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Chazen Museum of Art

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artscene

July–December 2010

Andy Warhol's Photographs

Andy Warhol was a relentless photographer of the people and places around him. He constantly documented the steady stream of friends, acquaintances, celebrities, and even strangers who came to his atelier, The Factory—a place both notorious and immensely attractive for its bohemianism. In addition to candid snapshots, Warhol took thousands of color portraits with Polaroid cameras. Some sitters—though by no means all—are famous, some are nude, some are in white makeup. They pose over and over,

at times shifting only slightly, as the artist seeks to capture something essential. Like sketches by an earlier generation of painters, Warhol's Polaroids

Like sketches by an earlier generation of painters, Warhol's Polaroids often served as studies for his celebrity portraits.

often served as studies, first steps in the process of creating his hallmark silk-screened prints of celebrities and popular consumer goods. The artist also captured black-and-white scenes of his friends and associates with a 35mm camera. Between 1970 and his death in 1987, Warhol produced tens of thousands of photographs, many never made public.

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Andy Warhol (American, 1928–1987), *Cosima Von Bulow and Unidentified Men*, n.d., gelatin silver print, 8 x 10 in. Gift of The Andy Warhol Foundation for the Visual Arts, Inc., 2008.40.135

Exhibitions

continued from the cover

Andy Warhol's Photographs

When Warhol died, his will stipulated that a foundation be established as the primary beneficiary of his estate. Its mission would be to support the advancement of the visual arts, and particularly "artistic work of a challenging and often experimental nature." In the last twenty years the Andy Warhol Foundation has given hundreds of thousands of dollars to artists and even a few curators of contemporary art. In 2007 the Foundation launched the Andy Warhol Photographic Legacy Program and donated a curated selection of over 100 Polaroids and 50 black-and-white prints to each of 183 college and university art museums—including the Chazen. More than 28,500 photographs were distributed to institutions around the country. The Chazen is delighted to have a part of this immense oeuvre and will display a significant selection of its Polaroids and photographic prints in the upcoming exhibition *Andy Warhol Photographic Studies*, on view October 9–December 5, 2010. This is a valuable opportunity for a university museum to share Warhol's photographic work and contribute to the ongoing effort to understand an artist who is too often dismissed as being most famous for his fame.

The larger, black-and-white images in this exhibition may seem unrelated to Warhol's best-known works. Through these snapshots of social occasions,

attended by celebrities like Truman Capote and Liza Minnelli, Warhol spontaneously documented the world around him. Most of the Polaroids, however—including one of Dolly Parton—appear to have served as sketches for his famous celebrity paintings. The Dolly Parton Polaroid is part of a group that likely was taken for a series of portraits produced by Warhol's Factory in the mid-1980s. Though Parton appears in her own makeup, some of the women in these study-photographs are clearly wearing monochrome white makeup, perhaps to make it easier for Warhol to transform their images into his preferred flat style.

Many individuals appear in a series of Polaroid images. Art critics suggest that Warhol took multiple photographs (sometimes dozens) of the same subject in order "to reveal the true idiosyncrasies of his subjects." His photo sessions seem to reflect the theatrical sensibility that Warhol cultivated as part of his artistic persona, in contrast to the taciturn character he presented for interviews (sometimes going so far as to bring friends to speak for him). Warhol in the studio—composing his photographs and taking shot after shot, coaxing his subjects and directing his faithful assistants in the production of works of art—is a less familiar role. These Polaroid photographs reveal the creative side of Warhol.

Dennis Nechvatal Landscapes



Dennis Nechvatal (American, b. 1948), *Hope*, 2009–2010, acrylic on wood panel, 48 x 96 in. Shirley G. Epstein Endowment Fund purchase, 2010.3

Dennis Nechvatal believes his colorful landscapes are a way to connect people to the land. The rural Wisconsin native uses a primitive stylistic language to infuse what he calls "verve" into the paintings. Inspired by the Native American belief that the earth is a living being and we are responsible as its stewards to protect it, Nechvatal paints as a contemplative spiritual act and aspires to create works that will invoke an ideal communal vision of the natural world. This exhibition of work by one of Wisconsin's best-known contemporary artists features *Hope*, a 4 x 8 ft. painting commissioned by the Chazen, as well as a selection of new landscapes and other works from private collections. *Dennis Nechvatal Landscapes* is on view August 7–October 3, 2010.

Throughout his career, Nechvatal has explored various styles and disciplines, from pounded recycled aluminum masks to still lifes of flowers to meticulously rendered landscapes. The artist graduated from UW–Madison in 1971 and received his MFA from Indiana University in 1974. He has lived and worked in Madison since 1978.

Hidden Treasures: Illuminated Manuscripts from Midwestern Collections

Hidden Treasures: Illuminated Manuscripts from Midwestern Collections highlights rarely seen ornate handmade books from university libraries, museums, and private collections in seven states. Illuminated manuscripts were produced in Western Europe during the Middle Ages and early modern period, and the exhibition includes examples of bibles and psalters, liturgical manuscripts, devotional books for the laity's private use, and volumes containing literary, historical, and legal texts. Approximately fifty manuscripts and single leaves, dating from the ninth to seventeenth centuries, are being loaned for *Hidden Treasures*, which is on view December 18, 2010–February 27, 2011.

Illuminated manuscripts were expensive to produce, and few people could afford them. Lay or monastic scriptoria and workshops were commissioned by religious or secular patrons to produce the manuscripts for monastic, ecclesiastic, aristocratic, and royal use.

Before the printing press was invented in the fifteenth century, handmade books were written on parchment and painted with brilliant pigments and gold leaf, and they continued to be produced well after that date. The miniature paintings, called illuminations for the frequent use of shimmering gold leaf, are still breathtakingly vibrant today having been protected for centuries between the covers of the books they embellish.

Illuminated manuscripts exemplify the convergence of medieval bookmaking, written text, and art. *Hidden Treasures* draws from private and public collections in Minnesota, Wisconsin, Illinois, Kansas, Michigan, Indiana, and Ohio to present the rich tradition of these remarkable works of art. A full-color gallery guide will accompany the exhibition.



French, 15th century, folio from a Carmelite Gradual with Ascension and Marginal Narratives, tempera and gold on parchment, 51.1 cm x 35.3 cm. Spurlock Museum, University of Illinois at Urbana-Champaign, 1929.14.0003

Collections

Chinese Export Porcelain



Unknown (Chinese). Teapot, 18th century, porcelain, 5 1/2 x 7 1/4 x 4 1/2 in. Hans Lachmann Collection, bequest of George L. Mosse, 2.1981.14a-b

Beginning in the sixteenth century, when the Chinese established trade with Portugal, porcelain made in the southeastern city of Jingdezhen was exported to European markets. Later the ceramic wares were also sold to the American colonies. In the eighteenth century, Europeans used Chinese export porcelain to serve the newly popular beverages of tea, coffee, and punch. Plates, bowls, trays, and serving platters from dinner services were also common wares.

Thirty-one eighteenth-century highlights from the Chazen's collection of over four hundred pieces of export porcelain are on view in the niche case between Brittingham Galleries V and VI. The display is organized into five themes. First are pieces decorated with Western-derived subjects, such as landscapes, religious scenes, historical events, and mythology. The second category exemplifies the erotic imagery that accompanied tea drinking. A third group includes courtly wares emblazoned with aristocratic coats-of-arms, as well as pieces commissioned by aspiring aristocrats and decorated with invented armorials. In the fourth category, designs illustrate the trade relations with China that supplied the market for these wares. Finally, there is porcelain decorated with Chinese-style decoration and imagery. The collection is particularly strong in pieces from the first category; the earliest example is a shallow blue-and-white bowl with a French scene made for the French market (ca. 1700-1710).

The Ethel and Arthur L. Liebman Collection was donated by Mr. and Mrs. John C. Cleaver in the 1970s and consists of about three hundred fifty pieces. The Hans Lachmann Collection was bequeathed by UW-Madison professor of history George L. Mosse in 1981.

German Art Medals

Art medals have been created for centuries, usually to commemorate an event or person. During the late 1800s and early 1900s, German artists grew more interested in the medal as an artistic medium. The intimate size and scale of medals, and their double-sided character, provided artists with unique opportunities not offered by traditional painting or sculpture. Dr. Andrew Laurie Stangel (see p. 7) has generously donated a collection of late-nineteenth- to early-twentieth-century medals, most from Germany, and the Chazen is preparing a selection to be put on display by January. The chosen works are highly regarded for their craftsmanship and design, and they represent diverse materials, techniques, and narrative strategies. The installation draws attention to the political character of German medals and artists' responses to contemporary events, ranging from lavish admiration to wry contempt. With more than 100 medals by artists such as Karl Goetz, Karl Ott, and Arno Brecker, this acquisition is an important supplement to the museum's Vernon Hall Collection, which features medals from the fifteenth to the twentieth centuries.



Karl Goetz (German, 1875-1950), *The Sinking of the Lusitania*, 1915, 58 mm. (This medal may be a British replica.) The Andrew Laurie Stangel Collection

RMS *Lusitania* was a Cunard ocean liner torpedoed by a German U-boat in May of 1915 off the southern coast of Ireland. Controversy arose after Germany defended its actions despite international outrage over civilians who perished in the attack. The incident also claimed the lives of American citizens, whose country was not yet involved in the war.

The obverse (left) depicts the sinking ship. The inscription at the top reads "No Contraband!" The exergue reads "The steam liner *Lusitania*/Sunk by the German U-boat/May 5th 1915." Cannons are visible on board the sinking ship.

The reverse (right) shows Death selling to passengers out of the Cunard Line ticket window. The inscription on the top reads "Business Above All." One passenger holds a notice of an injunction issued a month earlier by the Imperial Germany Embassy, which warns of possible German attacks. This image seeks to communicate the notion that *Lusitania* passengers were aware the voyage could be dangerous.

Spotlight on Niche Displays

The museum has been upgrading the permanent collection niche cases between galleries, and the most dramatic improvement is the replacement of track lighting with fiber optic systems. Using fiber optics, up to thirty-two small lenses, powered by a single bulb, can be placed above, behind, or within objects for spectacular pinpoint effects. The low-heat lights are energy efficient and do not emit ultraviolet or infrared rays that damage art.

The niche case holding René Lalique glass will be upgraded and redesigned by August 2010. Lalique (1860-1945) designed more than 250 perfume bottles for major fragrance houses and mass-produced many other luxury glassware items using the press-molding technique,

elevating the manufacturing process to a fine art form. His work is thought to represent the highest qualities of French decorative art and the essence of art deco style. The original installation of Lalique glass dates back to the 1990s, and since that time the museum has added to its collection of work by the master glassworker. Some of these new acquisitions, including perfume bottles and a grasshopper vase, will be incorporated into the new display.

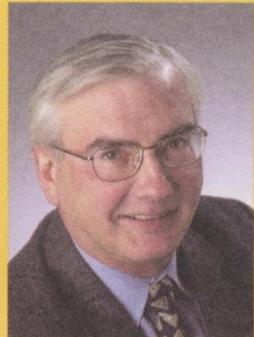
The Chazen, as a university institution, is one of many places on campus where work-study students are employed. Students who work with the preparators learn how to professionally handle and exhibit artwork. In addition to

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Kate Wanberg with a mock-up she created to design a new layout for the Lalique glass niche display. Photo: Eric Baillies

A LETTER FROM THE DIRECTOR



Dear Friends,

The true purpose of every museum is to provide access to original works of art. In the excitement of watching the construction of the new building, we may forget that our real anticipation is not ultimately for the building itself but rather what it makes possible. The expansion will more than double the museum's capacity to exhibit art and thus greatly enrich the community's educational and cultural experiences and opportunities. We will be able to retrieve works from storage for public viewing, and the expansion plans have already inspired alumni and collectors to donate funds and art to enhance the collection. We expect this to continue as the vision becomes reality.

When the museum opened in 1970, the collection numbered approximately 1,500 works of art. Today, it surpasses 19,000. Each object represents a remarkable creative achievement, inspiring wonder in visitors and, it is hoped, better understanding of the artist or artists, as well their time and place. The museum is like a library: the richer and broader its holdings, the better it can respond to the curiosity and interests of those who visit and study here.

The Chazen relies entirely on the generosity of private individuals to build the collection. Through direct donation or bequest, benefactors have contributed to endowment funds, and the annual earnings are used solely for art purchase. Donors may restrict the kind of art purchased or leave the decision to the museum's discretion. Some give one-time gifts for a specific purchase, such as our fabulous Bernardo Strozzi painting, *Christ's Charge to St. Peter*, or the elegant contemporary glass piece by Lino Tagliapietra, *Dinosaur* (6). Donors also give artwork that they acquired casually—a sculpture passed down through the family or a painting purchased to decorate the home—and enjoyed over a lifetime. And then there are the passionate collectors who become experts in a given area and continually seek out exemplary works.

Among the passionate collectors, we have mentioned Terese and Alvin Lane in our newsletters more than once over the years. Alvin Lane, an alumnus of the UW-Madison, passed away several years ago; Terese passed away this spring. Together they assembled an astounding collection of modernist art—eighty pieces of twentieth-century sculpture and about two hundred fifty drawings, which they have bequeathed to the Chazen Museum of Art. Two works are currently on view. The remainder is being stored due to lack of exhibition space, but the entire collection will go on view in the new building. This collection is one of the gems we will be able to share with visitors once the expansion opens in October 2011.

I wish once again to express our deep gratitude for Alvin and Terese's magnificent gift to the museum and to the community of Madison. It is the collectors and donors whose gifts—large and small—make our museum the treasure that it is, and will continue to be for generations to come.

Russell Panczenko
Director
Chazen Museum of Art

Expansion Update



View of Chazen construction from the east (rooftop), May 27, 2010. Photo: Russell Panczenko

The Chazen addition is progressing well and on schedule. The plaza north of the Elvehjem Building and the section of East Campus Mall between University Club and Pres House will be open to pedestrian traffic at the end of July, restoring easy access to the museum's north entrance and the gift shop. As this issue of *ArtScene* goes to print, the concrete walls of the expansion's third floor are being poured. By early fall of 2010, the exterior of the new building will assume its finished appearance as the elegant exterior materials are put in place: limestone cladding on the third floor, bronzed copper panels on the lower level, copper on the roof, and glazing for the walls of the two-story lobby as well as windows throughout the building.

We have watched outside our windows as the new building rises seventy feet away, but the most dramatic stage is still to come—the construction of the bridge that joins the two buildings. From the beginning, we insisted that the architecture of the new building complement the current building, designed by Chicago architect Harry Weese. In addition, we wanted the expansion to reflect our vision of the Chazen as a single institution despite being housed in two buildings. The designing architects Machado and Silvetti Associates were chosen because their proposal best addressed these two important issues.

The key architectural element of their design is a bridge that unifies the two buildings both physically and symbolically, outside and in. The horizontal plane that will span the third floor of the old building, the bridge, and the third floor of the new building is an elegant and effective solution. By the end of October 2010, this limestone-clad façade will be visible to passersby on University Avenue.

The trickiest phase, mostly unseen by visitors, comes next, when it is time to break through the wall of the Elvehjem Building and create a doorway to the bridge. Gallery VIII, where the bridge will join the current building, contains a major portion of the museum's Asian art collection. In October the gallery will be emptied of its contents and sealed off from the rest of the museum in a way that won't disrupt the climate controls in the present galleries or release construction debris into these spaces. The gallery will be reinstalled in early 2011 and reopened to the public. The door to the bridge will be sealed off while the expansion construction is finished.

Inside, the bridge will not simply be a utilitarian skyway for pedestrian traffic, but rather a full-size gallery integrated into the gallery layout that encompasses both buildings. On the north side, facing Library Mall, the bridge will have a mezzanine with a floor-to-ceiling window that looks onto the East Campus Mall plaza and provides a view to Lake Mendota. One possibility for this space is to display a substantial piece of contemporary glass sculpture, which can remain lighted in the evening and be visible to those passing on the mall. The Chazen plaza on the mall will be an attractive and dynamic gathering place at any time of day for all the communities we serve.

This view of the new building, taken from inside the old building, shows where the bridge will be built. The large wall openings are the doorways that will lead into the bridge gallery. May 27, 2010.
Photo: Russell Panczenko



Conservation and the Collection

Conserving artwork is an important part of the museum's mission. The expansion gives us a special opportunity to significantly increase the number of works on display—a compelling reason to send important objects to the conservation lab. Two twentieth-century works have recently been restored: *The Abduction*, an oil painting from the late 1920s by the German expressionist Karl Hofer, and *Cerberus* (1947), a lead sculpture by Seymour Lipton.

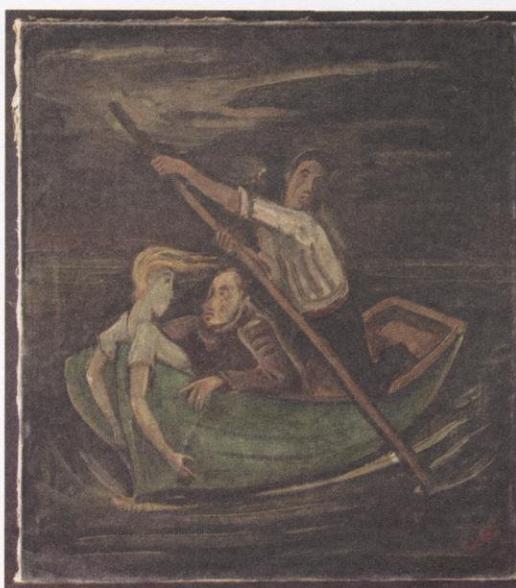
The Abduction could not be exhibited due to structural and cosmetic problems. Improper stretcher tension had deformed the canvas, producing slackness, dishing, bulges, and ripples along the edges. There was also a large dent in the front of the painting. The canvas tacking margins had pulled onto the face of the painting, so the edges needed better support. Although the paint and ground layers were in very good condition, the painting's surface was coated with a thick, discolored natural resin varnish embedded with dirt and grime.

The painting was shipped to the Midwest Art Conservation Center in Minneapolis, where Joan Gorman, senior paintings conservator, removed the canvas from the stretcher and cleaned the reverse side of dirt, dust, and debris. Canvas deformations, including the dent, were reduced with controlled humidification. To facilitate proper reattachment and provide support, Gorman attached finely woven linen fabric strips to the tacking margins, reattached the painting to the original stretcher, and evenly tensioned the canvas. She thinned the discolored varnish layer and applied a stable, nonyellowing synthetic resin varnish to the painting's surface.

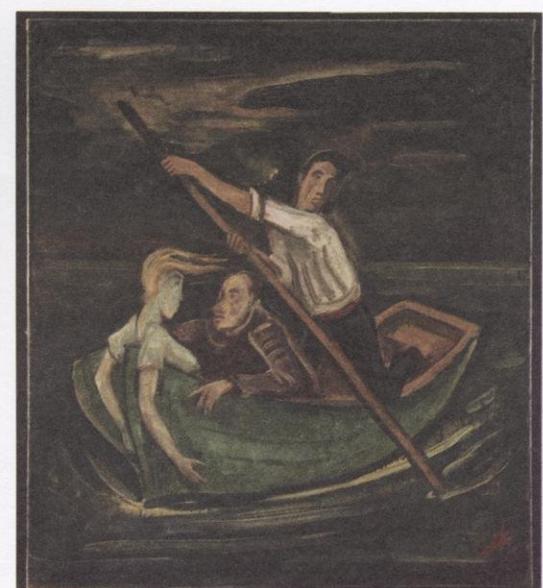
Seymour Lipton, a doctor of dental surgery, started working as an artist in the early 1930s, and by the mid-1940s he was sculpting with lead and then bronze. *Cerberus* is made of hammered lead sheets, which Lipton inverted and filled with gypsum plaster. The sculpture was displayed for decades in the home of Alvin and Terese Lane, who recently donated their collection of modernist art to the Chazen. As lead is both a fragile and

highly reactive metal, the sculpture reacted to the change in environmental conditions after arriving in Madison. A powdery white substance formed on parts of the surface. Also, because the malleable lead enclosed a hard plaster core, the

sculpture cracked along some of the seams joining the lead sheets. Meghan Thumm Mackey, an objects conservator, was hired to treat the sculpture, with the goals of removing the corrosion and preventing it in the future, filling cracks, and returning the surface to a more uniform appearance. A custom display vitrine was constructed to control relative humidity and preserve the piece.



Karl Hofer (German, 1878–1955), *The Abduction*, late 1920s, oil on canvas, 27 5/8 x 24 1/4 in. Bequest of Bettina Bjorksten Orsech, 2008.25.1. Before (left) and after (right) conservation. Photos courtesy Midwest Art Conservation Center



Seymour Lipton (American, 1903–1986), *Cerberus*, 1947, sheet lead, plaster, painted wood base, 25 3/4 in. x 11 1/4 in. x 8 1/2 in. Terese and Alvin S. Lane Collection. Before (left, and detail) and after (right) conservation. Photos courtesy Meghan Thumm Mackey



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Spotlight on Niche Displays

working as a crew for larger projects, students may also be asked to plan smaller installations. Kate Wanberg, newly graduated from UW-Madison with a BFA and a double major in psychology, has worked with the preparator staff for five years. She was recently given the task of updating the Lalique niche.

Designing an installation is itself an exercise in creativity. Using scale models of the space and the selected objects, a preparator considers object size, color, shape, and use, design motifs or themes, and overall compositional balance to build a cohesive, informative, and visually appealing display. Wanberg wanted to create a space and an understructure of light that would

highlight the translucence and brilliant colors of Lalique glass. Steve Johanowicz and Jerl Richmond, the staff preparators, reviewed her work, discussing process and possible improvements, and the final layout was approved by the director.

Working at the Chazen is valuable experience for UW students. Although the museum is not a teaching unit of the university, the staff mentors students in various career areas; some graduates have gone on to professional museum jobs. Wanberg appreciates that working so closely with original works of fine art has only deepened her relationship with them. She has gained practical skills for displaying and exhibiting her

own work, and the museum experience will be an asset if she pursues a job with an arts-related business or institution.

Johanowicz and Richmond rely on several work-study students and insist that they are critical for meeting the high standards set for museum displays. Preparators work largely behind the scenes, and if they do their job well their work is nearly invisible. The Chazen's temporary exhibitions and permanent collection installations would not be possible without student labor, input, and creativity.

Education

Visiting the Chazen with Young Children

Visiting an art museum with children is a stimulating and fun activity that is most successful with a little preparation. Keep the visit short, especially your first time. One temporary exhibition or a couple of permanent collection galleries are enough stimulation. These tips are suggested for children through fifth grade.

Ideas for looking at art

1. Don't be afraid to use art terms. The vocabulary used by artists includes words that children have already learned in preschool and elementary school, such as line, color, shape, form, and texture. Young children can name colors in paintings, identify geometric shapes, and count repeated elements. Older children can concentrate on one element, such as line, comparing it in several artworks and characterizing them (blocky, thin, thick, solid, wiggly, fuzzy, and so on).
2. Explore an artwork's historical and social context. Ask children to:
 - Read the label with you, or get an older sibling to read it. Useful information includes the date and title of the work, and the artist's nationality and birth and death dates—all clues to understanding the piece.
 - Describe the costume, setting, or symbols. Children can then relate what they see in an artwork to their own experience. For example, compare a body of water in a painting to Lake Mendota; an animal to a family pet, farm animal, or zoo creature; an artist's representation of a historic event (Thomas Ball's *Emancipation Group*) to lessons learned in social studies.
 - Use all their senses. Children can "listen" to a painting; ask what sounds might be heard in a twentieth-century Japanese cityscape or in a seventeenth-century Dutch landscape. Ask them to imagine textures of objects or smells they might encounter in a still life with vegetables and birds. What do the sounds,

smells, and even the weather tell us about the scene or subject shown? What colors and shapes has the artist chosen to communicate this information?

3. Discuss who made the artwork and why; help the children find clues to the purpose of a work. They can deduce from shape or decoration that an ancient Greek vessel was made as a drinking cup or that a seventeenth-century Flemish painting depicting Justice and Abundance (by Theodoor Van Thulden) would have decorated a civic building rather than a place of worship or a residence. Ask the youngsters to think about how the materials they use in school art classes might relate to pottery or paintings in the galleries.
4. Be prepared for sometimes challenging subjects. Artists may frankly portray nudity or violence, and children offer surprising interpretations, even of commonplace subjects, as they try to make sense of new experiences. Be ready for "Why doesn't this person have any clothes on?", or, upon seeing the sketchy painted portrait of a lady in a flowered hat (by Charles-Émile-Auguste Duran), "Why does that lady have a salad on her head?"

The Chazen also has resources available if you would like help structuring your visit. *Museum Maze* is a free family guide available at the security desk. Designed for adults and children to use together, it involves drawing and some riddles. School and youth groups may request docent-guided tours with a reservation at least three weeks in advance by calling 608.263.4421.

Before the visit

Explain what's special about the museum and how to behave. We display original artworks from all over the world representing centuries of history. The safety of both the works and the child is foremost, so the two most important rules are not touching the art and not running. (Ask children to feel their fingers. The moisture there, over time and many touches, is powerful enough to ruin an artwork.)



Families enjoy Harry Atwell's historic circus photography.
Photo: © Bob Rashid

Create anticipation or challenge by suggesting to the older children that they are art detectives hunting for clues about the works' meaning, or by asking preschool children to look for familiar subjects (animals, babies, stories).

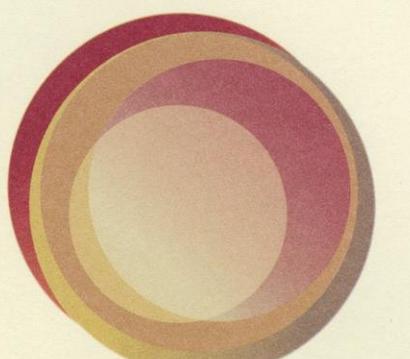
In the building

Stop by the Museum Shop (11 a.m.–4 p.m.) to select a postcard of an artwork to search for while visiting. Have your child write a note or draw a picture, and mail it to a friend or relative after the visit.

Food and drink are not allowed in the galleries (spills can stain, and food attracts insects that can damage art). If your child requires a snack, plan to enjoy it before or after the museum visit. Our friendly security officers can guide you to free lockers for storing backpacks and other items necessary for your day, and they will point out water fountains and restrooms as well.

Baby carriers worn on the back are not allowed in the galleries. We recommend frontal baby carriers or babes in arms. Strollers are permitted.

Parents visiting with children in strollers can reach our elevator from the north building entrance, reached by passing through the UW Humanities Building courtyard from Park Street.



ILLUMINATE
UW-MADISON YEAR OF THE ARTS
2010-11

Year of the Arts

The UW Arts Institute has designated 2010–2011 as the Year of the Arts on campus. The Year of the Arts will celebrate the breadth, depth, power, and purpose of artistic exploration and expression at UW–Madison with special performances, exhibits, symposia, public events, and distinguished visiting speakers and alumni. The theme is Illumination.

Two Chazen exhibitions relate to the theme. *Hidden Treasures: Illuminated Manuscripts from Midwestern Collections* will be on view December 18, 2010–February 27, 2011 (see p. 2). *Holy Image, Sacred Presence: Russian Icons*,

1500–1900, on view March 12 to June 5, 2011, is organized in cooperation with the Department of Art History and curated by its chair Thomas Dale.

Artist Valerie Weilmuenster will demonstrate manuscript illumination in Paige Court January 26–30, and icon painter David Giffey will lecture on the working methods, materials, and context of Byzantine icon painting on March 24. The Chazen appreciates the Arts Institute's funding support of these educational events. Visit www.arts.wisc.edu for more information about the Year of the Arts.

Development

Andrew Laurie Stangel: Looking at History

A historian and collector, Dr. Andrew Laurie Stangel says “the art of medals is the art of sculpture; however intimate the scale and low the relief—it is sculpture.” Designed and crafted by an era’s finest artists and still produced today, medals generally commemorate a notable person or historic event, and sometimes they impart sharp political commentary. Stangel regards medals as historical documents, struck or cast in metal, that tell us much about the times that produced them. Although civilizations have made coins for more than 2,500 years, medallic art is just over 500 years old and serves no monetary purpose.

Stangel received graduate degrees in history and civilization from UW–Madison and UCLA. During his studies, one of his professors encouraged him to *look at* history, not simply read about it. This powerful idea captivated Stangel’s imagination, and he has devoted thirty years to collecting visual documents of the past. He finds great historical value in art as one of the few ways we can *see* the past through the eyes of someone who lived decades or centuries ago.

For twenty years, beginning in the 1970s, Stangel lived in Germany and traveled extensively around Europe teaching American military forces through the University of Maryland’s extension program. Collecting medals grew out of his interest in German history. He visited dealers and attended auctions regularly, his long residency giving him time and opportunity to seek out and select the best examples of medallic art representing the most significant historical events. His collection of German medals, recently donated to the Chazen, covers roughly 100 years of German



René Baudichon (French, 1878–1963), *Sinking of the Lusitania*, 1918, bronze, 54mm. The Andrew Laurie Stangel Collection
The obverse (left) represents the United States, personified as the Statue of Liberty, as it emerges triumphantly from the ocean amidst the crashing waves. The torch is replaced by a sword, representing America’s retribution against the senseless killing of civilians. The reverse (right) is divided into two fields: the lower section depicts the sinking of the *Lusitania*; the upper section depicts a drowning child—an inflammatory image meant to repudiate the German charge that the ship was carrying contraband.

history, from the mid-nineteenth century through postwar reunification.

Stangel has several collections of medals, including papal medals, as well as other historical documents. He regards UW–Madison to be “among the top ten centers in the world for the study of history,” and he wanted to give his alma mater something to enrich the experience of graduate students in history and art history. In addition to the German medals given to the Chazen, he has donated antiquarian books related to German history as well as other historical documents to the Department of Special Collections in Memorial Library. Now an adjunct faculty member in art history at the University of New Hampshire at Manchester, he continues to acquire historical and contemporary medals for his active collections.

The Chazen is very pleased to add the German medals to its well-regarded collections that include ancient coins and fifteenth- to nineteenth-century European medals. A selection of the fascinating and beautiful German medals donated by Andrew Laurie Stangel will be on view by early 2011 (see p. 3).

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 from November 1, 2009, to April 30, 2010:

- 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 Hilldale Fund have provided support for temporary exhibitions.

- Additional support for *Imaginary Architecture: Photographs by Filip Dujardin* was provided by Monroe Street Framing.
- The museum received a grant from the Caxambas Foundation in support of its Early American Decorative Arts collection and its twentieth-century American Art collection.
- Steep & Brew has provided coffee, Coffee Bytes has provided tea, and Whole Foods has provided cookies for Sunday Afternoon Live from the Chazen concerts.

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 the museum director, Russell Panczenko, 608.263.2842, or Jon Sorenson at the UW Foundation, 608.262.7211.

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 its 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.

Artscene

July–December 2010 Volume 27, Number 2

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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.

On the cover, Andy Warhol's Photographs

All images: Andy Warhol (American, 1928–1987). Gift of The Andy Warhol Foundation for the Visual Arts, Inc.

1. Unidentified Woman (houndstooth blazer), June 1976, Polacolor type 108, 4 1/4 x 3 3/8 in. 2008.40.1
2. Stuart Pivar, January 1977, Polacolor type 108, 4 1/4 x 3 3/8 in. 2008.40.91
3. Lorna Luft, October 1982, Polacolor ER, 4 1/4 x 3 3/8 in. 2008.40.50
4. Dolly Parton, 1985, Polacolor ER, 4 1/4 x 3 3/8 in. 2008.40.49
5. Mrs. Copley, June 1980, Polacolor 2, 4 1/4 x 3 3/8 in. 2008.40.18
6. Tomas Arana, 1980, Polacolor type 108, 4 1/4 x 3 3/8 in. 2008.40.86
7. Miguel Berrocal, September 1971, Polacolor type 108, 4 1/4 x 3 3/8 in. 2008.40.63
8. Bill and Cassidy Heydt, March 1977, Polacolor type 108, 4 1/4 x 3 3/8 in. 2008.40.102

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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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–Sunday
11 a.m.–4:00 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



Chazen Museum of Art