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Chazen Museum of Art

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July–December 2012

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A rare opportunity to view exquisite paintings and tapestries from the renowned Uffizi Gallery by Renaissance and Baroque masters, including Botticelli, Titian, Tintoretto, and Lorenzo Monaco. The exhibition explores the theme of the Eucharist in art from the Creation of Adam and Eve to the Resurrection.

Alessandro Di Mariano Filipepi known as Sandro Botticelli (and Nineteenth-Century Restorer) (1445–1510), *The Madonna and Child* ("Madonna of the Loggia"), ca. 1466–1467, oil on panel, 72 x 50 cm. Uffizi Gallery, Repositories inv. no. 8



Offering of *the Angels*

Paintings and Tapestries
from the Uffizi Gallery

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*Tandem Press prints are
exhibited around the world.*

Only the Chazen has
a complete archive of
editioned prints.





Thomas Matthews Rooke (English, 1842–1942), *Herod's Feast*, 1895, graphite and gouache, 29 ½ x 61 ½ in. Walter A. and Dorothy Jones Frautschi Endowment Fund, 2010.25

The Golden Age of British Watercolor

1790–1910

*delicacy,
luminosity,
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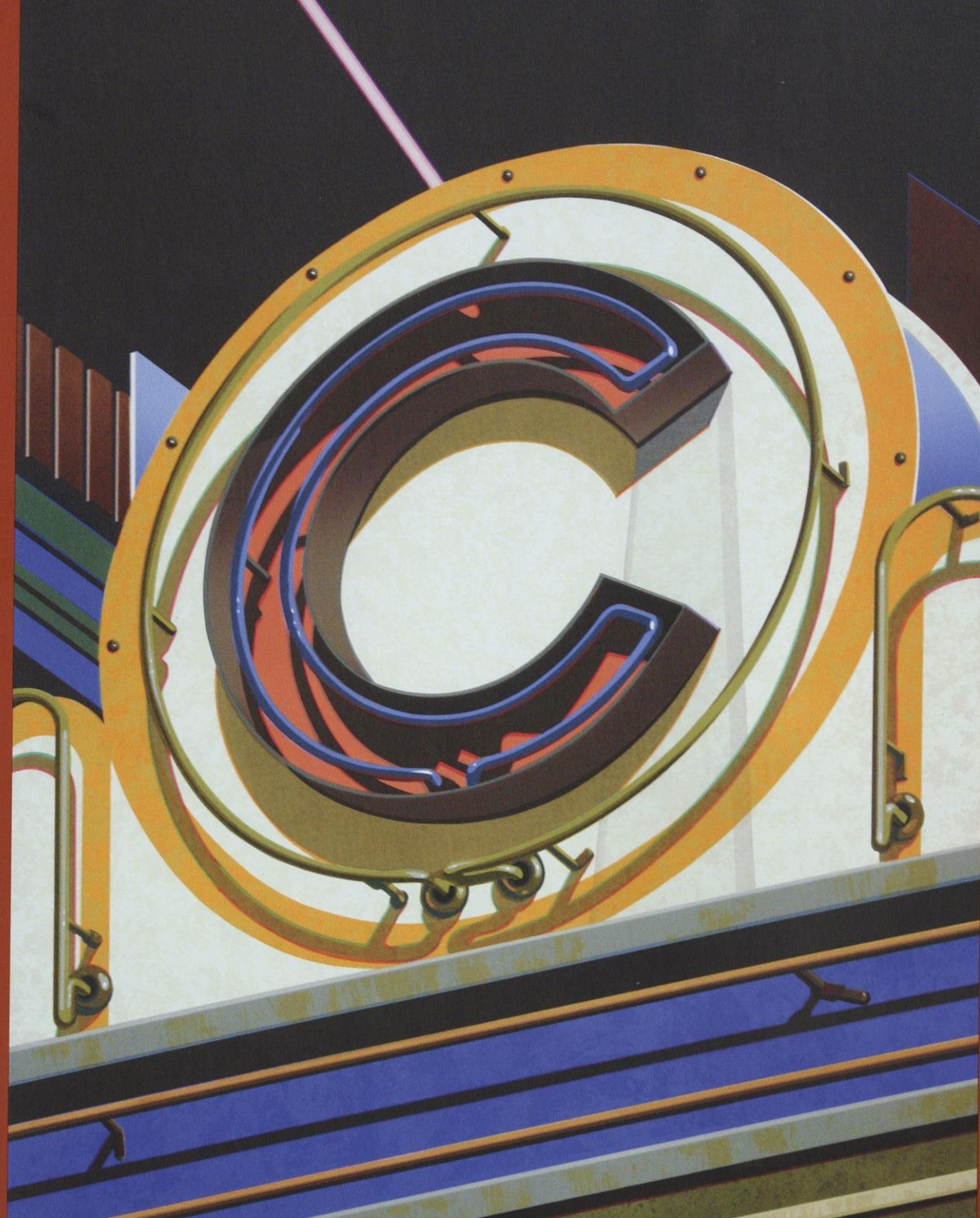
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An artistic laboratory where internationally
recognized artists experiment creatively
and interact with students.

Tandem Press: *Twenty-five Years*

Robert Cottingham, *An American Alphabet: C*, 2010, lithograph, 30 ½ x 24 ½ in.

Tandem is one of only
three professional presses
affiliated with a university
in the United States.

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An esteemed literary
tradition: *poetry
inspired by art*

The Bridge Poetry Series brings
two art forms together.





John Sherrin (English, 1819–1896), *Still Life with Plums and a Pear on a Mossy Bank*, ca. 1860s, watercolor and bodycolor, 12 3/16 x 16 3/8 in. Frederick Leach Estate Fund purchase in memory of Lucia J. Leach, 1991.8

dear friends,



It is very exciting to experience the new building as a public facility. Thanks to the generosity of our donors and friends, and the dedication and hard work of

the museum staff, we had a wonderfully successful opening in October 2011.

“What now?” is the big question we ask ourselves. We cannot sit idly by and bask in our success. The new building more than doubles our space and raises expectations both on campus and in the community. More space means more art on view, which needs to be regularly cleaned and cared for—it means more work, with the same staff.

Greater access to the collection opens new educational opportunities. In the past, one or

two modernist works were on view; now there are several galleries full of them. An extensive collection such as that donated by Terese and Alvin Lane enriches our mission, but both human and financial resources are needed to take full advantage and provide quality educational materials for students and visitors.

In addition, the new building has new functional spaces such as the auditorium, the art studio classroom, and an objects study room. These wonderful spaces also further our mission, but new programming also requires new resources: staff to select and run a film or video series, attend screenings, and run projection; artists and subjects to teach and classes to organize; and qualified people to bring objects out of storage and facilitate and supervise their handling. More programming also increases communications and outreach efforts that invite and engage the community.

Over the next five years, the museum’s strategic goals will focus on cultivating human and financial resources to maintain operational standards of professionalism and to develop and implement quality programming and outreach. Our objectives are to increase student involvement in the museum; create more student learning opportunities; and enrich community service and education programs.

This is an exciting but challenging time. But we deeply believe the expanded museum is a resource and an asset for the campus, the city, and the state of Wisconsin, and we will persevere in our endeavors to share all it has to offer. More to come as we make progress with our goals.

Russell Panczenko, Director
Chazen Museum of Art

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Spark and Flame: *50 Years of Art Glass and the University of Wisconsin–Madison*

April 21–August 5, 2012

Pleasant T. Rowland Galleries

Summer Breeze: *The Fan in Japanese Prints*

July 7–September 9, 2012

Leslie and Johanna Garfield Gallery

Exhibitions

2012 marks the fiftieth anniversary of the studio glass program, founded at the UW–Madison by Harvey Littleton. This exhibition highlights the far-reaching influence of Littleton and the UW program. It consists of two parts: the first focuses exclusively on works by Harvey Littleton; the second offers a survey of work by more than 100 glass artists, showing the national and international breadth of contemporary glass. Nearly 160 works have been lent from four premier private glass collections: those of Harvey Littleton himself as well as UW–Madison alumni Bruce Bachmann, David Kaplan, and Simona and Jerome Chazen, who all became passionate about the studio glass program while students in Madison.

In nineteenth-century Japan the fan not only provided relief from the oppressive heat, it became a fashionable representation of summer. In theaters, fans were associated with dramatic moments; on the streets people carried fans bearing the marks of favorite actors. The fan also had a special place in prints—artists depicted them in many scenes, and some prints were also designed to be cut and fit onto a standard bamboo fan framework. Drawn from the Chazen's Van Vleck Collection, this exhibition offers a refreshing look at an icon.

LEFT: Karen LaMonte (American, b. 1967),
Dress Impression with Wrinkled Cowl,
cast glass, 2007, 56 x 21 ¼ x 16 ½ in.

RIGHT: Katsukawa Shunko (Japanese, 1743–1812), *The Actors Ichikawa Danjuro V, Nakamura Sukegoro II and Sakata Hangoro II as an sumo Wrestlers and Referee*, ca. 1775, color woodcut, 324 x 228 mm. Bequest of John H. Van Vleck, 1980.2915



Offering of the Angels: *Paintings and Tapestries from the Uffizi Gallery*

August 24–November 25, 2012

Pleasant T. Rowland Galleries

The Golden Age of British Watercolors, 1790–1910

September 22–December 2, 2012

Leslie and Johanna Garfield Gallery

This exhibition of 45 rarely seen paintings and tapestries from the renowned Uffizi Gallery in Florence, Italy, includes works by Italian Renaissance and Baroque masters such as Sandro Botticelli, Lorenzo Monaco, Jacopo Tintoretto, and Titian. The exhibition highlights the theme of the Eucharist in art from the Creation of Adam and Eve to the Resurrection.

Originally curated in 2007 by Antonio Natali, Director of the Uffizi Gallery, *Offering of the Angels* draws from recently restored collections. The exhibition was organized by Contemporanea Progetti, Florence, Italy, and brought to the United States by four museums: Museum of Art | Fort Lauderdale, Michener Art Museum, Chazen Museum of Art—the only Midwest venue—and the Telfair Museum of Art.

Watercolor as a medium reached its pinnacle in Victorian Britain. This exhibition demonstrates the distinctive characteristics of watercolor—delicacy, luminosity, visual opulence, and technical difficulty—and presents a range of nineteenth-century subject matter, including landscape, still life, fairy painting, and classical themes. It also shows the varied uses of watercolor, from travel souvenirs to illustrations to independent works of art. Visually powerful and intellectually engaging, *The Golden Age of British Watercolors, 1790–1910* reveals watercolor in a new light.



Tandem Press: *Twenty-five Years*

December 8, 2012–February 3, 2013

Pleasant T. Rowland Galleries

German and Austrian Prints: 1890–1925

December 15, 2012–March 3, 2013

Leslie and Johanna Garfield Gallery

Tandem Press will celebrate its twenty-fifth anniversary in December with an exhibition at the Chazen Museum of Art. The UW-affiliated press is an artistic laboratory where internationally recognized artists can experiment creatively, make editions of prints, and interact with students. The press has printed hundreds of art editions and this exhibition will highlight the work of twelve artists, including Judy Pfaff, Suzanne Caporael, Robert Cottingham Nicola López, and Sean Scully. A full-color illustrated catalogue will be published, with essays by Faye Hirsch and Art Hove.



At the beginning of the 20th century, German and Austrian artists sought novel ways of looking at the world that departed radically from classical ideals. World War I became a turning point for artists determined to transform the look of art. From late-19th century exoticism to Die Brücke and Der Blaue Reiter to New Objectivity, the period was one of unprecedented experimentation and personal expression. This selection of works from the collection of a University of Wisconsin alumna will survey the breadth of German and Austrian printmaking during the period.

Maximilian Kurzweil (Austrian, 1867–1916), *The Pillow (Der Polster)*, 1903, color woodcut, 11 ¼ x 10 ¼ in. Gift of Barbara Mackey Kaerwer, K.71.3



Sam Gilliam, *In the Fog*, 2010, relief, digital, collage, hand sewing, wood veneer, acrylic paint, handmade paper, 39 x 41 in.

The Tandem Press Archive

When Tandem Press was founded in 1987 by Professor William Weege as an affiliate of the Art Department, in the School of Education at UW–Madison, the Chazen Museum of Art (then Elvehjem) agreed to be its official archive. Since that time, one of every editioned print has been transferred to the museum's permanent collection. To make the archive as complete as possible, the museum also has the opportunity to purchase desirable examples of monoprints or monotypes. In turn, the museum catalogues, stores, insures, and conserves the prints in the archive and makes them available to scholars and others, as it would any work of art in the permanent collections. The museum is obliged to keep the archive intact—it may never deaccession any of the Tandem prints.

The museum also agreed to organize periodic exhibitions of the work produced at the press. In 1994, the museum presented the first—*Tandem Press: Five Years of Collaboration and Experimentation*—and

in 2006 it organized a twentieth-anniversary exhibition. Now, hundreds of prints and dozens of artists after the press was founded, the museum is pleased to present *Tandem Press: Twenty-five Years*, highlighting the work of fourteen artists including Judy Pfaff, Suzanne Caporael, Robert Cottingham, Nicola López, and Sean Scully.

Tandem is one of only three professional presses affiliated with a university in the United States. More than three hundred students have apprenticed at the Press. The Press has exhibited prints throughout the United States, Europe, and Asia. Tandem Press prints can be found at major museums across the United States, including The Museum of Modern Art, New York; the National Museum of American Art, Washington D.C.; and the Art Institute of Chicago. Only the Chazen Museum of Art has a complete archive of Tandem's editioned prints.

History on View

Renaissance and Baroque art is exceedingly difficult for a small museum to acquire or borrow. Much of the material of high quality is already owned by major institutions around the world, and these organizations are reluctant to lend given the fragile nature of the works. When artworks of good quality and established authenticity come up for sale, they are beyond our reach to purchase. As they should be – they are very rare and historically significant artifacts as well as the pinnacle of artistry from their time. However, as a university museum, we have an obligation to show historical works to our students and our community.

Many smaller museums come by a small selection of notable Renaissance and Baroque works through the extraordinary generosity of donors. For instance, the Chazen has an extensive collection of Renaissance and Baroque medals donated by UW–Madison comparative literature

professor Vernon Hall. The museum is fortunate to have several noteworthy paintings from the period as well. *The Adoration of the Shepherds*, one of the most important paintings by Giorgio Vasari in the United States, was given to the university in 1923, a gift of alumni and heirs of Henry Reinhardt, and has been at the museum since it opened in 1970. *Christ's Charge to St. Peter* is a significant painting by Bernardo Strozzi, an influential Genoese Baroque painter, purchased by the museum in 1993 through the generosity of John and Carolyn Peterson. Francesco Solimena's *Adoration of the Shepherds*, a Thomas E. Brittingham Fund purchase in 1970, provides a valuable Baroque depiction on the same subject as Vasari's Renaissance painting.

Travelers to major museums in the United States and Europe can visit museums and revel in galleries of masterworks by Renaissance and Baroque artists. We are delighted that in *Offering of the Angels: Paintings and Tapestries from the Uffizi Gallery*, which will be on view August 24–November 25, 2012, the Chazen has a rare and important opportunity to exhibit, right here in Madison, works by these masters from the holdings of one of Europe's oldest and most famous museums, the Uffizi Gallery in Florence, Italy, the birthplace of the Renaissance.



Bernardo Strozzi (Italian, 1581–1644), *Christ's Charge to St. Peter*, ca. 1635–1637, oil on canvas, 52 ¼ x 39 ¾ in. John and Carolyn Peterson Trust purchase 1993.33

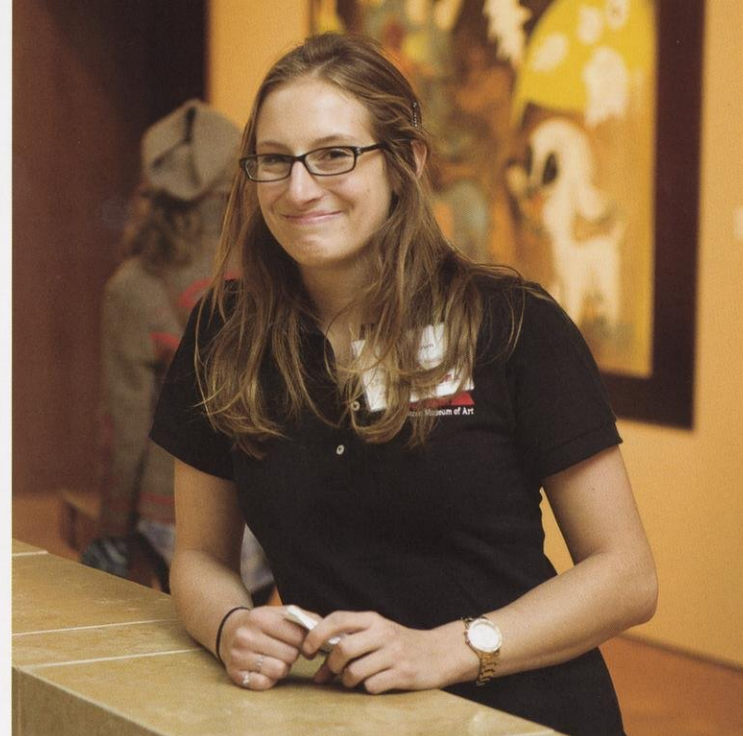
Chazen Museum of Art Student Ambassadors

Visitors who attended the Chazen Museum of Art's opening weekend in October 2011 may have noticed troops of smiling, helpful students hanging around the museum, looking sharp in matching black polo shirts. They were the UW's own Chazen Museum of Art Student Ambassadors: students who volunteer their time and enthusiasm to share the value of the visual arts with their friends, classmates, and teachers.

Chazen Ambassadors belong to a registered student organization at the university. The group was formed in August 2011 in an effort to help engage students from all disciplines across campus and build awareness of the museum before and during its October 2011 grand opening. Their ongoing mission is to recognize and support the museum's mission by connecting with students and renewing interest in the arts and everything the Chazen has to

offer. The organization comprises nearly 200 undergraduate and graduate students who study everything from art history to landscape architecture to mechanical engineering.

During opening weekend, Chazen Ambassadors—in their signature polos with logos—were a constant and invaluable presence in the museum. They led tours of the galleries for fellow students and community members, guarded the collection, handed out maps and scavenger hunts, and fielded public questions at the information desk. The Chazen Ambassadors have stayed active in spring 2012, volunteering at events, and attending exhibitions. They also organized and hosted their own student outreach event—a university-wide study night at the museum on May 10. Study Night at the Chazen! kept spaces like the new conference room and objects study



room open until 11 p.m. for students to use as study rooms during finals week. The Ambassadors provided coffee and snacks as well as break-time activities like speedy museum tours, yoga instruction, and origami. Students gushed that the museum made a beautiful alternative to the libraries—and that art made them smart!

Over the summer Chazen Ambassadors look forward to representing the group at student organization fairs and recruiting new art enthusiasts as members to make the 2012–13 school year even more inspired.

A Chazen Ambassador, ready to talk art. October 20, 2011.

Photo: Tadsen Photography

Valuable Support

Poetry and Art in the Galleries

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

The following individuals and organizations deserve special recognition for their recent support of Chazen Museum of Art programs and exhibitions from November 1, 2011, through April 30, 2012:

The Chazen Museum of Art Council

Dane Arts

The Pleasant T. Rowland Foundation

Richard Weisman

John J. Frautschi

The Estate of Glenn T. Trewartha

The Norman Bassett Foundation

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



Fresh Madison Market, Coffee Bytes, and Steep & Brew provide refreshments for the 2011–12 Sunday Afternoon Live concert series.

The Bridge Poetry Series highlights an esteemed literary tradition: poetry inspired by art. This series establishes a unique opportunity for Wisconsin poets to write and read ekphrastic poems, which directly link art and poetry. The program was launched by Madison poets Katrin Talbot, Sara Parrell, Susan Elbe, and Jesse Lee Kercheval in collaboration with the Chazen Museum of Art.

Twice yearly, in conjunction with a spring and fall exhibition, about a dozen poets will be invited to participate. They are asked to visit the exhibition and write poems after seeing the original works of art, and then to take part in a group poetry reading at the Chazen. The project's intent is to build bridges between art forms and among poets all over Wisconsin and celebrate diversity of style, affiliation, age, and ethnicity.

In the second century AD, *ekphrasis* (description) was a rhetorical exercise

of creating mental images with words, and it frequently began with a description of artworks. In modern times, the most recognized ekphrastic poem is *Ode on a Grecian Urn* by John Keats. *Musée des Beaux Arts* by W. H. Auden does more than describe Pieter Bruegel the Elder's painting *Landscape with the Fall of Icarus*—it evokes the tragedy of the boy's plummet from the sky, ignored by earthlings performing quotidian tasks.

The first Bridge Poetry Series reading was May 17, 2012. Poets wrote in

response to *Spark and Flame: 50 Years of Art Glass and the University of Wisconsin–Madison*. Invited poets included Brenda Cárdenas (current Milwaukee poet laureate) and Bruce Dethlefsen (current Wisconsin poet laureate). Poets for the second reading in November 2012 will view Renaissance and Baroque masterworks in *Offering of the Angels: Paintings and Tapestries from the Uffizi Gallery*. Poems will be published on the Chazen's website following the readings.



Harvey Littleton work on display in *Spark and Flame: 50 Years of Art Glass and the University of Wisconsin–Madison*. Photo: Eric Tadsen



ABOVE: Utagawa Kunisada (Japanese, 1786–1864), *Woman Chasing Fireflies*, ca. 1850, color woodcut, 357 x 236 mm. Bequest of John H. Van Vleck, 1980.2632

COVER: (detail) Alessandro Di Mariano Filipepi known as Sandro Botticelli (and Nineteenth-Century Restorer) (1445–1510), *The Madonna and Child* ("Madonna of the Loggia"), ca. 1466–1467, oil on panel, 72 x 50 cm. Uffizi Gallery, Repositories inv. no. 8



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