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Chazen Museum of Art

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Chazen Museum of Art



artscene

January–June 2011

Art, Vision, Opportunity

In 2011, the staff at Chazen Museum of Art is filled with anticipation. The months ahead of us are brimming with change and opportunity: in October, the museum expansion will open its doors to the public and share the fruition of all the planning and hard work of the last several years.

So much goes into a project like this, from financing to selecting an architect and approving plans, to bidding out for a construction firm, to building the actual structure (as a state institution the museum must follow specific and rigorous guidelines at every step). As thrilled as we are about the building—it is a notable and beautiful work of architecture in its own right, as well as a fine aesthetic addition to the campus and downtown Madison—it exists for the art, and for the community.

Art and community are central to our mission. Art is not made for its own sake; it is often a deeply personal individual interpretation of the world combined with a mastery of technique and materials. It may be ethereal, intellectual, or startling, seeking to engage the viewer and evoke a response on many levels so he or she may see the world and his or her place in it in a fresh way, if only for a few moments. Even when art is more utilitarian, as are the decorative arts, there is the impulse to create something sublime and beautiful that will make the everyday special.



The north-facing glass wall of the gallery bridge, February 17, 2011. © Chazen Museum of Art

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Art, Vision, Opportunity

Our mission is to select the finest examples of art from many traditions, cultures, movements, and media, and to make that art available to the community. Our collection, acquired through the generosity of private individuals, has grown so much that expansion was required to store and display it.

The new building exterior is complete and Findorff is busy installing mechanicals, walls, fixtures, and more inside. Meanwhile, the museum's curatorial staff is focusing its creative energies on selecting the art to be displayed, deciding how it will be arranged, and devising an aesthetically and historically meaningful continuity between the displays in the two buildings. The expansion's 22,000 square feet of new permanent collection gallery space will hold the Lane Collection—a major gift of modernist sculpture that will fill four new galleries—Native American baskets, contemporary Japanese ceramics, Midwest magic realism, and much more.

The staff is not only planning displays in the new building; the current building has several galleries that need to be reinstalled as well. And as some works currently on view will be moved to the new building, several other current galleries need to be reworked. Planning a gallery installation requires consideration of visual elements such as color, pattern, texture, motif, and subject. It also requires consideration of intellectual and art historical matters. Are these pieces part of the same time period and artistic movement, and why or why not? If not, are there other reasons to put them together, like influence or juxtaposition? It is important that each piece—no matter its scale, vividness or subtlety, aesthetic or subject matter—hold its own in its space and not overshadow or be overshadowed. And even though the new Chazen Museum of Art will comprise two buildings connected by a bridge, the visitor's experience of the galleries should be seamless and compelling.

In addition to the third-floor permanent collection galleries, the expansion will have 5,000 square feet of dedicated temporary exhibition space. The main floor includes a dramatic new gallery with twenty-one-

foot ceilings that will allow the museum to exhibit large-scale works that could not be displayed before. We will inaugurate this space with an exhibition of oil paintings by Sean Scully, an Irish-born American oil painter, one of the most influential modernists working today. We also will show a selection of his never-exhibited watercolors in the second, smaller, temporary exhibition gallery.

We are deeply grateful to all the individuals who have made our expansion possible, and to those who have so generously given art. The private sector is the source of our collection growth—all art is donated or purchased through endowed funds. The new building will give us space to share our donors' generosity with the community, and the new museum will be a treasured resource for all.

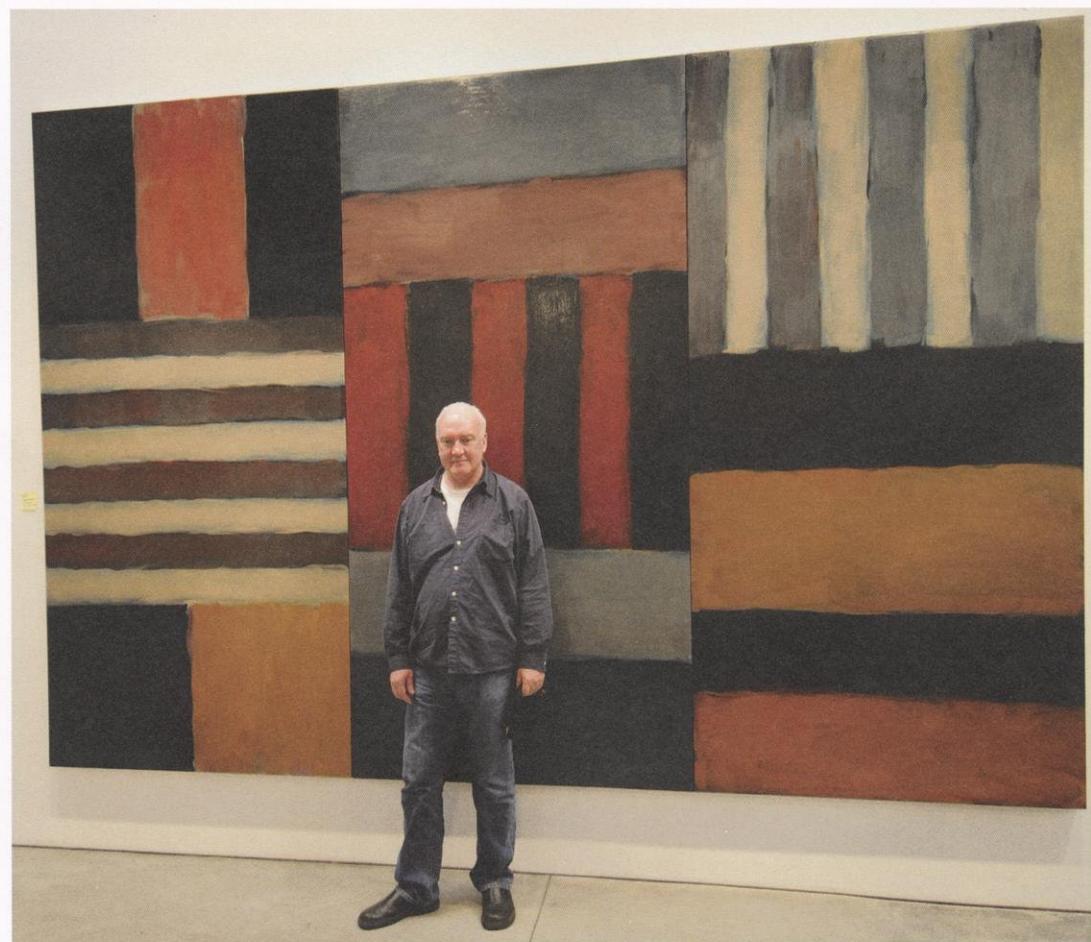


Staff use Google SketchUp to make 3-D renditions of the floorplan and lay out the gallery installations.

Sean Scully Paintings and Watercolors

Sean Scully is one of the most significant and influential abstract painters working today. He was born in Dublin and raised in a working-class Irish community in London. On a trip to Morocco he was moved by the beauty of *djelleba* robes, *kilim* rugs, and tents made of strips of wool and canvas. Scully has since become best known for his paintings of lines, stripes, and blocks of color.

The exhibition, on view October 22, 2011, to January 15, 2012, will consist of new paintings recently created by the artist and a selection of never-exhibited watercolors from his personal collection. An exhibition of Scully's oil paintings has not been shown in Wisconsin. Because of the large scale of Scully's oil paintings, the museum was unable to show his work in the past. The high walls of the new temporary exhibition space make such an exhibition possible for the first time in the museum's history.



Sean Scully stands in front of his painting *Cut Ground Red Blue*, 2009. Photo: Russell Panczenko

Exhibitions

Holy Image, Sacred Presence: Russian Icons 1500–1900

March 12–June 5, 2011

The icon is a distinctive form of holy image in Eastern Orthodox cultures, designed to evoke sacred presence by appealing to the senses. This exhibition will focus on about thirty examples from the museum's permanent collection to explore the distinctive devotional functions, religious experiences, iconography, and changing styles of Russian icons from the sixteenth to early twentieth centuries. Among the works are large-scale iconostasis panels of the saints and narrative feast icons, which originally were displayed in a church. Also included are more intimate portrait icons and devotional triptychs, which were used for private devotion in the home or during travels and military campaigns. Many of the icons also are adorned with radiant metalwork covers known as *oklads*.

The majority of Russian icons in the Chazen collection were donated by Joseph E. Davies, a UW alumnus and American ambassador to the Soviet Union from 1936 to 1938. While in Russia, Davies avidly collected icons as well as Russian porcelain and furniture; he also commissioned copies of well-known nineteenth-century Russian history paintings and more contemporary works illustrating Russian life and the ideals of Soviet socialism. In 1938 he presented twenty-three icons to the University of Wisconsin, which were transferred to the museum in 1967. Since then, the icon collection has been enriched by donations from Joseph C. Bradley, Alexander and Henrietta Hollaender, and the collection of Michael P. Kluppel.

Deesis Panel of The Virgin, 19th century (in 16th-century style),
oil on panel, 27 5/8 x 10 3/4 in. Gift of Joseph E. Davies, 37.1.6



The Loaded Image: Printmaking as Persuasion

June 18–September 25, 2011

Art always communicates, be it aesthetically or intellectually, but prints are especially well suited to conveying social messages. Produced as multiples, unlike most paintings and sculpture, an edition of prints can be distributed around the world carrying whatever message moves its artist and audience.

Deployed by partisans on both sides of contentious issues, prints echo the times that produced them. Persuasion can give a positive spin, sending a message of forgiveness and reconciliation, as in the popular tale of the prodigal son, or flattery of a ruler. But the message of prints can just as easily be a stick as a carrot. Hogarth's series give the prodigal son story a twist that ends in death and madness, and satirists mercilessly parody the powerful.

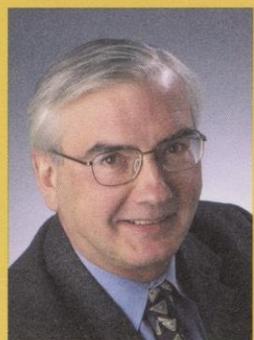
American artists have relied on the power of printmaking since colonial times. Paul Revere's *The Bloody Massacre Perpetrated in King Street* reinforced colonists' anger at the British government three years before his famous midnight ride. During the Great Depression, prints celebrated American labor and technical accomplishments to boost morale, and also recorded the desperation and poverty that undercut messages of progress and dominance. By the 1960s, artists sought to communicate the threat of nuclear war, the danger of withdrawal, and the national conscience during the Cold War and the Vietnam War. Using prints to express opinions about war is hardly an American phenomenon; generations of artists around the world have done the same. Goya's series depicting the horrors of war, and Callot's earlier series on the same topic, are reprised after the first and second world wars.

Drawn from the Chazen's collection, this exhibition of prints from the nineteenth century to the present explores the messages and persuasive tactics of this popular art form.



Anton Refregier (American, b. Russia, 1905–1979), *San Francisco '34 Waterfront Strike*, 1949, color screen print, 11 1/4 in. x 22 3/8 in. Gift of the Louis and Annette Kaufman Trust, 2005.59.44

A LETTER FROM THE DIRECTOR



Dear Friends,

The Chazen has always had a dual mission. On one hand, as a university museum it plays a role in enhancing the cultural life of students and contributing to their education. On the other, given the university's long-standing philosophy that its borders are the borders of the state, we also welcome and serve the general public. With the completion of the new museum building less than a year away, we have begun planning opening events that will welcome our audiences equally.

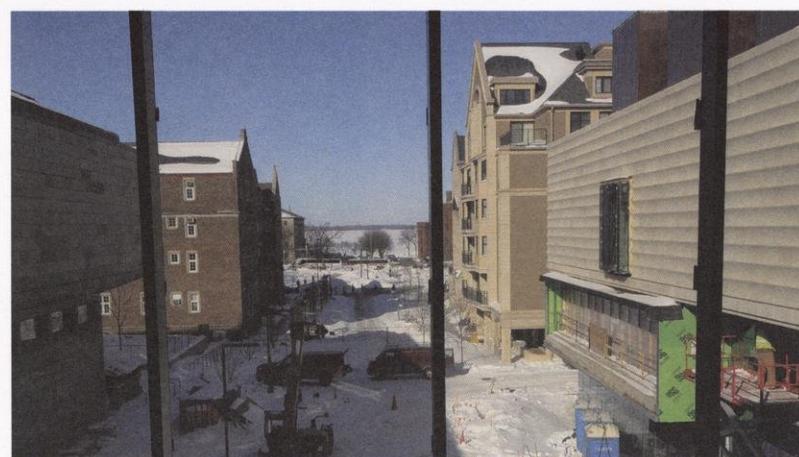
There are other groups we would like to recognize on such an important occasion. First, there are the individuals and organizations that contributed to the building campaign. Without their generosity the museum could not have expanded. Then there are our dedicated docents, who not only give tours to school children and other visiting groups but also made a significant shared gift to the capital campaign. Finally there should be special events for our Council, our members, and the numerous other supporters who have sustained the museum throughout the years.

At the same time the opening of the new building presents a wonderful opportunity to engage new audiences both on and off campus. The collection's historical and cultural range will be broader than ever before. New displays will include outstanding examples of contemporary studio glass, Japanese ceramics, an aboriginal bark painting from Australia, and photography from around the world. Twentieth-century modernist sculpture will be represented in depth thanks to the recent bequest from Terese and Alvin Lane. Film will become a regular part of our programming. The new museum will indeed offer something for everyone.

In addition to planning events, we must reach all these diverse audiences in our community to inform them about the expanded museum and its collections and programs, and invite them to venture in and explore. In our fast-paced cyber age, museums are very special places—they invite people to stop, wonder, and reflect. What is that artwork, and what does it mean? How was it made? Where did it come from? Why is it here? The more you invest in a work of art, the more satisfying the experience. We welcome everyone to come in, find a few works that beckon, and spend some time with them. Even better, bring family or a friend and share the occasion.

Russell Panczenko
Director
Chazen Museum of Art

Expansion Update



The view of Lake Mendota from the Chazen Museum of Art bridge, February 2011. © Chazen Museum of Art



One of the permanent collection galleries in the expansion, with drywall, February 2011. © Chazen Museum of Art



Part of the lobby, showing the glass wall, February 2011. © Chazen Museum of Art



Dan Beyer (left) of Continuum Architects + Planners and Rodolfo Machado (right) of Machado and Silvetti Associates share a laugh outside the lobby of the expansion, February 17, 2011. © Chazen Museum of Art



The museum from the southeast, February 2011. © Chazen Museum of Art

Collections

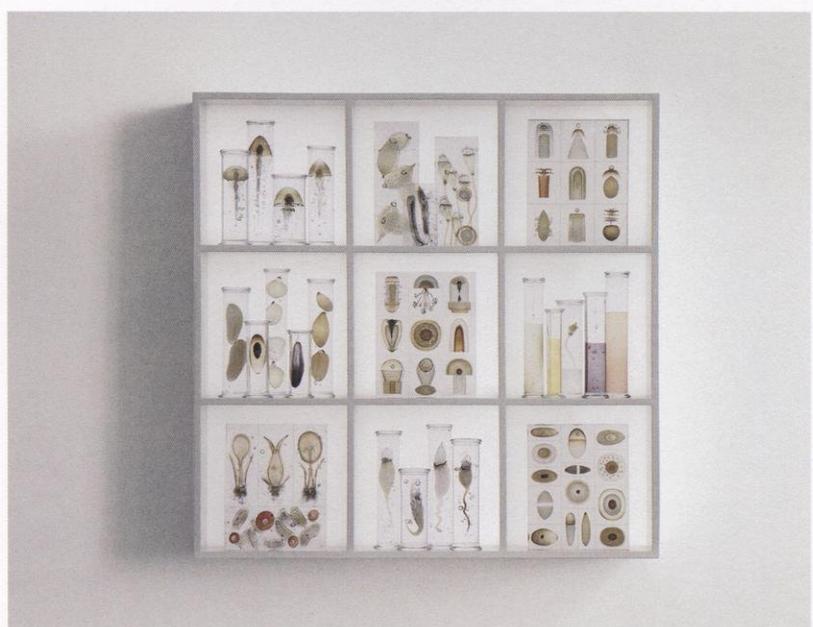
Building the Collection: Contemporary Glass

The Chazen's collecting philosophy has always been defined by breadth. Set in one of the country's largest universities, the museum has a mission to expose students to the creativity and rich variety of the visual arts. A narrow focus appeals to a few; our broad collection offers every student, no matter what his or her field of scholarly interest, something to wonder at and think about.

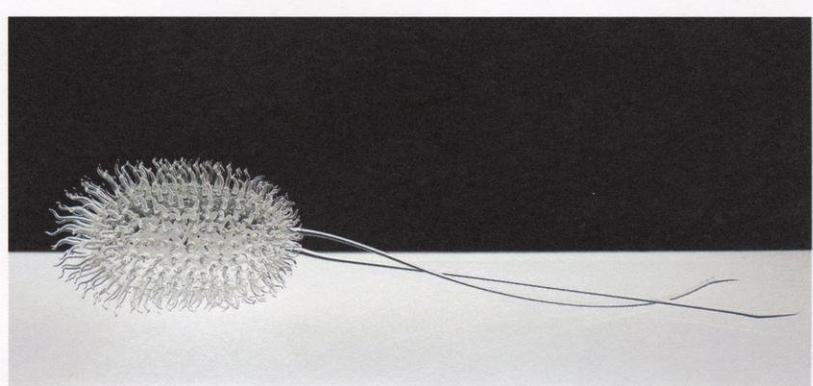
Our mission is also to support the teaching and research of the university, which allows us to cultivate and deepen certain areas of the collection—for example, glass. Harvey Littleton began the contemporary studio glass movement at the UW–Madison in 1962. His passion for glass and for teaching inspired subsequent generations of glass artists, among them notable figures such as Dale Chihuly, Marvin Lipofsky, and Fritz Dreisbach. Among the first museum acquisitions a decade ago were several works by Littleton himself (one of which was donated by Simona and Jerome Chazen) and *Dinosaur* (6), an excellent piece by Lino Tagliapietra donated by John and Carolyn Peterson.

Recently the Chazen acquired several additional pieces of contemporary glass that will be featured when the new building opens in October 2011. Two of these works exemplify a contemporary interest in the relationship between art and science. *Large E. coli* by Luke Jerram, who worked in collaboration with a virologist for this series of glass microbiology, is a significantly enlarged but realistic rendering of this virus. The sculpture allows us to envision something in three dimensions that can otherwise be seen only through a microscope. It also invites us to wonder at how something so beautiful can be so deadly.

Steffen Dam's *The Cabinet of Curiosities* also is inspired by science. However, the glass objects beautifully crafted and elegantly arranged on the backlit cabinet shelves only allude to specimen jars of exotic sea creatures. The artist, inspired by historical cabinets of curiosities, is more interested in capturing and conveying a sense of wonder and visual beauty than realistic scientific detail. A third recent acquisition, *Textile 10 #13* by Giles Bettison, is a traditional vase form and also a tour de force of glass making. When the new building opens, it will be placed in a gallery near El Anatsui's aluminum and copper wire *Danu*, which currently hangs in Paige Court. The goal is for visitors to reflect on the strong visual and aesthetic consonance between these works, even though they are by two different artists, from different cultures and parts of the world (Australia and Ghana), who work in different mediums and with different artistic goals. It truly is a global world.



Steffen Dam (Danish, b. 1961), *The Cabinet of Curiosities*, 2010, glass, wood, 39 x 39 x 7 7/8 in. Mary Katharina Williams and Martin P. Schneider Endowment Fund and Oscar N. & Ethel K. Allen Memorial Endowment Fund purchase, 2010.28a–aa. Photo: Heller Gallery



Luke Jerram (English, b. 1974), *Large E. coli*, 2010, glass, 7 1/2 x 39 3/8 x 7 1/2 in. Brittingham Art Purchase Fund, 2010.29a-c. Photo: Heller Gallery

Collection Growth: Contemporary Japanese Ceramics

One newer area of collection development is contemporary Japanese ceramics, an art form that complements our significant and well-respected Van Vleck Collection of Japanese Prints. Japan has a centuries-old ceramics tradition, renowned for both beauty and innovation, and potters there continue to produce some of the most striking and influential pottery in the world. Joan Mirviss, an alumna of the UW–Madison's Department of Art History, is an expert and dealer in Japanese art; one of her specialties is contemporary ceramics. The Joan B Mirviss LTD gallery in New York City presents exhibitions and represents Japan's top ceramics artists. The Chazen has worked with Mirviss for

several years to acquire new pieces representing the finest work contemporary Japanese ceramics has to offer.

Japanese ceramics will be displayed prominently in museum expansion galleries; among them will be pieces by Matsui Kosei, Kakurezaki Ryuichi, Fukami Sueharu, Kawase Shinobu, and Nagae Shigekazu. Shigekazu casts shapes out of liquid porcelain and then fires nested eggshell-thin forms suspended in a kiln, resulting in graceful and delicate fused ceramic sculpture.

"As one of the world's leading sculptors working in porcelain, Nagae Shigekazu (b. 1953) has literally recast the commercial concept of slip-casting into an art form. After decades of experimentation, Nagae has mastered his unique adaptation of this traditional method for mass-producing porcelain wares and creates elegant, sensuous white sculptures, transforming a plebian functional process into the realm of the avant-garde" (from the gallery press release).

Kakurezaki Ryuichi creates functional stoneware in the Bizen tradition, Japan's oldest pottery technique, notable for unglazed iron-rich clay that is wood-fired over a long period. The iron and other minerals impart dramatic effects in earthy tones, usually a reddish-brown. Ryuichi's forms are fresh and distinctive, and he is a ceramics superstar in Japan where his exhibitions sell out in hours.

The museum values its relationship with talented, knowledgeable, and discerning connoisseurs like Joan Mirviss and is pleased to share such distinctive artwork from a tradition that shows a remarkable ability to reinvent and refine itself.



Kakurezaki Ryuichi (Japanese, b. 1950), Untitled, 2002, stoneware, 19 1/4 x 8 x 6 3/4 in. John H. Van Vleck Endowment Fund purchase, 2010.8. Photo: Joan B. Mirviss Ltd.



Nagae Shigekazu (Japanese, b. 1953), *Forms in Succession #10*, 2010, porcelain with glaze, 16 x 19 1/2 x 15 in. John H. Van Vleck Endowment Fund purchase, 2010.12. Photo: Joan B. Mirviss Ltd.

Education

The Docent Class of 2011

What do a retired teacher, a state climatologist, a journalist, a recent BFA, and a retired special collections librarian have in common? They all want to learn about art and art history, contribute to the community, and help the Chazen Museum of Art as docents. Docents are the museum's volunteer teachers, and a new group was selected in summer 2010 to begin a training class. These individuals also have wonderful teaching personalities—a friendly demeanor and zeal to learn about artworks and share their knowledge and experience with visitors.

Becoming a docent is no small commitment. The docents-in-training spent more than two dozen Tuesday and Thursday afternoons in fall 2010 learning about the Chazen's art collections and operations. Instruction was divided into five segments: systematic study of artworks and their place in the history of art, including artists, iconography, and historic context; a survey of fine art media and materials, as well as their characteristics; an introduction to the resources in our building, such as the Chazen print collection and the university's Kohler Art Library; appropriate teaching techniques and strategies for different ages and audiences; and an overview of museum operations.

In addition to attending the training sessions, each volunteer is asked to commit at least two years of service to the museum, to become a Chazen museum member, to complete an evaluated tour, and to lead a fair share of tours each year.

The Chazen is grateful for the contributions of its curators; university security; Kohler Art Library librarians; outstanding Department of Art History faculty members who led gallery tours in their areas of expertise; and master docents who shared their techniques with the new class.

Docent selection and training take place when the museum needs additional guides, and the coming year is an especially important juncture. Tour requests and visitorship will increase when the expansion opens to the public on October 22, 2011, and in the months that follow. We have concentrated training on the collections in the present museum and want to have these additional docents ready when we double our exhibition space and add new collections next fall.

When the new class of thirty-three docents graduates in spring 2011, they will join our veteran corps of docents. All will be ready to welcome the public—from campus, city, and state—and to enhance the enjoyment of our expanded museum.



Docent Training Class, October 2010: From left to right: First row: John Woods, Damien Wilson; second row: Eleanor Albert, third row: Yvonne Schofer, Sigrid Knuti, John Young; fourth row: Elizabeth Hulick, Barbara Ryan, Susan Benton, Marilyn January; fifth row: Franny Ingebritson, Annette Felice, Marie Wunsch, Gigi Holland; sixth row: Libby Antonie-Lusk, Mary Ann McKenna, Carrie Bernhardt, Marilyn Vanderhoof Young, John Sargent; seventh row: Kofi Ogbujiagba; Harry DeBauche, Jeanne Ferreira, and Jim Connors. Not pictured: Jane Dymond, Nancy Foss, Lindsay Knudson, Boo Mortenson, Karen Ostrov, Karen Pasch, Petie Rudy, Gail Selk, Karen Barrett-Wilt, and Kim Vergeront. Photo: Eric Tadsen

Lost-wax Casting Explained



John and Nancy Webster, long-time supporters of the museum where Nancy is a docent, created didactic materials to demonstrate the complicated lost-wax casting method traditionally used to make bronze sculpture. Leah Griffith Boyce, an artist in Spring Green, Wisconsin, created a portrait bust of artist John Steuart Curry, which was cast at Vanguard Sculpture Services, Ltd., a fine art foundry in Milwaukee. The Websters saved the materials to document each step in the process. They donated the artifacts and the finished sculpture to the museum for this display, which has just been installed in Paige Court. Leah Griffith Boyce (b. 1960), *Bust of John Steuart Curry*, 2007, bronze. Gift of John and Nancy Webster, HR2007.43.1. Photo: Eric Tadsen

Development

Save the Date! Expansion Opens to the Public October 22–23

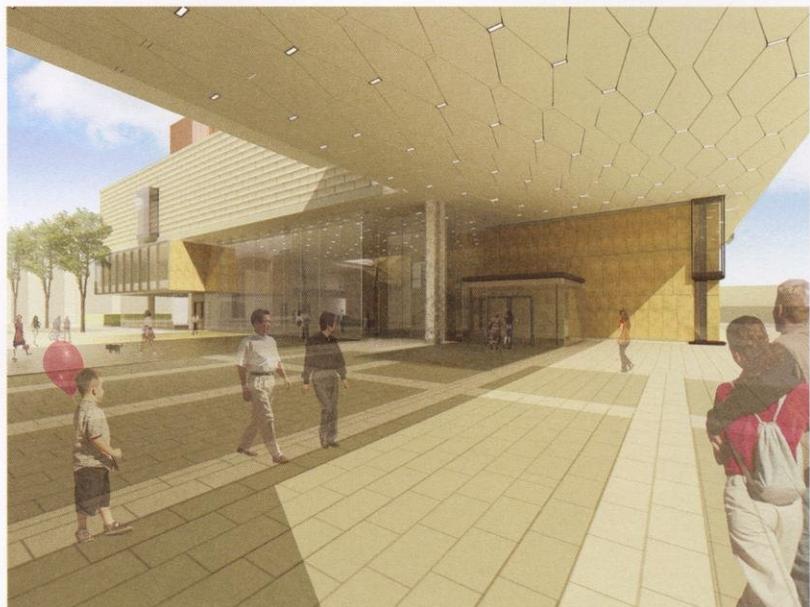
Special Members-only Event October 22

We're making history at the Chazen Museum of Art this fall. During the weekend of October 21–23 the UW–Madison campus, the city of Madison, and all of Wisconsin will celebrate the grand opening of the expanded Chazen Museum of Art.

Located on the East Campus Mall on University Avenue, the museum anchors the university's arts district. The 86,000-square-foot addition will double gallery space for temporary and permanent exhibitions, making Wisconsin's second-largest collection of art more accessible to all.

Those who join the museum or renew membership before the opening weekend festivities will be invited to a special grand opening event on Saturday, October 22. It will be a wonderful opportunity to explore the galleries and share the experience with friends and families, and it promises to be one of Madison's most spectacular cultural events of the year.

The museum relies on members' support for public events and community outreach activities, and in this year of growth the museum has more to offer than ever before. Renew your membership or share the gift of membership with friends and family and experience all the Chazen has to offer.



Architects' rendering of the new entrance to the Chazen Museum of Art, from under the bridge.
Image courtesy Machado and Silvetti Associates

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 from May 1 to October 31, 2010.

- The Chazen Museum of Art Council, the Brittingham Fund, and the Hilldale Fund have provided support for temporary exhibitions.
- The museum received general operating support through the Creation and Presentation Program of the Wisconsin Arts Board with Funds from the State of Wisconsin and the National Endowment for the Arts.
- The museum received a gift from Ed and Karen Rogan in support of the Japanese Satsuma ware niche display.
- The museum received a grant from the Samuel H. Kress Foundation in support of a European portrait medals catalogue.
- Fresh Madison Market provided cookies, Coffee Bytes provided tea, and Fair Trade Coffee provided coffee for the Sunday Afternoon Live concert series.



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 the museum director, Russell Panczenko, 608.263.2842, or Jon Sorenson at the UW Foundation, 608.262.7211.

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 its 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.

Artscene

January–June 2011 Volume 28, Number 1

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Susan Day
EDITOR

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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.



The expanded Chazen Museum of Art, February 17, 2011. © Chazen Museum of Art

PARKING

General public parking is available in the city's State Street Campus Ramp (entrances on Frances and Lake streets), in the University Square development (entrance on Lake Street), and in the UW lot 46 lower level (entrances on Frances and Lake streets).

Evening and weekend parking is also available in UW lot 83 under Fluno Center (entrance on Frances Street) and in UW lot 7 under Grainger Hall (entrance on Brooks Street).

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. 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.

artscene

January–June 2011

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–Sunday
11 a.m.–4:00 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
11 a.m.–4:45 p.m.
For library hours during UW summer and holiday periods call 608.263.2258

Information

608.263.2246
Admission is free



Chazen Museum of Art University of Wisconsin–Madison
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