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Artscene. Vol. 23, No. 2 July-December 2006

Chazen Museum of Art

Madison, Wisconsin: Chazen Museum of Art, July-December 2006

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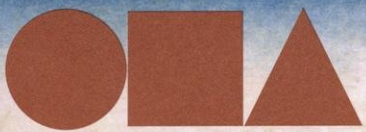
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富嶽三十六景
山下
白雨



Chazen Museum of Art

北斎 歌麿 作

artscene

July–December 2006

Exhibition on Archipenko, Father of Sculptural Innovations

The Chazen Museum of Art is pleased to present the exhibition, *Alexander Archipenko: Vision and Continuity*. Archipenko was a pioneering Ukrainian artist (1887–1964), whose inventive sculptures explored new avenues for Cubism with multimedia constructions and fresh uses of mass within space. This major exhibition will be in Brittingham Galleries VI and VII August 26 through November 26.

Organized by the Ukrainian Museum in New York with the cooperation of the Archipenko Foundation, this will be the first major exhibition of Archipenko's work in many years. Curated by Dr. Jaroslaw Leshko, professor

By 1914, Archipenko began experimenting with mass, space, and light, creating surprising effects in his sculptures that defied conventional sculptural styles.

emeritus of art at Smith College, the presentation will feature approximately sixty "sculpto-paintings" and sculptures in bronze, terra-cotta, and aluminum.

Archipenko invented the sculpto-paintings art form in 1914 by combining painting and sculpture, capitalizing on

the qualities of form and color in a new and dynamic way. He made almost 40 sculpto-paintings before 1920 and created another group of these works in the late 1950s. Archipenko is also known for reviving the use of many colors in his works, called polychromy, which added to a visually dazzling effect.

Widely renowned in both Europe and America, Archipenko experimented with convex and concave shapes in his sculpture. He was influenced by the Cubist style of the early



Alexander Archipenko (Ukrainian, 1887–1964) *Dancers*, 1912–13, bronze, wood base, 24 1/2 in., David Niles Collection, © 2006 Estate of Alexander Archipenko/Artists Rights Society (ARS) New York.

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The Chazen's fine collection of color woodcut prints will form the basis of a major exhibition tracing the influences interwoven among Japanese, British, and American artists at the beginning of the twentieth century. This exhibition will explore the remarkable similarities between the three countries' color woodcuts, constituting a short-lived but lively international style.

The exhibition will show the colorful process of the prints becoming first more similar, as an international group of artists learned from and competed with each other, then show how the similarities dissolved as artists of each country went their separate ways.

Color woodcut printmaking was not new to Britain or America when Japanese prints caught the European and American imagination in the



nineteenth century. The fresh colors, the simplicity of the materials, and the departure from traditional compositions entranced western artists as well as the public. In France, this enthusiasm for all things Japanese was called Japonisme, and it influenced artists such as Toulouse-Lautrec and Henri Rivière. Likewise, Japanese audiences and artists were intrigued by the possibilities of western art, which was broadly available by

the end of the nineteenth century. Artists such as Hiroshige II created images of the strange foreigners and imagined what American cities looked like. However, by the beginning of the twentieth century, artists were not content to merely imagine what the other side of the world looked like. As a result, a growing number of artists traveled back and forth between the continents, seeing, learning from, and teaching each other. From America, Arthur Wesley Dow and Bertha Lum traveled to Japan to learn the techniques of color woodblock printmaking, while from Japan, Hiroshi Yoshida, Mokuchu Urushibara, and Ohara Shoson traveled to the West in search of imagery and patronage.

As the artists traveled, the tricks and techniques of color woodblock printmaking became widespread, as did appreciation for the prints. At the same time that woodblock printmakers in the West started to write about their processes, Japanese publishers such as Watanabe began to seriously seek out the print market outside of Japan. Some important themes began to emerge. In the area of landscape, scenes of nature and old-fashioned architecture outnumbered modern city views, and images of animals were nearly as popular as those of human figures. Works during this period were often idyllic images, whose beauty attracted an international audience.

Art of the twentieth century, of course, moved at a furious pace, so the seeds of the dissolution of the international woodcut style were germinating even while it was burgeoning. Artists appropriated what they needed from the color woodcut, developing techniques, subjects, and styles in their own ways, resulting in an ever-expanding range of prints indebted to the artists of the previous generation. Some artists in the West such as the English printmaker John Platt and the American printmaker Luigi Rist



Above: Bertha Lum (American, 1869–1954) *The Fox Woman*, 1916, printed in 1921, color woodcut, 17 × 10 5/16 in., James T. Watrous Endowment Fund purchase, 1991.98.

Left: Utagawa Hiroshige II (Japanese, 1826–1869) *A Picture of Prosperity: America*, 1861, color woodcut triptych, support: 14 5/8 × 29 1/2 in., image: 14 1/5 × 29 1/5 in., John H. Van Vleck Endowment Fund purchase, 2002.96a–c.

embraced Japanese technique but also brought in their own style.

The exhibition will show the colorful process of the prints becoming first more similar, as an international group of artists learned from and competed with each other, then show how the similarities dissolved as artists of each country went their separate ways. The exhibition will be on view December 9, 2006 through February 25, 2007 in Brittingham Galleries VI and VII. A full-color catalogue of the exhibition will be on sale in the Museum Gift Shop.

continued from the cover

Alexander Archipenko: Vision and Continuity

twentieth century, and consciously worked with form as it integrates with space in innovative ways. By 1914, Archipenko began experimenting with mass, space, and light, creating surprising effects in his sculptures that defied conventional sculptural styles. His use of empty space as a focal point along with light and form to create unusual effects had a profound influence on other sculptors of the time. Many of his pieces, when viewed from different perspectives, provide multifaceted dimensions for variable interpretation.

Archipenko studied art in his native Kiev before moving to Paris in 1908. Introduced to

Cubism by Fernand Leger, Archipenko also knew Georges Braque, Marcel Duchamp, and Pablo Picasso, and eventually joined the progressive Cubist group Section d'Or. His early Cubist sculptures had a considerable influence on the Paris avant-garde. While in Paris, a highly inventive period for him, Archipenko introduced the "hole"—an open space within a sculptural mass—into modern sculpture.

Throughout the remainder of his career, Archipenko continued to probe new ideas, innovative processes, and nontraditional materials. The artist traveled widely throughout his life, finally settling in the United States. When

he had his first American solo exhibition in New York in 1921, he was the best known and most influential of all Cubist sculptors. For the next thirty years, Archipenko taught throughout the United States at art schools and universities and continued to produce art. In his later years, Archipenko credited his Byzantine culture and spiritual values as having profound influence on his work. This exhibition will facilitate a new appreciation of Archipenko's inventive contributions to modern art. Other than the Chazen, the Archipenko exhibition is not scheduled for presentation elsewhere in the Midwest.

Russian Lacquer Boxes:

A Narrative Tradition

From the Frederick Seibold Collection



Russian Lacquer Boxes: A Narrative Tradition represents a confluence of visual art and cultural storytelling. Russian lacquer boxes are small, highly decorative papier-mâché boxes displaying everything from literary epics and fairy tales to lofty religious motifs, all expressed through highly detailed tempera imagery.

Whether looking at *The Scarlet Flower*, *Country Fortune Telling*, *The Mother*, or *The Golden Calf*, a viewer can “read” the narrative behind the images

with ease, even if unfamiliar with the story. This principle of narrative tradition in art is grounded in the belief that artists must paint so as to make the picture clear to everyone without explanation or inscription.

The tradition of lacquer boxes in three villages of Central Russia—Palekh, Mstyora, and Kholui—originated in the early twentieth century when, following the profound revolutionary change in the country, these ancient centers of icon painting managed to reinvent themselves and gained international recognition as unique schools of applied and decorative art. Relying on both icon painting and folk art traditions, these artistic schools have produced some of the best examples of visual storytelling. This unique art form represents the best of Russian epic stories, fairy tales, literary works, and historical events, as well as episodes from everyday life, full of poetic, heroic, or comic moments.

The Palekh school is the most renowned among the three traditions for its high artistic standards, refined flowing style of drawing and painting, and generous application of gold paint. About half of the boxes in the exhibition are decorated by Palekh artists, including the well-known A. D. Kochupalov and O. Terentyeva. The boxes coming from Kholui are more rooted in the Russian folk art tradition—they exude an unmistakable feeling of wonder and joy at the beauty of the world. The Kholui artists include such famous contemporary painters as Nikolai Baburin and Nikolai Denisov. Two artists in this exhibition represent the Mstyora school, known for a bright, colorful palette and clarity of expression.

The exhibition also consists of the works of contemporary artists. Some of them have already gained recognition, and their works can be found in decorative art museums and private collections. A few of the presented artists belong to artistic dynasties of Palekh and Kholui. They continue within their family traditions while searching for new expressive means and individual style. Thematically, the presented collection covers Russian fairy tales, both taken from the folk tradition and written by such famous writers as Pushkin, Ershov, and Aksakov, as well as epics, historical events, and religious motifs. In each of these literary translations, there is an almost magical ability of the artists to convey a story—whether simple or more complex—through narrative images that resonate with the viewer’s sense of beauty and poetic feeling.



Top: V. Darovskikh (Russian) *Pushkin's Fairy Tales—The Tale of Tsar Saltan, The Song of Prince Oleg's Prophecy*, 1999, 5 × 4 × 6 cm., Palekh, Russia, Collection of Frederick Seibold, IR2006.7.5.

Above, side and top views: A. Lerin (Russian) *Pushkin's Fairy Tales—The Tale of Tsar Saltan, The Tale of the Golden Cockerel and Ruslan and Lyudmila*, 1999, 12 × 9 × 8 cm., Palekh, Russia, Collection of Frederick Seibold, IR2006.7.2.



1.



2.

Things of Nature and the Nature of Things: John Wilde

June 10 through August 20, Mayer Gallery

One of the most important twentieth century artists from Wisconsin, John Wilde, will be featured in an exhibition opening at the Chazen Museum of Art on June 10. Wilde was a University of Wisconsin art professor whose surrealistic style brought a flourish to an exacting technique. He became one of the most notable artists in the Magic Realist school of painting, garnering attention far beyond his native Wisconsin. Wilde's still lifes, allegorical landscapes, and portraits, covering the 1940s to recent work of the 1990s, will be represented in *Things of Nature and the Nature of Things: John Wilde in the McClain Collection*. A scholarly catalogue written by Lisa Wainwright, dean of graduate studies at the Art Institute of Chicago, will also be available.

1. John Wilde (American, 1919–2006) *My Grandparents*, 1962, oil on wood, 11 × 14 in., Gift of the William H. (Bill) McClain collection, IR2005.53.14.

Alexander Archipenko: Vision and Continuity

August 26 through November 26, Brittingham Galleries VI, VII

The works of one of the twentieth century's leading and most innovative sculptors, Alexander Archipenko (1887–1964), will be featured in *Vision and Continuity*. Archipenko was born in Kiev, Ukraine, where he studied painting and sculpture at the Kiev Art Institute until 1905. In 1908, he relocated to Paris, then in the throes of an artistic revolution led by Pablo Picasso and Henri Matisse. While there, Archipenko quickly established a reputation for brilliant innovation. His exploration of convex/concave forms, volume/space transference, the reintroduction of color to sculpture, his mixed media constructions, and his invention of sculpto-painting solidified his reputation as the most important sculptor of the time. *Vision and Continuity* features some 65 sculptures and sculpto-paintings, the majority from the Archipenko Collection of the artist's wife, Frances Archipenko Gray, and the Archipenko Foundation, supplemented by a selection of works from private and museum collections. The exhibition has been organized by the Ukrainian Museum, New York, with the cooperation of the Archipenko Foundation.

Wild Edges: Photographic Ink Prints by Gregory Conniff

September 2 through November 15, Mayer Gallery

The Chazen will present an exhibition of black-and-white pastoral photographs by accomplished artist Gregory Conniff in this exhibition. *Wild Edges: Photographic Ink Prints by Gregory Conniff* will be the first solo presentation of the artist's work at the Chazen, and it will be accompanied by an illustrated catalogue. This exhibition brings the charms of natural landscapes closer to the viewer's emotional pulse through unique methods and interpretations of rural photography. Conniff explores the digital process to create his prints, enabling him to expand the visual field of his work to as much as eight feet in length while maintaining high levels of detail.

2. Gregory Conniff (American, b. 1944) *Dane County, WI*, 2006, archival ink print, 30 × 60 in.

Color Woodcut International: Japan, America, and Britain in the Early 20th Century

December 9 through February 25, 2007, Brittingham Galleries VI, VII

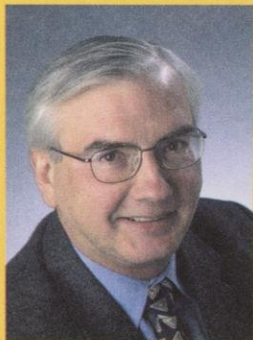
This exhibition and accompanying catalogue will trace the growth of Japan's embrace of British and American culture through the nineteenth century and relate it to the contemporaneous western fascination with Japanese culture. By the beginning of the twentieth century, Japan's enthusiasm for the West was tempered by renewed respect for its own artistic heritage. Likewise, British and American artists' understanding of Japanese art allowed them to integrate Japanese styles and techniques with local traditions. The converging evolution of these countries' artists can be shown particularly well through woodblock prints. Because these prints were relatively inexpensive to produce and responded quickly to the interests of the day, they provided an unprecedented opportunity for cross-pollination of artistic ideas.

Russian Lacquer Boxes: A Narrative Tradition

November 18 through January 14, 2007, Mayer Gallery

Combining exquisite artistry with narrative storytelling, Russian lacquer boxes represent the cultures of central Russia from the early twentieth century. This exhibition will showcase the work of artists who rely on icon painting and visual storytelling in creating these small, highly decorative papier-mâché boxes. This unique art form represents the best of Russian epic stories, fairy tales, literary works, and historical events, as well as episodes from everyday life, full of poetic, heroic, or comic moments.

A LETTER FROM THE DIRECTOR



Dear Friends,

As a museum member you are probably curious about progress on the building addition. You will be happy to know that since the announcement in the summer of 2005 of Simona and Jerome Chazen's \$20 million gift and the unveiling of Cesar Pelli's massing plan, there has been steady progress. First on the fundraising side, I am very happy to report that an additional \$6 million has been committed toward our \$35 million goal. That leaves only \$9 million to go. Perhaps I should not say "only"—\$9 million is a very significant sum and we will need all the help that we can get to achieve it. Timing is also an important factor, as the remaining funds need to be committed by the end of 2007 if construction is to begin as planned in early 2008. However, it is good to know that the entire amount does not need to be secured until the fall of 2010 when the building is completed. Thus, several people have elected to make an annual donation over a course of four or five years, all of which will go to a single gift to the building campaign.

We have not yet gone public with the building campaign nor appealed to our members. This will certainly happen, but not until late 2006 or early 2007. All of our immediate energy is being focused on one-on-one conversations with a number of key individuals.

Another area of current activity is the search for the architect who will design the addition. What Cesar Pelli produced in the summer of 2005 was a massing plan. To create it, he reviewed our building program, established the size of the facility, set its location in relation to the Elvehjem building, and estimated the cost. He may end up as the architect of the new building but that will be determined by a competitive review and bidding process. Since the Chazen is part of the university, the selection of the architect will follow the rules and regulations established by the State of Wisconsin. The museum director and donors will certainly have input, and in fact, we have developed a list of architects who will be notified of our project and Pelli is on that list. However, it will be up to them to submit a proposal requesting consideration. The architect can be from anywhere in the world; out-of-state architects will be expected to partner with a firm in Wisconsin. If all proceeds according to plan, we hope to have the architect selected by late fall 2006.

Russell Panczenko
Director
Chazen Museum of Art

Collection

Sculptor, Printmaker, and Writer

Garfields
Donate Barlach
Print Portfolios

Ernst Barlach is best known as a sculptor; however, he produced a large body of prints, many of which relate to the eight dramas he wrote. Thanks to a recent gift, the Chazen's collection now includes three important portfolios from one of Barlach's most productive periods—shortly after the First World War.

Before the war, Barlach had made a reputation for himself as a sculptor in a style influenced by Art Nouveau. However, by 1906 his lack of commercial success and desire to reconsider his art led him to travel to Russia, where he drew

The three portfolios presented to the Museum by Johanna and Leslie Garfield are from this important and productive part of the artist's career and include some of his most famous woodcuts.

continually, inspired by the peasants, and where he developed the solid, blocky figure that would characterize his style for the rest of his career.

By 1919, Barlach had achieved considerable prominence in German art circles and was elected

to membership in the Prussian Academy of Arts. He had volunteered for service in World War I but returned as an ardent pacifist, and his art often reflected these ideals. The three portfolios presented to the Museum by Johanna and Leslie Garfield are from this important and productive part of the artist's career and include some of his most famous woodcuts. The gift includes *The Poor Cousin* (*Der Arme Vetter*), a play written in 1917 and published in 1919. The portfolio version of this play includes a bound copy illustrated with lithographs as well as a second set

of the lithographs, printed without text and matted separately. Another of the portfolios has a similar structure—*The Head* (*Der Kopf*) includes

a bound volume of the poem by Reinhold von Walter that gives the set its title. The volume is illustrated by Barlach with woodcuts, and the portfolio includes a set of the woodcut images

Chazen Acquires
Tissot Watercolor

James Tissot was a talented and popular painter in the middle and late nineteenth century. His facility as a painter brought him many portrait commissions, but he also made images that were gently critical of his upper-class patrons. The watercolor newly added to the Chazen's collection is a study for *Too Early*, one of the pictures that pokes fun at upper-class customs. *Too Early* shows a ballroom where naive guests have arrived at the stated time of the soiree, rather than fashionably late; as a result, they stand in an awkward group while the hostess sees to the evening's final arrangements.

The study in the Chazen's collection is of a figure at the right of the composition, who is making the best use of her time by flirting with a young man. The watercolor figure is a fine example of Tissot's apparently effortless ability to create convincing, lively figures.



James Jacques Joseph Tissot (French, 1836–1902) Study for *Too Early*, ca. 1873, pencil and watercolor, 13 3/4 × 6 3/4 in., 2005.57.



Left: Ernst Barlach (German, 1870–1938) *The God "Paunch" (Gott Bauch)*, from the portfolio *The Transformations of God (Die Wandlungen Gottes)*, 1920–1921, woodcut, 10 1/8 × 14 1/8 in., Gift of Leslie and Johanna Garfield, 2005.61.2e.

Below: Ernst Barlach (German, 1870–1938) *The Cathedrals (Die Dome)*, from the portfolio *The Transformations of God (Die Wandlungen Gottes)*, 1920–1921, woodcut, 10 1/8 × 14 1/8 in., Gift of Leslie and Johanna Garfield, 2005.61.2b.



His drama was also suppressed, and in 1938 hundreds of his works were removed from German museums in the Nazi purge of "degenerate" art; thereafter, Barlach was officially forbidden to publish or exhibit. He died in 1939.

printed separately and matted. The third portfolio contains some of the best-known Barlach woodcuts. *The Transformations of God (Die Wandlungen Gottes)* does not have a text, but its seven woodcuts start with the first day of creation and end with God's day of rest, ranging broadly between these two poles.

In the 1920s, Barlach successfully exhibited his work and won major sculptural commissions. However, in 1929 the World War I memorial he designed for Magdeburg Cathedral, which focuses on the sorrows of war rather than on its heroic aspects, was removed because of public outcry from the growing pro-war movement.

Despite his fame and success, there was increasing hostility to Barlach's anti-war views in the 1930s. Although an exhibition in honor of him was held in 1930, by 1933 Barlach saw the expulsion of his fellow pacifists Heinrich Mann and Käthe Kollwitz from the Prussian Academy, and Barlach himself was forced to resign in 1937.

Don Reitz: Oval Cylinder

The Chazen Museum of Art recently accepted a generous gift from Leatrice and Melvin Eagle: Don Reitz's *Oval Cylinder* of 1963. This stoneware piece reveals Reitz's prodigious talents in both artistic expression and ceramic technique. *Oval Cylinder* balances a simple form with vivid and expressive colors that only salt glaze can render. His work finds its roots in the Abstract Expressionist movement of the 1950s.

Reitz began his artistic career around the age of thirty. After high school, he had a four-year stint as a Navy diver and later moved home to marry and become a butcher. In 1953, he returned to school under the G.I. Bill and received a degree in art education from Kutztown State Teachers College, discovering ceramics only towards the end of his time there. Inspired and eager to continue work in ceramics, Reitz began graduate work at Alfred University in 1960. Two years later, he received his MFA as well as a teaching position at the University of Wisconsin–Madison, which he held for 26 years.

Reitz is probably best known for his salt glazing techniques and the elaborate curvilinear

markings and appendages on his works. He was first exposed to salt glazing at Alfred University. Salt glazing takes place during a single firing, which hardens and glazes stoneware. As the clay reaches its "maturing" temperature (1200°–1300° C), salt is introduced into the kiln through special holes. As the salt vaporizes and splits into its component elements, sodium combines with silica in the clay body to form a thin, glossy, orange-peel-textured glaze. Reitz found that the decorative effects of salt glazing complemented his aesthetic expression better than thicker, glassy glazes. Reitz became a pioneer of the salt glazing technique, developing new colors and surface effects.

Oval Cylinder was included in the 2005 retrospective dedicated to the artist's life work, *Don Reitz: Clay, Fire, Salt, and Wood*, organized by the Chazen Museum of Art and curated by Jody Clowes. This recent donation joins four other works by Don Reitz in the Chazen's permanent collection and is an important addition in that it represents the earliest phase of the artist's career.

Donald L. Reitz (American, b. 1929) *Oval Cylinder*, 1963, stoneware with salt glaze, 19 3/4 × 9 3/4 × 7 1/2 in., Gift of Leatrice and Melvin Eagle, 2005.62.



Acquisitions of the Month

July through December 2006

Be sure to come in to see the Chazen's new acquisitions in the next six months. We will display glass, sculpture, watercolors, prints, and color etchings rotating each month in the niche case located between Brittingham Galleries III and IV. Here is a summary of the new acquisitions that will be on display:

JULY 2006

Recent Acquisitions of Lalique Glass: René Lalique (French, 1860–1945)

Grasshoppers ("Sauterelles") Vase, model created 1913

"Nemours" Bowl, model created January 11, 1929

"Clos Sainte-Odile" Ice Bucket, model created 1922

Flower ("Fleur") Bowl, model created 1912

Cross and Wheat Stalks ("Croix Épis") Pendant, model created February 5, 1942

AUGUST 2006

Recent Acquisitions of Asian Art

A selection of sculptures from the sixteenth to the nineteenth centuries, most showing the Buddha in a variety of postures, from Thailand, Laos, and Myanmar (formerly Burma). Donated by Dr. Sarah M. Bekker.

SEPTEMBER 2006

James Jacques Joseph Tissot (French, 1836–1902)

Study for *Too Early*, ca. 1873

Garden Bench (Le Banc de jardin)

The Widower (Le Veuf)

OCTOBER 2006

Ernst Barlach Print Portfolios (German, 1870–1938)

The Poor Cousin (Der Arme Vetter), play written in 1917

The Head (Der Kopf), individual prints, 1919

The Transformations of God (Die Wandlungen Gottes), 1920–1921

Donated by Leslie and Johanna Garfield.

NOVEMBER 2006

Salvador Dalí Prints (Spanish, 1904–1989)

Three color etchings and two color wood engravings (includes one fake), 1960–1977

Bequest of Jerry H. Jensen.

DECEMBER 2006

Arnold Gross Prints (Hungarian, b. 1929)

Seven color etchings, 1966–1973

Donated by Annette Kaufman.

Education

Docent Teaching Teams: Gallery Instruction by Engagement

A challenge for the Chazen's docents is to move beyond the lecture tour—to lure visitors into learning a bit of art history by involving them in a creative activity or posing engaging problems. By presenting touring students and adults with an activity on the tour, docents can accommodate visitors' different interests, aptitudes, and preferred ways of learning. For example, some museum visitors like to look, learn, and make judgments privately, while others enjoy learning by discussing a work of art in a social context. In order to make engaged learning an integral part of docent training and practice, the curator of education, Anne Lambert, introduced docent teaching teams in the fall of 2005.

Subsequently, she and docents developed teaching teams, inspired by colleagues at the Hood Museum of Art (Dartmouth College) and the Chazen's own outstanding docent corps.

At the Chazen, a teaching team is a group of four docents who study a temporary exhibition. Each team member's task is to create a gallery activity based on that exhibition's artwork that addresses a particular age (kindergarten to adult), to set a teaching goal for the activity, and to lead the other docents in how to carry out the activity. Four docents began with a pilot program using themes in the exhibition *Jacques-Henri Lartigue: A Boy, A Camera, An Era*. The team, Sandra Loman, Judith Mjaanes, Marjon



Maureen Kind's docent group examines a print for its abstract and representational forms.

Docent Maureen Kind chose middle school to adult art and art history students as the audience for her activity. Her goal was to have her students consider the role of abstract and recognizable elements in the prints to gain appreciation of the whole image, and to introduce briefly the components of printmaking. Working in teams of two, students chose either abstract or representational works and presented their findings to the whole group. As her hands-on props, Maureen used an illustration of a Tandem printmaker at work and a copper plate and ink roller.

Gerry Matthews focused on a discussion and activity for adults on tour. Having selected abstract pieces, she led her audience in analyzing the choices the Chazen's exhibition designers made in arranging the gallery, and compared and contrasted the formal elements (color and shape) within the three pieces. She concluded by dividing the larger group into two, each with an identical set of colored paper shapes to arrange on a board as a composition. Afterward, the two groups discussed the very different compositions that resulted and how small changes altered the results.

Because most docents were mock participants, they got a view from the visitors' side of the tour and gained a better sense of timing for presenting tours. At subsequent docent meetings, Anne's teaching teams discussed how their activities were working in practice, in order to share which methods work effectively and which do not. These teaching teams will become a periodic component of docent training.

In a looking lesson Sheryl called “Come fly with me,” she showed students selected prints of cityscapes, had them imagine they were flying over the scene, and encouraged them to describe what they saw.

Prior to implementation, Lambert attended the National Docent Symposium in Boston, with a grant from the university's academic staff Professional Development Review Committee.

Ornstein, and Linda Savage, developed four activities to use on their tours, presented them to their docent peers at a training meeting, and provided a successful model for future teams.

The illustrations here are from the teaching team presentations for the exhibition *Tandem Press Highlights: 1995–2005* that took place in February. In the week prior, Paula Panczenko, executive director, and Andy Rubin, master printer, at Tandem Press had presented an excellent docent training meeting on the press's mission and operations and the imagery and working methods of the individual printmakers. With this background in mind, team members developed their activities and practiced on docents pretending to be tour groups.

Docent Sheryl Renslo selected an activity targeted for students in kindergarten to fourth grade. Her goal was to give the children a basic understanding of the printing process and to help them observe a selection of prints. She used simple relief printing materials (print blocks made from potatoes and linoleum, an ink roller, and the resulting prints) that the students could touch. Using age-appropriate questions, she guided her group through the process of printing. (Parents: Do try this at home!) In a looking lesson Sheryl called “Come fly with me,” she showed students selected prints of cityscapes, had them imagine they were flying over the scene, and encouraged them to describe what they saw.



Above: Sheryl Renslo encourages her group to “fly over” a city view, a print from Tandem Press.

Right: Sheryl's simple printmaking tools: potatoes made into a print matrix, the prints made from them, a roller, and a linoleum block.



Development

Donor Portrait:

John Peterson: A Bridge From Vision to Reality

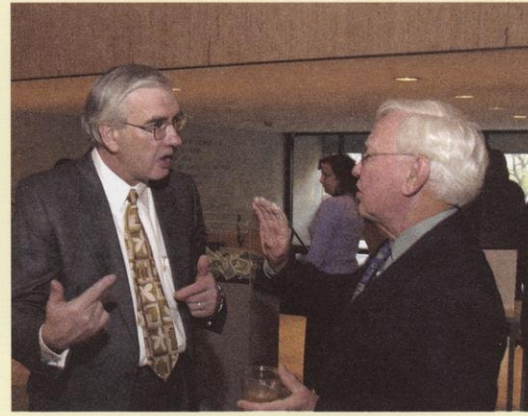
John Peterson, Chazen Museum of Art Council member, not only appreciates fine art, he is also involved in its creation. He and his late wife Carolyn combined talents to create several works of art for their homes in Madison and Florida. Their “design and build team” capitalized on both Carolyn’s artistic talent and design flair and John’s skills to craft sculptures he and his children cherish. Now John is involved in another building project near to his heart—this time the Chazen Museum of Art’s planned expansion.

John’s \$1 million gift will contribute to the construction of a bridge connecting the Conrad A. Elvehjem building to the new addition, scheduled for completion in 2010.

This generous gift continues Mr. Peterson’s exceptional support of the museum that began more than thirteen years ago. A retired UW–Madison professor of communicative disorders, Mr. Peterson credits his knowledge and appreciation of art to Carolyn, who served on the museum council from 1995 until her death in 2002. Their shared commitment to the

UW–Madison and Carolyn’s artistic interests influenced their support of the Chazen Museum. In 1993, the couple made their first contribution to the museum with an impressive gift of \$1 million for the purchase of Bernardo Strozzi’s *Christ’s Charge to St. Peter* (ca. 1635–1637). At that time, this was the largest single gift in the museum’s history. Following their gift for the Strozzi painting, John and Carolyn continued to make very generous contributions for art acquisitions. These gifts have contributed to the museum’s instructional collection, benefiting the university community, as well as the viewing pleasure of the general public.

An avid traveler and member of the museum Council since 2003, Mr. Peterson cites a visit to Jerome and Simona Chazen’s home in New York as a source of inspiration and excitement about contemporary glass art. During a trip to Seattle with his daughter two years ago, he was intrigued by works of art at local glass studios. Inspired, Mr. Peterson then gave another gift on behalf of himself and Carolyn for the acquisition of Lino Tagliapietra’s glass sculpture *Dinosaur*, 2000.



John Peterson (right) and Chazen Director Russell Panczenko at a recent exhibition reception.

Mr. Peterson’s recent gift to the building campaign reflects his interest in glass and demonstrates his enthusiasm for the Chazen Museum’s future. Museum staff and associates say the bridge will be an architectural focal point for the buildings, and that it will also serve as display space for glass art. This opportunity certainly excites Mr. Peterson, but he is most enthusiastic about the potential of the museum’s expansion

John’s \$1 million gift will contribute to the construction of a bridge connecting the Conrad A. Elvehjem building to the new addition, scheduled for completion in 2010.

as a whole. “What a great museum this is. In addition to its importance for the community, the Chazen is very important to the University’s teaching mission, and I look forward to seeing it grow and prosper. We are well on our way to becoming one of the largest university museums in the country, and I am proud to be a part of that.”

Generous Gifts and Grants

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

The following individuals and organizations deserve special recognition for their recent support of Chazen Museum of Art programs and exhibitions as of May 1:

- The Chazen Museum of Art Council and the Hilldale Fund have provided support for the 2006–2007 temporary exhibitions.
- The Wisconsin Arts Board, with funds from the State of Wisconsin, has provided funds for the museum’s 2006–2007 exhibition program through an Artistic Program Support II grant.
- Terra Foundation for American Art has provided support for *Color Woodcut International: Japan, America, and Britain in the Early 20th Century*.
- Brittingham Fund has provided support for the exhibitions *Metal-smiths and Mentors: Fred Fenster and Eleanor Moty*; *Wild Edges: Photographic Ink Prints by Gregory Conniff*; *Alexander Archipenko: Vision and Continuity*, and *Color Woodcut International: Japan, America, and Britain in the Early 20th Century*.
- Madison Arts Commission has provided support for *Wild Edges: Photographic Ink Prints by Gregory Conniff*.
- Dane County Cultural Affairs Commission, with additional funds from the Endres Mfg. Company Foundation and the Overture Foundation, has provided support for *Metal-smiths and Mentors: Fred Fenster and Eleanor Moty* and *Wild Edges: Photographic Ink Prints by Gregory Conniff*.
- The exhibition *Alexander Archipenko: Vision and Continuity* is a Bassett Performance Series Event.

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; and reserved seating at Sunday concerts. To join, call the membership office at 608.263.2495, or visit www.chazen.wisc.edu and go to “Support Us”.

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

July–December 2006 Volume 23, Number 2

CHAZEN MUSEUM OF ART COUNCIL

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Christine Javid
EDITOR
BCN Communications
DESIGN/PRODUCTION

About the Chazen Museum of Art

We collect, preserve, interpret, and exhibit works of art and present related educational programs in support of the teaching, research, and public service mission of the University of Wisconsin–Madison. We do this because the visual arts enrich individual human experience and because knowledge of art is essential to understanding diverse cultures, past and present.



On the cover: Katsushika Hokusai (Japanese, 1760–1849) *Rainstorm Beneath the Summit* (“*Fuji Over Lightning*”), *Thirty-six Views of Mt. Fuji*, early 1830s, color woodcut, 258 × 367 mm., Bequest of John H. Van Vleck, 1980.2388.

PARKING

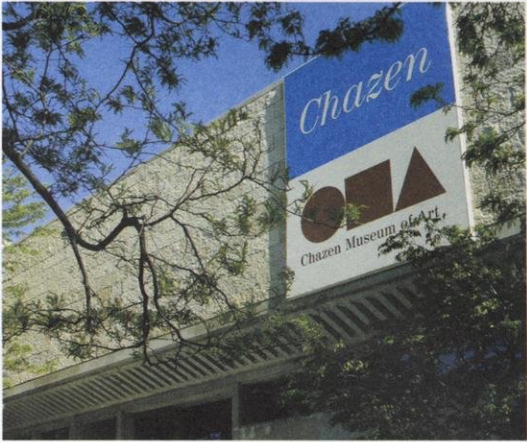
General public parking is available in university lot 46 on Johnson Street and lot 47 on Lake Street or the city’s Lake Street ramp. Reception parking options include the city ramp between Lake and N. Frances streets; UW lot 83 under the Fluno Center with entrance on N. Frances St.; UW lot 7 under Grainger 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.

artscene

July–December 2006

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

ADDRESS SERVICE REQUESTED

