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Chazen Museum of Art

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Chazen Museum of Art

Chazen Museum of Art

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The Simona and
Jerome Chazen
Collection*

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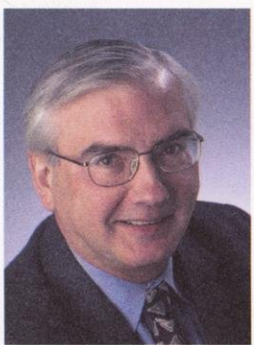
Donor Profile:
Jean-Pierre and
Janice Golay

artscene

August–December 2005

A LETTER FROM THE DIRECTOR

Dear Friends,



Once again I wish to thank Simona and Jerry Chazen for their extraordinary generosity. Their \$20-million gift not only makes the much needed building addition possible but will also greatly enhance the educational and cultural benefits that our museum is able to offer to the university's students and members of the surrounding community. With the expansion, the museum's gallery space will almost double, going from the present 24,000 square feet to 46,000 square feet. There will be galleries specifically dedicated to the permanent display of African art, Asian art,

Because of the new space the museum again will attract donations of works of art. We are in regular contact with alumni and other art collectors across the country who inevitably ask, "If I give my collection, will it be available to students and the community or will it disappear into storage?" The new galleries will make it possible to give them the answer they want to hear.

Besides the new galleries, the planned museum addition will have an orientation space for visiting school groups and an adjacent docent reference and preparation room. A new auditorium will be equipped to show films as well as to accommodate lectures, symposia, and performance art presentations. There will also be an object-study room for special interest groups where objects can be brought safely for hands-on examination and study.

Juxtapositioning the museum addition with the School of Music's planned performance hall also offers exciting opportunities. The main entrance to the museum, which will shift to the new building, will be adjacent to the entrance lobby of the future music building. This will allow for coordination of exhibition openings and musical evenings. With Vilas Hall Theatres just across University Avenue, the green space

in front of the museum, embellished with outdoor sculptures, will become a vital center for the arts on campus.

An exciting architectural feature of the new museum will be the bridge that connects the third-floor galleries of the Elvehjem building with the third-floor galleries of the addition. A collaborative venture between the architect and an artist, with vistas toward Lake Mendota and along the East Campus Mall, it will become a landmark for the campus and the city.

Thanks to the Chazens, the dream of a new museum is closer to realization than ever before. However, there is much work ahead, and we will have to look to our friends to help make it happen.

Russell Panczenko
Director
Chazen Museum of Art

Thanks to the Chazens, the dream of a new museum is closer to realization than ever before.

and the decorative arts. There will be more gallery space, similar to the current Mayer Gallery, for rotating exhibitions of prints, drawings, and photographs. Major temporary exhibitions will have sufficient space and will no longer displace the permanent collection as they now often do. There is another very important consideration:

Exhibitions

Dual Vision, The Simona and Jerome Chazen Collection

October 8 through December 31, 2005, Brittingham Galleries VI, VII

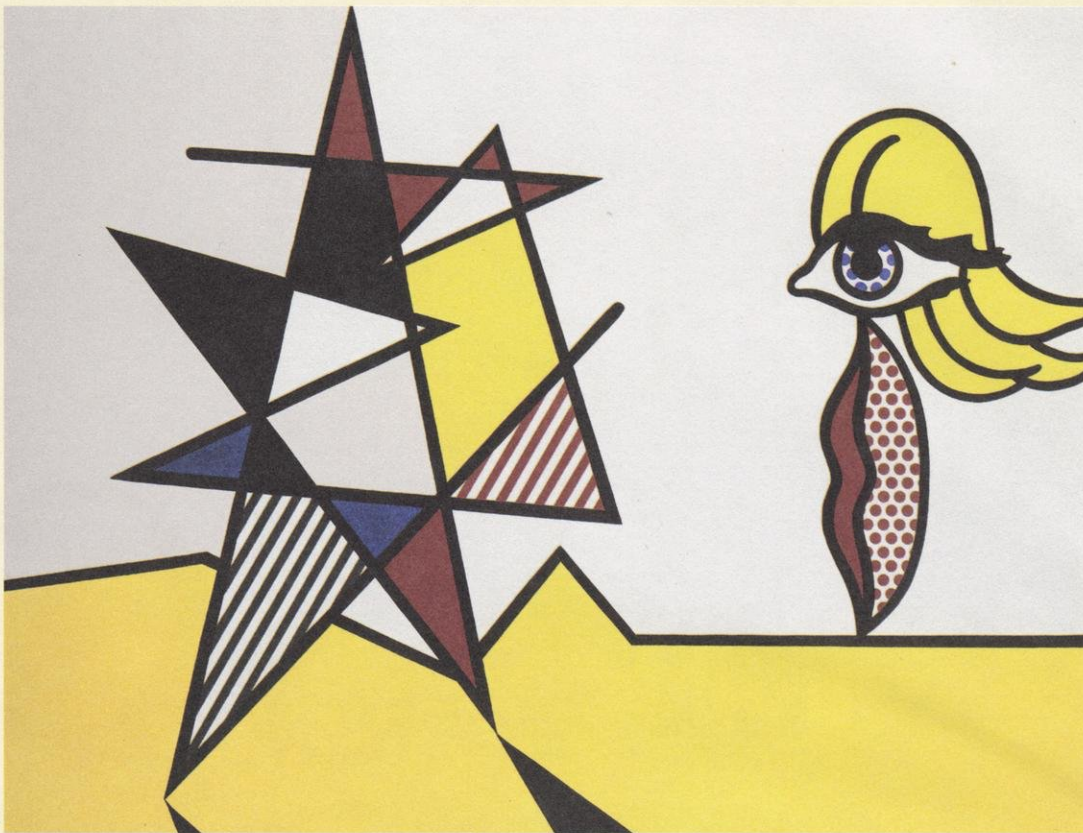
Dual Vision will showcase around ninety modern and contemporary masterpieces from around the world, both figurative and abstract, focusing on glass sculpture and painting, but also including three-dimensional works in ceramics, bronze, fiber, and mixed media. Artists represented in the exhibition range from important twentieth-century painters and sculptors—including Alexander Archipenko, Milton Avery, Jean Dubuffet, George Grosz, Roy Lichtenstein, Jacques Lipchitz, and Robert Motherwell—to artists still living and working today, such as Dale Chihuly, Howard Ben Tre, Michael Lucero, William Morris, and Bertil Vallien.

The artists represented in *Dual Vision* helped shape and expand their respective fields: Harvey Littleton was the founder of the American studio glass movement; Dale Chihuly's expressive use of color and form has won him worldwide recognition; Robert Arneson helped change the art world's perception of clay with his provocative, witty ceramic sculptures and was a founding member of the California Funk movement; and Olga de Amaral's serene golden weavings build on the textile tradition of her native Colombia.

These works are from the more than 500 works in the private collection of UW alumni Simona and Jerome A. Chazen, who in May made a \$20-million gift to fund a major expansion of the museum. To commemorate this gift, the museum has become the Chazen Museum of Art.

Dual Vision was organized by the Museum of Arts & Design in New York and is accompanied by a catalogue available through the Museum Shop or by calling 608 263-2240.

1. Roy Lichtenstein (American, 1923–1997), *Two Figures*, 1978, oil and magma on canvas, 68 × 48 in. Courtesy Museum of Arts & Design. Photo by David Behl ©Estate of Roy Lichtenstein
2. Jean Dubuffet (French, 1901–1985), *Inspection du Territoire*, 1974, acrylic on canvas, 70 3/4 × 55 in. Courtesy Museum of Arts & Design. ©Artist Rights Society (ARS, New York, NY). Photo by David Behl
3. Sergei Isupov (Russian, b. 1963), *To Keep in Touch*, 2000, porcelain, 18 × 10 × 16 1/2 in. Courtesy Museum of Arts & Design. Photo by David Behl
4. William Morris (American, b. 1957), *Raft*, 1998, hand-blown and sculpted glass, 18 × 18 × 9 in. Courtesy Museum of Arts & Design. Photo by Rob Vinnedge
5. David Hockney (English, b. 1937), *The Sixteenth V.N. Painting*, 1992, oil on canvas, 36 × 48 in. Courtesy Museum of Arts & Design. Photo by David Behl

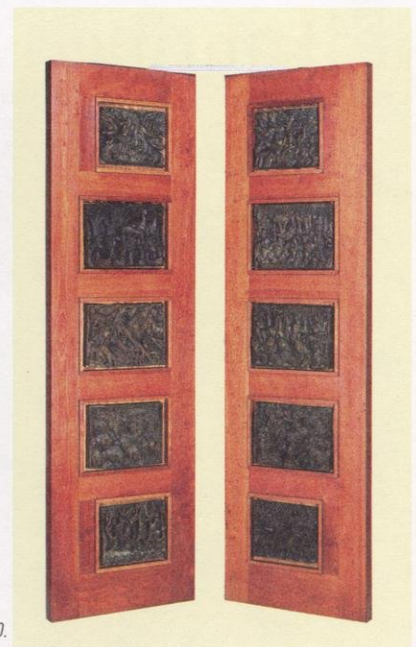




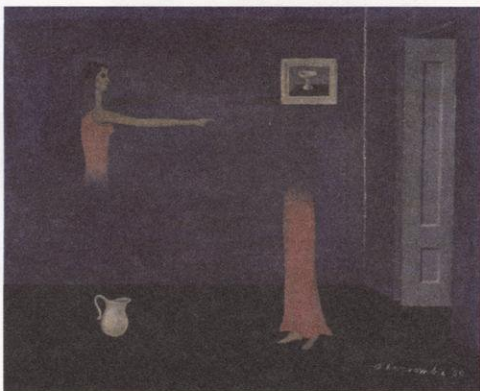
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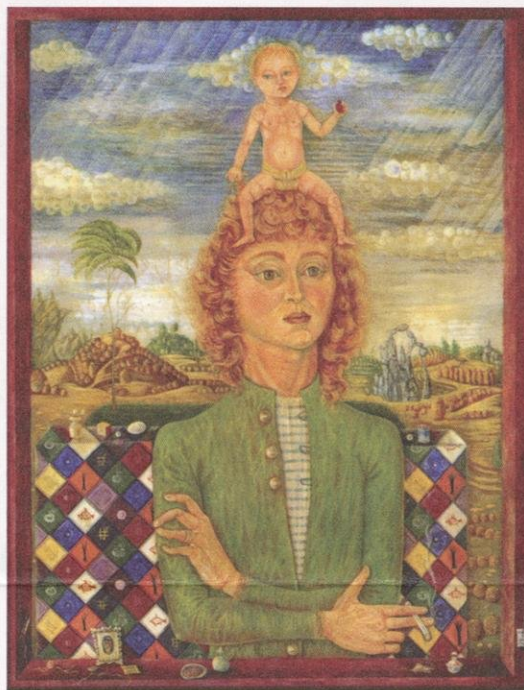
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For more information on exhibitions go to www.chazen.wisc.edu. Click on exhibitions, then on "press release" for a full description.

With Friends Six Magic Realists, 1940–1965

Through September 18, 2005, Brittingham Galleries VI, VII

This exhibition, which features the work of artists Gertrude Abercrombie, Sylvia Fein, Marshall Glasier, Dudley Huppler, Karl Priebe, and John Wilde, is the first extensive study of this close-knit group of friends and the artistic and personal relationships they shared while working in Madison, Milwaukee, and Chicago. Avoiding the mainstream abstract expressionism, these Midwestern artists concentrated on representational drawing and painting.

6. Gertrude Abercrombie (American, 1909–1977), *Split Personality*, 1950, oil on Masonite, 7 1/2 x 9 1/2 in. Collection of Isabelle Polacheck. Photo by Cory Radlund

7. Sylvia Fein (American, b. 1919), *Lady with Her Baby*, 1947, egg tempera and oil on panel, 18 x 15 in. Collection of Sylvia Fein. Photo by Cory Radlund

Roundabout and Fate of the Earth Doors: Installation by Peter Gourfain

July 2005 long-term installation in Paige Court

The museum will present installations by contemporary artist Peter Gourfain: *Roundabout*, 1974–1981, and his bronze-paneled *Fate of the Earth Doors*, 1997. *Roundabout*, a wooden piece constructed of nine equal ribs growing from a circular base and meeting at a nine-foot apex, will be installed in the museum's Paige Court. The ribs support carved wood and ceramic narrative sections. *Fate of the Earth Doors* will be situated at the top of the museum's stairs

leading to galleries, a focal point for all museum visitors. This presentation will offer a special opportunity for museum visitors to see these large-scale works that, although part of the permanent collection, are not usually on view due to their size.

10. Peter Gourfain (American, b. 1934), *Fate of the Earth Doors*, 1984–1997, bronze, cherry wood, each door: 113 1/2 x 33 x 3 1/4 in. Carolyn T. Anderson, Frank and Roa Birch, Eugenie Mayer Bolz, Brittingham, Madeleine Doran, Museum of Art General, Alice Drews Gladfelter Memorial, Harry and Margaret P. Glicksman, John S. Lord, Jean McKenzie, Cyril W. Nave, F. J. Sensenbrenner, Richard E. Stockwell, Earl O. Vits, Ruth C. Wallerstein, and Malcolm K. and Bertha Whyte Endowment Funds, and Art, 2002.2a-z

11. Peter Gourfain (American, b. 1934), *Roundabout*, 1974–1981, yellow pine, terracotta, H. 108 x Diam. 264 in. Gift of the artist, 2002.57

Old-Master Drawings from the Permanent Collection

July 23 through October 9, 2005, Mayer Gallery

This exhibition draws on the museum's small but choice collection of drawings by artists from Italy, the Netherlands, France, and England made during the sixteenth to the eighteenth centuries. Drawings are fascinating first glimpses of an artist's inspiration and occasionally a record of revised thinking about a subject. These drawings are mostly preparatory studies for paintings, frescoes, or murals, or in some cases, architectural drawings for buildings. For these explorations artists used red chalk, black chalk, pen and ink, sometimes adding color highlights. The subjects are typical for two-dimensional art of the era: mythological scenes, religious or secular narratives, portraiture, landscapes. The painter and author Giorgio Vasari (Italian, 1511–1574) wrote in his *Lives of the Most*

Excellent Painters, Sculptors and Architects (second edition, 1568): "One can conclude that drawing is none other than a visible expression and declaration of the concept which one has in the spirit and of that which one has imagined in the mind and built in thought."

8. Giuseppe Cesari, called Cavaliere d'Arpino (Italian, 1568–1640), *Adam*, ca. 1601–1603, red chalk on paper, 9 13/16 x 7 5/16 in. Museum of Art General, Harry and Margaret P. Glicksman, Walter J. and Cecille Hunt, Cyril W. Nave, and Richard E. Stockwell Endowment Funds purchase, 2004.3. Photo by Cory Radlund

Jacques-Henri Lartigue A Boy, A Camera, An Era

October 22, 2005 through December 31, Mayer Gallery

Jacques-Henri Lartigue (French, 1894–1986) created an impressive body of photographs throughout his lifetime; however, he took many of his most famous pictures during his childhood and youth. Forty of these extraordinary photographs and stereographs are the focus of this exhibition. Lartigue received his first camera for his seventh birthday. He immediately began experimenting and used his camera to document the idyllic moments of family and friends at leisure and at play. Lartigue provided a vivid, candid portrait of life of the prewar Belle Époque in France, on its boulevards and country lanes, joyfully at play, parading its latest fashions, and fearlessly launching itself into its skies. This exhibition was organized by the Samuel P. Harn Museum of Art at the University of Florida.

9. Jacques-Henri Lartigue (French, 1894–1986), *Rouzat: Zissou Floating in His Latest Invention*, 1911, 24 x 20 inches

Collection

Sirani Painting Returns to Its Place of Origin

The Chazen Museum of Art's painting *Signora Ortensia Leoni Cordini as Saint Dorothy* by the seventeenth-century Bolognese painter Elisabetta Sirani (1638–1665) was sent to Bologna, Italy, for conservation treatment and was on view in the first major exhibition of this artist's work to be held in her native city.

The painting is an allegorical portrait of a Bolognese noblewoman, Ortensia Leoni, the wife of the Florentine Francesco Cordini, who commissioned this portrait and another painting from the artist. Sirani paints the attractive young woman looking out at the viewer and holding a basket of apples and roses, the attributes of the early Christian saint Dorothy. Signed prominently by Sirani along the sitter's neckline, the painting is dated 1661, which makes it her earliest commissioned portrait. Sirani's canvas was altered at some point prior to its arrival in Madison in 1960. The lower left corner containing the basket of roses and apples held by the sitter's right hand above was cut out of its original location in the larger original canvas and inserted in its present position. The sitter's left hand, partially visible below the basket, was added at that time to integrate the composition. Conservators took two principal actions: they reduced yellowed varnish where necessary to reestablish a balanced tonal relationship among different parts of the composition that had been compromised by excessive cleaning in the past and by the application of

pigmented varnish, and they removed overpaint from original paint layers.

Elisabetta Sirani was the daughter of the Bolognese painter and art merchant Giovanni Andrea Sirani, who had been a pupil of Guido Reni. A gifted artist at an early age, she developed under her father's instruction but soon received independent commissions from an international clientele. She obtained her first ecclesiastical commission at age seventeen and led an extremely successful career painting religious and mythological subjects as well as portraits until her untimely death at age twenty-seven. Carlo Cesare Malvasia in his 1678 biography of the artist celebrated Sirani as "the virgin angel" of Bolognese seventeenth-century painting and as "the art prodigy, the glory of female sex, Italy's gem and Europe's sun."

The exhibition *Elisabetta Sirani "pittrice eroina" 1638–1665* was on view at the Museo Civico Archeologico in Bologna from December 4, 2004 to April 10, 2005. Curator Maria Saffiotti Dale traveled with the painting to Italy in October 2004 to coordinate the conservation treatment and technical analysis with Maricetta Parlatore Melega and Barbara Lavorini of the Laboratorio degli Angeli, the leading conservation laboratory in Bologna. In April she accompanied the painting back to Madison. A fully illustrated catalogue by Jadranka Bentini and Vera Fortunati accompanied the exhibition.



Elisabetta Sirani (Italian, 1638–1665), *Signora Ortensia Leoni Cordini as Saint Dorothy*, 1661, oil on canvas, 23 1/8 x 19 5/8 in. Gift of Mr. and Mrs. Marc B. Rojzman, 60.5.2

Shown before (left) and after (above) restoration.

Golays Donate Works to Collection



Liuba Kirova (Bulgarian, b. 1943), *Boutique*, 1990, watercolor, 16 1/2 x 22 in. Gift of Janice and Jean-Pierre Golay, 2004.84.12

Having contributed so much of their time and energy to the museum, the Golays chose the museum as the home for some of their art collection as well. In the last two years the Golays have donated works by a wide range of contemporary artists from America and Europe.

Their donation included three-dimensional works such as Henry Meyer's sculptures *Wheel of Misfortune* and *Fantôme de la Nicotine*, which are whimsical monsters, the latter incorporating in its construction some of the artist's disused tobacco pipes after he gave up smoking. Their interest in fiber arts has been represented in their donation by works like Mary Bero's stitched faces and Rebecca Medel's geometric, layered fiber sculpture *Big Bang*.

However, the mainstay of the gift has been works on paper. Contemporary American artists such as John Ford and Phyllis McGibbon each has

a place in the collection, Ford with a construction and prints, McGibbon with drawings. Swiss artists working on paper are represented with prints and drawings by Armande Oswald and by Peter Fürst, and prints by Henry Meyer. The gift also includes works by artists from central Europe, including works on paper by such Bulgarian artists as Liuba Kirova and photographs by Toni Dusek, a Czech artist.

The Golays have also been interested in artists with Madison connections, reflected by their donations of prints by Warrington Colescott and a group of works including drawings and prints by Dennis Nechvatal. A pair of drawings by Aaron Bohrod is unusual within the collection because of their date. Bohrod drew *Périers*, *Normandy*, and *Caen* in 1944 when he was in Europe recording first-hand the devastation of World War II.

Petersons Donate Art Glass

John Peterson recently made a gift on behalf of himself and his late wife Carolyn for the acquisition of Lino Tagliapietra's *Dinosaur (6)*, signed and dated 2000, a work that belongs to a series spanning several years. Tagliapietra explains: "In my work, I try to create objects with simple forms. I think of dinosaurs as strong and docile creatures. Often times I envision them as gentle, aquatic animals. Since I live in a place surrounded by lagoons and water, fish and other aquatic creatures are inspirational to me. With this series, I have tried to integrate the strength of the dinosaur with the fluidity of the fishes that inhabit the waters of Venice." This work reveals Tagliapietra's technical expertise, as well as his mastery of color, form, and artistic expression.

Lino Tagliapietra was born on the island of Murano in the Venetian lagoon in 1934 and began his career at age eleven as an apprentice. After working as master glassblower and designer, he began developing designs in new directions, particularly in the seventies as a result of his contact with the renowned Dutch glass designer A. D. Copier. As the first Italian maestro to teach a session on traditional Venetian glassblowing techniques at the influential Pilchuck Glass School in 1979, he has played a pivotal role in the revitalization of the art of glass blowing in the studio glass movement. His own activity shifted, as a result, from being a professional glassblower to being an independent artist. Today he is considered among the finest glass artists in the world. A phenomenal technician, Tagliapietra emphasizes, however, that "we need a strong spiritual base ... otherwise we operate only on technology. We need something to keep our spirit more human, more connected to natural life."

"Through his work, we see the transformation of old elements to new concepts. Lino Tagliapietra is one of the few glassmakers who can successfully transmit his own sensitivity and intellect into an inanimate object. That is what makes us respond so powerfully to his work and what makes him an artist," said Susanne K. Frantz, former curator of twentieth-century glass

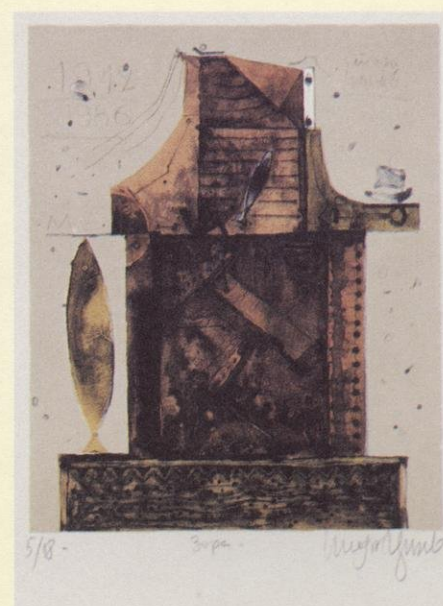
"we need a strong spiritual base ... otherwise we operate only on technology. We need something to keep our spirit more human, more connected to natural life." —Lino Tagliapietra, artist

at the Corning Museum of Glass. "His vessels and sculptures, which often incorporate filigree decoration, are on a technical level equal to the finest achievements of historic Venetian glassmaking."

Tagliapietra has taught glassblowing throughout the world. His work is represented in numerous public and private collections.

This example of contemporary art glass joins about thirty works in the collection by Harvey Littleton, founder of the studio glass movement, who taught at UW from 1951 to 1977, including a piece donated by Simona and Jerry Chazen in 2000 and other works donated by the Littleton family. The small contemporary collection also includes four blown-glass pieces from the early 1980s by Dominick Labino (American, 1910–1987), another seminal figure in the studio glass movement. In addition there is a large collection of Lalique glass, donated by and with additional purchases funded by Ineva T. Reilly, many on view in niche between Brittingham Gallery VIII and Gallery I.

Lino Tagliapietra (Italian, b. 1934), *Dinosaur (6)*, 2000, glass, 54 1/4 × 14 1/4 × 7 in. Gift of John and Carolyn Peterson, 2005.10



This page, shown left to right:

Toni Dusek (Czech, b. 1947), *Still Life through Bevelled Glass*, ca. 1986, gelatin silver print, 13 3/4 × 10 3/4 in. Gift of Janice and Jean-Pierre Golay, 2004.84.34b

Henry Meyer (Swiss, b. 1952), *Fantôme de la Nicotine*, n.d. pipes, papier mâché, 13 3/4 × 9 1/8 × 8 1/4 in. Gift of Janice and Jean-Pierre Golay, 2004.84.57

Stoian Tzanev (Bulgarian, b. 1946), *Zope*, 1986, color lithograph, 8 7/16 × 7 in. Gift of Janice and Jean-Pierre Golay, 2004.84.31

Education

“In My View”: Interdisciplinary Perspectives

The museum’s galleries host visitors with many purposes. The most obvious are the large school groups of children in kindergarten through twelfth grade. Professors and teaching assistants in art, design, and art history and their students also visit the galleries to further their study. However, the galleries and permanent collection also harbor the faculty members whose study is outside the visual arts: they may visit to prepare an interdisciplinary lesson or to pursue private enjoyment of the art. They may pursue inspiration for a research project or seek an illustration for a journal article or book. Some find time for quiet contemplation; some find the artwork an inducement to reverie or memory.

To stimulate and to share the ongoing use of the museum’s collections by University of Wisconsin faculty members outside of the visual arts, the museum launched a new program in February 2004. Called “In My View,” the program invites professors from letters and sciences to choose an object or group of objects from the permanent collection with which they have some affinity. Then they present a thirty- to forty-minute informal, public gallery lecture about the artwork. These are the only stipulations: the work must be on view and in the permanent collection. The professor determines the direction and content of the talk.

For the first “In My View,” music professor Catherine Kautsky chose the museum’s collection of later twentieth-century American art to encourage her piano studio students to perform a concert of American music from the same period. The concert comprised a brief gallery tour and student performances. The most recent talk featured physics professor Willy Haeberli, who chose an all-black sculpture called *Wall* by twentieth-century artist Louise Nevelson. He described her vibrant artistic life and then analyzed the broken symmetries present in the work’s composition.

Gary Williams, professor of pediatrics, used his diagnostic eye to connect a category of medical disorders present in the ancient world to his belief that they affected how satyrs came to be represented. He illustrated his ideas with satyrs shown on ancient Greek and Roman vases, sculpture, and metalwork at the museum. Yi-Fu Tuan, emeritus professor of geography, chose a Russian painting of 1935. Having written a book on aesthetics,



Willy Haeberli, professor of physics, discusses *Wall* by Louise Nevelson as part of the program, “In My View.”

nature, and culture, he brought an informed, yet personal perspective to his selection. When he was a boy in China his family had owned a book illustrated with an image of the painting. He traced the influence it had on him and his rediscovery of the painting in the Elvehjem (now Chazen) Museum of Art galleries upon joining the faculty at the University of Wisconsin.

The view of each of these scholars has amplified the work beyond the disciplines of art. In the early fall of 2005 Steve Ackerman, professor of atmospheric and oceanic sciences, will make a presentation. Later in the upcoming year William Berg, professor of French, will connect a nineteenth-century French painting to a short story by Maupassant. Faculty members interested in participating in the program should call Anne Lambert, curator of education, at 608 263-4421 to discuss a topic.

Lambert Receives Award for Public Service

In April 2005 the University of Wisconsin awarded Anne Lambert, curator of education and outreach, the Robert Heideman Award for Excellence in Public Service for her high level of professionalism, enthusiasm, and tireless dedication to the museum, university system, and community. This year marks Anne Lambert’s thirtieth anniversary of service to the museum. During this time, the museum’s guided tour program and educational outreach offerings that Anne designed and manages have brought an estimated 300,000 visitors to the museum. Anne’s commitment to educational outreach and the public service mission of the Wisconsin Idea is evident in every aspect of her work.

Anne is responsible for the museum’s eighty volunteer docents, who serve over 10,000 school children and other visitors each year. Many docents say it is not only their love of art but also their commitment to Anne as a person that motivates them to contribute

hundreds of volunteer hours at the museum each year. Anne also provides support for local teachers, organizing workshops for continuing education credit and supplying tour and curriculum materials.

Lambert has built ongoing collaborations with university departments and areas of study through tours and programs that stress a multidisciplinary approach to art. Through these tours students have valuable experiences in connoisseurship, aesthetics, world cultures, foreign languages, and art history, available only by viewing original works of art. Most recently, Anne developed a new program, “In My View,” in which professors and/or students from other disciplines present gallery lectures in the museum and relate their field of study to a specific original work of art. “In My View” has introduced the museum’s collections to a new audience and has presented a new viewpoint for our existing audience.



PHOTO BY MICHAEL FOSTER-ROTHBART

“Anne has served the museum longer than any other staff person in the history of the museum. Our resident historian, she provides valuable perspective on past activities and people. Her professionalism is unparalleled.”

—Russell Panczenko, Director
Chazen Museum of Art

Anne is widely known and admired across the UW campus and throughout the Madison and art community. We at the museum are justly proud of the university’s recognitions of Anne’s contributions and achievements.

Development

Portrait of Donors: Jean-Pierre and Janice Golay

Jean-Pierre and Janice Golay have enthusiastically supported the Elvehjem and now the Chazen Museum of Art for more than fifteen years. They have contributed art and shared their knowledge and energy to benefit the docent program and temporary exhibition schedule.

Janice Golay says, “We are delighted to see works we’ve lived with now in the museum where they can bring pleasure to so many people and advance research by students and faculty.” Over the past two years, the Golays have donated almost 130 paintings, sculptures, fiber artworks, prints, photographs, and drawings to the museum.

A native of Switzerland and a scholar in media literacy and mass communications, Jean-Pierre Golay first came to Madison in 1980 for sabbatical study at the Department of Communication Arts and the UW–Madison School of Journalism, which in 1988 bestowed on him the title of honorary fellow. While in Madison he met Janice (nee Klepich), who worked for the UW Center for Development coordinating the exchange program with the People’s Republic of China.

Early in their relationship, the Golays found they had similar responses to contemporary art.

Following their marriage in 1980, they moved to Lausanne, Switzerland, and began collecting the work of living artists from Switzerland and other European countries.

The Golays worked with Russell Panczenko to organize an exhibition of Swiss contemporary art. *Art in Switzerland 1991: Celebrating 700 Years Towards Democracy* helped introduce important contemporary Swiss artists to Madison audiences, and the exhibition traveled to two additional venues in the United States. The accompanying catalogue featured an essay by Jean-Pierre entitled “A Swiss Spectrum: From Meticulous to Fanciful.”

As a member of the museum’s volunteer docent corps for the past fifteen years, Jean-Pierre has provided tours of the collection in French for visitors of all ages and worked tirelessly to provide continuing education opportunities for fellow docents. For the last two years, Jean-Pierre has meticulously researched a painting in the Chazen’s collection attributed to nineteenth-century Swiss artist Léopold Robert, examining the authorship and artistic context. He traveled to the artist’s birthplace in Les Éplatures, near La Chaux-de-Fonds, Switzerland, to view other works by Robert. The Golays recently facilitated a generous donation from the Swiss Benevolent Society to conserve the work at the Upper Midwest Conservation Association.

The Golays support artists in the communities where they live, closely following an artist’s



Jean-Pierre and Janice Golay

development and keeping in touch with artists whose work they collect. Complementing the donation of works of art, the Golays also contributed extensive documentation on the art, sharing valuable research material with the museum and thus with students and scholars.

“We are delighted to see works we’ve lived with now in the museum where they can bring pleasure to so many people and advance research by students and faculty.” —Janice Golay

Finally, in their most recent display of generosity, the Golays have responded to the recent announcement regarding the expansion of the Chazen Museum with a generous pledge of financial support.

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 museum programs and exhibitions as of May 3, 2005:

- The Chazen Museum of Art Council provides support for major temporary exhibitions.
- The Wisconsin Arts Board, with funds from the State of Wisconsin, has provided funds for the museum’s 2005–2006 exhibition program through an Artistic Program Support II grant.
- University Bookstore and Paoli Clay Company provided additional financial support to *Don Reitz: Clay, Fire, Salt, and Wood*.
- *With Friends: Six Magic Realists, 1940–1965* is generously supported by the Chazen Museum of Art Council; Norman Bassett Foundation; National Endowment for the Arts, a federal agency; Madison Community Foundation; Anonymous Fund; Hilldale Fund; Dane County Cultural Affairs Commission with additional funds from the Madison Community Foundation and the Overture Foundation; Alliant Energy Foundation, Inc.; Society for the Preservation of American Modernists; Kohler Foundation Inc; and Wisconsin Arts Board with funds from the State of Wisconsin.
- The installation of Peter Gourfain’s *Roundabout* and *Fate of the Earth Doors* is supported by a grant from Dane County Cultural Affairs Commission with additional funds from the Endres Mfg. Company Foundation and the Overture Foundation; and Wisconsin Arts Board with funds from the State of Wisconsin.

Become a Member

Join now to become an integral and essential part of the Chazen Museum of Art. Annual benefits include invitations to special events; subscription to *Artscene* and the *Calendar*; discount on Museum Shop purchases, trips, and special programs; reserved seating at Sunday concerts. To join, call the membership office at 608 263-2495, or visit www.chazen.wisc.edu and go to “Membership & Donations”.

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 Anne Lucke at the UW Foundation, 608 262-6242 or Kathy Paul at the Chazen Museum, 608 263-2495.

MATCHING GIFTS

If your place of employment has a matching gift program, you can double your donation to the Chazen Museum of Art, including membership contributions. Check with your company’s human resources office for a matching gift form.

DONATE A WORK OF ART

If you are a collector or own a significant work of art that you would be interested in donating or bequeathing to the museum, please contact the director at 608 263-2842.

DEFERRED GIVING PLANS

You may designate the museum as a recipient of your estate or other deferred giving plans, such as annuities, pooled income funds, and charitable remainder trusts. While it is essential to consult your attorney or tax advisor before creating a will or charitable trust, UW Foundation representatives are always available to talk with you about your plans. Please call 608 263-4545 and ask for the Planned Giving Office if you would like more information or to discuss options for giving, visit their Web site at <http://uwfoundation.plannedgifts.org>.

RECOGNITION

The UW Foundation acknowledges all financial contributions to the museum, which are in fact donations to the University of Wisconsin–Madison. Donations are also acknowledged by the museum and are printed in the *Bulletin*, the museum’s biennial report. Cumulative gifts over \$10,000 are recognized with a permanent plaque on the donor recognition board in the museum.

Artscene

August–December 2005 Volume 22, Number 3

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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.



Emil Orlik (Czech, active in Germany, 1870–1932), *Japanese Magician (Japanischer Taschenspieler)*, 1901, color woodcut, 7 1/4 × 6 in. John H. Van Vleck Endowment Fund purchase, 2000.81

PARKING

General public parking is available in university lot 46 on Johnson Street and lot 47 on Lake Street or the city’s Lake Street ramp.

Reception parking options include the city ramp between Lake and N. Frances streets; UW lot 83 under the Fluno Center with entrance on N. Frances St.; UW lot 7 under Grainger Hall with entrance on Brooks St.

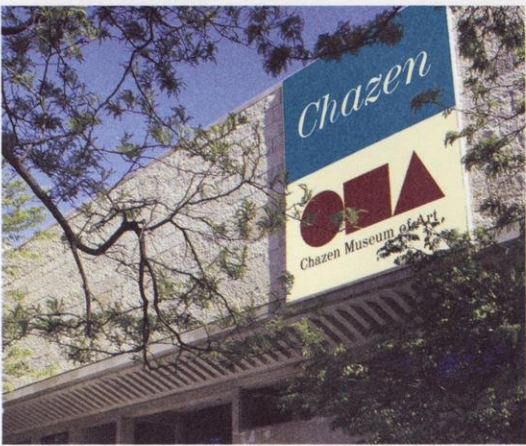
FOR VISITORS WITH DISABILITIES

Wheelchair access is through the north entrance from Murray St. Elevator is across from Kohler Library entrance near the north building entrance. Guide dogs for the blind and hearing impaired are permitted. The museum will provide sign language interpreters for programs by request in advance. To request a sign language interpreter, call Anne Lambert, curator of education, weekdays, 608 263-4421 (voice) as early as possible.

TOURS

Thursdays at 12:30 p.m. a docent will give a 40-minute tour of the permanent collection. Sundays at 2 p.m. a docent will give a “Docent’s Choice” 40-minute tour; meet in Paige Court.

For group tours by schools and organizations at other times, please call for an appointment at least three weeks in advance of the desired date, 608 263-4421.



MUSEUM ETIQUETTE

Museum rules promote the safety of works of art and pleasant viewing conditions for visitors. Food and drink and smoking are not permitted in the building. Animals except a guide dog for the blind are not permitted.

Objects such as packages and purses larger than 11 × 14 inches and backpacks, umbrellas, and rigid baby carriers are not permitted in the galleries. Lockers for storing parcels are available on the second floor level, in the north and south hallways. These lockers require a 25-cent deposit. Items too large for lockers and umbrellas may be checked at the Paige Court Security desk.

Running, pushing, shoving, or other physical acts that may endanger works of art are prohibited.

Touching works of art, pedestals, frames, and cases is prohibited.

Photographs of the permanent collection may be taken with a hand-held camera without a flash. Written permission must be obtained from the registrar for any other photography.

On the cover:
Unknown Dutch artist, *Landscape with Bridge*, n.d., ink with mixed washes, 6 1/2 × 11 1/8 in. Gift of Miss Charlotte C. Gregory, 64.15.7

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August–December 2005

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
1 p.m.–4:45 p.m.
For library hours during UW holiday periods call 608 263-2246

Information

608 263-2246
Admission is free



Chazen Museum of Art University of Wisconsin–Madison
800 University Avenue Madison, Wisconsin 53706-1479



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