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Chazen Museum of Art

Madison, Wisconsin: Chazen Museum of Art, July-December 2009

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artscene

July–December 2009

The Cityscapes of *Nicola López*

This fall, the Chazen galleries will be reinvented by the twisting, jumbled topography of Nicola López. One might be tempted to use the label landscape artist, but not in a traditional understanding of the words. López's landscapes are not pastoral rural scenes but unpredictable urban worlds of communications technology, architecture, mass production, speed, mobility.

Nicola López: Urban Transformations will be on view October 17, 2009 through January 3, 2010.

The works in this exhibition range from small prints to a thirty-six-foot three-dimensional installation. López primarily

Her perspective often puts the viewer in the center of this tangled landscape, immersed in the debris of cast-off and reused objects.

uses the media of drawing, intaglio, woodcut, and photolithography. Print-making reflects both the trace of the artist's hand and the automation and mass production with which we create our world. In her prints, collages, and installations, the artist reconfigures the urban environment into a wondrously messy and dizzying new place.



Nicola López (American, b. 1975), *Excerpt from the Flood I*, 2006, lithography on paper and Mylar, 44 x 30 in. Courtesy of the artist

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Chazen Museum of Art

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The Cityscapes of Nicola López

Her works are exaggerated and many-layered, a cumulative territory reflecting cycles of building, demolition, and rebuilding. Her perspective often puts the viewer in the center of this tangled landscape, immersed in the debris of cast-off and reused objects. Tension—between the natural, human, and machine produced, between the order and disorder inherent in construction and destruction—thrives here.

In López's world a satellite tower morphs to resemble a gnarled, expansive oak tree; hurriedly built towers of technology teeter overhead; televisions and ductwork and blacksmith hammers seem to swirl away as if caught in a tornado. The desire to impose structure is strong, yet there are agents of chaos at work and people cannot fully control the course of progress. Destructive forces

such as war, natural disaster, and the modern human tendency to despoil the environment are all present.

The works can be disorienting, yet the artist provides signs to read the landscape. "I draw on the visual language of cartography in order to evoke the idea of mapping, although my maps do not refer to actual places...they... represent how our actual world is structured, not on a literally geographical but on an experiential level." Filled with the imagery of modern fabrications, these works are also deeply personal, an antidote to the easy-to-buy consumerscape. The power to transform is critical to the artistic process, and also to human experience. The "attempt as an individual to come up with a system of navigating this overwhelming landscape instead of simply consuming one" lies at the heart of Lopez's work.

Scenes



Visitors filled the galleries for the *Underground Classics* reception on May 1, 2009.



An Orchard Ridge Elementary student admires the needlework on a Miao garment during a docent-led tour of the *Writing with Thread* exhibition.



Professor Freida High's Nigerian Art and the African Diaspora class listens as registrar Ann Sinfield (in blue gloves) discusses the ways a museum cares for artwork in its collection, using *Old Used Torn Towel* (2005.58a-n) by Ghanaian artist El Anatsui for demonstration. Pictured from left: Emily Jennifer Green, Nathan Adeniyi Kumapayi, Janine Systma, and Professor High.

Exhibitions

Indian Silver Shines at the Chazen

During the period of British colonial rule in India (1858–1947), commonly called the Raj, Indian craftsmen made ornate silverware for European customers. The forms—such as tea services, bowls, claret jugs, goblets, and beer mugs—catered to colonial tastes and demand. Yet the design (a word used at the time to indicate pattern, figuration, and all manner of embellishment) displayed an innate Indian fondness for decoration.

Delight in Design: Indian Silver for the Raj, on view July 25 through October 4, 2009, presents a remarkable selection of more than 150 pieces of expertly crafted silverware, never before exhibited, from different regions of India. The exhibition is organized to highlight the distinctive regional styles that emerged across India during British rule. Kutch silversmiths often created heavily embossed work that incorporated animal forms, for instance a twisted snake as a handle or an elephant head as a spout. Madras artisans decorated their work with images of gods, or Swamis, carried in procession accompanied by music and dance; this ware is called Swami silver (“god silver”). Calcutta pieces are embellished with rural scenes, such as men and women carrying water, husking grain, or plowing fields against a backdrop of palm trees and village huts.



Kang-type “Tilted” Teapot, Lucknow, ca. 1880. Collection of Paul F. Walter. Photograph by Richard P. Goodbody. Courtesy Wallach Art Gallery

The finest examples of Raj silver appear to have been created between 1860 and 1920. Much of it was ordered by the British stationed in India from the catalogs of local firms like P. Orr & Sons, in Madras, or from workshop drawings like those from Oomersee Mawjee and Sons, in Kutch (the exhibition also includes some of these drawings). Engraved inscriptions indicate that silverware was given as gifts for christenings and weddings, trophies for winners of polo and other sporting events, and mementos presented upon retirement from service. Even larger quantities of silver were imported into Britain and Europe.

A reception and other exhibition-related programming are scheduled for September; please watch for details. A fully illustrated exhibition catalogue will be available for purchase in the Museum Shop.

Works from the collection of Paul F. Walter form the basis of *Delight in Design: Indian Silver for the Raj*. The exhibition and tour are organized by the Miriam and Ira D. Wallach Art Gallery, Columbia University. Generous local support for this exhibition has been provided by the Chazen Museum of Art Council, Madison Arts Commission with additional funds from the Wisconsin Arts Board, Wisconsin Arts Board with funds from the State of Wisconsin and the National Endowment for the Arts, Brittingham Fund, and Hilldale Fund.



1.

Delight in Design: Indian Silver for the Raj

July 25–October 4, 2009
Brittingham Galleries VI & VII

See story at left.

Mezzotints, Prints of Darkness

August 22–October 25, 2009
Mayer Gallery

Early printmaking methods could reproduce sharp lines, like those made with metal quills, but not the broad, continuous tonal range of charcoal drawings. Printmakers experimented to make prints that were as nuanced and expressive as drawings, and by the mid-1600s Wallerant Vaillant had perfected the mezzotint process. The prints were called *manier noir*, or dark manner, for the technique’s strength in rendering shadows. Although they are labor intensive and difficult to print, mezzotints still appeal to artists and connoisseurs for their distinctive mix of tone and texture. This exhibition follows the technical developments that gave rise to the mezzotint and traces its use from the seventeenth century to the present day.

1. Richard Earlom (English, 1743–1822) (after Joseph Wright of Derby, English, 1734–1797), *An Iron Forge*, 1778, mezzotint, 18 7/8 x 23 3/8 in. Cyril W. Nave Endowment Fund purchase, 2002.43

Nicola Lopez: Urban Transformations

October 17, 2009–January 3, 2010
Brittingham Galleries VI & VII

See cover story.

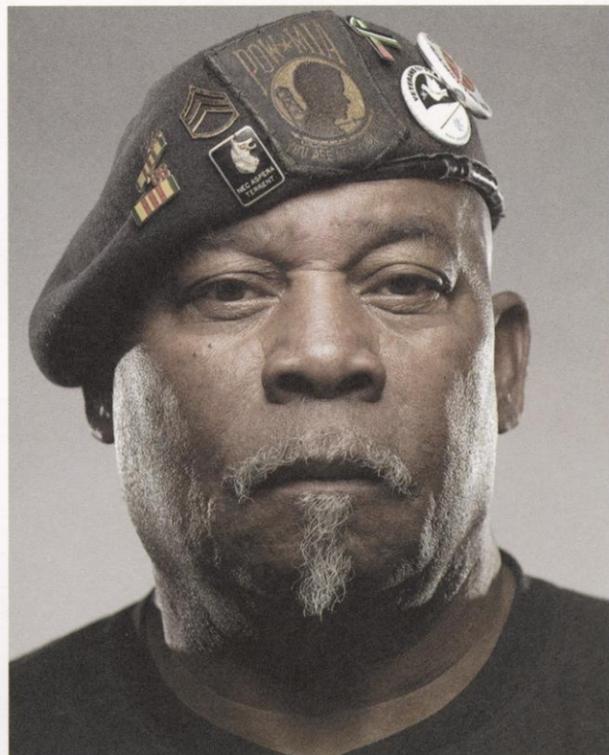
Back in the World: Portraits of Wisconsin Vietnam Veterans

October 31, 2009–January 3, 2010
Mayer Gallery

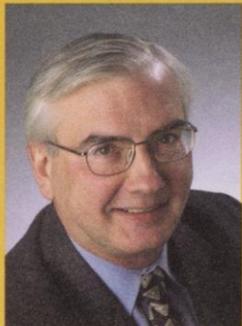
As part of its Wisconsin Stories project, Wisconsin Public Television (WPT) has produced documentaries about Wisconsin veterans’ experiences in World War II, Korea, and Vietnam (to air in 2010). Photographer James Gill took portraits of the veterans who participated in the television project as a tribute to their service. These large-format color photographs provide insight into the veterans’ memories and experiences, which they carry long after the wars end.

2. James Gill (American, b. 1955), Will Williams De Forest, Army Staff Sergeant 25th Division, 1966–67, silver-halide print, 40 x 30 in. Wisconsin Public Television

2.



A LETTER FROM THE DIRECTOR



Dear Friends,

On May 1, 2009, we reached a major milestone on the road to building a bigger and better museum when we broke ground on the expansion. Four years after Simona and Jerome Chazen's major gift set us on that road, I joined Lt. Gov. Barbara Lawton, Chancellor Bidy Martin, Dean Gary Sandefur, Chazen Council chair Tim Erdman, and Simona and Jerome Chazen to speak about the value of this museum to the community and our commitment to community access to the arts. We had a great turnout and saw some of you there. The UW Marching Band made the event especially festive.

When we went to bid, the amount pledged for the expansion covered the projected costs of the most critical museum spaces, but we needed to set aside some important items, including build-out of the auditorium, art storage racks and cabinets, special display cases in galleries, and some portions of landscaping and the outside mall. These items would have to wait until the funds could be raised to cover their costs.

As we all know, the groundbreaking has come during a difficult economic time, and it seems no one has escaped without impact. One result of the bad economy is a slow construction market, which led to a very competitive bidding climate for the museum project. The result was a winning bid that enables us to accomplish both the core construction and the additional portions we had set aside. J.H. Findorff & Son was awarded the contract. Findorff has deep roots in Madison and experience with university and arts building projects, from Overture Center for the Arts to the Morgridge Institutes for Discovery. Although no one wishes for a troubled economy, we are grateful that we are able to stretch the funds and finish the project. We are pleased to contribute an exceptional building project and to offer more enrichment to the people we serve and greater value to the region.

As I write this, actual construction has begun. We hope you will continue to visit our galleries in the Elvehjem building and share our excitement as we watch the addition go up. Museum admission is always free, and the Chazen is a steady resource of art, education, and enjoyment to visitors. It is possible because of the hard work and generosity of so many people, and we thank you all for your support.

Russell Panczenko
 Director
 Chazen Museum of Art

Expansion Update: Groundbreaking, May 1, 2009



Simona Chazen tells the audience about her love of the arts and the UW—Madison, her alma mater. Photo: Eric Tadsen



On May 1, 2009, museum expansion ground was ceremonially broken by (from left): Tim Erdman, museum council chair; Lt. Governor Barbara Lawton; Chancellor Bidy Martin; Simona Chazen; Jerome Chazen; Russell Panczenko, director; Dean Gary Sandefur; Rodolfo Machado, architect; Bob Barr, architect. Photo: Eric Tadsen



UW Marching Band members entertain the groundbreaking crowd with *On Wisconsin*. Photo: Eric Tadsen

Collections

David Smith Sculpture



David Smith (American, 1906–1965), *Albany VII B*, ca. 1959, steel, yellow paint, 28 1/4 x 31 1/2 x 8 in. Terese and Alvin S. Lane Collection. Photo: Gavin Ashworth

David Smith is a towering figure in modern sculpture. He was the first American artist to make welded sculptures, in 1933, after seeing photographs of welded metal sculptures by Pablo Picasso and Julio González in the French art magazine *Cahiers d'art*. Smith had already acquired the necessary technical skills during summer jobs in a car factory. *Albany VII B* belongs to the artist's *Albany* series, which consists of fourteen abstract painted steel pieces made between 1959 and 1962. The sculpture at the Chazen is inscribed on the rim of the self-base: "Albany VII 11/2/62 David Smith." In a 1962 interview Smith discussed his approach to sculpture, and the *Albany* series in particular: "Most sculptors have had training in sculpture. I had training in painting, none in sculpture. I arrived at sculpture through montage and cubism—you notice I paint my sculpture. I've

always made painted sculpture; not one year that I've worked have I failed to do this. Take the *Albany* series—there are about ten or eleven in that series, all painted black except the last two, where I introduced varied color areas." Asked why he chose that title, the artist responded: "Actually I suppose because I bought the steel from the Albany Steel and Iron Works and because Albany, New York, is kind of a dirty place, especially the parts I know best—along the river where there are steel mills and casting plants."*

Albany VII B, a generous gift of Terese Lane, is now part of the museum's permanent collection. Smith's work was a particular collecting interest of Terese and Alvin Lane; they acquired forty-three of his works, including sculptures, drawings, and an oil painting.

* Katherine Kuh, "The Artist's Voice," in *David Smith 1906–1965: A retrospective exhibition*, (Cambridge, Mass.: Fogg Art Museum, Harvard University, 1966), p. 104.

Joseph F. McCrindle Foundation Donates Works

Joseph F. McCrindle, a New Yorker schooled at Harvard and Yale, founded the London-based *Transatlantic Review* in 1959. The review published early works by writers such as John Updike, Harold Pinter, and Iris Murdoch, as well as drawings, film criticism, and interviews with authors. A constant traveler, McCrindle collected 2,500 drawings over his lifetime; his collection ranged from works by old masters to twentieth-century artists. McCrindle directed that his art collection would one day be divided among a number of institutions.

Chazen Council members Leslie and Joanna Garfield shared McCrindle's love of music and art as well as his philanthropic generosity, so when the McCrindle estate was ready to divide the vast collection Leslie lobbied for the Chazen to become a beneficiary. The museum drew up a list of desiderata and director Panczenko attended an event resembling the National League draft—participants, accorded places by lottery, sat around a table, and each in turn claimed one work until the collection was exhausted.



The gift resulting from this unusual selection process is a group of 124 drawings and 32 paintings that strengthen the museum's holdings in several areas, especially old master Italian and British drawings. The museum will catalogue the works and make them available for study, as well as integrate them into suitable exhibitions. The donation's relevance to the Chazen collection pays tribute to McCrindle's collecting acumen and to the Garfields' attentiveness to the institution's interests.

Albert Goodwin (English, 1845–1932), *Hastings at Sunset*, n.d., watercolor. Joseph F. McCrindle Collection, 2009.13.68

Recent Acquisitions Niche Case Exhibitions

July–December 2009

Each month, the Chazen exhibits new acquisitions in the niche case between Brittingham Galleries III and IV. The works represent many areas of the collection.

JULY

Mama's Music Class by Sylvia Fein

The 1947–49 group portrait of her mother's music pupils was painted in Mexico where Fein, a Wisconsin native, lived after World War II.

AUGUST

Henry Moore Prints and Maquettes

Moore's biomorphic forms are evident in these selections from a recent gift of eighty-five prints and five small sculptures from the William S. Fairfield Public Gallery Foundation.

SEPTEMBER

Italian Drawings from the Joseph F. McCrindle Collection

A selection from the renowned collection of old masters amassed by the late founder of the *Transatlantic Review*. (For more on this gift, see story at left.)

OCTOBER

Embrace III by George Tooker

This 1983 tempera painting has recently been cleaned. The American figurative painter's swirling composition draws the viewer into the couple's embrace.



Billy Colbert (American, b. 1970), *Irene West* from the series *Criminal Mugshots*, n.d., screen print and paint, 29 3/4 x 22 in.. Gift of Richard E. Brock, 2008.30.3

NOVEMBER

Billy Colbert and Michael Platt

Recent prints by two African American artists, Billy Colbert and Michael Platt, explore their unique approaches to questions of identity.

DECEMBER

British Drawings from the Joseph F. McCrindle Collection

Drawings and watercolors by British artists from McCrindle's bequest to the Chazen. (For more on this gift, see story at left.)

Education

Art Education Students Create Interactive Teaching Tools for Museum Exhibitions



UW–Madison Art Education student Ali Peterson works on her tactile textile arts flipbook. Photo: Rebecca Quigley

Despite an apparent lack of attention, a fourth-grade class responded with wonder and interest to the lesson materials that Art Education students designed for the Chazen Museum of Art’s exhibition *Writing with Thread: Traditional Textiles of Southwest Chinese Minorities*. Professor Doug Marschalek’s spring 2009 Design Education class created the hands-on educational materials and tested them in a local elementary school.

Based on a picture of ceremonial dress featured in the exhibition, Barry Helgestad, who is working on his teacher certification since finishing a BS in graphic design, made a metallic rattle that doubles as a clothing accessory. The fourth-graders gave him excellent feedback and were very respectful of the object, he said.

“It was a lot of fun...they were really fascinated [and] they did a great job relating the picture to the object,” Helgestad said, adding that the kids had only one suggestion for improvement—more sound.

Art Education students have been designing exhibition curricula for the Chazen since spring 2007, when Marschalek’s class created hands-on materials for *In Stabiano: Exploring the Ancient Seaside Villas of the Roman Elite*. The project was a great success, so Marschalek’s class created lesson materials for *Ringmaster: Judy Onofrio and the Art of the Circus*, and Professor Teri Marché’s class created materials for *Mami Wata: Arts for Water Spirits in Africa and Its Diasporas*.

The collaboration between the Chazen and the Art Education program has produced excellent results for educators, docents, and students alike, said Anne Lambert, the museum’s education curator. “The hands-on materials that the university students develop for docents to use on tours in the galleries provide a tactile element for learning among elementary school students,” Lambert said. “Learning through touch is essential to understanding many artists’ techniques.”

Art Education students work as a design team to produce these materials. They receive feedback from Lambert weekly and test the materials throughout the process by including children in art learning/assessment activities, Marschalek said.

Ali Peterson, a student in the teaching certificate program who has a bachelor’s degree in art history, compiled a booklet with hands-on samples that explains different types of weaving, stitching, and dyeing textile artists used to create the clothing on view in *Writing with Thread*.

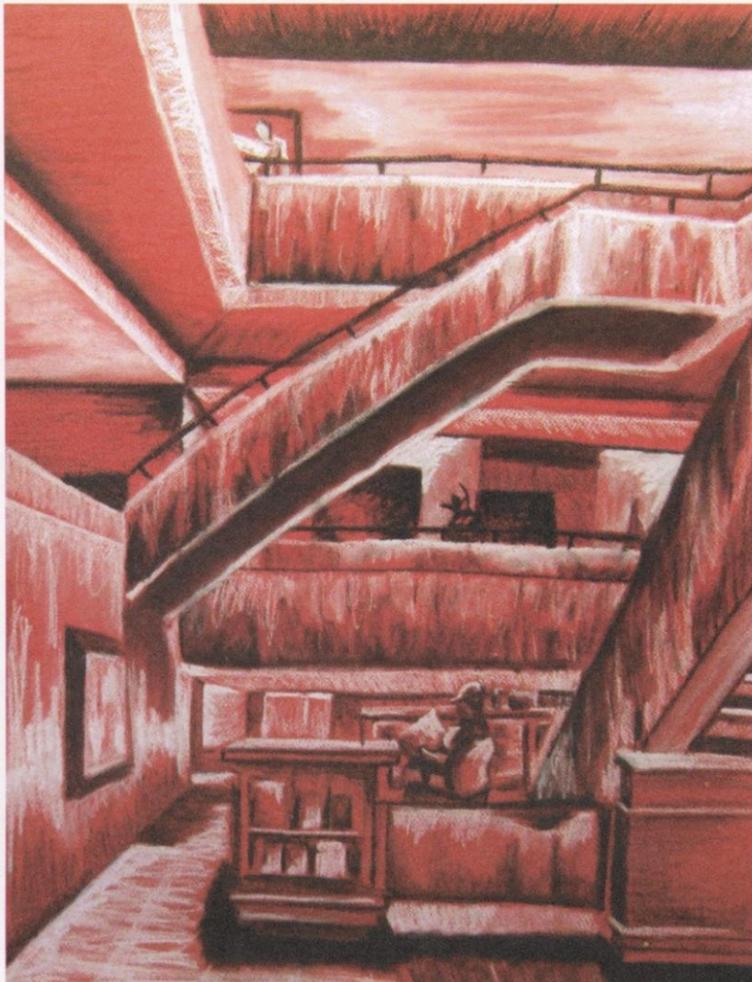
“The biggest challenge is the complication of the clothing,” Peterson said, explaining that the more extravagant costumes incorporate multiple techniques in incredible detail.

Based on the schoolkids’ reactions, as well as advice from Marschalek and Lambert, the Design Education class refined the lesson materials for museum docents and classroom teachers to teach schoolchildren about the traditions of Chinese minority cultures.

“I think they’re going to get a real treat out of the whole project,” Helgestad said.

Adapted from an article by Rebecca Quigley, communications specialist, School of Education, UW–Madison, written for the art department Web site.

Students in Instructor Kendra Larson’s spring 2009 Beginning Drawing class share their unique perspectives on the art museum as art. Drawings by Katelyn Smith (left) and Kevin Saunders (right).



Development

The Chazen Builds Community

In October 2011, the Chazen will open an 81,000-square-foot expansion. With the addition joined to our current Conrad A. Elvehjem building, we will become one of the nation's largest university art museums. However, the expansion is only a means to an end; the goal is to provide more space for art and public programming.

The next two years will be "an important time at the museum as we work to develop new relationships between the Chazen and the broader community," offers Christopher Berry, Chazen Council member. "During this period, we will also build on the Chazen's fine reputation to develop a network of business and civic leaders in order to reach new audiences with everything the Chazen offers."

We have always welcomed the general public to our exhibitions, events, and talks. Our highly skilled and dedicated docents provide wonderful tours and educational programs to schoolchildren and community groups. We have always thought we could and should do more, yet we lacked the physical and human resources. The new building addresses physical resources by giving us versatile galleries, learning rooms, and gathering spaces. The issue of human resources is challenging for any institution, moreso in a time of economic uncertainty.

During the building design stage, we made a commitment to create new and improved spaces for educational and community programming. To help us make the best use of these spaces once they are built we seek local business leaders interested in supporting the hiring of additional educators and artists to work with children and diverse community groups. We are also working to expand our volunteer network. In the last year we have already shown what can be done, with bigger and better receptions and family days for the circus exhibitions (spring 2008), *Mami Wata* (fall 2008), and *Writing with Thread* (spring 2009). Audience response to all of these was enthusiastic and broad based. Our goal is to host similar events for all of our exhibitions.



But we can't do it alone. These popular public events were made possible by the generosity and community spirit of such local corporate sponsors as Culver's, MGE Foundation, American Family Insurance, Alliant Energy, Famous Footwear, CUNA Mutual Group, Group Health Cooperative, UW Health, and the Great Dane Pub & Brewing Co. We are grateful for their dedication and support as we expand the Chazen's community role. We will strive to keep devising and presenting informative, exciting programs that attract future partnerships with these and other businesses. Together we will contribute valuable offerings to the cultural life that makes Madison the wonderful place that it is. The new building will provide a beautiful space to make it happen.

Mary Ann Fitzgerald, textile specialist and Chazen exhibitions coordinator, and UW Hmong students demonstrate needlework to visitors during the *Tradition and Technique* family celebration of Hmong culture.

Generous Gifts and Grants

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

The following individuals and organizations deserve special recognition for their recent support of Chazen Museum of Art programs and exhibitions as of April 30, 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 2008-2009 temporary exhibitions.

- Additional support for *Writing with Thread: Traditional Textiles of Southwest Chinese Minorities* was provided by Great Dane Pub & Brewing Co. Inc., Group Health Cooperative of South Central Wisconsin, J.H. Findorff & Son, and UW Health.
- The museum received a grant from the Caxambas Foundation in support of its Early American Decorative Arts collection and its twentieth-century American Art collection.
- Steep & 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

July-December 2009 Volume 26, Number 2

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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.



Nicola López (American, b. 1975), *Carried Away*, 2006, ink, watercolor, oil pastel, graphite on paper, 45 1/2 x 45 1/2 in. Collection of Jane Wesman and Donald Savelson

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).

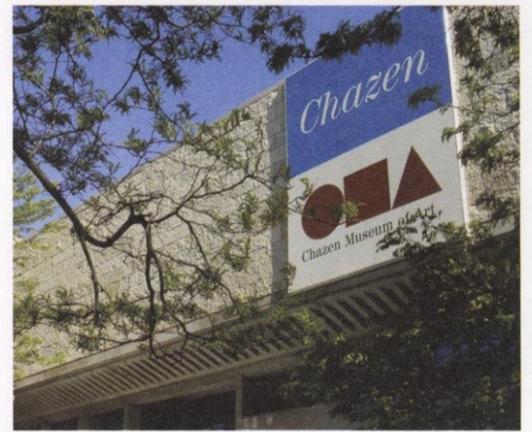
FOR VISITORS WITH DISABILITIES

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

July–December 2009

Important Dated Information

chazen.wisc.edu

Gallery Hours

Tuesday–Friday
9 a.m.–5:00 p.m.
Saturday–Sunday
11 a.m.–5:00 p.m.
Monday
Closed

Museum Shop Hours

Tuesday–Friday
9 a.m.–5:00 p.m.
Saturday–Sunday
11 a.m.–5:00 p.m.
Monday
Closed

Kohler Art Library Hours

Monday–Thursday
8 a.m.–9:45 p.m.
Friday
8 a.m.–4:45 p.m.
Saturday–Sunday
11 a.m.–4:45 p.m.
For library hours during UW summer and holiday periods call 608.263.2258

Information

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