



Artscene. July-December 2014

Chazen Museum of Art

Madison, Wisconsin: Chazen Museum of Art, July-December 2014

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July–December 2014

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a generous gift
*to the Chazen from
the artist himself.*



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

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Jim Dine (American b. 1935), *Childhood (Second Version)*,
1989, oil, watercolor, pastel, and shellac on three panels,
60 x 86 in., courtesy of the artist

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

May 30–August 17, 2014

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

Claire Yaffa, (American, b. 1935), *Gordon Parks* from the series *Master Photographers*, 1991, gelatin silver print photograph, courtesy of John W. and Carol L.H. Green

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Tsukioka Kogyo (Japanese, 1869–1927), *The Jeweled Well* (*Tamanoi*), from the series *Illustration of Noh Plays (Nogaku zue)*, 1900, color woodcut, bequest of John H. Van Vleck, 1980.2555

fierce & expressive –
Japanese Noh
theater mask and
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Life and death, horror and humor, growth and decay

Lee Stolar (American b. 1956), *Completer*, 1988, waxed terra-cotta and wood, 9 1/4 x 21 x 6 in., courtesy Stephen and Pamela Hootkin



The Human Condition: *The Stephen and Pamela Hootkin Collection of Contemporary Ceramic Sculpture*

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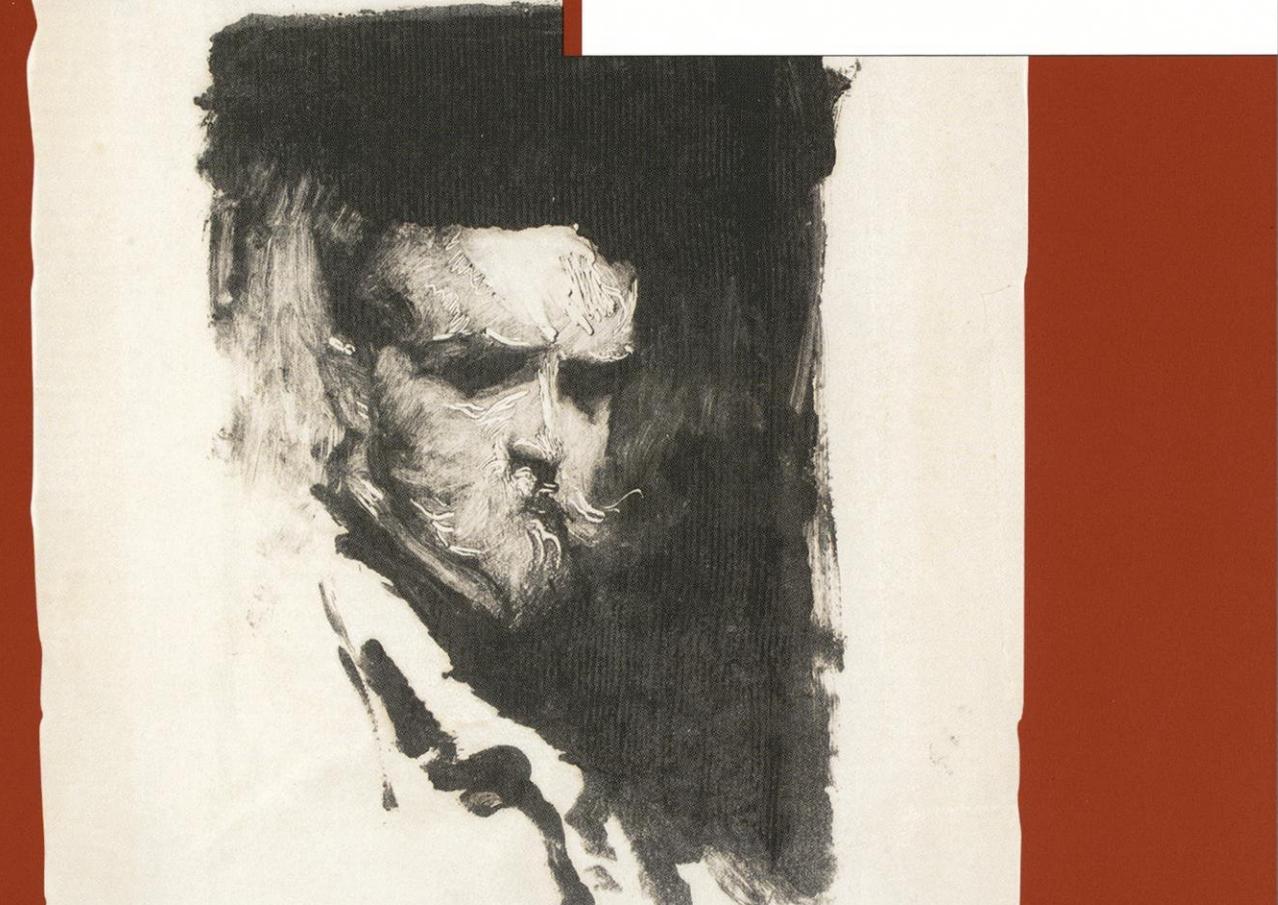
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A Life Lived
with Art

a singular impression

RIGHT: John White Alexander, (American 1856–1915), *Self Portrait*, ca. 1900, monotype, 7 3/4 x 5 3/8 in., gift of D. Frederick Baker from the Baker/Pisano Collection, 2014.6.16



American Monotypes from the Baker/Pisano Collection

December 19, 2014–February 15, 2015

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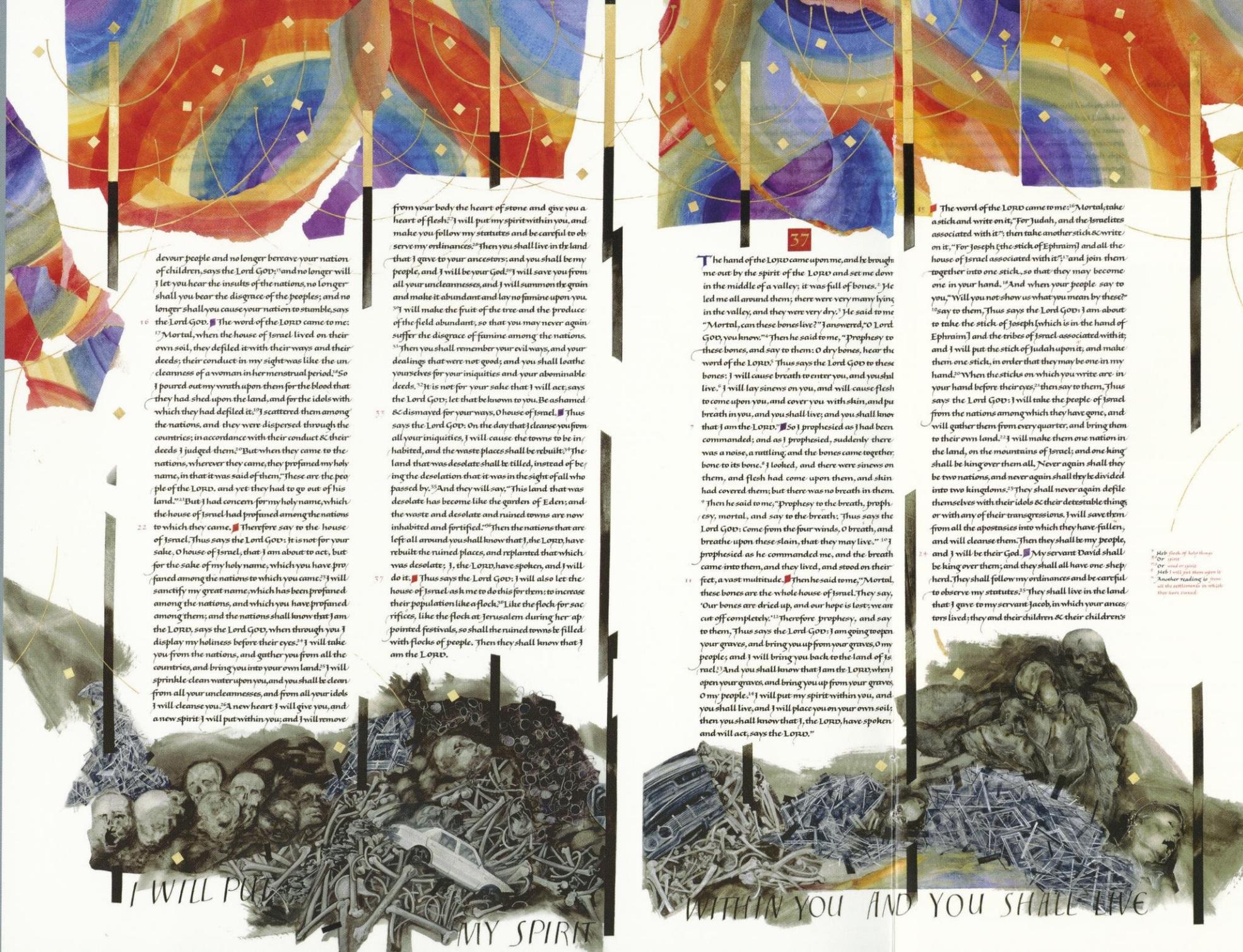
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Illuminating the Word: *The Saint John's Bible*

December 19, 2014–March 15, 2015

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*in the Benedictine
tradition of inclusion*

Valley of the Dry Bones (Ezekiel 36:15–37:25), Donald Jackson (artist) and Susie Leiper (scribe),
copyright 2005, *The Saint John's Bible*, Saint John's University, Collegeville, Minnesota, USA.
Scripture quotations are from the New Revised Standard Version of the Bible, Catholic Edition,
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July–December 2014

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dear friends,



As proud as we are of our new Chazen building, we must keep in mind that museums are essentially about the art that is inside them. The Chazen

is very fortunate that, in its relatively brief history—the museum opened in 1970—the collection has grown to well over twenty thousand objects. This growth is entirely due to the generosity of alumni and other private individuals. The most recent gift is from the noted American artist Jim Dine, who has donated sixty-seven of his works dealing with the theme of the skull. The gift includes two sculptures, two ceramic pieces, several paintings, drawings, prints and photogravures. These works are being introduced to our public with an exhibition that opens on May 16.

Two other exhibitions, presented during the six months covered in this issue of *ArtScene*,

Georges Braque (French, 1882–1963), *Hymen, God of Marriage*, 1938/1957, cast stone, courtesy of John W. and Carol L.H. Green

are also dependent on private generosity. John and Carol Green of Billings, Montana, are graciously lending their collection of vintage prints by well-known photographers from the early twentieth century. A large percentage of these depict such celebrated artists as Picasso, Braque, Calder, Giacometti, etc., in their respective studios. These photographs of one artist looking at another offer unique insights into the artistic personality. Intriguingly, in the background of the photograph of Georges Braque in his studio at Varengeville, one can see one of his sculptures, *Hymen*, which was originally produced in 1939. Several years ago, the Greens acquired a later cast of this sculpture and are sending it along to Madison together with the photograph thus further enriching our visitors' experience. The Greens—John is an alum of the UW—have also promised to gift both the photograph and the sculpture to the Chazen later this year.

The Human Condition: the Stephen and Pamela Hootkin Collection of Contemporary Ceramic Sculpture, an exhibition, which opens in early

September, is also dependent on private generosity. The Hootkins, whose interest lies in contemporary ceramic work, are lending over one hundred objects from their New York home for the Chazen exhibition. For the duration of the exhibition their home will be empty of the objects about which they are truly passionate. This was not an easy decision for the Hootkins who have lived for years surrounded by their collection. The Hootkins, who have already donated several of their pieces to the Chazen, are considering the UW-Madison as the eventual home of the entire collection.

On behalf of the Chazen Museum of Art I wish to personally acknowledge the generosity of Jim Dine, John and Carol Green, Stephen and Pamela Hootkin, as well as many others, who, over the years, have made our museum the wonderful cultural and educational resource that it is. Thank you.

Russell Panczenko, Director
Chazen Museum of Art

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

May 16–August 17, 2014

Pleasant T. Rowland Galleries

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

May 30–August 17, 2014

Leslie and Johanna Garfield Gallery

Exhibitions

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

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

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



Jim Dine (American b. 1935), *Sisters*, 1997, oil and sand on canvas over wood, 94 1/2 x 64 in., courtesy of the artist

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

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

Ken Heyman (American, b. 1930), *Roy Lichtenstein*, 1964, gelatin silver print photograph, courtesy of John W. and Carol L.H. Green



The Human Condition: *The Stephen and Pamela Hootkin Collection of Contemporary Ceramic Sculpture*

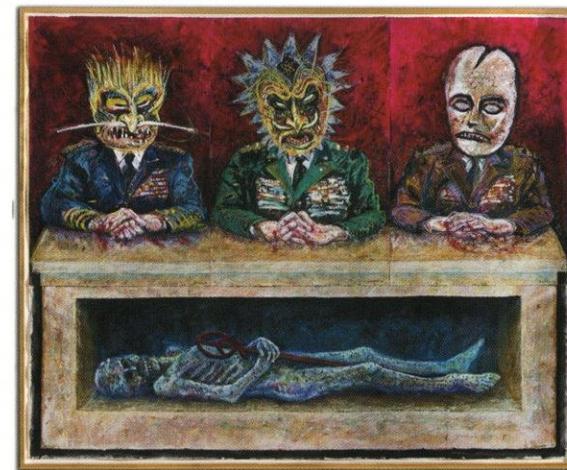
September 5–November 30, 2014

*Pleasant T. Rowland Galleries,
Leslie and Johanna Garfield Gallery,
Oscar F. and Louise Greiner Mayer Gallery*



The contemporary ceramic sculptures that will fill all three temporary galleries at the Chazen describe something ancient and elemental, and at the same time present and urgent: The Human Condition. Life and death, horror and humor, growth and decay, take forms as diverse as the 36 artists represented.

Clay often connotes function and utility as in crockery, teapots and bricks. Here the artists use clay to build heroic figures, evoke visceral reactions, mimic riveted steel and even riff on a classic tea set that's anything but functional. The effects are as different as Judy Fox's startlingly lifelike figures and Edward Eberle's tiny graphic porcelain vessels.



LEFT: Michael Lucero (American b. 1953), *Untitled (Devil)*, 1977, white earthenware, glazes and wire armature, 70 x 24 x 20 in., courtesy Stephen and Pamela Hootkin

RIGHT: Robert Arneson (American 1930–1992), *Joint (study for Sarcophagus)*, 1984, pastel and oil stick on paper, 73 1/2 x 90 in. courtesy Stephen and Pamela Hootkin

FACING: Kukuli Velarde (American b. 1962 in Peru), *Vergüenza (Shame)*, 1999, ceramic and stains, 20 1/2 x 16 x 14 in., courtesy Stephen and Pamela Hootkin



Illuminating the Word:

The Saint John's Bible

December 19, 2014–March 15, 2015

Pleasant T. Rowland Galleries

American Monotypes from the Baker/Pisano Collection

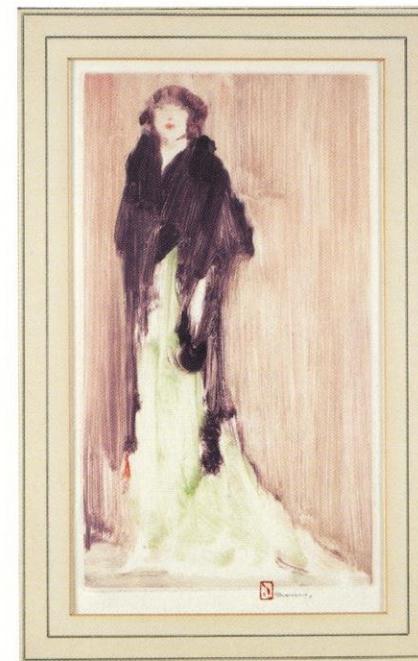
December 19, 2014–February 15, 2015

Leslie and Johanna Garfield Gallery

The Saint John's Bible is a hand-written and illuminated bible commissioned by the monks of St. John's Abbey in Collegeville, Minnesota. Celebrated calligrapher Donald Jackson and a team of scribes and illuminators completed the bible over a fifteen-year period employing techniques and materials that untold scribes before them used prior to the invention of the printing press.

In the Benedictine tradition of inclusion, *The Saint John's Bible* incorporates elements from the world religions, including Judaism and Islam, as well as influences from the Native American cultures in the Minnesota area. It also documents Minnesota as the birthplace of *The Saint John's Bible* through illustrations of flora and fauna indigenous to the region.

The seven volumes comprise 1,150 pages of calfskin vellum, the script is written using hand-cut goose, turkey and swan quills, and the ink is hand-ground lamp black from 19th century Chinese ink sticks. Egg tempera and gold leaf provide vivid color to the illuminations.



Salvatore Guarino, (American 1883–1969), *The Purple Robe*, monotype, 13 1/2 x 7 3/4 in., gift of D. Frederick Baker from the Baker/Pisano Collection, 2014.6.9

The rise of the monotype in America began in Florence in the late nineteenth century, where a group of American artists in the circle of Frank Duveneck regularly met and experimented with the medium. Though artists had produced works by this method nearly two centuries earlier, the Americans' enthusiasm for the technique spread the monotype from Florence to America, and it was an American writing about it that gave it the name "monotype." This exhibition traces the popularity of the monotype in America, defining the technique, elaborating on its refinements, and placing the artists into historical context.

Monotypes by important American artists including William Merritt Chase, Mary Cassatt and Maurice Prendergast, as well as Duveneck and the "Duveneck Boys" (who were among those experimenting with the technique in Florence) lay the groundwork for the resurgence of the medium. The breadth of monotype's popularity in the United States goes through the 20th century and is shown in the exhibition with examples by such artists as Joseph Stella, Milton Avery, Red Grooms, and Mark Tobey.

Ten Commandments, Thomas Ingmire, copyright 2002,
The Saint John's Bible, Saint John's University, Minnesota USA.



MUSEUM
TOURS

Making Meaning *out of Rich Collections*



Volunteer docent John Young leads a group of third-grade students from Madison's Emerson Elementary School on a guided tour of artwork from the permanent collection on display at the Chazen Museum of Art at the University of Wisconsin-Madison on April 9, 2014. Young is professor emeritus of oceanic and atmospheric sciences, and director of the Wisconsin State Climatology Office at UW-Madison. Pictured here is *Our Good Earth*, a 1942 oil painting by John Steuart Curry. (Photo By Jeff Miller/UW-Madison)

With more than 20,000 artworks and 45,000 square feet of exhibition space, the Chazen's collection is daunting even to those who visit on a regular basis. Tours led by the museum's cadre of well-informed and passionate docents are a practical way to learn about the collection; and the variety and quantity of artworks on view serve as a valuable resource to community groups and as an adjunct to classroom study for all ages.

When the Chazen expansion opened in 2011, Curator of Education Anne Lambert intended to offer tours on topics suggested by the expanded collection space. Instead, the flurry of interest in the new museum created a naturally occurring tide of requests from outside the museum for specific tours featuring the permanent collection. Whenever possible, museum staff respond to requests that fulfill a need. Instead of imposing a menu of new topics, staff have listened and responded to suggestions by users. The overview tour called the Whistlestop remains useful for many groups; the museum welcomes tour

requests for the distinctive temporary exhibitions, from the public, K–12 educators and students, and university classes.

Following is a selection of tours the Chazen has developed for various organizations on different topics, and for different ages and audiences.

Madison Opera General Director Kathryn Smith and board members approached the Chazen to develop a tour called Art as Social Comment at the museum as part of their Extending the Stage program. The theme was chosen to enhance the opera's production of *Dead Man Walking*. This provided an exciting opportunity to rethink the permanent collection through collaboration with another Madison cultural institution. Although designed especially for adults attending the opera, it may also provide a thought-provoking tour for humanities, religious studies, and social science students.

The Terese and Alvin S. Lane Collection of twentieth-century sculpture and sculptors' drawings is a major gift that found permanent home in four galleries in the new addition. Inspired by these 3-D works and

related drawings by famous artists, the museum offers tours for third- to twelfth-grade art students and art educators. A docent committee developed powerful biographical information on the artists, combined with exercises and activities, to involve students in the process of looking at sculpture.

At one elementary school teacher's request a docent presented a tour of trees in art to augment classroom nature and science studies. Myriad works are available for such a tour, from Frank Lloyd Wright's stained glass *Tree of Life Window* to an ancient Roman bronze coin of 71 AD depicting a palm tree. This is a useful and enjoyable theme for a tour of any age.

PLATO (Participatory Learning and Teaching Organization), a non-credit study program for retired adults, has requested topics that have become part of our tour repertoire. An art museums series led by Helen Aarli, and another series concentrating on the Chazen collection, led by Eleanor Albert, select topics and promote our docent presentations and discussion in the galleries. Two of the many subjects include Architecture in Art, and Russian Socialist Realism.

Docents and the curatorial staff have always responded to requests for tailor-made tours for UW–Madison instructors to augment class subjects. Chazen docents have long offered French-language tours (German and Spanish, too) of the museum collections for language classes. Not only is this a vocabulary-building exercise for students, but also an opportunity for upper-level instructors to illustrate topics of study with original art of the period or culture. Last year, for example, Docent Yvonne Schofer led a tour for students in UW French 631, *Litterature Francaise Du XVIIIe Siècle*, to complement study of Denis Diderot's art criticism. Yvonne discussed paintings by Claude-Joseph Vernet and Hubert Robert to illustrate her points.

Over time some of these tours will be codified and offered as standard. In the meantime, it is a joy to have so many works from which to make meaning. To arrange a tour call 608-263-2246 weekdays, at least one month in advance of your date.



Unknown (Japanese), *Noh Mask of Shishiguchi*, 16th–17th century Momoyama-Edo Period, polychrome pigments and gesso over wood, gilt metal, 8 3/8 x 6 5/8 x 4 1/2 in., J. David and Laura Seefried Horsfall Endowment Fund purchase, 2011.11

*Dramatic
Shishiguchi Mask
Takes the Stage*

Noh is the masked theater of Japan, symbolic and serious, though the acts of Noh plays are often separated with comic *kyogen* scenes. The Noh stage is nearly bare, though it traditionally has a pine tree painted on its back wall, so the two main actors and a chorus carry the weight of the performance. The masks of Noh are worn by the actors playing the main characters, and along with their sumptuous costumes, help identify the most important roles of the drama. Though actors playing adult men do not wear masks, there are traditional masks for the parts of women, old men, gods, and animals.

The mask in the Chazen's collection is for the Shishiguchi character. In *The Stone Bridge*, an important play of the Noh theater often reserved as the grand finale of a daylong series of performances, this mask is worn by the actor portraying the lion who is the messenger of the

Bodhisattva. Shishiguchi stands at the foot of the bridge to the Buddhist Pure Land, and performs a dance that is at once highly spirited and traditionally structured. The role requires a seasoned performer, and is a rite of passage for actors. The mask's expression is fierce, with its roaring mouth and large fangs, and its broad nose and furrowed brow are reminiscent of Chinese dragon imagery that influenced generations of Japanese artists. In performance it would have been accompanied by a long, red, mane-like wig, and a broad, imposing costume.

The Chazen will display its Shishiguchi mask in the niche between galleries fourteen and fifteen. For its inauguration into the collection the mask will be flanked by prints by Kogyo, a late-nineteenth century Japanese artist who specialized in images of the Noh stage.

Valuable Support

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

The following individuals and organizations deserve special recognition for their recent support of Chazen Museum of Art programs and exhibitions from November 1, 2013 through March 31, 2014:

The Chazen Museum of Art Council, Pleasant T. Rowland Foundation, Jerome and Pleasant Frautschi, the estate of Irene G. Newkirk, John J. Frautschi, Ann and Reed Coleman, Barbara and John Streicker, Ruth DeYoung Kohler, David Graham and Lee Shippey, Nancy and Mark Moore, Russell and Paula Panczenko, Paul Wilhite and Mio Suzuki, the William S. Fairfield Public Gallery Foundation, and Alex Saloutos.



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



Stephen and Pamela Hootkin at home with their collection.

A Life Lived with Art

In September, the Chazen will host an extraordinary show of over 100 artworks by 35 different artists. The Human Condition: The Stephen and Pamela Hootkin Collection of Contemporary Ceramic Sculpture features just a portion of the sculptural artwork that the Hootkins began collecting in the mid-1980s. The Hootkins are unique as art collectors in at least two ways. They literally live with their art—it's in the kitchen, the bedroom and on every wall and surface of their spacious New York loft—and they almost never disagree on what to acquire next.

Director of the Chazen Museum of Art Russell Panczenko sat down with the Hootkins recently to discuss their collection. An excerpt from that interview follows.

RUSSELL PANCZENKO: You have more art than you can keep in even this loft. But you create this very intense, full environment. What is it like to live so intimately with the artwork?

PAMELA HOOTKIN: It's not minimalist—let's put it that way!

STEPHEN HOOTKIN: We're immersed in our own world. Every day I get up and walk around and look at all the amazing artists, the vision that they are trying to get across, and the environment that we are living in—it's become part of our life.

PH: The density just comes from wanting to be with the pieces we love. If we are away for a couple of weeks, when we come back it's like being greeted with the greatest welcome by just opening the door and seeing the work.

The other part is seeing things and looking, and noticing how pieces may relate to each other, or interact with each other, or make you think about things. Sometimes I know I can take it for granted and other times you have *eureka!* moments even if you've lived with a piece for ten years. Having this

much work provides the opportunity for us to have those kinds of conversations. It's also opened up conversations with some very fascinating and learned people.

SH: You could be living with a piece for twenty years and then you see something new in it again. That's what makes a collection so fruitful and exciting and always new and refreshing.

RP: Do you ever disagree about potential acquisitions and if you do, how do you resolve it?

PH: Stephen and I are both very visual people. We both like art. One afternoon—in the mid '80s—we happened to be walking through Soho [in New York City] and stopped into a gallery called Convergence. We walked through the show, at the end Stephen said, "What did you like?" and I said, "What did you like?" and we liked the same piece. It was the first time we basically agreed and realized that for some reason or another—whether it was sculpture, whether it was ceramic, or the combination—we both visually reacted the same to the same thing. We loved the color, loved the depth of the glazes, the forms, and the material. We said, "We love the same thing. Maybe we'll buy a piece." We bought a piece from the show and that's really how we started.

SH: We didn't know the gallery was there. It opened in 1979, early 1980. We walked in and we were immediately drawn to the show. It was not planned. It just happened.

PH: In my memory, across all of the time we've been collecting, there was only one circumstance that I can remember, where we looked at a body of work, and I liked one piece and he liked another piece. That's the only time I can think of that we didn't absolutely agree on what was the piece.

SH: Which is very unusual when we have hundreds and hundreds of pieces. And in thirty years, we have been so symbiotic. We could walk in to a gallery and each walk a different way and then at the end we would both home in on the exact same piece. I have no idea why that happened, how it happened. We come from different backgrounds but our gut feelings on artwork just mesh perfectly.

PH: All your lives we've tended to agree independently on pieces we've acquired. The evolution happened however it happened; we both grew in the field the same way at the same time.

COVER: Judy Moonelis (American b. 1953), *Sisters*, 1984, ceramic and glaze, 32 x 32 x 28 in., courtesy Stephen and Pamela Hootkin

BELOW: Jim Dine (American b. 1935), *Ancient Fishing*, 1989, bronze with patina and pigment, 76 x 62 x 70 in., courtesy of the artist



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