieth-century American and European sculpture. Said Alvin Lane in an interview: “When my wife Terese and I started to buy art in the late 1950s, we never anticipated we would some day have a collection that would be exhibited in a museum. We were merely looking for art to embellish our small apartment....We did not find that definitive painting, and...when we vacated our apartment there still was an empty wall over the couch.”

They realized they preferred the three-dimensional art form, and it was easy to buy good sculpture in New York in the 1950s, ’60s,

and ’70s. Their first purchase, in 1957, was José de Rivera’s *Construction #46*, a piece they loved for decades for its sheer beauty. When they bought Seymour Lipton’s *Desert Briar* in 1959, it was the first time they also acquired an artist’s preliminary drawings. Alvin Lane was a lawyer and interested in what he called the “tangible evidence of creativity.”

The Lanes became collectors, rather than acquirers, of art. They bought within a preconceived plan rather than impulsively, narrowing their criteria to twentieth-century pieces that would fit the décor and space of their home, be historically valid for at least fifty years, and be affordable. In the early decades of their collecting, works by Louise Nevelson, Alexander Calder, and David Smith filled out the foundation.

The Lanes always personally selected the artworks. “Much of the fun of collecting is the personal experience one encounters in searching out and buying art objects,...the excitement of the marketplace and the evolution of the decision-making process.” They went on to acquire works by John Chamberlain, Naum Gabo, Jean Arp, Joan Miró, Picasso, Joseph Cornell, Claes Oldenburg, Christo, and many others. They rarely sold off pieces and found a place in their home to display everything they owned. Living with the art was essential.

(Article adapted and quotes taken from the 1995 exhibition catalogue *The Terese and Alvin S. Lane Collection*, published by the Chazen Museum of Art.)

### The Golay Collection

Since the early 1980s, Janice and Jean-Pierre Golay have collected art in Europe and America, mostly in Switzerland and Wisconsin. They met when Jean-Pierre was in Madison on sabbatical from his native Switzerland, then married and lived in Lausanne, Switzerland, from 1981 to 1988. There, a desire to share art with others

was nurtured at informal fêtes in the home of a dynamic and hospitable collector-friend, Pierre Gisling. As in the traditional salons, artists, collectors, and critics would gather weekly, the talk of art and ideas flowing with food and wine amidst Gisling’s extensive collection.

These dinners inspired the Golays’ first forays in collecting as they explored and developed their shared taste in art. They sought out, carefully considered, and acquired art, eventually building a collection covering media from textiles, paintings, sculpture, and prints. Returning to Madison, they generously volunteered with local visual arts organizations working to bring people closer to art.

In supporting the Chazen, the Golays played a key role in creating a 1991 exhibition of Swiss art, and since 2003 they have graciously donated nearly 250 works from their collection. Among these are multiple works by Wisconsin artists such as Mary Bero, Warrington Colescott, and Aaron Bohrod, as well as by artists well-known in Switzerland such as Peter Fürst, Henry Meyer, and Armande Oswald. The etchings of Jacqueline Oyex, an artist of haunting figures who fix the viewer with wide-eyed gazes, are a particular strength; forty Oyex prints have been donated to the Chazen, along with the comprehensive catalogue the Golays created of the artist’s prints.

This exhibition celebrates the Golays’ generosity with their art and taste, bringing together imagery and media ranging from the sensual to the political, from the delicately representative to the fully abstract. Though the works are diverse, they all have a thought-provoking, sometimes playful quality that rewards close inspection. The Chazen is honored to be able to share the Golays’ collection with a larger audience.



# Of Mermaids and Snake Charmers: Arts for Mami Wata

Beautiful and seductive, protective yet dangerous, the African water deity Mami Wata (Mother Water) is often portrayed as a mermaid, a snake charmer, or a combination of both. She and a pantheon of related African water spirits dwell in rivers, seas, and other bodies of water, honoring the essential, sacred nature of water.

*Mami Wata: Arts for Water Spirits in Africa and Its Diasporas* explores five hundred years of the visual culture and history of Mami Wata. For centuries, traditional and now contemporary art has been created to celebrate her, and this exhibition brings together masks, altars, sculpture, paintings, and more from western and central Africa, the Caribbean, Brazil, and the United States. Organized by the Fowler Museum at UCLA and guest curated by UW–Madison professor Henry John Drewal, *Mami Wata: Arts for Water Spirits in Africa and Its Diasporas* will be on view October 18, 2008, through January 11, 2009, with a special preview reception on October 17.

Imagery of water spirits has a long history of transit and transformation. Fifteenth-century mermaids on European coins and ships met ancient images of hybrid aquatic creatures found in indigenous African art. Traditions carried across the Atlantic by enslaved Africans were incorporated into art and culture where they settled. In Haiti, marine spirits like Lasirèn still appear on sequined flags and in altars as part of Vodou spiritual practices. Water spirits are also central to the festival of Yemanjá, the “Queen of the Sea,” along the northeast coast of Brazil.

A Samoan snake charmer image reached West Africa in an 1887 German poster; by 1901 it was carved into a headdress in Nigeria as a water spirit. In the first half of the twentieth century, traders from India brought prints of Hindu gods and goddesses to Africa, where they were adapted to represent a host of female and male water spirits known as *mami* and *papi watas*.

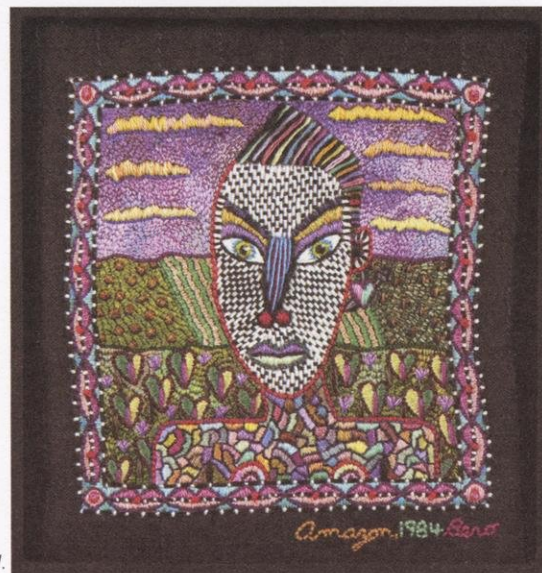
This exhibition will display the many faces of Mami Wata and other water spirits, from traditional masks and carvings to twentieth-century prints and costumes to paintings and textile work by contemporary artists. It demonstrates the pervasiveness of the water deities, their centuries-long centrality to the lives of people across many cultures, and the adaptability of the imagery in an ever-changing world.

*Mami Wata: Arts for Water Spirits in Africa and Its Diasporas* was guest curated by Henry John Drewal, Evjue-Bascom Professor of Art History and Afro-American Studies at the UW–Madison and adjunct curator of African art at the Chazen Museum of Art, UW–Madison. He has studied Mami Wata for more than thirty years.

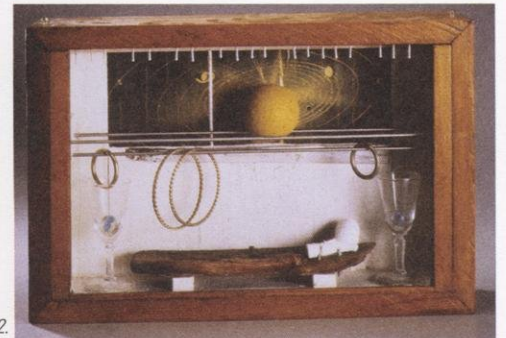
*Mami Wata: Arts for Water Spirits in Africa and Its Diasporas* was organized by the Fowler Museum at UCLA and made possible by a major grant from the National Endowment for the Humanities, promoting excellence in the humanities.



Soumana Sane (Senegal, dates unknown), *Mami Wata*, circa 1987, pigment on glass, 16 x 12 in. Collection of Herbert M. and Shelley Cole



1.



2.



3.



4.

## A Shared Taste: The Janice and Jean-Pierre Golay Collection

July 12–September 7, 2008

1. Mary Bero (American, b. 1949), *Amazon*, 1984, Muslin, cotton, cotton floss. Gift of Janice and Jean-Pierre Golay, 2003.38.3.

## Modernist Sculpture: The Terese and Alvin S. Lane Collection

July 19–September 28, 2008

2. Joseph Cornell (American, 1903–1972), *Sun Box*, 1956, Metal, glass, cork, driftwood, clay, 10 1/8 x 15 1/4 x 3 1/3 in. Terese and Alvin S. Lane Collection. Photo: Gavin Ashworth

## Robert Schultz Drawings

1980–2006, September 20–November 16, 2008

Robert Schultz's figures, mostly nudes, are drawn with meticulous draftsmanship and attention to detail, resulting in exquisite textures, highlights, and shadows. *Robert Schultz Drawings, 1980–2006*, a selection of his closely observed and delicately wrought works, shows the development of the artist's style and technique. Many of the drawings in this first Madison retrospective are borrowed from private collections of discerning art buyers across the country. Schultz is a native of Madison, Wisconsin, and works mainly in his studio overlooking State Street.

3. Robert Schultz (American, b. 1953), *Figure in Robe*, 2002, Graphite, 14 x 9 3/4 in. Collection of Grafton Tanquary

## Mami Wata: Arts for Water Spirits in Africa and Its Diasporas

October 18, 2008–January 11, 2009

## West African Masquerade: Phyllis Galembo

November 26, 2008–February 1, 2009

Phyllis Galembo's photography explores the magical transformation that costumes allow the wearer. The anonymous masqueraders become mythical figures, steeped in traditional dress and complex symbols, who transmit stories and pass down traditional knowledge and life lessons to their communities. Galembo is concerned primarily with color and light. She carefully positions her subjects on backgrounds that highlight the details of each costume. The thirty-four large-scale color photographs in this exhibition were taken on location in western Africa between 2004 and 2006.

4. Phyllis Galembo (b. 1952), *Okpo Masquerade*, Calabar South, Nigeria, 2005, Ilfochrome, 50 x 50 in.



Education

# Art and Science Alliance at the Chazen

Artists and scientists sometimes seem to work in different worlds but in fact have much in common. They vigorously observe nature, study its formal organizing principles, and understand the chemical properties of materials. The history of art offers many examples of art and science intersecting, such as painters who attempted

new style of ceramics the English proudly displayed in their drawing rooms.

The University of Wisconsin–Madison has initiated a campuswide exploration of the affinities between art and science. The Chazen regularly puts on exhibitions that acknowledge this relationship, from the beauty in computer circuitry in *Information Art: Diagramming Microchips* and the chromatics of iron in glass, painting, and photography in *The Color of Iron*, to the agricultural and botanical documentation in *Natura Morta: Still-Life Painting and the Medici Collections*.

The museum also presents a periodic program called “In My View,” in which UW faculty members from other disciplines are invited to lecture about works in the permanent collection. Scholars in the sciences have figured prominently. Willy Haeberli, professor of physics,

analyzed a sculpture’s compositional feature of point-symmetry; Steve Ackerman, professor of atmospheric and oceanic sciences, discussed how accurately painters depicted snow, wind, and clouds in nineteenth-century landscape paintings; and Gary Williams, M.D., associate professor of pediatrics in the UW Medical School, observed that the satyr in ancient art may have been inspired by a neurological disease.

*Mami Wata: Arts for Water Spirits in Africa and Its Diasporas* is an upcoming exhibition that continues the Chazen’s cross-disciplinary programming. It will open on October 18, and the UW Aquatic Sciences Center will sponsor a complementary speaker series about water. Scheduled presenters include Wisconsin Public Television’s Patty Loew, on indigenous cultures and their relationship to water; Anders W. Andren, director of the Aquatic Sciences Center, on Wisconsin’s groundwater; and Jim Kitchell, director of the UW Madison Center for Limnology, on the past, present, and future of Great Lakes fisheries. For more information, consult the Chazen’s website in October. We invite you to come celebrate the confluence of science and art at the Chazen this fall.

Artists and scientists sometimes seem to work in different worlds but in fact have much in common. They vigorously observe nature, study its formal organizing principles, and understand the chemical properties of materials.

true representations of nature’s atmosphere in ancient Pompeian frescoes, or the eighteenth-century potter Josiah Wedgwood who blended design, chemistry, and commerce to create a



Steven A. Ackerman, professor of atmospheric and oceanic sciences and director of the Cooperative Institute for Meteorological Satellite Studies, looks at “Weather in Art,” Chazen Museum of Art, July 13, 2005.

## Marion Stemmler: In Memoriam

The Chazen docents and staff mourn the long-time and very active docent Marion Stemmler, who died suddenly in late February. A docent since 1984, she contributed to every aspect of the program. In addition to her tour-giving duties, she managed and expanded the docents’ travel program to other museums in the region, planning their bus trips for twelve years. She served as tour coordinator, matching docents with tour requests for three terms, and was voted by her peers to represent the museum’s

docent program on two different occasions at the National Docent Symposium.

Marion enthusiastically developed and refined new touring skills: One of her most satisfying and challenging achievements was taking blind visitors on the museum’s “Touch Tour.” Working within preservation guidelines set by the curators and using curatorial gloves, Marion guided the visitors through the galleries. She adapted the tours for second- and eighth-grade students, and also for adults from the Wisconsin Center for the

Blind and Visually Impaired. She continually loved learning about art and was auditing an art history class at the time of her death.

We will miss her contributions and devotion to the Chazen. Her family has indicated that gifts may be made in Marion’s memory for the benefit of the Chazen Docent Program. Checks should be made to the “UW Foundation for the Chazen Museum of Art” and sent to the Chazen Museum of Art or to the University of Wisconsin Foundation (Box 8860 Madison, WI 53708).



# Development

## Donor Portrait: Dolly Schoenberg Donates Two Early Mondrian Oil Paintings

Madison resident Dolly Schoenberg recently donated two oil paintings by pioneering modernist Piet Mondrian (Dutch, 1872–1944). Mondrian himself gave the paintings to Schoenberg’s father, an Amsterdam physician who was close friends with the artist and also treated him medically on occasion. According to family lore, Dr. Schoenberg may have accepted the paintings as payment for services rendered. That would not have been unusual at the time, explains Dolly Schoenberg, as everybody collected art when she was growing up in Amsterdam.

According to family lore, Dr. Schoenberg may have accepted the paintings as payment for services rendered.

The paintings, from the first decade of Mondrian’s career, depict his favorite landscape subjects of the period—the fields and farms

around Amsterdam and boats on the Amsterdam canals. *Farm Buildings with Trees and Water Ditch*, ca. 1895–1896, characterizes Mondrian’s early impressionistic experiments painting outdoors, using thick, linear brushstrokes and relatively undifferentiated colors. *Waals—Eilandgracht with Bridge and Moored Tjalk Barges*, ca. 1895–1896, is an atmospheric canal scene under a cool, overcast sky. The strong vertical lines of the barge masts intersect the horizontal line of the bridge to create near-squares of off-white, anticipating Mondrian’s later theories on nonrepresentational art.

These paintings are the first artworks by Mondrian to enter the Chazen’s permanent collection. The museum relies on and appreciates the generosity of individuals like Dolly Schoenberg who wish to enrich our cultural community through gifts of art.



Piet Mondrian (Dutch, 1872–1944), *Farm Buildings with Trees and Water Ditch*, ca. 1895–1896, oil on paper mounted on board, 12 7/16 × 15 1/4 in., Gift of Dolly J. Schoenberg, 2007.39.2.

## 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 May 6, 2008.

- The Chazen Museum of Art Council and the Hilldale Fund have provided support for 2007–2008 temporary exhibitions.
- The museum gratefully acknowledges Culver’s, MG&E Foundation, 77 Square, Alliant Energy Foundation, American Family Insurance, Brittingham Fund, Dane County Cultural Affairs Commission, Famous Footwear, Isthmus | TheDailyPage.com, Madison Magazine, CUNA Mutual Group, and Group Health Cooperative of South Central Wisconsin for support of two exhibitions, *Ringmaster: Judy Onofrio and the Art of the Circus* and *Harry A. Atwell, Circus Photographer*, and related events held at the museum the weekend of May 9 and 10, 2008. Park Bank generously provided a popcorn machine and popcorn, and Wal-Mart made a contribution of animal crackers for the circus-themed events.
- Additional support for *Robert Schultz Drawings, 1980–2006* was provided by Stephen and Heather Raffel, Joseph Murphy, Mr. and Mrs. Warren Dailey, Eleana Del Rio, Jim Lande, Alan Goldsmith, Charles H. Mottier, Printworks Gallery, Willard E. White, anonymous, Timothy Barr, and Norman E. Masters Wilmer.
- *Mami Wata: Arts for Water Spirits in Africa and Its Diasporas* is a Bassett Performance Series Event. Additional support has been provided by the Brittingham Fund and Madison Arts Commission.
- The museum received a grant from the Caxambas Foundation for collections support in the area of American Art. The museum also received a National Endowment for the Humanities Preservation Assistance Grant for Small Institutions to support its Risk Analysis Project.

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

July–December 2008 Volume 25, Number 2

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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.



A view of the museum entrance in the new building, from the southwest (University Avenue). Image courtesy Machado and Silvetti Associates

**PARKING**

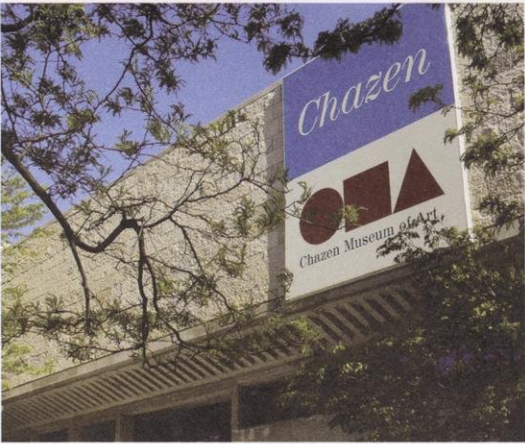
General public parking is available in university lot 46 on Johnson Street and lot 47 on Lake Street or the city’s Lake Street ramp. Reception parking options include the city ramp between Lake and N. Frances streets; UW lot 83 under the Fluno Center with entrance on N. Frances St.; UW lot 7 under Grainger 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 × 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

July–December 2008

## 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  
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

