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Chazen Museum of Art

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exhibitions

2-5

Current and
Upcoming
Exhibitions

collections

6-8

New Works
for the Permanent
Collection

education

9

On Teaching
Active Looking

development

10-11

Works on Paper
from Allen Samson



Chazen Museum of Art

January-June 2013

artscene



56 vibrant paintings
 celebrating the 75th anniversary of the
 Public Works of Art Project

Lily Furedi, *Subway*, 1934, oil on canvas, Smithsonian American Art Museum.
 Transfer from the U.S. Department of the Interior, National Park Service

1934

A New Deal
 for Artists

exhibitions

2-5

Current and
 Upcoming
 Exhibitions

collections

6-8

New Works
 for the Permanent
 Collection

education

9

On Teaching
 Active Looking

development

10-11

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January-June 2013

artscene



Beth Cavener Stichter (American, b. 1972), *L'Amante*, 2012, stoneware, acrylic paint, 45 x 60 x 44 in. Lent by Stephen and Pamela Hootkin

*strikingly
emotional &
engaging*

Ceramics by
**Beth Cavener
Stichter**

— two extraordinary
new pieces

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2–5

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Exhibitions

collections

6–8

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Collection

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9

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Active Looking

development

10–11

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TANDEM PRESS:
an artistic laboratory
where internationally
recognized artists
experiment creatively,
make editions of
prints, and interact
with students.

Suzanne Caporael, *Franchise*, 2010, relief, 42 x 33 ¾ in.
Image courtesy Tandem Press

*Tandem Press prints are
exhibited around the world.*

Only the Chazen has
a complete archive of
editioned prints.

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Collection

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January-June 2013

artscene



Domenico Piola (Italian, 1627–1703), *An Angel Holding a Scimitar*, ca. 1680, ink and wash, 7 ¼ x 5 in. Joseph F. McCrindle Collection, 2009.13.99

Drawings from the Joseph McCrindle Collection

March 16–May 26, 2013

More than 150 English,
Italian, and French
drawings from the
sixteenth through the
twentieth century.

exhibitions

2–5

Current and
Upcoming
Exhibitions

collections

6–8

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for the Permanent
Collection

education

9

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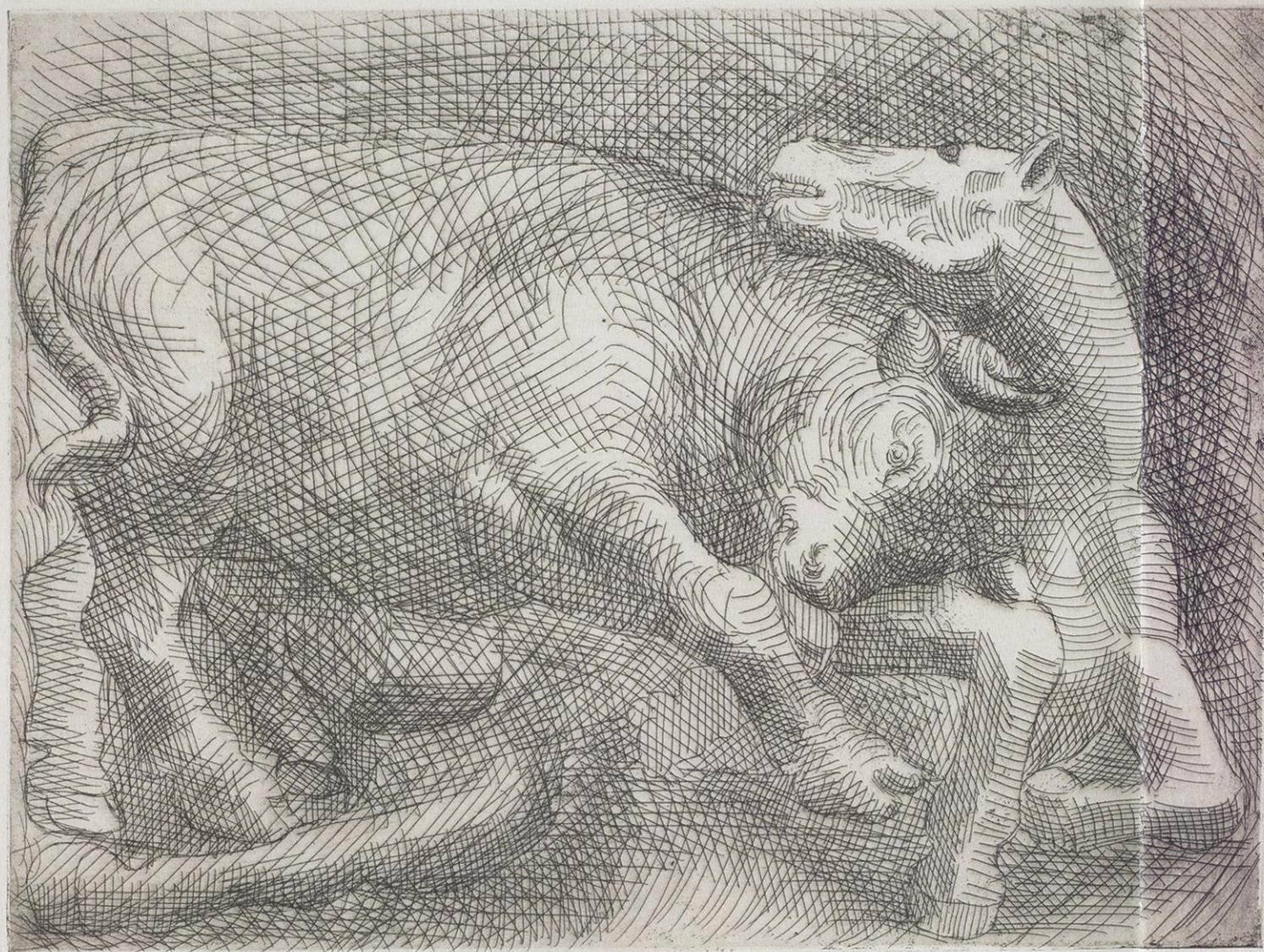
10–11

Works on Paper
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January–June 2013

artscene



*“People don’t own art, they
just protect it for awhile so
that it can keep going.”*

— ALLEN SAMSON

Pablo Picasso (Spanish, 1881–1973), *Bull Attacking Horse*
(*Taureau attaquant un cheval*), 1921, etching, 7 x 9 ¼ in.
Gift of Allen and Vicki Samson, 2012.25.1

A generous
donation of prints
and drawings from a
UW–Madison alumnus.

exhibitions

2–5

Current and
Upcoming
Exhibitions

collections

6–8

New Works
for the Permanent
Collection

education

9

On Teaching
Active Looking

development

10–11

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Chazen Museum of Art

January–June 2013

artscene



Michael Lucero (American, b. 1953), *Untitled*, 1979, wood, wire, paint, 120 x 47 x 3 in.
Lent by Stephen and Pamela Hootkin, 2.2012.1

dear friends,



The art world, as subject to trends as any cultural endeavor, has rekindled an interest in connections between art and science. This revival harkens back to the

fifteenth century when they were often inseparable, as in Leonardo da Vinci's studies of natural phenomena, machines, and the human body. Modern artists and scientists have noted that science has largely disappeared from art theory and criticism and from gallery walls, and they have begun to think we may be culturally poorer because of it.

Scientists frequently point out the beauty in nature, mathematics, the solar system, and even in scientific processes. If in 1917 Marcel Duchamp was able to transform a urinal into a work of art by placing it in an artistic context, it should be no surprise that scientists wonder if enlargements of microscopic plant stem

cross-sections or photographs of a solar flare taken through a telescope are not equally—or more—worthy of hanging in a gallery.

This summer at dOCUMENTA 13, a major contemporary art exhibition held every five years in Kassel, Germany, people intently studied an apparatus for the “teleportation” of individual photons—experimental work being done at the cutting edge of quantum physics and computer science. Professor Anton Zeilinger, invited by the curator, had installed several devices and presented occasional demonstrations—perhaps more appropriately called performances. The audience was not scientists but art aficionados, fascinated by these complex machines and the laser beams they emitted when activated.

At UW–Madison, the Wisconsin Institutes for Discovery examines the relationship between science and the arts, demonstrated publicly by their annual Wisconsin Science Festival. The Chazen too, probes art-science connections. More than a decade ago, the museum presented

an exhibition of microchip diagrams, stimulating discussion about whether or not they were “art.” The museum has continued to present exhibitions and acquire art that incorporates scientific elements and discoveries. Several pieces currently on display were directly inspired by science. Steffan Dam's *The Cabinet of Curiosities* derives from a childhood fascination with historical cabinets of curiosities. The piece is evocative, but scientific accuracy was not his goal. Luke Jerram, on the other hand, has worked with virologists to make meticulous microbial sculptures; *Large E. coli Virus* is significantly larger than a real virus—and visible to the naked eye. Both sculptures are beautiful objects, but perhaps more important they satisfy our need to wonder.

Russell Panczenko, Director
Chazen Museum of Art

exhibitions

2–5
Current and
Upcoming
Exhibitions

collections

6–8
New Works
for the Permanent
Collection

education

9
On Teaching
Active Looking

development

10–11
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January–June 2013

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Tandem Press: *Twenty-five Years*

December 8, 2012–February 3, 2013

Pleasant T. Rowland Galleries

German and Austrian Prints: 1890–1925

December 15, 2012–March 3, 2013

Leslie and Johanna Garfield Gallery

1934: A New Deal for Artists

February 16–April 28, 2013

Pleasant T. Rowland Galleries

Exhibitions

Tandem Press celebrates its twenty-five-year anniversary with this exhibition. The UW-affiliated press is an artistic laboratory where internationally recognized artists experiment creatively, make editions of prints, and interact with students. The press has printed hundreds of art editions and this exhibition will highlight the work of twelve artists, including Judy Pfaff, Suzanne Caporael, Robert Cottingham Nicola López, and Sean Scully.

At the beginning of the twentieth century, German and Austrian artists sought novel ways of looking at the world that departed radically from classical ideals. World War I became a turning point for artists determined to transform the look of art, resulting in a period of unprecedented experimentation and personal expression. This selection of prints from the collection of Barbara Mackey Kaerwer, a University of Wisconsin alumna, demonstrates the remarkable range of style, subject matter, and intent of artists whose work became milestones of twentieth-century aesthetics.

During the Great Depression, president Franklin Delano Roosevelt initiated government programs to foster economic recovery. The Public Works of Art Project was the first federal program to support the arts. The PWAP employed thousands of artists to paint regional, recognizable subjects that vividly captured the realities and ideals of the era. These works were displayed in public buildings nationwide. *1934: A New Deal for Artists* celebrates the 75th anniversary of the PWAP, presenting 56 vibrant paintings from the Smithsonian American Art Museum's unparalleled collection.

1934: A New Deal for Artists is organized and circulated by the Smithsonian American Art Museum with support from the William R. Kenan Jr. Endowment Fund and the Smithsonian Council for American Art. The C.F. Foundation in Atlanta supports the museum's traveling exhibition program, Treasures to Go.



Drawings from the Joseph McCrindle Collection

March 16–May 26, 2013

2013 Chazen Prize to an Outstanding MFA Student

March 30–May 26, 2013

Michael Lucero Installation

May 11–August 18, 2013

This exhibition reflects the breadth of a bequest from Joseph McCrindle of more than 150 English, Italian, and French drawings from the sixteenth through the twentieth century. The drawings demonstrate how each generation of artists transformed the medium with their personal styles and how those styles are reworked by the next generation. Featuring works by a wide range of artists, including Jean Léon Gérôme, Domenico Piola, Emile Bernard, Thomas Rowlandson, and Jean Cocteau, donated to the Chazen by McCrindle, founder of *The Atlantic* magazine.



Emily Belknap explores the relationship between landscapes on the edge of town and in the backyard. From green lawns maintained with sprinklers to monoculture cornfields, she draws and constructs landscapes that have been simplified and abstracted to suit human purposes. These landscapes are fragile in their simplified state and the boundaries constructed within and around them are precariously placed. Fences that delineate property lines, roadways and parking lots that isolate habitats, and monoculture crops that restrict ecosystems are the subjects of her current work. With a background in painting, Belknap currently creates sculptures and wall installations, and many of her pieces are miniature in scale and minimal in aesthetic.

In 1979 Michael Lucero constructed a series of hanging figures from fruit crates scavenged in the East Village. These oversized, eerily abstracted figures recall childhood memories of towering wire and burlap figures Lucero encountered at Native American trading posts on family car trips along Route 66. The human figure, remains of ancient cultures, and innovative use of materials are hallmarks of his ceramic sculpture, for which he is best known. This will be the first time these figures have been exhibited in more than 30 years.



Beth Cavener Stichter Ceramics

The Chazen Museum's holdings of monumental ceramic sculptures by the contemporary American artist Beth Cavener Stichter have expanded with the addition of two new pieces: *L'Amante* and the *The Question that Devours*. Both works continue the artist's exploration of human interaction and emotional states through the use of animal surrogates, effectively engaging and eliciting empathy from the viewer.

A sensuous and muscular reclining hare gazing directly at onlookers, *L'Amante* (Italian for "lover") sports a shaded full-body tattoo like those worn by members of the Yakuza, Japan's traditional organized crime syndicates. In *The Question that*

Devours, a wolf, in the form of the question mark, is poised to attack a frightened, defenseless hare. Both works display Stichter's mastery and innovation of ceramic technique. Each is sculpted from a solid block of clay, then cut into sections and hollowed out for firing. The artist reassembles the pieces and applies acrylic paint. This painstaking technique results in extraordinary surfaces that contribute to the striking emotional impact of the works.

Beth Cavener Stichter (American, b. 1972), *The Question that Devours*, 2012, Stoneware, acrylic paint, 64 x 35 x 25 in. Museum funds purchase, 2012.36.1

Glass Sculpture

by Andrew Erdos

The Chazen's recently acquired *Sunlight Melting Into Sand* by emerging glass artist Andrew Erdos is a hand-blown silverized glass sculpture encased in a mirrored infinity box. Erdos's work is a commentary on contemporary culture and the ways it clashes with nature, technology, and time. Inhabiting the disorienting mirrored box is Erdos's signature robotic mouse form, his mascot for the relationship between humanity, nature, and technology. "You see it and you think 'Oh, it's a baby animal, it's cute,' but there's nothing that exists like this, and if there were, it would be terrifying," says Erdos.

Erdos was raised in a family of artists, so from childhood he has made art and built installations. He insists on a rigorous process of creation, from the conceptualization stage to the meticulous technical execution required for each piece. The artist earned his BFA in glassblowing in 2007 from Alfred University.

Andrew Erdos (American, b. 1985), *Sunlight Melting Into Sand*, 2012, hand-blown silverized glass, acrylic two-way mirror, LED lights, 24 x 29 x 19 in. Museum funds purchase, 2012.37





Atta Kwami (Ghanaian, b. 1956), *Some Other Time II*, 2011, acrylic on linen, 57 ¾ x 58 in. J. David and Laura Seefried Horsfall Endowment Fund purchase, 2012.19

Atta Kwami's

Some Other Time II

The newest addition to the Chazen's collection of African art is *Some Other Time II* by Atta Kwami, a leading contemporary artist in Ghana. Henry Drewal, professor of African and African diaspora art history, says Kwami's works "play with the color and form improvisations that are distinctive of Ghanaian architecture and African strip-woven textiles, especially those (kente) made famous by the Ewe and Asante of Ghana."

The multiplicity of shapes and patterns refers to Ghanaian music, which is multi-metered and multi-rhythmic. Drewal explains that the grid structure and vibrant juxtaposition of color and tone enliven the environment, just as the Ghanaian clothing worn in towns and market-places expresses the vibrancy and life that color can bring to a surface and, by extension, to the life of the people.

Kwami, a scholar of contemporary Ghanaian art traditions, is imbued in the history and lives of African art and artists. *Some Other Time II* was begun in the artist's studio in Kumasi, Ghana, and completed in his studio in Loughborough, United Kingdom, for the 2011 Design Gallery exhibition *Look Look, Listen Listen: Celebrating the Arts of Ghana* at the University of Wisconsin–Madison.

on teaching Active Looking

While visiting the Chazen galleries, a visitor may find a small group of elementary school students gathered around a sculpture by John

Chamberlain made from car bumpers. They have sketchbooks and are each drawing what they see from their angle. Then the docent instructs them to put down the sketchbook, move clockwise, pick up the next sketchbook, and draw from their new

perspective. In the end, the tour group creates images of the sculpture drawn collaboratively by the students.

This gallery activity engages K–12 students in the thought process of an artist working in three dimensions. A team of three Chazen docents created this exercise and several other in order to teach active looking in the Therese and Alvin S. Lane Collection of modernist sculptures and sculptors' drawings.

Mary Brennan, Marcia Philipps Hyzer, and Jan Smart are all experienced with using gallery activities to teach about art and art history. Inspired by a talk UW art professor Michael Jay McClure gave to docents during preparation for the new building opening, these docents concentrated on the Lane Collection's strength in constructivism and assemblage and the value of active viewing in understanding sculpture.

For another elementary school activity, Mary Brennan assembled groups of everyday objects that also are found in Lane gallery sculptures. The docent passes out the objects during a tour and asks students to search for matching objects; the group then discusses how they relate to particular sculptures, such as Louise Nevelson's.

Jan Smart developed an activity for K–12 students that teaches how sculptural forms may imply motion, elicit emotion, or re-imagine the human form. She gives each child a flexible steel cord which they manipulate in the presence of a sculpture that illustrates these qualities; Alexander Calder's sculptures, for example, imply—or actually incorporate—movement.

Marcia Philipps Hyzer's exercises of drawing from different angles or from memory imitate the way sculptors must think in two dimensions before forming a sculpture in three. In another activity, docents discuss positive and negative space and then ask students to draw only the "holes or spaces" in a work by Theodore Roszak.

Art educators interested in a docent tour using some of these exercises should call 608-263-4421 at least one month in advance for an appointment.



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 May 1, 2012, through October 31, 2012:

The Chazen Museum of Art Council

The Estate of Joen E. Greenwood

Richard Weisman

Wellspring Learning, Inc.

The Wisconsin Arts Board with funds from the State of Wisconsin and the National Endowment for the Arts

The University League



Fresh Madison Market, Coffee Bytes, and Steep & Brew provide refreshments for the 2012–13 Sunday Afternoon Live concert series.

Valuable Support



Gifford Beal, (American, 1879–1956), *Circus Parade*, ca. 1930, drypoint, 8 3/4 x 12 in. Gift of Allen and Vicki Samson, 2012.25.9

Works on Paper from Allen Samson

Allen Samson earned undergraduate and law degrees from the UW–Madison. As a student he was introduced to the art of Edvard Munch in a class taught by Jim Watrous. The experience stayed with him and after becoming established as a lawyer, Samson began collecting work by artists he became familiar with in school, putting together a collection ranging from late nineteenth-century France to contemporary America, including pieces by Toulouse-Latrec, Picasso, Munch, and contemporary artists.

Samson has been very generous to his alma mater and his community. He established a fund to support tuition for students of color at the UW Law School. A native of Milwaukee, he has also given some of his art collection to the Milwaukee Art Museum. Most recently, when he and his wife Vickie

wanted to find a home for some of the works on paper he first collected and for others that appealed to his aesthetic and moral sensibilities, they chose the Chazen.

The heart of his donation to the Chazen is a group of prints and drawings by American artists from the beginning of the twentieth century. Works by Gifford Beal, William Glackens, and John Sloan, artists of the ashcan school, reflect and comment on American life at the time. “Ashcan school” was originally a disparaging name invented for a loosely related group of artists who reacted against American impressionism by depicting the sometimes-gritty realities of city life (usually New York). This subject matter is very appealing to Mr. Samson, who has been teased because “I like works of art that look back at me.”

Among the Sloan and Gifford Beal works, Samson is donating several related images: states of prints and their original drawings that show the artists working through compositions, changing them slightly, fleshing out their linear designs with volume and detail. Such fascinating sequences can help to elucidate the artistic process and find a welcome home in a university museum.

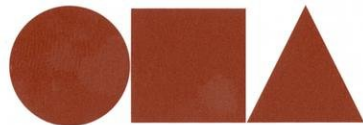
Samson chose the Chazen to be the repository for his collection because he feels strongly that “people don’t own art, they just protect it for a while so that it can keep on going.” The Chazen takes that responsibility very seriously, and looks forward to providing access to the Samson collection for many decades to come.

Circus Parade



ABOVE: Douglass Crockwell, *Paper Workers*, 1934, oil on canvas, Smithsonian American Art Museum, Transfer from the U.S. Department of Labor

COVER: (detail) Lily Furedi, *Subway*, 1934, oil on canvas, Smithsonian American Art Museum. Transfer from the U.S. Department of the Interior, National Park Service



Chazen Museum of Art

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