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Chazen Museum of Art

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Chazen Museum of Art

artscene

January–June 2009

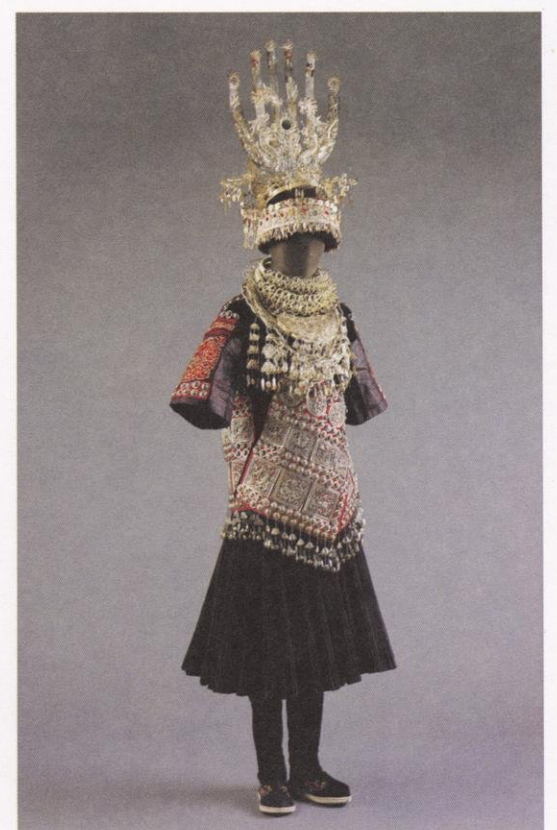
Needle and Thread: Major Textiles Exhibition at the Chazen

Writing with Thread: Traditional Textiles of Southwest Chinese Minorities offers a visual feast of exquisitely designed costumes from southwest China, a region of rich river systems and complex topography that is inhabited by thirty-one of the country's fifty-six ethnic groups. The five

hundred examples of rare and historically significant clothing, jewelry, and silver ornaments, created by fifteen ethnic groups and nearly one hundred subgroups, are being shown in the continental United States for the first time. The exhibition showcases the superb, detailed craftsmanship from ethnic groups including the Miao (Hmong), Yi, Dong, Tujia, Shui, Zhuang, Dai, Buyi, Yao, Hani, Gelao, Li, Wa, and Zang. Entire ensembles of women's, men's, and children's regalia, baby carriers, quilt covers, festive and religious vestments, silver jewelry, embroidered silk valences, and wax-resist dyed curtains will be on view, as well as a loom, weaving tools, and embroidery cases.

These intricate and expertly crafted costumes are created by hand from locally grown and processed plants, fibers and dyes, thread and tools.

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Miao Courting Ensemble, Shidong style. Photo by Wang Lin-Sheng, courtesy of the Evergrand Museum, Taoyuan, Taiwan

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Needle and Thread: Major Textiles Exhibition at the Chazen

Writing with Thread explores the cultural messages associated with the production and use of indigenous clothing. In societies without written languages, traditions and customs are passed orally from generation to generation. Yet the textile arts, largely practiced by women, also provide tangible evidence of a group's history, myths, and legends. The signs and patterns woven or embroidered in its clothing are often replicated in the accompanying silver ornaments made by men.



Lusheng Festival, Zhousi Town, Kaili City, Miao Dong Autonomous Prefecture, Guizhou, China, Jan., 2006. Photograph by Mary Ann Fitzgerald

The textiles and silver ornaments complement a group's oral traditions, recording and transmitting ideas and concepts that preserve, and even reconstruct for those who've lost touch, the identities of their makers and users. The needlework and silverwork of each ethnic group reveal variations in origin myths, heroic combats, communal memories, and wish fulfillment. These intricate and expertly crafted costumes are created by hand from locally grown and processed plants, fibers and dyes, thread and tools. The materials are not merely utilitarian but convey information distinct to each group.

More than five hundred objects have been selected for this exhibition from the collection of southwest Chinese textiles owned by Huang Ying-feng. Textile scholar Angela Sheng from McMaster University in Hamilton, Ontario, Canada, is principal curator of the exhibition. Both will visit the Chazen and give public talks related to the exhibition. Japanese scholar Tomoko Torimaru, who specializes in the history and technology of traditional Chinese minority textiles, will also come to the Chazen to give a two-part lecture on Miao (Hmong) textile work.

Writing with Thread: Traditional Textiles of Southwest Chinese Minorities will be on view January 31–April 12, 2009. It will travel to the Museum of International Folk Art in Santa Fe, New Mexico, and return to Taiwan for an exhibition in Taipei. The exhibition was organized by the University of Hawai'i Art Gallery and the Evergrand Art Museum, Taoyuan, Taiwan, and is supported by the University of Hawai'i at Mānoa Office of the Vice Chancellor for Research and Graduate Education, John Young Foundation, Blakemore Foundation, Hawai'i State Foundation on Culture and the Arts through appropriations from the Legislature of the State of Hawai'i and the National Endowment for the Arts, Joseph and Vera Zilber Family Foundation, University of Hawai'i at Manoa Center for Chinese Studies/Confucius Institute, Carolyn and Warren Luke, Blodwyn Goo Endowment, University of Hawai'i Women's Campus Club, Gulab and Indru Watumull Grant for Museum Studies in the Arts, Commercial Data Systems, Wing Tek Lum and Chee Ping Lee Lum, and private contributions.

Marion Stemmler Memorial Lectures

The friends and family of Marion Stemmler, a Chazen docent from 1984 to 2008, have generously given to the Chazen Docent Program in honor of her memory. These gifts make possible a pair of related lectures that recognize one of Marion's passions—embroidery. She was a prolific and award-winning embroiderer, and the museum has invited Tomoko Torimaru, a scholar of the history and technology of traditional Chinese textiles, to talk about the exquisite handwork of the Miao (Hmong) people. Ms. Torimaru is a specialist in the history, culture, and techniques of Miao textiles.

She will introduce the culture and textiles in an illustrated lecture called "Environment and Material Culture: Textile and Costume of

the Miao (Hmong) People in Guizhou, China." on Thursday, February 19. On Sunday, February 22, she will concentrate on techniques in her lecture "One Needle, One Thread: Miao (Hmong) Embroidery and Fabric Piecework from Guizhou, China." The session will include an illustrated lecture, a hands-on examination of textiles from private research collections, and a gallery tour of *Writing with Thread: Traditional Textiles of Southwest Chinese Minorities*. Both sessions are free and open to the public. In addition to these lectures, the generosity of Marion's friends and family will make future educational opportunities possible for Chazen docents.

Dong Man's Ensemble, Xindi style. Photo by Wang Lin-Sheng, courtesy of the Evergrand Museum, Taoyuan, Taiwan

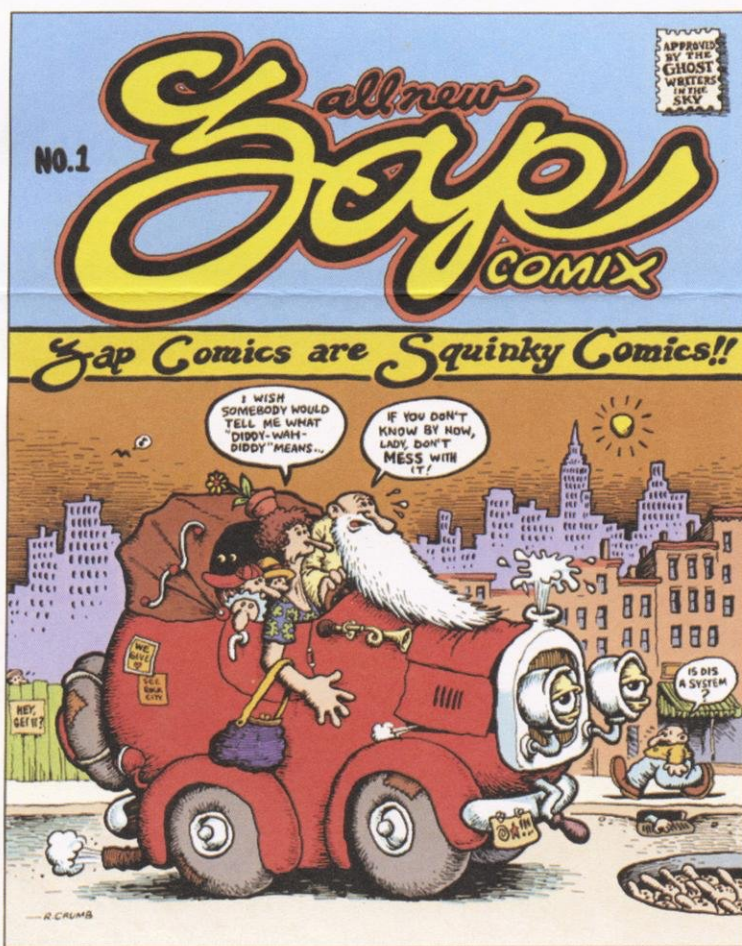


Exhibitions

Underground Comix Come to the Chazen

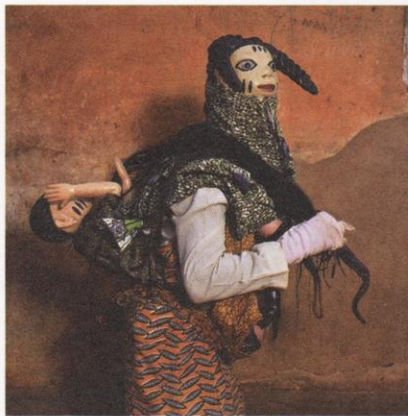
Beginning in the 1960s, underground cartoonists helped revolutionize society, commercial publishing, and the graphic arts. Their thriving comix culture boldly visualized the dissent and social exploration of the time. *Underground Classics: The Transformation of Comics into Comix, 1963–1990*, on view May 2–July 12, 2009 in Brittingham Galleries VI & VII, looks at comix as an art form and includes original art, printed pages, and covers as it charts three decades of growth and change in comix.

In 1967, *Zap* and the *Fabulous Furry Freak Brothers* ushered in a new era of comic art. The “x” distinguishes comix—and its celebration of sex, drugs, and rock ‘n’ roll—from the superheroes and funny animal comics produced by mainstream publishers. But subject matter alone didn’t differentiate comix from the mainstream: Cartoonists in the “underground” received royalties for their work, retained ownership of their original art, automatically retained copyrights, developed an alternative distribution system, and reveled in an uncensored environment. This subculture challenged the economics of publishing as well as social and artistic norms.



Robert Crumb (American, b.1943), *Zap Comix*, no. 1, cover, 1993, color serigraph, artist's proof from edition of 14, framed: 26 1/4 x 32 1/4 in. Denis Kitchen Collection

Comix can be garish, tasteless, or violent, and frequently uncomical. But they offer needle-sharp observations and thought-provoking language and ideas. Despite the current popularity of graphic novels and fame of a handful of once-underground artists, the heyday of comix has faded. This exhibition offers an in-depth view of the underground comix culture, showing the range of artists and material as well as the artistry of their craft. Early work by now-well-known artists such as Robert Crumb, Art Spiegelman, Harvey Pekar, and Bill Griffith, and the ongoing work of their contemporaries and followers, will be on view. *Underground Classics* is curated by James Danky and Denis Kitchen for the Chazen Museum of Art and brings together artwork from private collections across the country. This exhibition contains explicit material and may not be suitable for all audiences. A full-color catalogue will be available for sale in the Museum Shop.



1.

West African Masquerade: Photographs by Phyllis Galembo

November 26, 2008–February 1, 2009, Mayer Gallery

Phyllis Galembo's photography explores the magical transformation that costumes allow the wearer. The thirty-four large-scale color photographs in this exhibition were taken on location in western Africa between 2004 and 2006. They show anonymous masqueraders, steeped in traditional dress and complex symbols, become mythical figures. The impressive size of the images allows careful study of the craftsmanship, materials, and creativity that go into the garments. This exhibition was organized by Tang Teaching Museum, Skidmore College, and is toured by George Eastman House International Museum of Photography and Film.

1. Phyllis Galembo (b. 1952), *Gelede Masquerade, Agonli-Houegbo Village, Benin*, 2006, Ilfochrome, 40 x 40 in. framed. © Phyllis Galembo. Courtesy Steven Kasher Gallery, New York, and George Eastman House

Writing with Thread: Traditional Textiles of Southwest Chinese Minorities

January 31–April 12, 2009,
Brittingham Galleries V, VI, & VII

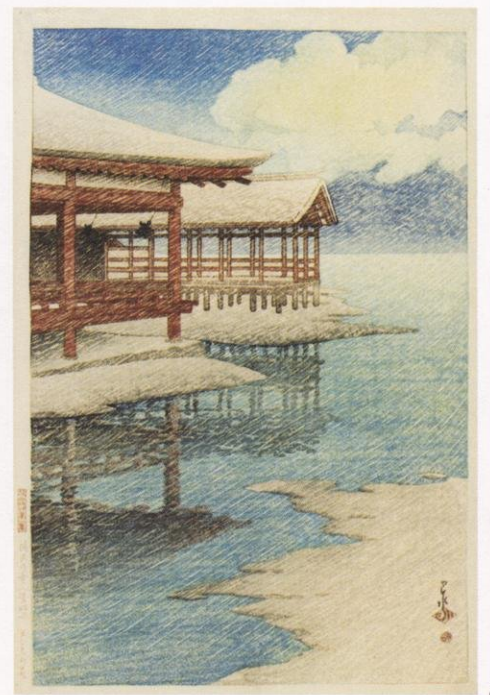
See cover article.

Mannerism in Italy and the Low Countries

February 14–May 3, 2008, Mayer Gallery

In the sixteenth and seventeenth centuries, classical antiquity was big news. Sophisticated artists followed discoveries of Greek and Roman sculpture and visited Rome to see the great antiquities collections. Inspired and determined to outdo their ancient predecessors, artists in Italy and in the Netherlands built on classical style and popular subjects. The result was mannerism.

2.



3.

The stylish style, as mannerism has been called, glories in manipulating classical elements like the nude, refining and distorting for effect. This exhibition, drawn from the Chazen's works on paper collection, focuses on the work of engravers and presents religious, mythological, literary, allegorical (political and moral), and historical themes.

2. Giovanni Battista Scultori (Italian, 1503–1575), *Trojans Repelling the Greeks*, 1538, engraving, 15 7/8 x 23 in. Madeleine Doran Endowment Fund purchase, 2004.76

Underground Classics: The Transformation of Comics into Comix, 1963–1990

May 2–July 12, 2009, Brittingham Galleries VI & VII
See article at left.

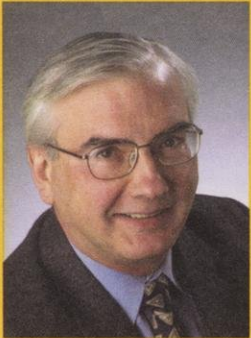
Kawase Hasui Color Woodcuts

May 9–July 5, 2009, Mayer Gallery

Kawase Hasui (Japanese, 1883–1957) designed woodblock prints in early twentieth-century Japan, a time when lithography was overtaking earlier printing processes. He made images of traditional Japanese landscape and of architecture, both threatened by twentieth-century urbanization. His combination of traditional medium and traditional subject matter struck a deep chord with Japanese as well as European and American audiences, and his prints were popular internationally; he designed more than 600 during his long creative career. In 1953, the Japanese government named him a “National Living Treasure” for his lifelong dedication to the color woodcut. The exhibition will draw from the Chazen's fine collection of Japanese prints, which includes forty-seven prints by Hasui, and will feature works from throughout his career.

3. Kawase Hasui (Japanese, 1883–1957), *A Fine Winter's Sky, Miyajima*, from the series *Souvenirs of Travel, Second Series*, February 1921, color woodcut, 14 3/8 x 9 1/2 in. Bequest of John H. Van Vleck, 1980.742

A LETTER FROM THE DIRECTOR



Dear Friends,

It is a real pleasure to inform our members that construction of our new building will begin this spring. It has been a long process since we first announced Simona and Jerome Chazen’s lead gift of \$20 million in May 2005. Since then additional financial commitments from the Chazens and others have brought the total amount raised for the project to just under \$43 million. This allows us to proceed on schedule: Ground-breaking will take place in April, and after twenty-four months of construction and four to five months to install the art, the grand opening of the new Chazen Museum of Art will take place in October 2011. Please mark your calendars now.

The amount pledged to date allows us to proceed with the base building project. However, we have deferred a number of important items such as build-out of the auditorium, art storage racks and cabinets, special display cases in galleries, and portions of the landscaping and outside mall. We will continue to raise funds for these items during the construction period and, we hope, add them before the building opens.

With all the excitement about the design and construction of the new building, it is all too easy to forget that the building itself is not the end goal that we are striving to achieve. Rather, the new building is a means to an end; it is a tool by which the museum will be able to better fulfill its mission of service to the university and the community.

In addition to providing space for more art and facilitating greater access to it for students and faculty, the new building has been designed to offer new and better services to our membership and the broader Madison community. To name only a few examples: The art studio classroom is intended for special art education programs for children; the new auditorium has been designed to show films; and the new central lobby will be available for various public events. However, given the constrained economic climate, scant university funds will be available for these nonacademic programs and activities. Thus, to achieve the full potential of the new facilities the Chazen will need to enhance existing sources of support and to develop new ones. To develop and implement a strategy for the future, we have created the position of assistant director for external affairs, which was filled in November by Mary Carr Lee (for more on Mary, see page 6). She will manage our membership benefits and growth as well as enhance community involvement in the museum. She will also develop and launch a new corporate membership program and actively seek corporate sponsorship for special events. Resources developed through these new corporate initiatives will be used exclusively to build and expand services, activities, and events for Madison and the surrounding communities.

We’re very excited about all the new opportunities we will be able to offer as our vision for the new building becomes reality.

Russell Panczenko

Russell Panczenko
Director
Chazen Museum of Art

Collection

New Display of European Medals



Pierre-Jean David, called David d’Angers (French, 1788–1856), Quatremère de Quincy (1755–1849), designed 1835, bronze, D. 1 x Diam. 6 1/2 in. Anonymous gift, 2003.39

Art medals essentially served the purpose of miniature portraiture for several centuries. The niche case between Brittingham Galleries I and II has been reinstalled to present highlights from the Chazen’s collection of over three hundred medals, the majority of which were donated in the late 1970s by former UW professor of comparative literature Vernon Hall and his wife. The collection was recently appraised and a scholarly catalogue is in progress, with contributions from nine international experts in the field of medallic studies. The exhibited selection was chosen based on the reassessment of the collection and presents the sixty-one finest and rarest medals. On view are forty-four Italian Renaissance medals from the fifteenth and seventeenth centuries, including works by Pisanello, Matteo de’ Pasti, and Niccoló Fiorentino, fourteen French medals from the fifteenth to nineteenth centuries, with notable works by Guillaume Dupré and David d’Angers, and three German and Netherlandish sixteenth-century medals by Hans Reinhardt the Elder, Lukas Richter, and Conrad Bloc.

Dine Reworking Rimbaud

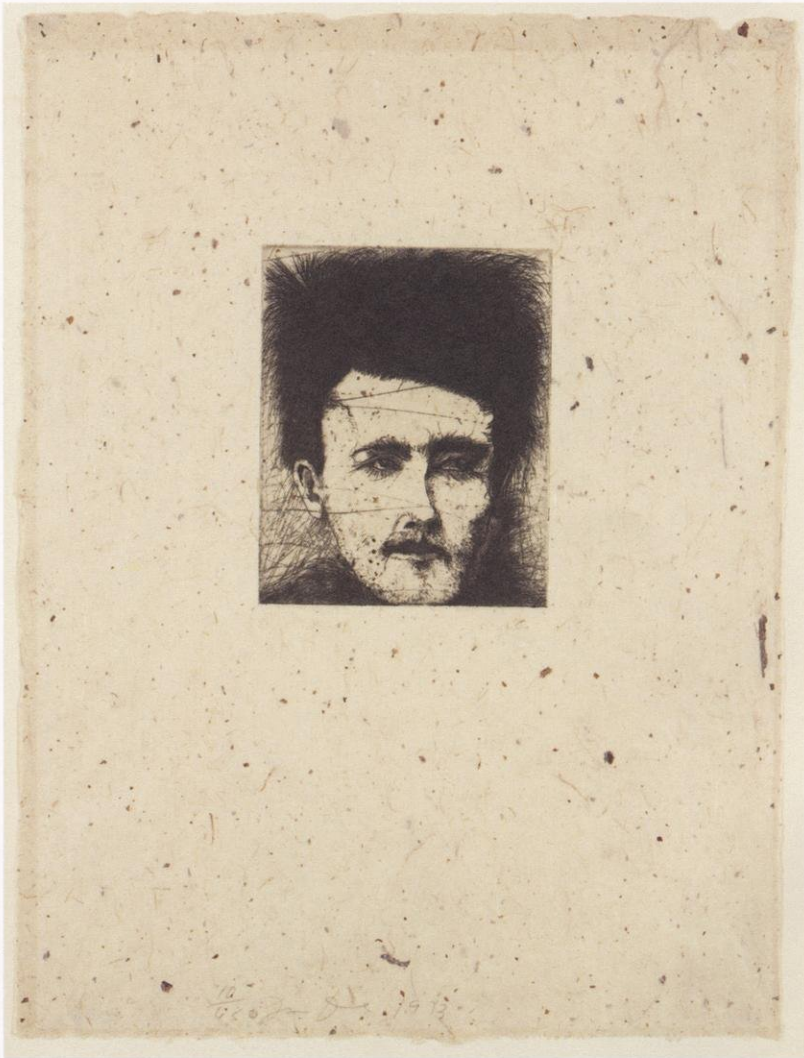
Throughout his career, Jim Dine has taken familiar images and transformed them with his choice of style and medium. His 1973 print *Rimbaud, Alchemy on Japanese Paper* is a beautiful example of his process.

In 1971, Jim Dine reproduced a portrait of Rimbaud from the cover of the magazine *Historia* to create a print. Dine then redrew the portrait for another print, modified it for yet another, cut down the printing plate for another, re-etched the image several more times, and

finally drilled holes through the eyes—creating eight prints in three years all from the same plate. Dine’s series chronicles Rimbaud’s life by transforming the printing plate again and again, paralleling the writer’s tumultuous history.

Rimbaud, Alchemy on Japanese Paper is from the middle of the series and shows Rimbaud, with a crop of wild hair, printed in the center of an elegantly large sheet of flecked Japanese paper. The image aptly symbolizes the *enfant terrible* Rimbaud in the midst of sophisticated Paris.

Jim Dine, (American, b. 1935), *Rimbaud, Alchemy on Japanese Paper*, 1973, etching, 7 1/8 x 5 7/8 in. Richard R. and Jean D. McKenzie Endowment, 2008.13



Tooker Painting Enters the Collection



George Tooker (American, b. 1920), *Embrace, III*, 1983, egg tempera on gesso board, 18 x 20 1/4 in. Carolyn T. Anderson, Frank and Roa Birch, Edward Blake Blair, Beatrice S. Brown, Chazen Museum of Art General, Class of 1929, Lydia Fiedler, Alice Drews Gladfelter Memorial, Harry and Margaret P. Glicksman, Walter J. and Cecille Hunt, Jean McKenzie, Richard R. and Jean D. McKenzie, Earl O. Vits, Webster Woodmansee Endowment Funds, and Bill McClain purchase, 2008.19

The Chazen Museum of Art is pleased to announce the acquisition of its first work by American painter George Tooker (b. 1920) for the permanent collection. *Embrace, III* is a generous partial gift from long-time museum supporter William H. (Bill) McClain, UW professor emeritus of biochemistry. Tooker occupies an important and complicated place in postwar realist painting—his work forces the viewer to rethink the twentieth century’s polarized view of abstract versus representational art. *Embrace, III* is one of several Tooker works that meditate on the theme of a man and woman embracing, and it is arguably the most abstract of the group. Its swirling force is anchored by the couple’s four hands grasping each other; their bodies are enveloped by the scene’s rolling hills. Tooker’s

central artistic concern, as stated in a 1951 interview, is “people and their relations to each other and the outside world.” The artist has always worked in the meticulous and exacting technique of egg tempera, which requires rigorous technical control and ritually steadfast execution. One painting can take several months to complete.

His work forces the viewer to rethink the twentieth century’s polarized view of abstract versus representational art.

Recent Acquisitions Niche Case Exhibitions

January–June 2009

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.

JANUARY

Modern Japanese Woodcuts

These twentieth-century Japanese prints, a gift from Ruth Ruege, show some of the dramatic changes in the late nineteenth- and early twentieth-century printmaking styles.

FEBRUARY

Jim Dine’s *Rimbaud Alchemy on Japanese Paper*

In this 1973 print Jim Dine takes a pop art approach by appropriating an image of Rimbaud from a popular periodical. However, his hand-worked style and choice of a decadent French poet as subject set him apart from artists like Andy Warhol and Richard Hamilton. (For more on this print, see page 4.)

MARCH

Sylvia Fein, *Lady with Her Baby*

This work by Wisconsin artist Fein reveals her acute interest in detailed observation, meticulous experimentation with materials, and keenly autobiographical focus during and immediately after World War II.



Sylvia Fein (American, b. 1919), *Lady with Her Baby*, 1947, egg tempera and oil on panel, 18 x 15 in. Gift of the artist and William Scheuber, 2007.16

APRIL

European Expressionist and Fauve Paintings

This gift from the Estate of Bettina Bjorksten of works by two German expressionists, Christian Rohlf and Karl Hofer, as well as French fauvist Maurice de Vlaminck, add paintings by important European artists to the collection. The subjects range dramatically, from Hofer’s *The Abduction* to de Vlaminck’s tranquil untitled landscape to Rohlf’s somber *Nurse Walking Through a Battlefield*.

MAY

Jürgen Möbius, *What About Some Colour?*

German artist Möbius’s contemporary painting is constructed from allusive, iconic shapes and has strong ties to twentieth-century abstract painters such as Miró and Kandinsky.

JUNE

Landscape Photographs

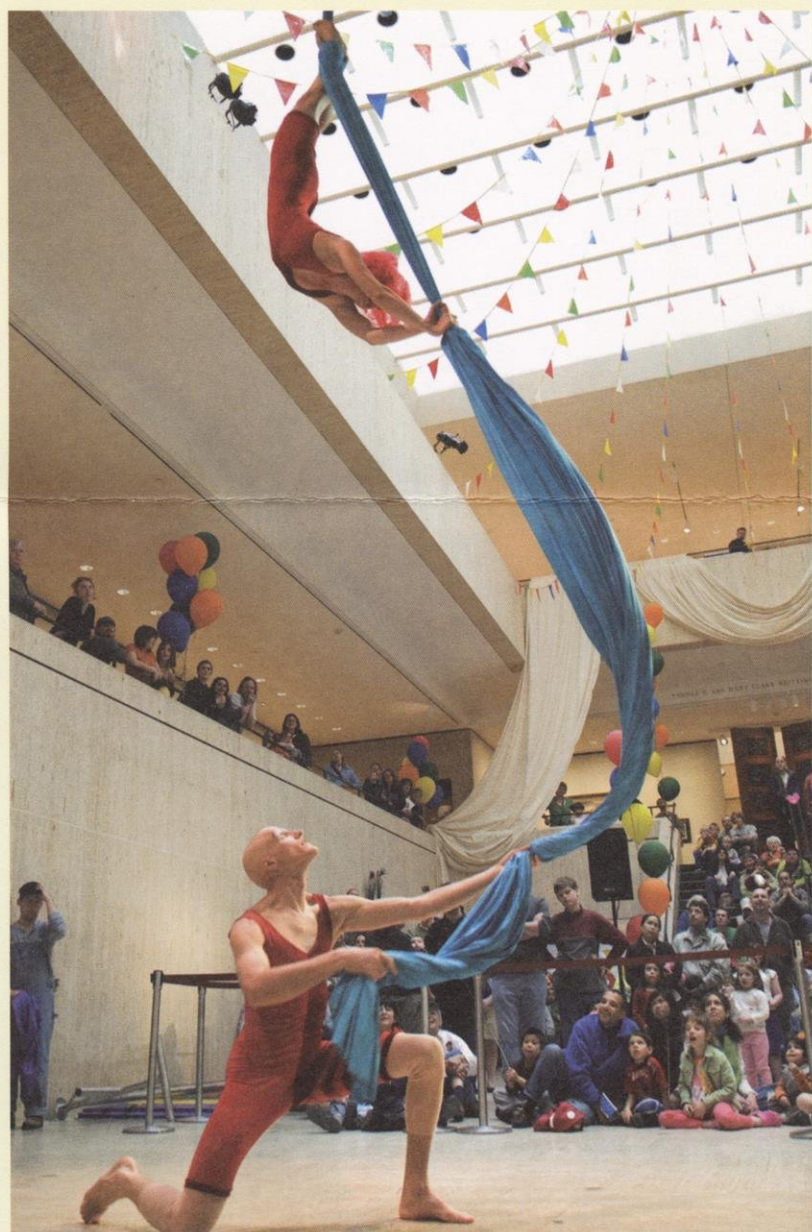
Ansel Adams’s cleanly composed, tightly focused black-and-white photography had a formative influence on many American photographers. Adams’s *Mudhills, Arizona* and works by two photographers who studied with him, Michael A. Smith and Robert Werling, will be on view.

Education

Children Welcome!

The Chazen Expands Family Events

The Chazen, though it is a university art museum, is not a resource only for the university community. Part of our mission, of course, is to present exhibitions that reflect original research in art history, show the work of experimental and groundbreaking artists, explore cultural diversity, or develop cross-disciplinary themes. These exhibitions teach sophisticated lessons and offer rich understanding appropriate for higher education, scholarship, and anyone who is avidly curious about art.



Cycropia Aerial Dance performs at the Chazen Museum of Art "Circus Day! A Family Event" on May 10, 2008. Photo: Bob Rashid

Yet the museum is also committed to serving K–12 students, and our dedicated docent corps serves thousands of children and teens with free, age-appropriate programs to make the exhibitions accessible and enjoyable for all audiences.

Early American art museum leaders envisioned their institutions as places not only for education and moral betterment, but also for relaxation and enjoyment, places to impart "education . . . in a recreational spirit." At the Chazen, these two goals of education and enjoyment come together in our Family Day programs—all-ages events where adults and children come to the museum for a shared entertainment and learning experience.

In the past we have held these free events occasionally: to mark our twenty-fifth birthday (1995), to augment a blockbuster exhibition, or to cooperate with other organizations such as the UW–Madison Arts Institute's *Arts Night Out*. In 2006 and 2007, Docent Jane Crandall organized family days for *Alexander Archipenko: Vision and Continuity* and *Natura Morta: Still-Life Painting and the Medici Collections*, both of which included a tour plus an art project. The "Dress Like a Roman" event in 2007, inspired by themes in the exhibition *In Stabiano: Exploring the Ancient Seaside Villas of the Roman Elite*, taught toga wrapping and offered a special tour that focused on Roman lifestyle.

As the Chazen plans for its expansion, we are also focusing and intensifying efforts to attract visitors from communities in Madison and around the state. As a result, in May 2008 the Chazen planned a richer and better publicized family-friendly event to attract the community. "Circus Day!" drew inspiration from the exhibition *Ringmaster: Judy Onofrio and the Art of the Circus*. Marcia Miquelon and her associates in Cycropia Aerial Dance, Mazo Movement Arts Center, and other children's performing groups gave audiences an afternoon of professional circus performance and hands-on circus activities that rivaled the marvels of the artworks

in the galleries. The very successful event entertained and engaged 980 happy adults and children.

The fall exhibition *Mami Wata: Arts for Water Spirits in Africa and Its Diasporas* also cast a wide net in the community. On October 4, 2008, the Chazen cosponsored the Mami Wata Regatta with the Hooper Sailing Club. Community artists painted sails and Hoopers members sailed them on boats in front of a crowded Union Terrace. On October 18, we offered "Celebrate Water Spirits! A Family Day," an afternoon of music and dance, tours, and mask-making for children with artist Gerald Duane Coleman. These events entertain and draw people in to explore exhibition themes more deeply.

These expanded family events last longer (up to four hours); offer more programming, including professional and amateur performers and artists to enliven the art and culture on exhibit; are heavily promoted in the media; attract one or more community sponsors; and reach more than 3,500 Madison Metropolitan School District students through targeted distribution of backpack flyers.

Research shows that lifelong museum visitation grows from children's personal experience, especially when they go to museums with family. The Chazen believes in fostering museum appreciation from a young age. The expanded museum will be an inviting space for families and adult caregivers with children to spend time, and a regular program of these family events will provide ongoing opportunities for enjoyment and enrichment. Meanwhile, check our Web site or calendar for family-centered events and activities, and come to the Chazen with a child to relax, enjoy, and learn.

Mary Carr Lee Joins Chazen Staff



Mary Carr Lee, Assistant Director for External Affairs

The Chazen is pleased to announce the appointment of Mary Carr Lee as Assistant Director for External Affairs. This new position will further develop the membership base, enhance community and corporate relations, and establish volunteer programs and opportunities. Carr Lee was previously Director of Community Relations at Meriter Hospital and Health Services.

Carr Lee has an extensive background in community, corporate, and public relations. In the early 1980s she worked as a television news anchor and reporter at WISC-TV, Channel 3, before moving to other news markets. In 1991, Carr Lee returned to Wisconsin to join the UW Hospital

and Clinic's Public Affairs department where she produced video news releases of medical procedures. In 1995, she received a master's degree in public policy from UW–Madison's LaFollette School of Public Affairs, and she joined Meriter Health Services in 1998, where she established the hospital's community relations department and worked for 10 years with community, university, and corporate leaders throughout Dane County.

Carr Lee has also devoted some of her free time to community service with United Way, the Madison Children's Museum, and the Dane County Health Council. She can be reached at (608) 263-2495 or mcarrlee@chazen.wisc.edu.

Development

Gift of Major Works by Ernst Barlach

Ernst Barlach (German, 1870–1938) is best known as a sculptor; however, he produced a large body of prints and wrote eight dramas as well. As a young man he volunteered for service in World War I but returned disillusioned. He became a pacifist and strove to remake himself as an artist, abandoning his earlier art nouveau style and developing a massive figural style in his sculptures and drawings. By 1920, the fifty-year-old Barlach had achieved considerable acclaim in German art circles for his sculpture, printmaking, and writing.

Johanna and Leslie Garfield generously gave the Chazen three portfolios of works by Ernst Barlach. The donation is important for the Chazen not only because it gives us a rich depth of work by this important German artist, but also because these works are from the artist's most productive and interesting period between World Wars I and II. The gift includes some of his most famous prints, such as those illustrating his play *The Poor Cousin* (*Der Arme Vetter*), written in 1917 and published in 1919. That portfolio includes a bound copy of the script and a set of lithograph illustrations. A second portfolio, *The Head* (*Der Kopf*), includes a bound volume of Reinhold von Walter's poems by that name and a set of accompanying woodcut images by Barlach, printed separately and matted. The third portfolio, *The Transformations of God* (*Die Wandlungen Gottes*), contains some of Barlach's best-known woodcuts but does not include a text. The first of seven woodcuts depicts the day of creation and the last God's day of rest, and the subjects range widely in between.

In 1929, Barlach's career began to clash with German prowar sentiment. His World War I memorial for Magdeburg Cathedral, which focuses on the sorrows of war rather than its heroic aspects, was removed from the cathedral due to public outcry; hostility to Barlach's antiwar views grew in the 1930s. Although the Prussian Academy had held an exhibition honoring

him in 1930, Barlach was forced to resign from the organization in 1937. His plays were suppressed, and in 1938 hundreds of his works were removed from German museums in the Nazi purge of "degenerate" art; thereafter Barlach was officially forbidden to publish or exhibit. He died the following year.



The Cathedrals (Die Dome), from the portfolio *The Transformations of God* (*Die Wandlungen Gottes*), 1920–1921, woodcut, 10 1/8 x 14 1/8 in. Gift of Leslie and Johanna Garfield, 2005.61.2b

Yes, We're Open!

Don't let the fences fool you—the Chazen is open, with great exhibitions and programs continuing throughout 2009. While construction on our expansion site and utility projects along Murray Street and Library Mall block some routes, both our entrances are open and accessible. The best way to reach the north entrance is from Park Street, crossing through the Humanities Building courtyard. We will also stay open during the University Avenue repaving project in spring and summer 2009. We regret the inconvenience, but are excited for the changes to come.

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, 2008.

- The Chazen Museum of Art Council, the Brittingham Fund, the Wisconsin Arts Board with funds from the State of Wisconsin and the National Endowment for the Arts, and the Hildale Fund have provided support for 2008–2009 temporary exhibitions.
- Additional support for the Mami Wata Regatta, presented in conjunction with the exhibition *Mami Wata: Arts for Water Spirits in Africa and Its Diasporas*, was provided by MG&E Foundation. Additional support for *Mami Wata: Arts for Water Spirits in Africa and Its Diasporas* was provided by Great Wisconsin Credit Union.
- Additional support for *Robert Schultz Drawings, 1990–2007* was provided by Wilmer Anderson, Jennifer Buxton and Dennis Appleton, Jay Griffin, and the John and Helen Rahut Estate.
- Additional support for the exhibition catalogue *Competition and Collaboration: Japanese Prints of the Utagawa School* has been provided by the Association for Asian Studies, Inc.
- Steep & Brew has provided coffee and tea and the Williamson Street Co-op has provided cookies for the Sunday Afternoon Live 2008–2009 season.

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 Mary Carr Lee 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 2009 Volume 26, Number 1

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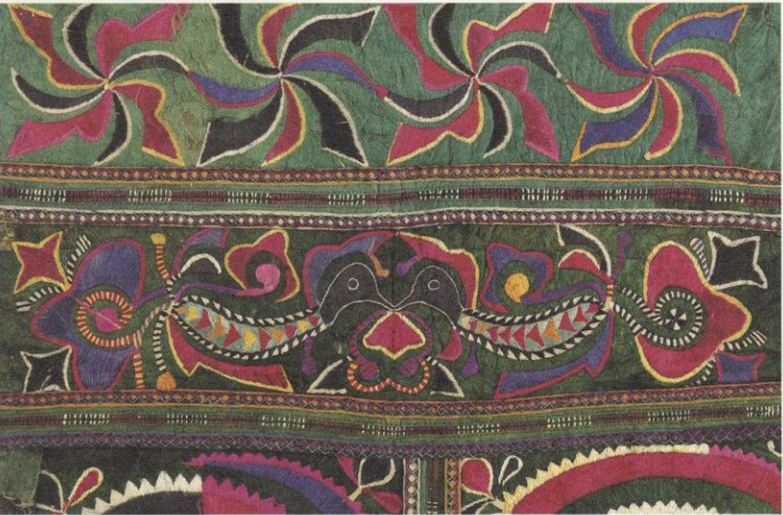
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AND PHOTOGRAPHS
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BCN Communications
DESIGN/PRODUCTION

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.



Detail of Maio Woman's bib, Yahui style, Danzhai, Qaindongnan, Guizhou, China.

PARKING

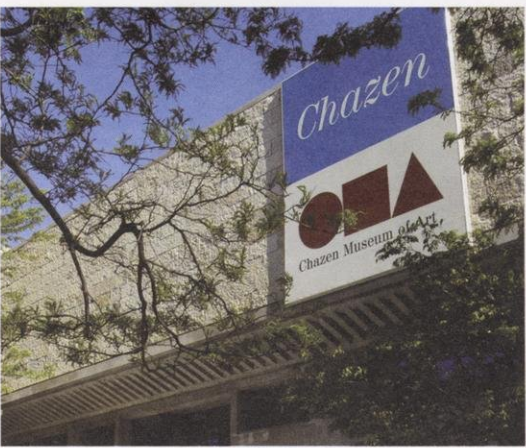
General public parking is available in the city's State Street Campus Ramp (entrances on Frances and Lake streets), in the University Square development (entrance on Lake Street), and in the UW lot 46 lower level (entrances on Frances and Lake streets). Evening and weekend parking is also available in UW lot 83 under Fluno Center (entrance on Frances Street) and in UW lot 7 under Grainger Hall (entrance on Brooks Street).

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 2009

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

