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Chazen Museum of Art

Madison, Wisconsin: Chazen Museum of Art, January-June 2010

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# artscene

January–June 2010

## Automata: *Delightful Mechanical Art*

The enchanting work of fourteen international artists will be showcased in *Automata: Contemporary Mechanical Sculpture*. Meticulously crafted to perform complex, surprising, and often comic movements, these mechanical sculptures tell brief, fanciful tales of nature, myth and magic, the creative process, and sheer make-believe. More than twenty-five hand-cranked

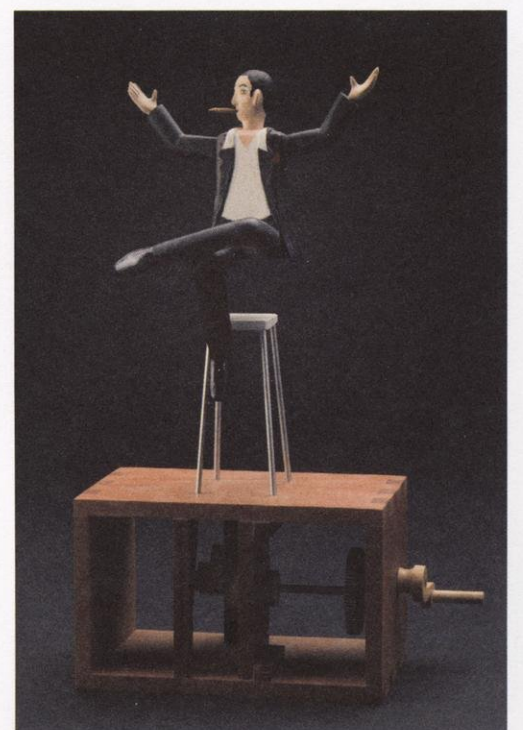
artist-designed automata, most loaned from the private collection of University of Arizona art professor emeritus Michael Croft, will be on view in the Mayer Gallery from January 16 through March 14, 2010. Videos will play in the gallery to show the animated workings of the pieces.

While on vacation in 1989, metalsmith Michael Croft wandered into a dimly lit arcade in London's Covent Garden district. He was greeted by a life-sized moving

skeleton, then had his ticket stamped by an automated guard that controlled the entrance to the central exhibition hall. To Croft's delight, he found himself surrounded by an idiosyncratic grouping of finely crafted mechanical sculptures that sprang into action at the turn of a crank. These devices—made of wood, wire, tin, and paint, plus various configurations of cams, gears, and ratchets—performed absurd and witty acts.

continued on page 2

These devices—made of wood, wire, tin, and paint, plus various configurations of cams, gears, and ratchets—performed absurd and witty acts.



Pierre Meyer (French, b. 1935),  
*Fechner's Levitation on Stool*,  
2007, wood, paint, metal,  
12 x 7 1/2 x 3 1/2 in. Croft Collection



Chazen Museum of Art

### Exhibitions

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# Exhibitions

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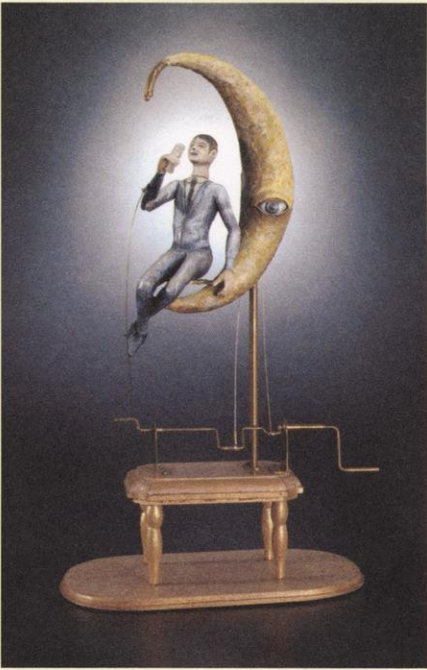
## Automata: *Delightful Mechanical Art*

Traditionally, the term *automaton* (pl. *automata*) referred to a mechanized device constructed to perform actions as if by its own motive power. Like robots, animatronics, and clockwork figures, early automata were engineered to imitate life; thus, their inner workings were hidden from view. Notable examples of self-moving naturalistic sculptures include jointed religious effigies of ancient Egypt, pneumatic models of ancient Greece, a mechanical orchestra created for the emperor during China’s Han Dynasty, and monumental animated water clocks of the medieval Islamic world.

Some of the best-known automata were designed by French engineer Jacques de Vaucanson in the eighteenth century. His life-sized mechanical duck, made of gilt brass, used flexible rubber tubing for intestines and more than 400 moving parts in one wing alone. It looked like a duck, moved like a duck, quacked like a duck—and on being fed corn it even defecated like a

duck. Vaucanson’s work ushered in a nineteenth-century golden age of animated clockwork clowns, acrobats, and entertainers, which were popular as parlor amusements and department store window displays until World War I.

Today’s artist-designed automata tend toward imaginative storytelling, suspending reality and exploring playful worlds beyond everyday existence. Many sculptors are drawn to automata for the expressive possibilities of working with wood, metal, and wire in motion. They also incorporate the element of time, using the wind-up and release of mechanical tension to parallel the build-up and punch line of a tale. Problem solving and mechanical ingenuity are common traits among automatists. Many artists appreciate the mass appeal of mechanical sculpture and find great satisfaction in seeing how audiences experience the work. Ultimately, these mechanical sculptures remind us that viewing art is intended to be an active experience.



Dean Lucker (American, b. 1962), *Man Drinking in the Moon*, 2009, wood, metal, paint, 13 x 7 x 4 in. Collection of the artist

## Imaginary Architecture: Photographs by Filip Dujardin

March 20–May 16, 2010



Filip Dujardin (Belgian, b. 1971), untitled, 2008, from the series *Fictions*, ink jet print, 110 x 110 cm. Courtesy of the artist

In addition to his more traditional work, Belgian photographer Filip Dujardin creates imaginary buildings by resampling pictures of real buildings; that is, he digitally pieces together elements of existing architecture to create fictional structures. He often starts with a specific idea, then creates a cardboard model of the final shape he has in mind. He searches out buildings near his home in Ghent that will supply the desired textures and edges and takes pictures of them. Back at the computer in his studio he cuts, pastes, and shapes segments of his collected building images and compiles them into the form that he had envisioned.

Some of Dujardin’s resampled buildings are structurally impossible, put together in ways that defy engineering. More often they are subtly implausible; for instance, they may be window- or doorless, or juxtapose materials in unlikely combinations or at improbable scales. Some of the most intriguing buildings seem perfectly ordinary at first glance, revealing their fictional nature as the viewer notices details such as a staircase on a modern apartment block several stories up, yet with no guardrail.

*Imaginary Architecture: Photographs by Filip Dujardin* includes fifteen works that show the artist’s expertise as a photographer as well as a sophisticated image manipulator. He has developed an art form using twenty-first-century techniques, creating what artists have always created—enchancing and thought-provoking images that show us the world in new ways. The Chazen exhibition is the first of Dujardin’s work in the United States.



John Wilde (American, 1919–2006), *Muss es Sein? Es muss Sein!*, 1979–1981, oil on wood, 19 1/2 x 36 in. Gift of the William H. (Bill) McClain collection, 2005.63.1

## The Magic of John Wilde

May 29–July 25, 2010

John Wilde’s art engages the senses and the mind. Exquisitely wrought, usually in oil or silverpoint, the work has a timeless quality. In subjects that range from still lifes to narrative scenes, using unexpected juxtapositions of figures and settings, Wilde guides the viewer through the landscape of his fertile imagination. Drawing on long-standing artistic traditions, from European Renaissance painting to nineteenth-century American art to twentieth-century modern movements, Wilde infuses his work with a world view that has been described as Magic Realist. The familiar is subverted; the artist himself is at times represented as the magician in the guise of a harlequin, as in *Muss es Sein? Es muss Sein!* Wilde presents the viewer with dreamscapes that mine the imagination. *The Magic of John Wilde* will present an overview of the artist’s works spanning from the 1940s to the 1990s.

A Milwaukee native, John Wilde became seriously involved with art in high school. He attended UW–Madison from 1938 to 1942, where he majored in art. After serving in World War II, he returned to UW and obtained a master’s degree in art and art history, with a thesis on the French surrealist artist Max Ernst. He began teaching art in 1948 at UW and concluded his career there in 1982 as emeritus professor.

The Chazen is grateful for the generosity of all the donors who over the years have helped the museum build an exceptional collection of works by this masterful Wisconsin artist.



## Expansion Update: Collections

### Spotlight on the Collection: African Art



Unknown (Efon-Alaye, Nigeria, Yoruba Peoples), Twin Memorial Figure (Ere Ibeji), 19th–20th century, wood, beads, cowry shells, paint, cloth, and leather, Figure: 11 3/4 x 2 3/4 x 3 in.; Cape (on figure): 9 x 7 1/2 x 6 1/2 in. Gift of Drs. James and Gladys Witt Strain, 1993.82a–b

African art is a growing area of the collection, yet lack of space has for many years limited its display to temporary exhibitions. The Chazen Museum of Art expansion allows us to create a permanent gallery dedicated to African art. The opening date in fall 2011 also marks the fiftieth anniversary of UW–Madison's African Studies Program, one of the oldest and most prestigious in the country. The new gallery will showcase the Chazen's diverse collection of African art, with works from all regions of the continent. The collection is particularly strong in works from West Africa, especially Nigeria; for example, the museum possesses a superb collection of Yorùbá beadwork.

An African art gallery will give all visitors continual access to works in this important collection, and it provides a unique opportunity for UW graduate students. Students with a specialty in African art history benefit greatly as they will be able to work with African objects that are not available anywhere else in Wisconsin. One of these graduate students is Matthew Rarey, a PhD candidate in art history, who is a curatorial intern at the Chazen during the 2009–10 academic year. Matthew's responsibilities in curating and pre-installation planning of the African gallery mimic those of other museum employees who curate permanent galleries. He first must photograph, measure, and record each object in the African collection, prepare a report on the quality and condition of each piece, and then make informed decisions about which works to display, and why.

The recording and reporting on works is reviewed and the decision about what goes on view is made collectively with museum staff and input from art history faculty. Considerations include aesthetic quality, cultural importance, the condition of the object, and its relation to other pieces in the gallery. A specialist in African and African diaspora arts, Matthew brings the expertise of his research and also the perspective of a student who relies on access to the collection. His contribution to planning the African gallery is invaluable as the museum seeks to conceptualize a display that will be of use to faculty, students, and the Madison community for years to come.

## Gallery Planning and the Permanent Collection

The museum's 86,000-square-foot expansion will give us 16,000 additional square feet of gallery space for display of the permanent collection, as well as 6,500 square feet for temporary exhibitions. Until now, four temporary exhibitions a year have been presented in Brittingham Galleries VI and VII on the Elvehjem building's third floor. Especially large exhibitions, such as *Mami Wata* and *Writing with Thread*, would not fit in those two galleries, so the museum dismantled permanent collection displays in an adjacent gallery. Visitors looking for a favorite artwork or students assigned a specific piece to examine for a paper, although pleased by the temporary exhibition, may have missed a work that was regularly on view.

In the future, major temporary exhibitions will no longer compete for space with the permanent collection as there will be two galleries on the ground floor of the new building designed for this purpose. The third floors of both building will be dedicated exclusively to display of the museum's large and growing permanent collection. The third-floor bridge that connects the buildings will also be a gallery, and it will unify the gallery plan between the two buildings. Even though the new Chazen Museum of Art will comprise two buildings connected by a bridge, visitors will feel like they're walking through a single institution.

A major reason the Chazen needs to expand is the growth of the permanent collection. Much of the twentieth-century art that has been acquired over the past two decades, either through purchase or gift, is in storage. During this period of construction, the museum's curatorial staff is busy preparing for the new space. They are focusing creative thoughts and energy on selecting the art to display, deciding how it will be arranged, and

devising an aesthetically and historically meaningful continuity throughout the galleries.

Due to the scarcity and cost of historical European art, there is little prospect, aside from a generous benefactor, for growing the museum's collection of work from that region dating from ancient times through the eighteenth century. Thus, we decided to keep the historical collections where they are currently displayed, namely in Brittingham Galleries I–V. Once the exhibition *Nicola López: Urban Transformations* closes, Galleries VI and VII will be converted from temporary exhibition space to the display of the permanent collection. Gallery VI, starting in January 2010, will be dedicated to nineteenth-century European and American art. It will be distinguished thematically from Brittingham Galleries IV and V, which also contain nineteenth-century European and American art. The art in Gallery IV is mostly from the early nineteenth century and reflects the formal styles being taught in the academies (1.); Gallery V contains art that reflects the influences of impressionist and *plein-air* painting (2.). In Gallery VI, the first of the temporary exhibition galleries to be reinstalled, we will consolidate nineteenth-century narrative paintings. Familiar works such as *The Fall of Novgorod* by Klavdi Vasilievich Lebedev and *The Strike of the Blacksmiths* by Theodor Esser will be moved here; but we are pleased that we will also display the rarely seen but beautiful *The Voyage of St. Brandan* (3.) by Edward Reginald Frampton and *Scottish Lovers* by Daniel Maclise.

Brittingham Gallery VII will be closed to the public after the Nicola López exhibition; it will

*continued on page 5*



1.



2.



3.

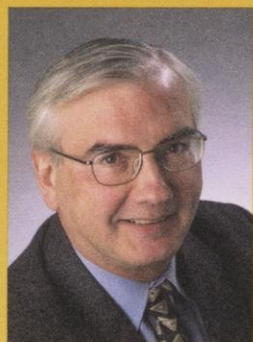
1. George Hayter (English, 1792–1871), *Portrait of Lady Caroline Montagu in Byronic Costume*, 1831, oil on canvas, 77 1/4 x 57 3/4 in. Evjue Foundation Grant purchase in honor of Mrs. Frederick W. Miller, 1993.44

2. Walter Griffin (American, 1861–1935), *Scene at Fleury, France*, 1893, oil on canvas, 44 1/2 x 73 1/2 in. Thomas E. Brittingham Fund and Elvehjem Museum of Art General Endowment Fund purchase, 1979.77

3. Edward Reginald Frampton (English, 1872–1923), *The Voyage of St. Brandan*, 1908, oil on canvas, 54 x 72 in. Carolyn T. Anderson, Edward Blake Blair, Eugenie Mayer Bolz, Alice Drews Gladfelter Memorial, Alexander and Henrietta W. Hollaender, Cyril W. Nave, Richard E. Stockwell, and Earl O. Vits Endowment Funds purchase, 2004.70



A LETTER FROM THE DIRECTOR



## Dear Friends,

We are very excited about the spectacular site east of the Elvehjem building, where construction of our addition is under way and making clear progress every day. For those of you who have not seen it, we include a selection of photographs showing stages of the work since groundbreaking on May 1, 2009. Perhaps the most dramatic is the one taken from the roof of the UW Extension building on November 20, in which abstract floor plans can be seen as physical concrete walls. What we see in the photograph is only the basement. Outlines of various rooms are clearly discernible (the art storage room walls—the upper left area of the site—were not yet completed).

As I write this, the first floor platform is being laid. By the end of November all of the walls visible in that photograph had disappeared underground and the walls of the first floor had begun to rise. By late April 2010 the floors and walls of all three levels will be finished. The structure of the bridge will be in place by early summer, and at that point the architectural connection between the existing building and the addition will be obvious. The East Campus Mall, the university's pedestrian thoroughfare that will connect University Avenue to State Street, is slated for completion by November 2010. Construction and finish work of our new museum building will be finished by mid-May of 2011. The new Chazen Museum of Art will open to the public the weekend of October 22–23, 2011. We are allowing five months following the end of construction to install the art in the new galleries.

Someone recently handed me a copy of an article from the *Capital Times* dated May 19, 1994. The title, over a picture of Phil Certain (then dean of the College of Letters and Science) and me, reads “Elvehjem Expansion.” The article advanced the need and the vision for an addition to the Elvehjem. After these many, many years I will admit that it is deeply satisfying to look out of my office window, which faces the construction site, and watch the activity of cranes, tractors, trucks, and workers in their lime-green vests and hard hats. The construction site is awesome and inspirational; a new building, itself a work of art, is coming to be in front of our eyes. As fun as it is to watch the building go up, and as pleased as we are with the beauty of the design, we are even more excited about what we will be able to provide once it opens. The addition is, after all, only the means to an end—namely, to make more art available and provide additional programming for our community. The new spaces are essential to accomplishing those goals.

Meanwhile, I encourage everyone to stop and watch as this bustling project moves forward.

Russell Panczenko  
Director  
Chazen Museum of Art

## Expansion Update



View of Chazen construction site (Peterson building demolition) from the north, July 2, 2009. Photo: Susan Day



View of Chazen construction from the east, September 1, 2009. Photo: Russell Panczenko



View of Chazen construction from the south, October 1, 2009. Photo: Russell Panczenko



continued from page 3

## Gallery Planning and the Permanent Collection

be used as a staging and work area until the expansion opens in October 2011. Artwork currently located in off-site storage will be brought into this gallery to be unpacked, examined, and prepared for display in the new building. Once the expanded Chazen opens, Gallery VII will be dedicated to art that reflects the transition from the nineteenth century to twentieth-century modernism. It will be the future home of Ashcan school paintings, John Steuart Curry's *Our Good Earth*, and selections from our collection of Soviet socialist realist works.

The museum's Asian art display will remain in Brittingham Gallery VIII until some time in the fall of 2010. By then the bridge between the two buildings will be in place and it will be necessary to break through the wall of the Elvehjem building and connect it with the bridge. The gallery will be closed off as a construction area. When it reopens in the fall of 2011 it will contain early-twentieth-century European and American paintings and sculpture. It is likely that we will place here works from the important Terese and Alvin S. Lane Collection. The collection was displayed in 1995, on the occasion of the museum's twenty-fifth anniversary, and subsequently promised to the museum. The modernist sculpture and sculptors' drawings were received here two years ago, following the death of Alvin Lane. This outstanding collection will be installed in several new galleries, including the bridge (4.).

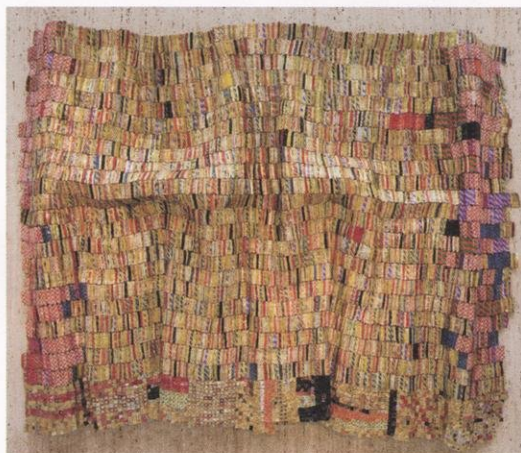
Much of the gallery space in the new building will display the extensive holdings of stored twentieth-century art. Among these new galleries will be one dedicated to the magic realist traditions of the Midwest; the museum owns some wonderful paintings representing this tradition, by such artists as John Wilde, Sylvia Fein, Aaron Bohrod, and David Becker.

Another gallery will be dedicated to what we are calling late-twentieth- and early-twenty-first-century internationalism, containing works by El Anatsui (Ghana), Xu Bing (China), William Kentridge (South Africa), José María Mellado (Spain), and others. Modernist criticism – which postulates a single line of historical development in art – has disappeared from discourse, yet we have displayed individual works by these international artists only in isolation, in places such as Paige Court. The new gallery will present the works in the context of contemporary art today, which is global, diverse, often laden with meaning and reference to place and current events, and these artists frequently mix media and cross genres (5.).

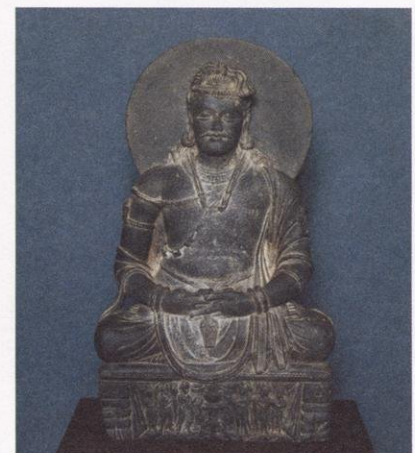
Asian art will move to a third-floor gallery in the new building, one almost twice the size of the current gallery. Many works that have languished in storage will be displayed along with objects that are familiar to our visitors. We also especially look forward to dedicating our first gallery for African art. African art has usually been presented in temporary exhibitions toured by other institutions and in small niche displays of short-term loans. However, since 1990, when Professor Henry Drewal joined the faculty of the Department of Art History as a specialist in African art, the museum



4.



5.



6.

4. Henry Moore (English, 1898–1986), *Stringed Reclining Figure*, conceived 1939, bronze with brown patina, 10 x 5 in. Terese and Alvin S. Lane Collection

5. El Anatsui (Ghanaian, b. 1944), *Danu*, 2006, aluminum and copper wire, 88 x 138 in. J. David and Laura Seefried Horsfall Endowment Fund purchase, 2006.35

6. Unknown (Indian), Seated Bodhisattva, 2nd–3rd century, schist, 30 x 13 x 4 1/2 in. Gift of Mr. and Mrs. Earl Morse, 1972.23

has acquired, through purchase and gifts, several hundred African objects. A selection will be displayed in the new gallery. (For more on the African art collection, see page 3.)

Finally, new niche cases and mini-galleries will show some of our wonderful Native American baskets, also rarely seen; a new collection of contemporary Japanese ceramics, currently being developed; and an excellent selection of German medals produced between 1890 and the late 1930s, recently donated to the museum.

The range and quality of art to be displayed in the new museum are remarkable. The museum staff faces a formidable task as it selects art to fill the additional gallery space in an aesthetically satisfying and intellectually meaningful way. Yet the anticipation and enthusiasm about showing these long-sequestered works is palpable, and we will be proud to share the results of our hard work with you in October 2011.



View of Chazen construction from the east (rooftop), November 20, 2009. Photo: Russell Panczenko



View of Chazen construction from the west, December 17, 2009. The Big Dog concrete pumper pours the floors on ground level. Photo: Russell Panczenko



Education

Two Artists:  
Inspiration and Technique

Inspiration:  
Jack Damer and a Construction Zone



Jack Damer (American),  
*Fox Base Alpha*, 2009,  
mixed media. Image  
courtesy of the artist

In late summer 2009, artist and UW–Madison art professor Jack Damer photographed the construction area north of the Elvehjem Building, where underground mechanical equipment was being readied for the Chazen Museum of Art addition being built nearby. Asked why he was photographing, Damer explained that it was inspiration for new work he calls “sites,” which he shared with the Chazen staff.

Damer has long had an interest in machine forms, evident in his artwork. He explains that “construction sites...are fascinating because of the equipment and methods used in building. Beams, cables, and cement molds all have a strange, almost medieval, dynamic character. In addition, since [construction] starts underground, one can look at the site as an excavation—perhaps the uncovering of a historic relic—fraught with visual and conceptual interest, or the uncovering of a long-lost civilization.” He also finds the construction methods to have affinities with earth art.

Jack Damer began his “sites” art with the digital photographs, which he modified slightly in Photoshop by cropping and making mild color shifts. He printed them on uncoated printmaking paper, and then altered the images with pencil and acrylic paint. In these construction pieces Damer used the mixture of photography, handwork, and new media to create evocative and sometimes otherworldly images.

Technique:  
John Wilde and Silverpoint

Artist John Wilde (1919–2006), whose work will be shown in *The Magic of John Wilde* (May 29–July 25, 2010), often turned to traditional media and techniques to achieve his desired images, going as far back as the late Middle Ages. He deeply admired the work of fourteenth- to sixteenth-century Italian, Dutch, Flemish, and German artists. He frequently executed old master techniques with old master materials and implements—the quill pen, a stick of graphite, a silverpoint stylus, or bistre ink—to create his drawings.

During his undergraduate art studies (1938–42) at UW–Madison, Wilde and a group of his contemporaries (among them Sylvia Fein and Joseph Bradley) took a course on the craft of old master techniques taught by art historian James Watrous. In it Wilde prepared recipes for the historic drawing media that Watrous had researched. For his drawings, Wilde made silver and lead points, collected goose quills from farms to make pens, and concocted bistre ink from wood soot scraped from local chimneys; he also experimented with various paint formulas, some dating to the fifteenth century.

Wilde had loved drawing since he was a boy, and his university art studies fueled this passion. He scrutinized drawing reproductions from many art historical periods and explored the expressive possibilities of different techniques.

Of these early techniques, perhaps none captivated Wilde’s imagination and influenced his work more than silverpoint. Using this method, the artist draws with a thin wire of silver held in wood (a forerunner of the modern pencil) on specially prepared paper. The silvery line is both delicate and indelible, allowing for exceptional subtlety but also requiring great precision.

“I like silverpoint,” Wilde had stated directly. Favoring a drawing medium that produced a fine point, he used silverpoint throughout his career. Its pale tone and fine lines delivered the detail and intimacy he sought in his graphic work. He used a variety of supports: paper prepared with several layers of opaque white ground (the coating could be tinted) applied directly to white or colored paper; gessoed cardboard panel; wood panel; and canvas.

Sometimes Wilde made a silverpoint underdrawing for his oil paintings. When the drawing was nearly complete he could apply a thin varnish to isolate the drawing, allowing it to show through faintly, before painting over it. He believed this subdued drawing ultimately added to the illusionism of his painting. This exhibition illustrates John Wilde’s cultivation and sustenance of a venerable technique.

John Wilde (American,  
1919–2006), *Preparatory  
Drawing for Wildeworld  
Revisited*, 1994, silverpoint on  
canvas, 33 x 52 in. Harry and  
Margaret P. Glicksman  
Endowment Fund and Bertha  
Ardt Plaenert Endowment Fund  
purchase, 1995.67





## Development



Chris Berry



Betty Harris Custer



Edye Garner



Lynn Hobbie



Jim Possin

# New Council Members

The Chazen Museum of Art is pleased to have Chris Berry, Betty Harris Custer, Edye Garner, Lynn Hobbie, and Jim Possin as new members of the Chazen Council. The Chazen Council advises and supports the director and staff, offering perspective, encouragement, and guidance on relating to the museum's audience and contributors. These new members bring a wide range of valuable skills, experience, and interests to our advisory group. They have also agreed to participate in a subcommittee and advise the museum staff on community and corporate outreach endeavors.

Chris Berry, a partner with Foley & Lardner, is a member of the Tax & Individual Planning and Tax & Employee Benefits practices. He works with employers on the design, implementation and administration of employee retirement and welfare benefit plans, employee equity and other incentive programs, executive compensation arrangements, and employment agreements. A frequent lecturer for various national, state, and local programs, Chris co-authored *Wisconsin Business Corporation Law*, the primary reference book on Wisconsin's corporate law. Chris joined the council in the fall of 2008.

Betty Harris Custer has worked in financial services for more than thirty-six years and is managing partner of Custer Financial Services. She has served as president of the Madison Ballet Board and currently chairs the Lussier Community Education Center (Wexford Ridge) Capital Campaign. She serves on the Madison Community Foundation Investment Committee and the board of the Foundation for Madison Public Schools, and has worked with many arts and social services organizations in fundraising. Betty joined the council in the spring of 2009.

Edye Garner learned to appreciate art from her mother, who talked about the unexpected discovery, or "the promise," of a favorite work. She is an avid gardener as well as art lover. Garner has generously supported many Madison organizations, including Olbrich Gardens, the Madison Museum of Contemporary Art, Meriter Hospital, and United Way. Edye joined the council in spring of 2009.

Lynn Hobbie is a senior vice president at Madison Gas and Electric Company, where she has worked for more than twenty years. Her responsibilities include marketing, corporate communications, and economic development.

She has served on the boards of directors of the Madison Children's Museum and the Energy Center of Wisconsin. Lynn joined the council in the spring of 2009.

Jim Possin is a self-employed tax consultant with James L. Possin CPA, LLC, and previously was a tax consultant with Grant Thornton LLP for thirty-one years. At Grant Thornton, Possin was instrumental in forming its Not-For-Profit practice and chaired its National Committee on Not-For-Profit Organizations. He continues his work with nonprofits as chair of the American Institute of Certified Public Accountants (AICPA) Committee on Tax Exempt Organizations. Jim serves on the boards of the Wisconsin Medical Society Foundation and the UW Surgical Sciences Foundation, and the finance committee of the Healthy Classrooms Foundation. He is also active in the University of Wisconsin Marching Band Alumni Association. Jim joined the council in the fall of 2008.

## 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, 2009.

- The Chazen Museum of Art Council, the Brittingham Fund, the Wisconsin Arts Board with Funds from the State of Wisconsin and the National Endowment for the Arts, and the Hilldale Fund have provided support for temporary exhibitions.
- Additional support for *Underground Classics: The Transformation of Comics into Comix, 1963-1990* was provided by Dane County Cultural Affairs Commission with additional funds from the Overture Foundation, Hilldale Fund.
- Additional support for *Delight in Design: Indian Silver for the Raj* was provided by the Madison Arts Commission with additional

funds from the Wisconsin Arts Board. Dobrá Tea generously provided tea for the *Delight in Design* reception.

- The opening reception for *Back in the World: Portraits of Wisconsin Vietnam Veterans* was sponsored by Associated Bank and the Wisconsin Alumni Association.
- The museum has been awarded a Creation and Presentation Program grant for general operating support from the Wisconsin Arts Board with funds from the State of Wisconsin and the National Endowment for the Arts.
- The museum received a grant from the Joseph F. McCrindle Foundation in support of its collection of drawings and paintings.
- The museum received a grant from the Terra Foundation for American Art to purchase a special climate-controlled display case for the sculpture *Cerberus* by Seymour Lipton.
- Steep and Brew has provided coffee, Coffee Bytes has provided tea, and Whole Foods has provided cookies for Sunday Afternoon Live.

**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 2010 Volume 27, Number 1

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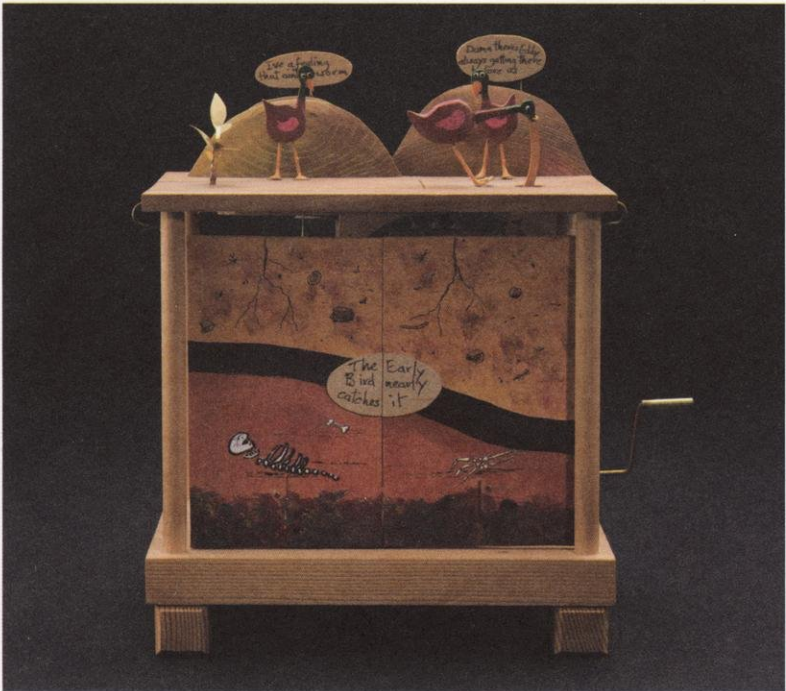
### artscene

Susan Day  
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.



Neil Hardy (British, b. 1955), *The Early Bird*, 2004, wood, brass, paint, 9 x 9 x 5 in. Croft Collection

### 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).

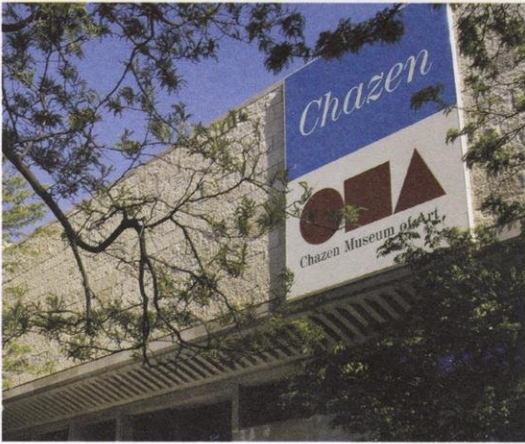
### FOR VISITORS WITH DISABILITIES

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 × 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 2010

## Important Dated Information

[chazen.wisc.edu](http://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

