



## Artscene. September-December 2011

Chazen Museum of Art

Madison, Wisconsin: Chazen Museum of Art,  
September-December 2011

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September–December 2011

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A Grand  
New Reality

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Current and  
Upcoming  
Exhibitions

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The Importance  
of Arts in Society

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Focus on  
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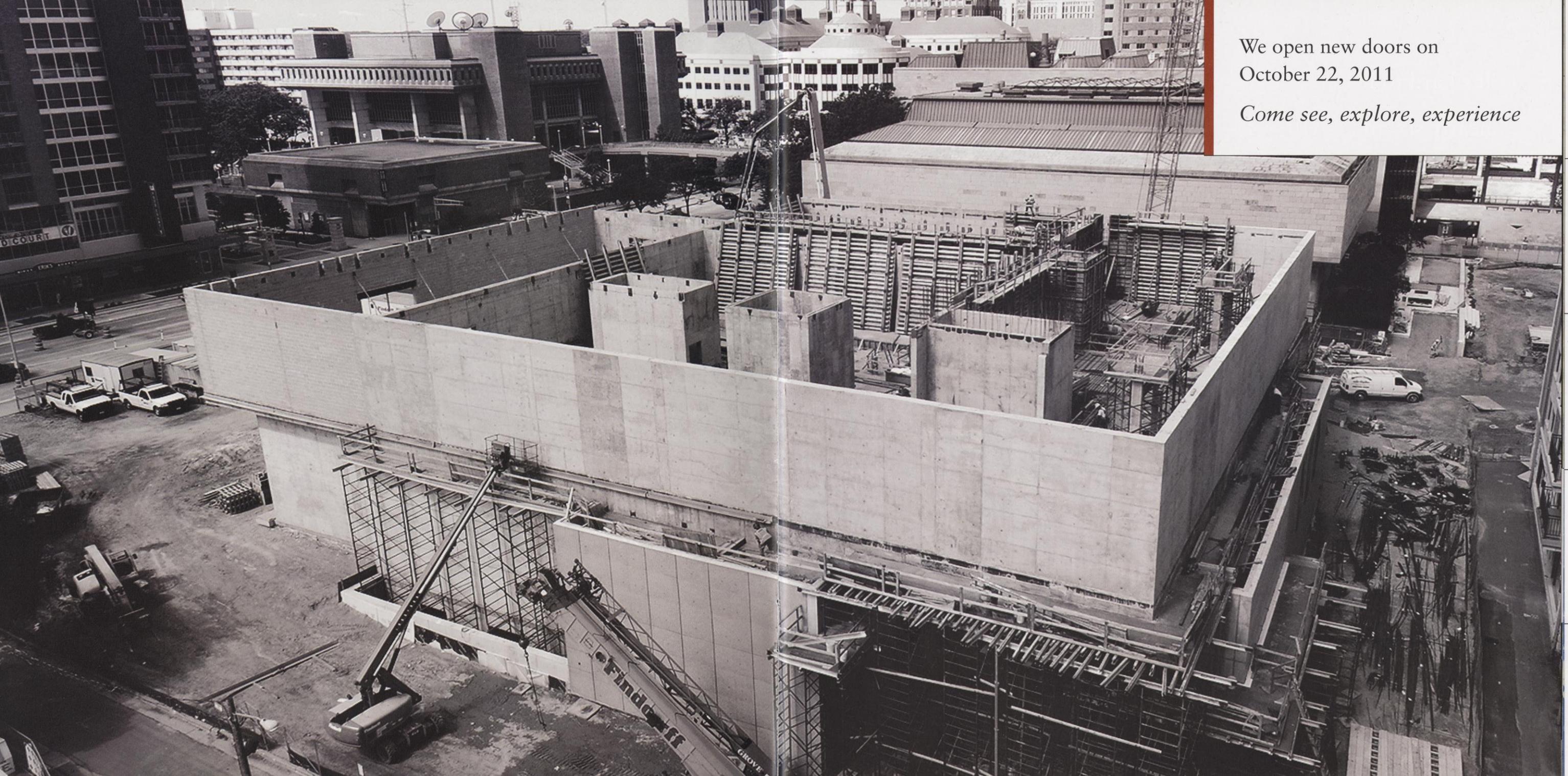
20th-Century  
Art Teachers  
Guide

expansion

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We open new doors on  
October 22, 2011

*Come see, explore, experience*

# artSCENE



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We sum up the entire experience, past to future, in two words:

*infinitely welcome*

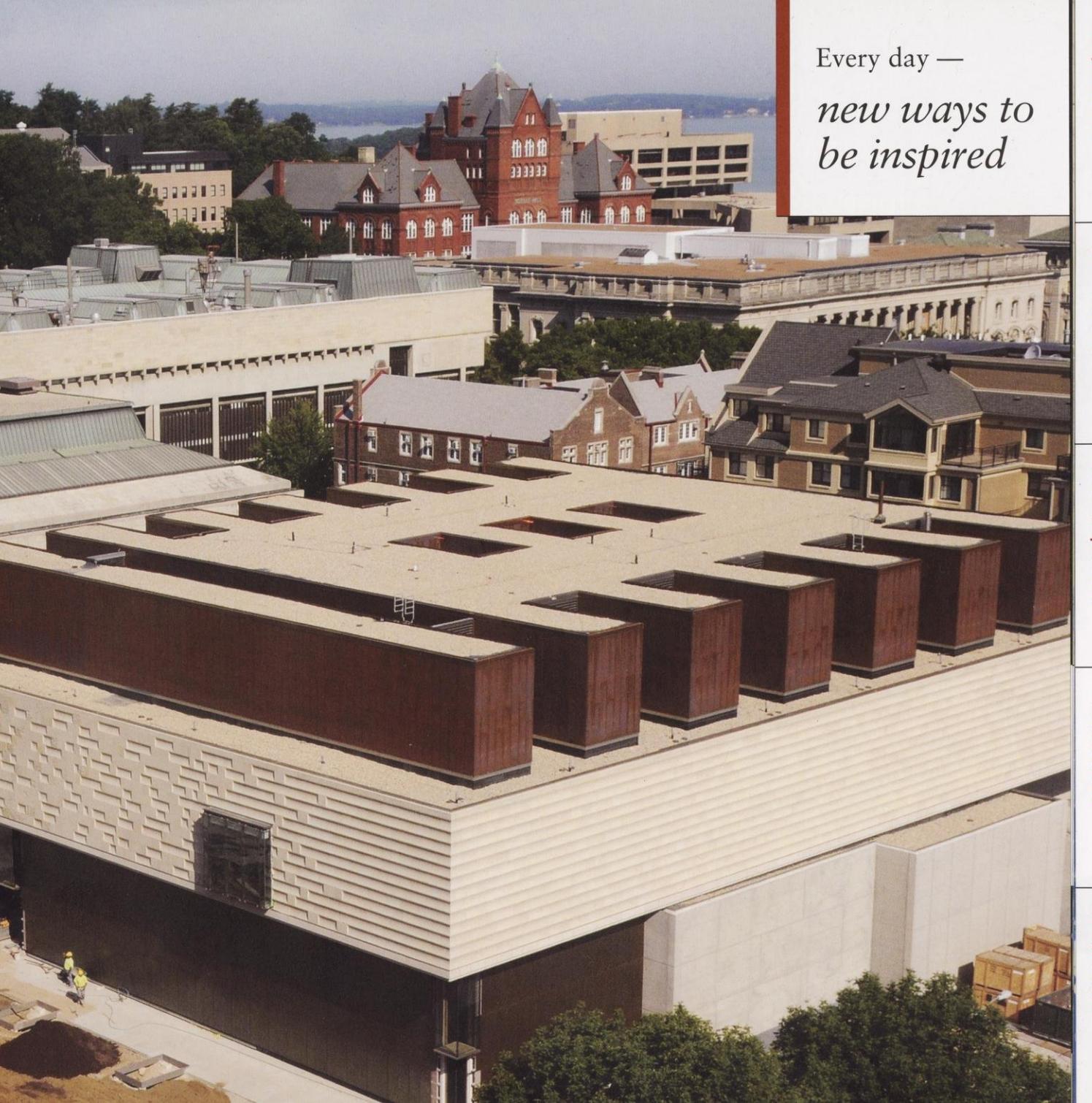
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## Community Open Houses

October 22 and 23, 12–5 p.m.

Performances by Mark Denning, Latino Arts Strings, and Mount Zion Choir  
Special Sunday Afternoon Live from the Chazen concert by Pro Arte Quartet

*Docent tours, art scavenger hunt*



Every day —  
*new ways to  
be inspired*

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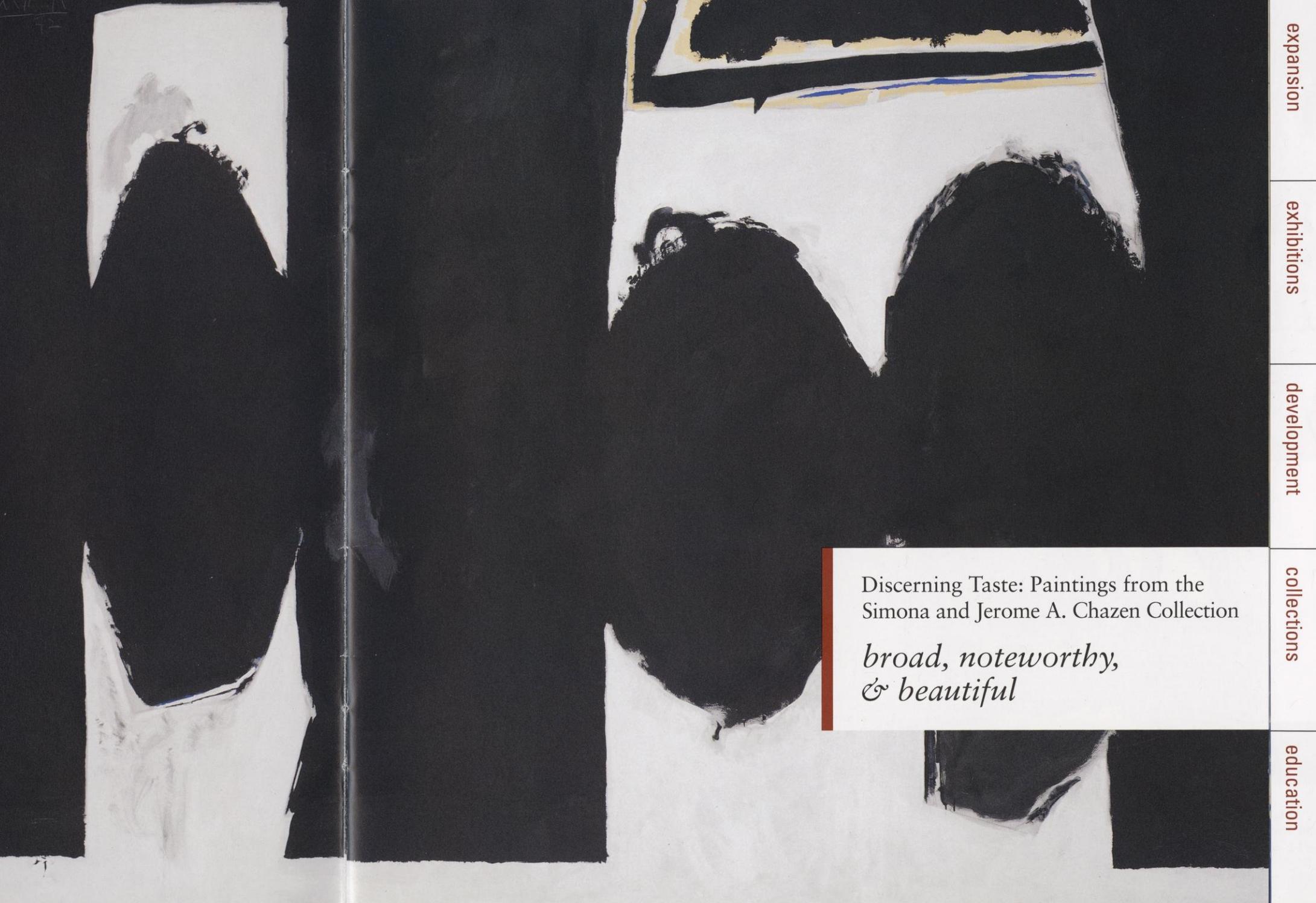
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Discerning Taste: Paintings from the  
Simona and Jerome A. Chazen Collection  
*broad, noteworthy,  
& beautiful*

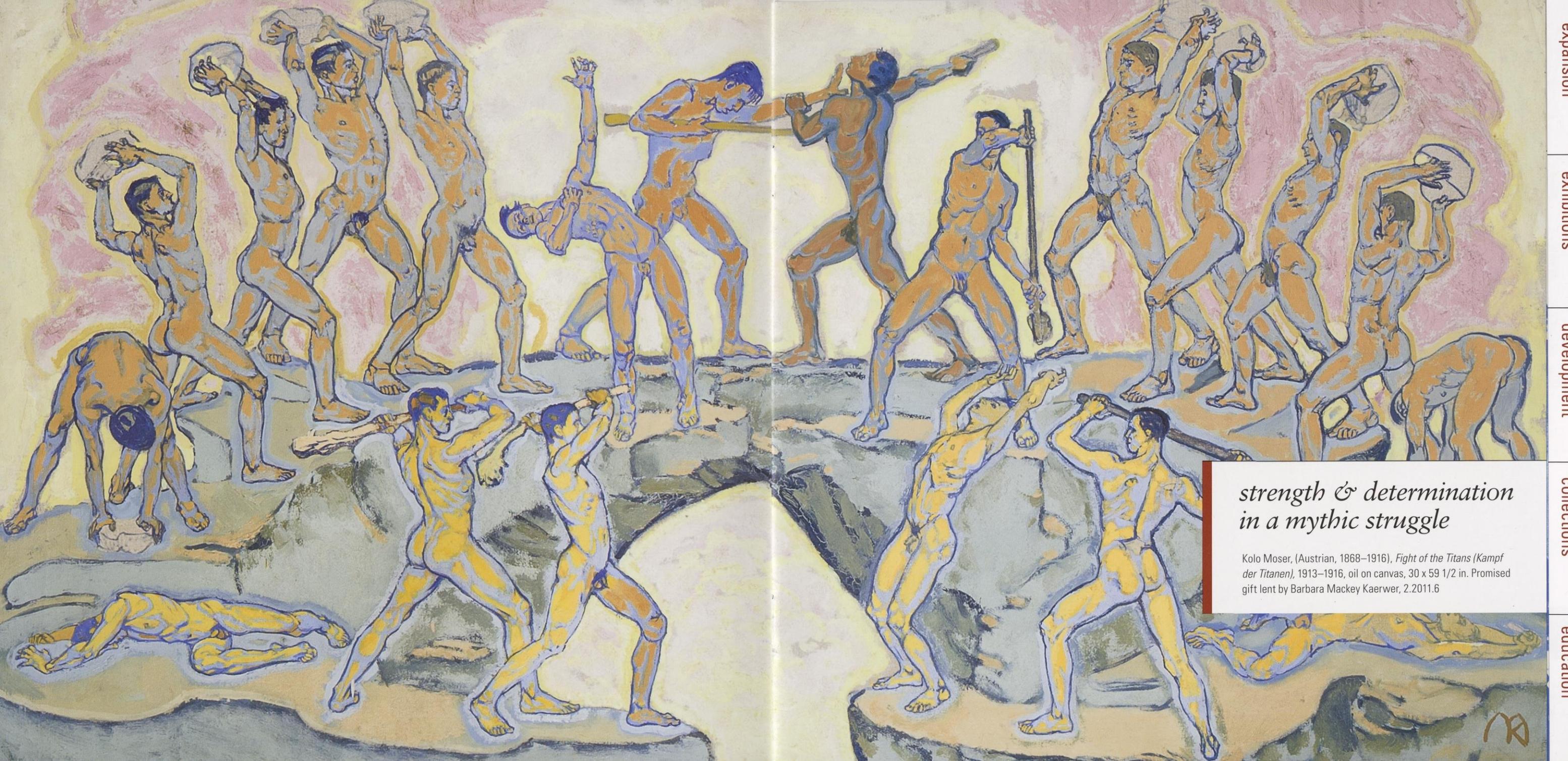


The relationship between a work of art and the private collector is direct and personal – and the Chazens' primary criterion in acquiring paintings has always been beauty or appeal to the “eye” resulting in a truly outstanding collection.

Robert Motherwell (American, 1915–1991), *Elegy to the Spanish Republic* #125, 1972, acrylic with pencil and charcoal on canvas, 86 x 120 in. Lent by Simona and Jerome A. Chazen

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*strength & determination  
in a mythic struggle*

Kolo Moser, (Austrian, 1868–1916), *Fight of the Titans* (*Kampf der Titanen*), 1913–1916, oil on canvas, 30 x 59 1/2 in. Promised gift lent by Barbara Mackey Kaerwer, 2.2011.6

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Leslie and Johanna Garfield have acquired a rich selection of prints by German Expressionist artists, British printmakers of the Grosvenor School, American Provincetown printmakers, and contemporary masters.

David Hockney (British, 1937), *Afternoon Swimming*, 1979, color lithograph, 35 x 42 3/4 in. Johanna and Leslie Garfield Collection



The Leslie and Johanna Garfield Collection  
*A Passion for Prints*

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# dear friends,

This redesigned issue of *Artscene* anticipates the October 22–23 opening of the new museum building. The expansion has been ten years in the making—from the 1998 feasibility study to Simona and Jerome Chazen’s 2005 generous lead gift, to groundbreaking on May 1, 2009, and substantial completion of the building this August. I am sure that after our members have explored the new building in late October, they will heartily concur that it was well worth the wait.

The new building—with captivating, harmonious materials and textures—is beautiful. Designing architect Rodolfo Machado did outstanding work blending the new building with the existing building (designed in the late 1960s by Chicago architect Harry Weese). Each is architecturally unique, yet together they unite in a visually striking singular entity that aptly represents the new Chazen Museum of Art.

Not only is the architecture new but so is much of the art to be installed in the third-floor galleries, which are dedicated to displaying the permanent collection. Alumni as well as other generous benefactors have donated or pledged art to the museum in recent years. In addition, more than one hundred previously held works have been restored

or provided with frames appropriate for display. More than two-thirds of the objects in the expansion will be new to regular visitors.

Collection growth and conservation also has significant educational benefit, as it allows the museum to present twentieth-century art in a historically cohesive way. This enhances the experience for casual visitors, even if they may not consciously note it, and provides deeper resources for school children, college and graduate students, and scholars. After all, as much as we are a community resource and gathering place we are also an educational institution dedicated to fostering understanding of the visual arts. We can now achieve this goal better than ever before.

It is with great pleasure that I extend an invitation to you, our members, and to the campus and wider communities: please come to the grand opening October 22 and 23, if you can, or visit soon thereafter. You will always be welcome—and I am sure you will find something inspiring and wonderful.

Russell Panczenko, Director  
Chazen Museum of Art

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# Opening eyes Opening minds Opening worlds: *A Grand New Reality*

It's hard to believe the moment we have eagerly anticipated for nearly six and a half years is almost here. On October 22, 2011, the Chazen Museum of Art's spectacular 86,000-square-foot expansion will open to the public.

We can barely begin to express our gratitude for the collected efforts and support of so many generous people. It is thanks to everyone from tireless crane operators to the beneficent Simona and Jerome A. Chazen to gracious community members who

have worked around and through our construction that the UW's vision for an "arts district" is becoming real. We are excited to share our grand new reality with you for so many reasons.

The building is itself a work of art to behold. Designed by Machado and Silvetti Associates, the expansion bridges old with new—literally. A panoramic gallery bridge connects the original Harry Weese-designed building with the expansion and offers dramatic floor-to-ceiling views of Lake Mendota.

Additionally, strong lines, a limestone-clad exterior, and copper roof echo the existing building.

A progression in style can be seen as the new exterior stone-block pattern evolves from a flat form and finish to a fluted, curved shape.

Inside the two-story, glass-walled lobby, an impressive limestone carpet leads visitors to upstairs galleries that are suffused with natural light filtered through dramatic light monitors. The architects' inclusion of natural light extends to a lower-level



classroom designed with a light well along one wall. What's more, a magnificent curtain for the lobby has been commissioned from Dutch textile artist Petra Blaisse, who will also design a curtain for the museum's new auditorium.

Visitors, students, and scholars will be able to view and study more art—in person—than during any other time in the museum's history. New galleries on the first and second floors will be dedicated solely to temporary exhibitions. We will be able to showcase large-scale works as never before.



*Many important works that have been in storage due to space restrictions will finally be displayed and enjoyed.*



Sixteen-thousand square feet of gallery space on the expansion's third floor will be devoted to the museum's collections. Many important works that have been in storage due to space restrictions will finally be displayed and enjoyed. Galleries will present a fuller range of works, including African, Asian, Midwest regional, modern, and contemporary art.

In the expansion, we also have more study space for students and scholars.

Likewise, there will be greater opportunities for our community to enjoy art education programs, films, and public events.

New opportunities to interact with the museum and its art extend beyond the physical world into the digital world. Our redesigned website has recently launched, offering visitors the ability to browse and search our collection online.

From this moment forward, fresh possibilities for viewing, learning about, and experiencing art at the Chazen are almost limitless. Students,

faculty, alumni, artists and community members can connect through and with the museum—and find new ways to be inspired every day.

We sum up the entire experience, past to future, in two words: *infinitely welcome*.

Explore our new website at [chazen.wisc.edu](http://chazen.wisc.edu)

Male Crocodile Mask, (Burkinabé, region south of Boromo, Nuna People, early 20th century), wood, pigment, tree tar, 64 1/2 x 11 3/4 x 11 1/2 in. J. David and Laura Seefried Horsfall Endowment Fund purchase, 2010.17



## Sean Scully Paintings and Watercolors

October 22, 2011–January 15, 2012

*The Pleasant T. Rowland Galleries*

## Discerning Taste: *Paintings from the Simona and Jerome A. Chazen Collection*

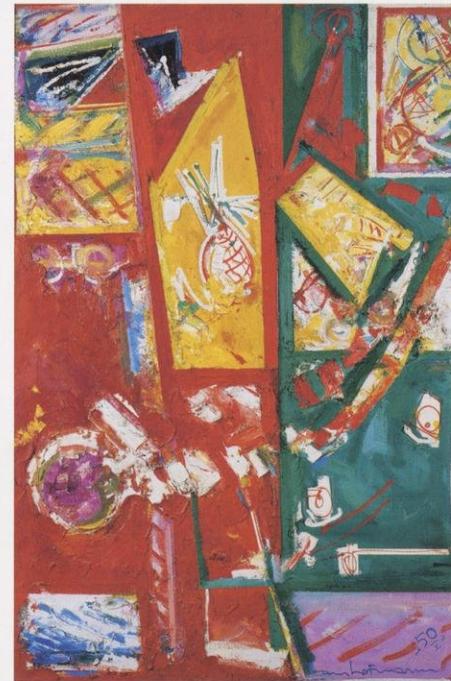
October 22, 2011–March 11, 2012

*Gallery XIII, named in memory  
of Ruth and George W. Mead I*

# Exhibitions

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 Catholic 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 of oil paintings and a selection of never-exhibited watercolors from the artist's personal collection will inaugurate the Pleasant T. Rowland Galleries on the expansion's main floor. An exhibition of Scully's oil paintings has not been shown in Wisconsin, and because of the large scale of his work the Chazen was never able to show it in the past. The high walls of the large temporary exhibition space make such an installation possible for the first time in the museum's history.



The relationship between a work of art and the private collector is direct and personal – and the Chazens' primary criterion in acquiring paintings has always been beauty or appeal to the "eye." This freedom is particularly enviable when it results in a truly outstanding collection like the Chazens'. Their collection of paintings is especially noteworthy and includes some of the most beautiful work by the most important artists of the twentieth century.

This exhibition of mostly late-twentieth-century American and European abstract paintings includes works by David Hockney, Robert Motherwell, Hans Hofmann, and Gerhard Richter.

LEFT: Hans Hofmann (American, b. Germany, 1880–1966), *Untitled*, 1950, oil on canvas, 60 x 40 in. Lent by Simona and Jerome A. Chazen

RIGHT: Sean Scully (American, b. Ireland 1945), *Zihuatanejo 2.26.90*, 1990, watercolor on paper, 14.1 x 20 in. Lent by the artist. Image © 2011 Etienne Frossard, all rights reserved



## The Leslie and Johanna Garfield Collection: A Passion for Prints

October 22, 2011–January 15, 2012

*The Leslie and Johanna Garfield Gallery*

## The Loaded Image: Printmaking as Persuasion

June 18–October 30, 2011

*Oscar F. and Louise Greiner Mayer Gallery*

## The Hanga Traditions: Twentieth-Century Japanese Woodcuts

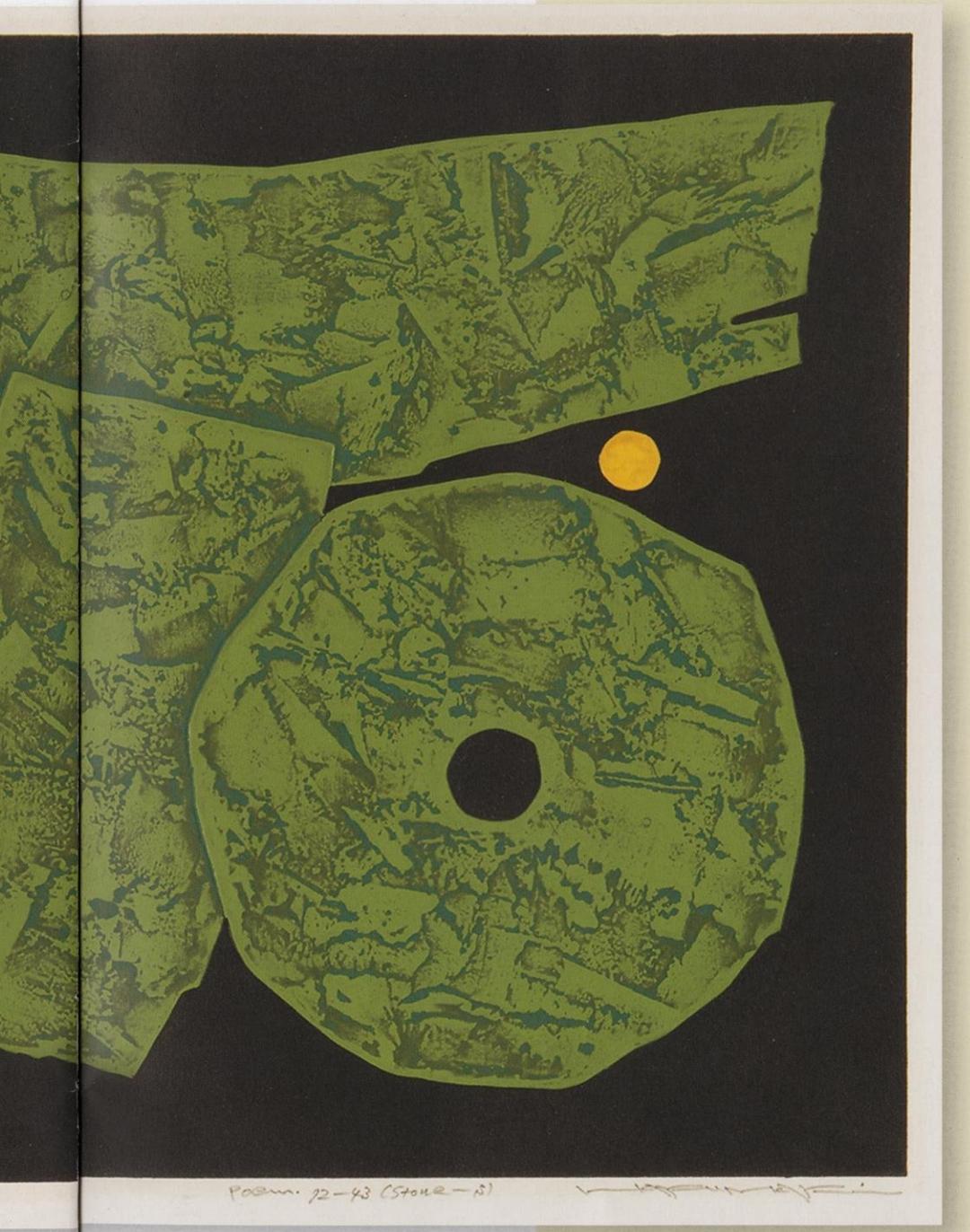
November 5, 2011–January 15, 2012

*Oscar F. and Louise Greiner Mayer Gallery*

Over six decades of collecting, Leslie and Johanna Garfield have acquired a rich selection of prints by German Expressionist artists, British printmakers of the Grosvenor School, American Provincetown printmakers, and contemporary masters such as Jasper Johns, David Hockney, and Richard Hamilton. This exhibition traces the development of their collection and will be on view in the new building's second-floor gallery named in honor of their generous sponsorship.

Printmakers not only create beautiful art, they often want to deliver a specific message, whether high-minded, humorous, or appalled. Prints—because they are both visually powerful and produced in quantity—can effectively reach and sway an audience. Drawn from the Chazen's collection, this exhibition of prints from the sixteenth century to the present explores the messages and persuasive tactics of this popular art form.

At the beginning of the twentieth century, the Japanese color wood-block print was transformed from a national art form to one with an international audience. Two schools of printmaking developed: *shin hanga*, a conservative style emphasizing technical perfection, and the more experimental and idiosyncratic *sosaku hanga*. This exhibition follows the contrasting styles through the first half of the twentieth century.



## development

*In all the excitement about opening the new building, which more than doubles the size of the museum, it is important to remember that the addition was made possible thanks entirely to private donations.* No state or university dollars were used. The very fact that we were able to expand is a testament to the importance people place on the art in our society and education at all levels.

A funding feasibility study conducted in 1998 clearly stated that a lead gift of more than 50 percent of project cost was necessary if the building campaign was to succeed. We again must thank Simon and Jerome Chazen, who stepped forward first in 2004 with \$20 million and later with an additional \$1 million. Their generosity also served as leadership, a clear indication that this expansion would happen if others helped. Over thirty benefactors, who will be permanently listed on the wall in the new main entrance to the museum, each made gifts of at least \$50,000. Many other donors gave what they could—and each gift, no matter the amount, was very important to the success of this endeavor and will be acknowledged in print.

We are also grateful to those who either donated or pledged works of art from their collections to the new museum. These will be placed in the galleries with a special designation on the accompanying label.

At the opening of the expansion and for years to come, all of our supporters will surely be proud of the new Chazen Museum of Art.

Haku Maki (Maejima Tadaaki) (Japanese, 1924–2001), *Open*, 1942, color concrete relief print with stencil, 11 13/16 x 17 1/8 in. Gift of Ruth A. Regele, 2007.2

# Spotlight on Generosity

The museum expansion is a momentous event. A beautiful work of architecture in its own right, the building's true purpose is to make more art available to the community. New acquisitions and works long in storage will be on view, alongside generous donations and loans made in honor of the grand opening. Here are a few pieces that will be exhibited in the new galleries.

*Fight of the Titans (Kampf der Titanen)*, a vibrant and emotionally charged painting, envisions Greek mythology's Battle of the Titans, the ten-year struggle in which the Olympian gods defeated the Titans (overleaf 4). Artist Koloman Moser focused on the human body in action. The nude male figures are shown in various stages of continuous movement, highlighting the strength and determination of the players in this mythic struggle. Painted during World War I, this work alludes to well-known battle scenes by Italian Renaissance artists and to the ravages in contemporary Europe. Moser, a founder of the Wiener

Werkstätte, was known primarily as a designer but turned to painting late in his career.

A very different study of human nature and collective behavior is the lively and satirical *The Fool's Congress, Part 2*, by ceramic artist Arnold "Arnie" Zimmerman (opposite). In this monumental terracotta work, a choir of more than fifty grotesque figures, their form and features distorted and fantastic, seem to loom and clamor for their part in a great drama. Inspired by a print by the French satirist Honoré Daumier, Zimmerman reflects the nation's preoccupation with folly during the impeachment hearings of President Clinton. The artist's choice of common red clay incorporates the color generally associated with hypocrisy, shame, and dishonor.

*Elegy to the Spanish Republic #125* by Robert Motherwell is an imposing abstract painting from a series on the theme of the Spanish Civil War that spanned the artist's career (overleaf 3). The paintings are variations on the compositional theme of organic ovoid

forms and rectangular columnar shapes painted in black on a white ground. Motherwell explained he "discovered Black as one of my subjects—and with black, the contrasting white, a sense of life and death which to me is quite Spanish. They are essentially the Spanish black of death contrasted with the dazzle of a Matisse-like sunlight." The artist was twenty-one when the war began in 1936; its atrocities made a lasting impression on him and his contemporaries.

*Sunflower Tango* by Wisconsin resident Gina Litherland is a lyrical painting of a dancing woman wearing a diaphanous white dress entangled in a sunflower vine (back cover). The intertwined human figure and vine create a dream-like image of a dancing couple. Litherland's primary aim in her work is "to use painting to serve nature, to communicate ideas about it, our relationship to it, its beauty and complexity." The painting is a fine addition to the museum's collection of Midwest magic realism created in the

tradition championed in the 1930s and '40s by Wisconsin artists such as John Wilde and Sylvia Fein.

A Crocodile Mask from Burkina Faso is an important addition to the Chazen's collection of African art, and is the only example from the cultural area of the Nuna People in the heartland of West Africa (page 3). This significant cultural object speaks about both secular and spiritual issues central to the Nuna Peoples' tradition. The zig-zag lines around the eyes represent the path of the ancestors one must follow to receive God's blessings, and the black-and-white checkerboard pattern on the back of the crocodile signifies the importance of lifelong learning. The prominent spikes along the tail indicate this mask would be worn by men between the ages of twenty and thirty. Crocodile masks are worn by pairs of male and female dancers who imitate movements of the animal represented.



Arnold (Arnie) Zimmerman (American, b. 1954), *The Fools' Congress, Part 2*, 1998–1999, terracotta, wood, metal, epoxy, 72 x 144 x 50 in. Lent by Pamela and Stephen Hootkin, 1. 2010

## *With Expansion Comes Educational Opportunity*

# Twentieth-Century Art Teacher Guide

The Chazen is an educational resource not just for the university but for K-12 schools as well. Many elementary classes tour the galleries, led by docents trained to engage and enlighten children at each age and stage of learning. The museum also produces teacher guides that cover strengths of the collection, giving educators information they can use in the classroom to enhance their curriculum.

Teachers have been using the museum's guides on artists and subjects, temporary exhibitions, art historical periods, and world cultures for forty years. Recently, through the Lane Collection of modernist sculpture donated in 2010 and additional art acquisitions and donations, the museum has built a significant body of modern art. Now, for the first time, the museum can develop an ambitious teacher guide devoted to this period.

Judith Mjaanes, an art and museum educator, selected the most representative artists and key movements in twentieth-century art and is writing the

new guide. The publication consists of 200 pages, 300 photographs, a CD of digital images, and small color posters of selected works for classroom presentations.

She devotes a page each to sixty-five artists, including a biography, artistic influences, and photographs of artworks. Each artist page also provides discussion questions, curriculum connections, and resources.

The materials will be compiled in a binder so teachers can add their own materials and additional content from the Chazen in the future.

For example, the museum plans to develop material about the African art collection.

Teacher guides will be introduced and distributed to K-12 educators in late spring, 2012, at staff development workshops held in the museum.



Madison art teachers Julie Olsen (left) and Katharine Goray (right) consult with Judith Mjaanes (center) on the prototype for a twentieth-century art teacher guide. Photo: Eric Tadsen

# New Spaces for Education

One exciting new program space in the expansion is a 160-seat auditorium. It will be used for major lectures as well as an art film program. The auditorium is equipped for showing 16 and 35mm film and archival prints as well as high-definition digital projection. The space is flexible enough for artists' videos and films, programs about art and techniques, and "Sunday Screenings at the Chazen" a film program curated by Jim Healy, to be held at 4 p.m. This Sunday series launches November 6 with features and short films selected by pop



Jacques Tati in *My Uncle (Mon Oncle)* France, 1958. Screening in December in the Chazen auditorium

filmmaker and film historian Joe Dante. Three comic masterpieces by French director and actor Jacques Tati will be shown in December.

Another important programming space is a 950-square-foot studio classroom where artist demonstrations and workshops relating to the Chazen's exhibitions will be held for adults. The studio classroom is on the lower level, yet architect Rodolfo Machado's thoughtful design allows daylight to pour in through a light well.

## Gifts and Grants

# Valuable Support

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, 2010 to April 30, 2011.

The Chazen Museum of Art Council, the B.H. Breslauer Foundation, the Brittingham Fund, the Dane County Cultural Affairs Commission, Friends of the UW-Madison Libraries, the Madison Arts Commission, and the Office of the Director, UW-Madison General Library System, Pleasant T. Rowland Foundation, 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 Wisconsin Department of Tourism, the Norman Bassett Foundation, the UW Arts Institute, the UW Lectures Committee, Fresh Madison Market, Coffee Bytes, and Steep & Brew.



## Gallery and Shop Hours — beginning October 24, 2011

Tuesday, Wednesday, Friday	9–5
Thursday	9–9
Saturday & Sunday	11–5

Closed Mondays  
*Admission is free*



COVER: Sean Scully (American, b. Ireland 1945), *Cut Ground Blue Pink Red*, 2011, oil on linen, 28 x 32 in. Lent by the artist. Image © 2011 Etienne Frossard, all rights reserved

Gina Litherland (American, b. 1955), *Sunflower Tango*, 2002, oil on Masonite, 11 ½ x 13 ½ in. Richard R. and Jean D. McKenzie Endowment Fund purchase, 2010.43



Chazen Museum of Art

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