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Chazen Museum of Art

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Chazen Museum of Art

Chazen Museum of Art

artscene

May 2005 Special Issue

A visionary gift to UW-Madison Welcome to the Chazen Museum of Art

An astounding show of vision and generosity has brought a new name and a new sense of possibility to one of the nation's foremost university art museums.

On May 6, 2005, thanks to UW alumni Simona and Jerome A. Chazen's historic \$20 million lead gift, the Elvehjem Museum of Art announced that it will become the Chazen Museum of Art and take a giant leap toward realizing plans to increase its campus presence and impact on the arts dramatically.

The Chazen's gift will help fund a new 60,000-square-foot museum expansion planned for the site of the Peterson Office Building, to be connected to the existing facility by an overhead bridge across Murray Street.

The new facility will be designed to be a "confraternal twin" to the well-loved existing one—providing a spectacular opportunity to increase gallery space for more of the permanent collection and make the museum an attractive option for the gifting of future collections by alumni across the country.

Equally important, the museum expansion significantly advances UW Chancellor John D. Wiley's vision for an "arts district" anchored by the museum and other new projects planned in the immediate area. Eventually to include state-of-the-art new facilities for the music department

The Elvehjem's new name—the Chazen Museum of Art—reflects a lifetime of generosity and commitment to the arts by UW alumni Simona and Jerome A. Chazen.

A LETTER FROM THE DIRECTOR



Dear Friends,

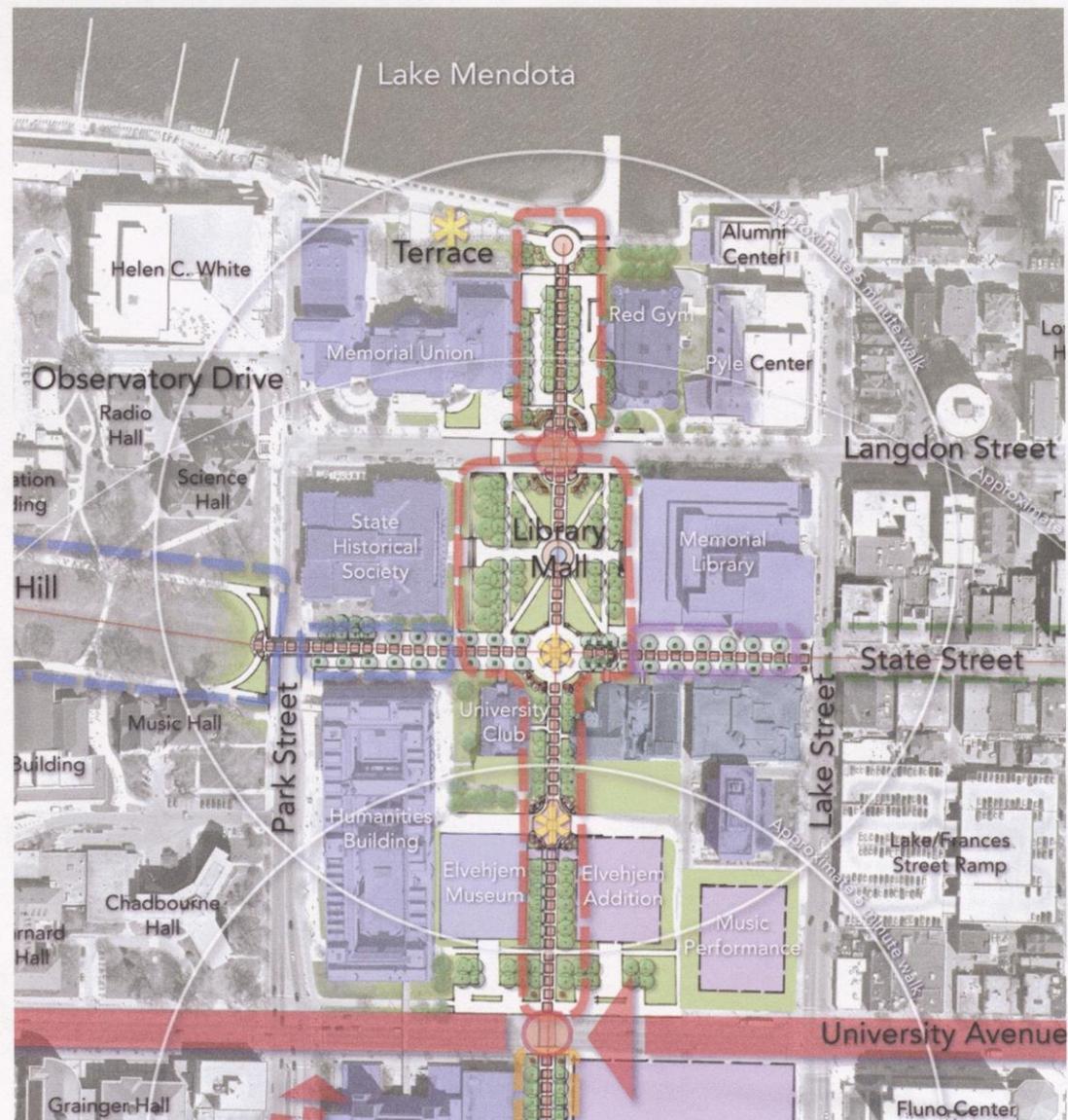
On behalf of all of us at the museum and the university, and in the community, I wish to thank Simona and Jerome Chazen publicly for their wonderfully generous donation. Several years ago a feasibility study determined that the much needed expansion of the Elvehjem Museum of Art was not going to happen unless there was a substantial lead gift. The Chazens have now made that gift, and we are immensely grateful. The museum's primary mission is to make available original works of art. With the building of the addition, planned for completion in 2009, we will significantly enhance that mission as we will be able to show much more of the museum's collection. We will have new galleries permanently dedicated to the display of African art and the decorative arts, for which there is a clear need. We will be able to mount more ambitious temporary exhibitions. We will have orientation spaces for school groups and special object study rooms for university classes. Also, we will be in a much better position to attract gifts of works of art. A university museum, through the support of a broad and geographically scattered alumni pool, is capable of growing a significant art collection for the educational and cultural benefit of the students and the general community. The key is having the space to put the works of art on display and make them accessible to the public. Now, we will have that space.

Henceforth, we will be the Chazen Museum of Art, after our benefactors, a fitting tribute for such extraordinary generosity. The current building will still be dedicated to the memory of Conrad A. Elvehjem, president of the university from 1958 to 1962. It is only the museum's name that changes. When the new building is built, which will also have its own name in order to distinguish one building from the other, Chazen Museum of Art, or "the Chazen" as I am sure we will come to know it, will encompass both of them. The museum's new logo is distinctive and exciting. *Artscene* has a brand new face.

We have a way to go to fulfill this dream, namely the \$15 million that still needs to be raised. However, we are well on our way; what was once only a dream is now a distinct possibility thanks to the generosity of Simona and Jerry Chazen. The five years between now and the planned completion of our addition will be a very exciting time. I will keep you apprised of progress.

Russell Panczenko
Director
Chazen Museum of Art

continued from the cover



The expanded Chazen Museum of Art will anchor a vibrant new arts district for the university, as well as the East Campus Mall, a beautiful pedestrian walkway that will extend from the lake south through the Library Mall and Murray Street to Regent Street.

along Lake Street, a vibrant district for the visual and performing arts is an important part of a long-term goal at the university to create the East Campus Mall—envisioned as a beautiful pedestrian and bicycle corridor stretching from Lake Mendota through the Library Mall, down Murray Street and extending to Regent Street in the southeast corner of the campus.

With ample green space in front of the two buildings and the walkway joining them overhead, the Chazen Museum of Art will form a visually powerful gateway to a newly vibrant and revitalized part of the university.

The Chazens have very generously agreed to the offering of significant naming opportunities in the new expansion, including the building itself, to other donors. The entrance, foyers, galleries, and other specific facilities represent additional places where contributors to the project can be gratefully acknowledged with a permanent name.

With the Chazen's extraordinary gift, \$20 million of the anticipated \$35 million museum expansion budget now is committed. Over the next eighteen months, the main thrust will be to develop the remainder of the funds—

The Chazen's historic \$20 million gift brings viability not only to the museum's transformation, but also to the vision of a vibrant arts district and pedestrian thoroughfare in the east campus.

The current museum facility, built in 1968 and designed by renowned architect Harry Weese, was dedicated to the memory of Conrad A. Elvehjem, president of the University of Wisconsin from 1958 until 1962. While the institution's name will change to the Chazen Museum of Art, the Elvehjem name will live on—the present facility will retain its dedication and will be called the "Conrad A. Elvehjem Building."

the deadline for achieving this is fall of 2006. Once the project is fully funded, the search for an architect will commence. The Peterson Office Building is scheduled for demolition in 2007; the project is planned to be complete by 2009 or early 2010.

A dream is becoming a reality. The museum's vision to be "a leader among university art museums, to be a dynamic center for research, education, and experimentation in the visual arts" has never held more possibility and promise. The journey has entered an exhilarating new phase.

An exciting future takes form

To those who love the three-dimensional arts of sculpture and ceramics, nothing is more engaging and inspiring than to see an idea begin to assume physical dimensions in its journey of realization.

Such is the thrill of a massing plan for those whose dreams have a foundation, walls, and a roof. This is the real beginning, the physical synthesis of key criteria and user needs that eventually will form the basis for architects' competitive proposals to create and execute the final design.

The current museum facility is approximately 90,000 square feet, 26,000 of which houses eleven galleries for the permanent collection and temporary exhibitions. The rest of the building is home to museum offices, the Museum Shop, the Mayer Print Center, and the Kohler Art Library, as well as university art history department offices, lecture halls, and auditoria.

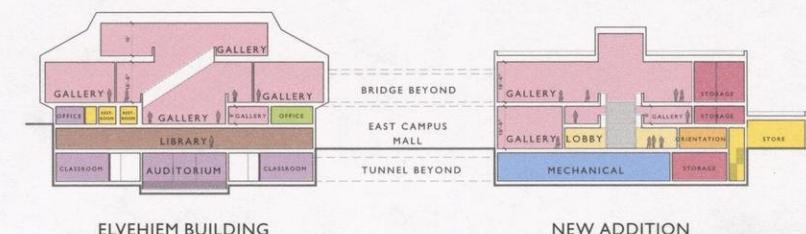
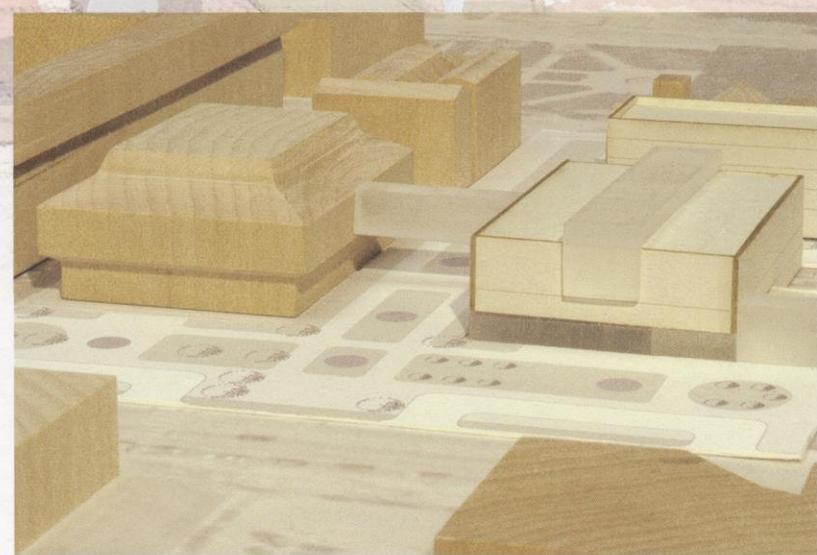
The planned expansion, which will be occupied solely by the Chazen Museum of Art, will add 60,000 square feet. Approximately 20,000 square feet will be new gallery space, reflecting the museum's highest priority—collecting and making art accessible to students and the public. The remaining 40,000 square feet of new space will serve a variety of uses, from a new auditorium to study rooms.

Inspired by the visionary work of Pelli Associates, the principal architects of Madison's Overture Center project, the museum chose that firm to create the massing plan. While the final architect of the Chazen Museum of Art expansion will be determined through a competitive proposal process, working with a firm of Pelli's stature for the massing plan ensured that the form and function of the project would sit on a solid conceptual foundation.

The plan seeks to create a new facility that at once honors the architectural tradition of the existing museum and realizes the design potential that an expansion of this magnitude represents. As Cesar Pelli puts it, "I believe this is an incredible opportunity to transform what is already a delightful university art gallery into a major museum of art. As we developed the plan, we were quite excited at the possibility this project represents to bring the institution into the twenty-first century. The eventual solution has an opportunity to reflect not just the change in sensibilities in architecture, but also the latest thinking on installations and museum design."

The museum will keep its gallery space in the current facility, with the aim of preserving its strong presence and warm feel. The interior and exterior aesthetics of the existing building will not change—the wonderful qualities of the Harry Weese-designed galleries will not be disrupted.

The expanded Chazen Museum—the current building, the new one, and the overhead walkway that joins them—will create an invitation to enjoy the arts that will be difficult to resist for those passing or approaching from the south. A green area in front of the museum on both sides of Murray Street will create a depth of perspective that will enhance architectural impact. Murray Street will be closed to vehicular traffic to create a pedestrian mall that will eventually become part of the East Campus Mall, a long-term plan to revitalize the eastern edge of the UW campus. This area between the two structures and the green space facing University Avenue will create an ideal area for sculpture, in effect both creating an outdoor gallery for the Chazen and contributing to a positive image for the university.



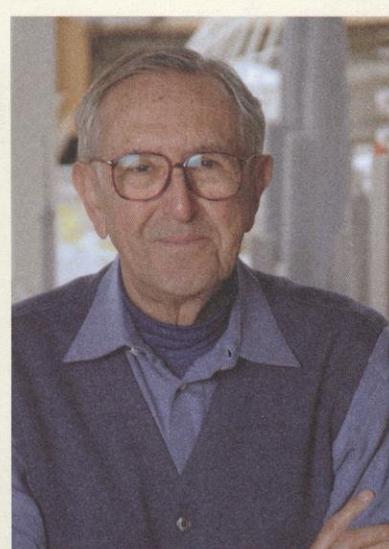
With the second building and walkway connecting it to the existing one, the Chazen Museum of Art's presence will be considerably increased. The foreground in the massing model photograph shows the green space ideal for an outdoor sculpture garden and plaza—the gateway to a new arts district for the UW.

A design detail critical to the outdoor gallery function was the creation of a service route from Lake Street. The importance of finding a solution for delivery access that did not involve the Murray Street mall cannot be overestimated in terms of its impact on the beauty and function of the museum grounds. "Had we had to resort to the mall for truck traffic or vehicular traffic of any kind," said Museum Director Russell Panczenko, "the possibility of the whole idea of a public plaza with sculpture would have been greatly reduced."

Profile: Pelli Associates, massing plan architects

"An expanded, modernized art museum will add a great deal to the experience of being a student at the University of Wisconsin—even if you are a chemistry student."

—Cesar Pelli



Cesar Pelli, Pelli Associates

A world-class university art museum requires a world-class architectural plan. To find the right designers to provide that plan, the museum had only to look a few blocks east, where the dream of Pleasant and Jerome Frautschi to develop a cultural arts district in downtown Madison is taking shape. Scheduled for completion in 2006, the stunning Overture Center for the Arts will showcase the design talent and stature of Pelli Associates, the principal architect on the project.

The ninety-person firm was founded by Cesar Pelli, an AIA Gold Medal award winner who also is the dean of the School of Architecture

at Yale University. His early career included a ten-year stint with Eero Saarinen before establishing his own office and accepting the Yale position in 1977.

Today, the Pelli firm is known as one of the world's leading architects, with commissions that span the globe, including important work for museums such as the Museum of Modern Art in New York. Pelli says of the massing model project, "Our objective was to create a plan for the new Chazen Museum of Art that would be the first step toward a magnificent, very well-working art museum that enhances, as much as possible, the campus of UW-Madison."

A lifelong love for the arts creates a powerful legacy

Simona and Jerome Chazen have always been interested in the arts. For Jerry, it was a passion for jazz that began when he was a boy growing up in New York City. For Simona Chazen, it was always there—the product of a childhood spent in a Victorian home that her parents filled with objects from the nineteenth and early twentieth centuries found in small, out-of-the-way antique shops and estate sales. “I was raised with the idea that you live with beautiful things,” she says. “I remember thinking as a child that silver always arrived black, wrapped in newspaper. I was fascinated by the emergence of something wonderful simply with the application of a little silver polish.”

“The arts and culture are the lifeblood of a university—we’re hoping to help UW take its rightful place as a great institution for the arts.” —*Simona and Jerome A. Chazen*

It was an art history course at the University of Wisconsin–Madison that first awakened Jerry’s interest in the visual arts. “I wouldn’t call it an epiphany, exactly, but studying the

arts at the university raised my awareness in many ways and allowed me to become a different person than I would have otherwise,” he says. “It was very important to my development.”

The Chazens have fond memories of their time at UW. Both were attracted to the university’s reputation for academic excellence and the beauty of its campus. Simona remembers building strong leg muscles walking up Bascom Hill; Jerry recalls coming to the Midwest to “spread his wings” a bit and study economics. The two met through a mutual friend, eventually marrying and beginning a life together that has led to extraordinary accomplishments in the worlds of business, art, and philanthropy.

After earning his MBA at Columbia University and an initial career on Wall Street, Jerry spent many years in the fashion industry. He was one of four

founders of Liz Claiborne Inc., becoming chairman and CEP. He also is founder and chairman of Chazen Capital Partners, a private equity firm in New York City. He is founder and benefactor of the Jerome A. Chazen Institute for International Business at Columbia Business School. He is involved in numerous other prominent organizations, including the Museum of Arts and Design in New York, which he chaired for many

years. He is vice chairman of the Board of Trustees at the Fashion Institute of Technology and a managing director of the Metropolitan Opera Association.

Throughout her married life, Simona Chazen has pursued her own passion for the arts and helping others. She is a practicing clinical social worker specializing in family issues of divorce and abuse. She is co-chair of the Collections Committee and board member of the Museum of Arts and Design in New York City; she is a board member and supervisor of Volunteer Counseling Services of Rockland County; she is a founding member of the Rockland County Family Shelter, a founding member of the Law Guardian Committee of the New York State Appellate Division, and a former board member of the NOW Legal Defense and Education Fund. Simona serves on the council of the Chazen Museum of Art and is a past board member of the Art Alliance for Contemporary Glass and the Creative Glass Center of America.

The Chazens began collecting art with the purchase of a print more than forty years ago. Today their collection includes more than 500 pieces—prints, paintings, drawings, and sculpture by some 200 modern and contemporary artists. The Chazen collection is known for many important masterworks.

The landmark \$20 million gift that created the Chazen Museum of Art comes from the Chazen Foundation, a private giving organization

Chazen



Chazen Museum of Art

The museum’s new name and visual identity will come to life in dramatic fashion with large-scale banners like the one shown here.

The shape of things to come

Identity design is an art. It is, in effect, a portrait of an organization that is applied across many media and on a widely varying scale, from a small lapel pin to a fifty-foot building sign or environmental banner.

How to portray the new Chazen Museum of Art? It is an established institution, a university museum with a rich tradition of academic and curatorial excellence. It moves, by the nature of what it does, among the vanguard of artistic expression. It is in the midst of an exciting transformation to the very highest level of university art museums, with a unique and progressive philosophy on making art accessible to students and the community.

The Chazen found the answer in three simple shapes inspired by the letterforms in its name. A circle for the “C,” a square for the “M,” and a triangle for the “A.” Simple. Deceptively so.

The identity designers did extensive research on art museum identity, analyzing the approaches of more than 200 institutions. They gathered and reviewed past Elvehjem materials to get a sense of history. They spent time at the museum and around the campus to gain a sense of culture and place.

Dozens of design iterations and several rounds of presentations later, the signature—a configuration of symbol and logotype—has emerged that will be the face of the Chazen Museum of Art going forward. “We wanted to arrive at a look that had power in simplicity, that would come to be



Jerome A. and Simona Chazen

founded by the Chazens to support projects and causes important to them. Why the arts? "An appreciation and understanding of the arts are so necessary to civilization," says Jerry. "Our hope is that the expansion of the museum can be at the forefront of realizing the chancellor's vision for the arts district. A gift of this size makes a difference."

To Simona, the gift represents the couple's belief in the importance of arts education. "In recent years, the arts have been tremendously

shortchanged in education. The gift and museum expansion allow for more art from the collection to be seen, and it will create a larger presence for the museum in campus and community life," she says.

recognized instantly from any distance as representing the museum," said Michael Neu, CEO of BCN Communications, the Chicago-based design firm commissioned for the project.

The classic typography of the logotype (a typeface called, not entirely coincidentally, "Madison") balances the modern impression of

the symbol forms. Color completes the image—a subdued earth tone that imparts a timeless, understated sophistication to the identity. In the coming months, the new look will be applied across all external communications to convey a clean, cohesive, contemporary image for the museum.



Color is a key element of the Chazen Museum's new look—with earth tones and a blue that help convey a classic, sophisticated image.

A MESSAGE FROM THE CHANCELLOR



Dear Members and Friends of the Chazen Museum of Art,

The arts make a fabulous contribution to the quality of life at the university and in the Madison area and play an important part in our ability to attract and retain top-quality faculty, staff, and students.

The Chazens' extraordinary gift comes at an exceedingly opportune time, a time when we are exploring plans to create an arts and humanities district on the east edge of campus. A first-rate art museum is a centerpiece of that plan—the gift creates a tremendous amount of momentum to help the dream become a reality.

The gift comes at a time when a partnership has been formed with private owners to develop a multiuse facility across the street from the museum, on the site of University Square; it comes at a time when the vision for the East Campus Mall is crystallizing; it comes at a time when the Overture Center for the Arts nears completion just east of our campus.

Needless to say, the Chazen gift is well timed for the museum itself. During Russell Panczenko's time there, the museum has grown enormously in stature, from a regional campus museum to one that is both nationally and internationally recognized. As a result of the museum's success, more space is critically needed for a growing collection that has the existing facility bursting at the seams.

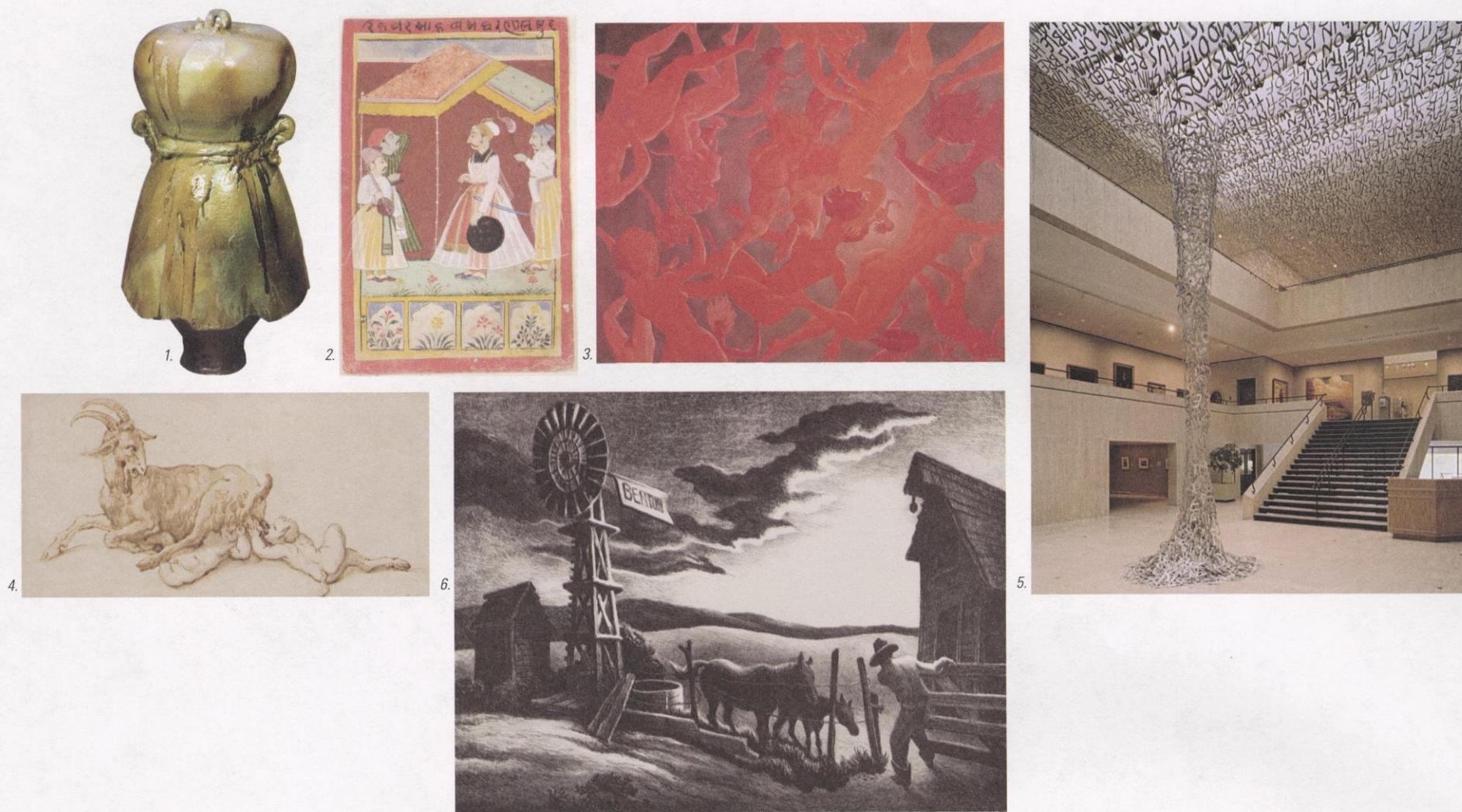
This is a new era for the university. The gift vaults the museum, and our vision for the east campus, to a new level.

This is my fondest hope: that twenty or thirty years hence, the Chazen Museum of Art and the east mall area will be considered by students and faculty to be their favorite memory, the part of campus that represents for them the signature look and feel of the University of Wisconsin-Madison.

Thanks to the Chazens' generosity and commitment, I have never been more confident that my hope will come to pass.

John D. Wiley
Chancellor
University of Wisconsin

Exhibitions



Don Reitz: Clay, Fire, Salt, and Wood

Through June 5 in Brittingham Galleries, VI, VII

This retrospective of a UW-Madison art department professor (1962 to 1988) features seventy-five ceramic works that Reitz created between 1960 and the present. Born in 1929, Don Reitz is recognized as one of today's most important and influential ceramic artists. Trained at Alfred University in the early 1960s, Reitz has pursued a lifelong investigation of salt- and wood-firing of his ceramic pieces in order to preserve the energy and freshness of his artistic marks and gestures.

Finding that the texture and unpredictability of salt-firing suited his work, Reitz almost single-handedly revived this neglected technique and developed colors and surface effects previously unknown in salt-firing. Juggling and manipulating the variables in each firing, Reitz is a virtuoso whose work maintains a fine balance between technical mastery and improvisation. This exhibition was organized for the museum by guest curator Jody Clowes, independent researcher and curator in decorative arts.

1. Don Reitz (American, b. 1929), Skirted Jar, 1994, stoneware, salt glaze, H. 39, Diam. 20 in. Collection of the artist

Visions of India: The Jane Werner Watson Collection

Through July 9 in Mayer Gallery

This selection of Indian miniature gouache paintings from the seventeenth through the nineteenth centuries was collected by UW alumna Jane Werner Watson. The most exquisite Indian manuscripts contained miniature paintings as illustrations to their texts. These paintings embellished the splendor of the great tales and were executed in detail so fine that they were said to be painted "with brushes with only three hairs." Although they were made to accompany texts, over the centuries many were detached and collected for the images alone. Although most of us can only imagine what it would be to read a book embellished with such treasures, we have the opportunity of seeing these marvelous objects at the Chazen Museum of Art.

In the exhibition *Visions of India*, the museum displays works bequeathed in 2004 by Jane Werner Watson. Although the Watson collection was presented over many years—starting in the 1960s before the museum opened—most of the works to be shown in this exhibition are part of her final generous bequest.

The exhibition, assembled in memory and appreciation for Jane Watson's great generosity, will provide the first glimpse of these splendid new acquisitions.

Born in Fond du Lac, Wisconsin, in 1915, Jane Werner graduated from the University of Wisconsin in 1936 with a BA in English. Employed by Western Publishing Company from 1938 to 1958 as editor and writer, she was named Woman of the Year in Literature by the *Los Angeles Times* in 1958. Jane and her husband Earnest collected these paintings in India when he was assigned as science attaché to the United States Embassy in New Delhi in 1960–62 and on visits to India for the next few years.

2. *Rajah with Musicians*, early 1700s, Marwari, gouache and gold. Bequest of Jane Werner Watson

With Friends: Six Magic Realists, 1940–1965

June 18 through September 18, in Brittingham Galleries VI, VII

This exhibition focuses on the art and friendships of the American artists Gertrude Abercrombie (1909–1977), Sylvia Fein (b. 1919), Marshall Glasier (1902–1988), Dudley Huppler (1917–1988), Karl Priebe (1914–1976), and John Wilde (b. 1919). The show includes fifteen to twenty works by each artist made between 1940 and 1965. The first intensive study of this close-knit group explores the artistic and personal relationships they shared.

The exhibition and accompanying catalogue provide insight into a figurative branch of postwar American modernism that has been often neglected in favor of abstract expressionism. The exhibition has been organized for the Chazen Museum of Art by guest curator Robert Cozzolino, assistant curator at the Pennsylvania Academy of the Fine Arts.

3. John Wilde (American, b. 1919), *Where To?*, 1960, oil on panel, 10 x 12 in. Anonymous collection

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 from the sixteenth to the eighteenth century. These drawings give us a fresh glimpse into the creative process, since most are 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. Around thirty-five drawings will be on view in Mayer Gallery.

4. Giulio Romano (Giulio Pippi) (Italian, 1492/1499–1546), *She-Goat Nursing Two Faun Children*, ca. 1525–1528, bistre and wash, 5 x 9 15/16 in. Anonymous Fund purchase, 1973.147

The Glassy Surface of a Lake

The astounding installation *The Glassy Surface of a Lake* by the internationally known artist Xu Bing will be on view in Paige Court through June 12, 2005. Xu Bing's most ambitious installation to date, *The Glassy Surface of a Lake* consists of a 1,000-word text from *Walden* by Henry David Thoreau written in nine-inch-high aluminum letters in a font designed by the artist. In the center, a portion of the text breaks free and cascades to the floor below into a pile of illegible random letters. More than six miles of wire were required to string together the 6,400 letters that were made to the artist's specifications in Bangkok, Thailand. Many art students and volunteers worked for months with the museum's installation crew to complete this labor-intensive project.

5. Xu Bing (Chinese, b. 1955), *The Glassy Surface of a Lake*, 2004, aluminum, wire. Photo by Zane Williams

New Acquisitions on Display

The museum displays works new to the collection in the niche case between Brittingham Galleries III and VI; the exhibition changes the first of each month to give visitors a look at new works in the collection, particularly smaller works, such as works on paper, which might not otherwise be on public display until they form part of a larger exhibition. Look for these in the near future.

MAY 2005

**Romantic Views of the Classical Past
in British Watercolor: Hannah Palmer,
Edward Lear, Henry Ryland**

JUNE 2005

**Regionalist Prints:
Grant Wood and Thomas Hart Benton**

Donation in memory of Julia Frances Loufek

6. Thomas Hart Benton (American, 1889–1975), *Arkansas Evening*, 1941, lithograph, 10 1/16 x 13 1/16 in. Gift in memory of Julia Frances Loufek, 2003.36.2

Calendar

MAY

SATURDAY, MAY 14–SUNDAY, MAY 22

Wisconsin Museums Week and International Museum Day,

"Museums Bridging Cultures." Celebrate by picking up a "passport" at the security desk in Paige Court or in the Museum Shop to help you explore the museum by discovering world cultures represented in the collection. This activity is appropriate for individuals as well as groups and families. Please note the museum is closed on Mondays.

JUNE

SUNDAY, JUNE 5

Last day to view the exhibition *Don Reitz: Clay, Fire, Salt, and Wood* in Brittingham Galleries VI, VII

SUNDAY, JUNE 12

Last day to view the installation *The Glassy Surface of a Lake*, installation by Xu Bing in Paige Court

THURSDAY, JUNE 16

Members Appreciation Sale in the Museum Shop June 16 through 19
Semiannual sale for members. Save a minimum of 20 percent on everything in the shop, with many items marked down an additional 20–40 percent.

FRIDAY, JUNE 17

5 p.m. "It Out-Kafkas Kafka: World War II and the Transformation of American Art," free, public lecture by Robert Cozzolino, guest curator of the exhibition *With Friends* and assistant curator, Pennsylvania Academy of the Fine Arts, Elvehjem room L140

Robert Cozzolino will discuss the common ground among the six artists in the exhibition by tracing their intellectual and aesthetic interests. He will focus on how the Second World War and its cultural impact supported and accelerated their personal development. Abstract expressionists such as Adolph Gottlieb, Jackson Pollock, and Mark Rothko are closely associated with the culture of the 1940s. John Wilde, Sylvia Fein, and their friends responded to and transformed similar literary, historical, and artistic influences. Examining their work in context reveals the range of aesthetic responses to shared experiences.

6–7:30 p.m. Free, public preview reception for exhibition *With Friends*. Refreshments and cash bar. Bebop tunes from the formative years of modern jazz by the Michael BB Trio

SATURDAY, JUNE 18

Exhibition *With Friends: Six Magic Realists, 1940–1965* opens and remains on view through September 18 in Brittingham Galleries VI and VII

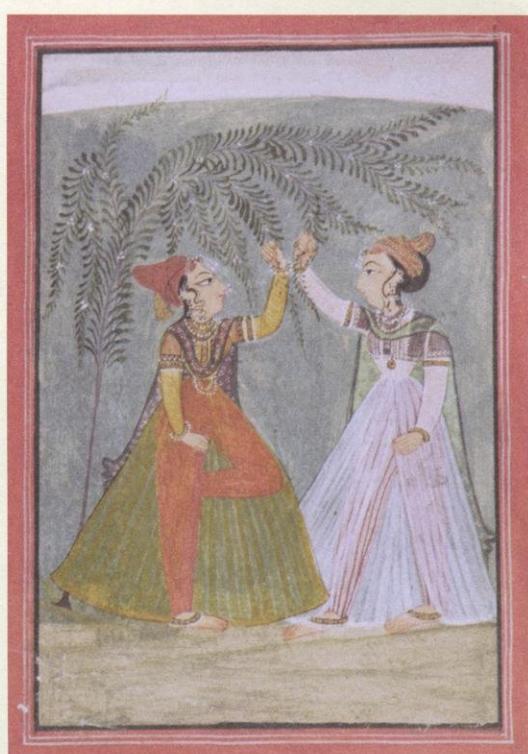
2 p.m. Gallery talk by Robert Cozzolino, guest curator for *With Friends*, Gallery VII

Cozzolino will provide an overview of the exhibition and its themes. Visitors will learn about the individual artists, their bonded relationships, and the dialogue that developed through their work.

JULY

SUNDAY, JULY 9

Last day to view the exhibition *Visions of India: The Jane Werner Watson Collection*



Ladies Under a Tree, ca. 1750–1775, Pahari Style, gouache and gold, 6 1/2 x 4 3/8 in. Bequest of Jane Werner Watson

Information

CONCERTS

Sunday Afternoon Live from the Elvehjem chamber concerts are presented by the Chazen Museum of Art and Wisconsin Public Radio in collaboration with the UW–Madison School of Music.

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 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.

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".

Special Issue

May 2005 Volume 22, Number 2

CHAZEN MUSEUM OF ART COUNCIL

Exofficio Members

Russell Panczenko
MUSEUM DIRECTOR
Allison Bloom
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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.

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.



Above: Klaudii Vasilievich Lebedev (Russian, 1852–1916), *The Fall of Novgorod*, 1891, oil on canvas, 64 3/8 x 101 3/4 in. Gift of Joseph E. Davies, 37.2.70

Right: Priam Painter (Attic Greek, late 6th century BC) Black-figure Hydria, ca. 510 BC, earthenware with slip decoration, 21 1/4 x 15 3/4 in. Gift of Mr. and Mrs. Arthur J. Frank, 68.14.1



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May 2005 Special Edition

Important Dated Information

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
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Chazen Museum of Art