



Artscene. January-June 2012

Chazen Museum of Art

Madison, Wisconsin: Chazen Museum of Art, January-June 2012

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Chazen Museum of Art

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Compendium 2012: *Art Department Faculty Exhibition*

Representing the breadth and scope of contemporary art today and highlighting the diversity of this dynamic faculty.

LEFT: Matthew Bakkum, *Loveless*, 2011, ink on canvas, 23 x 20 in.

BELOW: Meg Mitchell, *signs (and the role of the reader)*, 2011, mixed media, approx. 12 x 12 x 12 ft. (detail)



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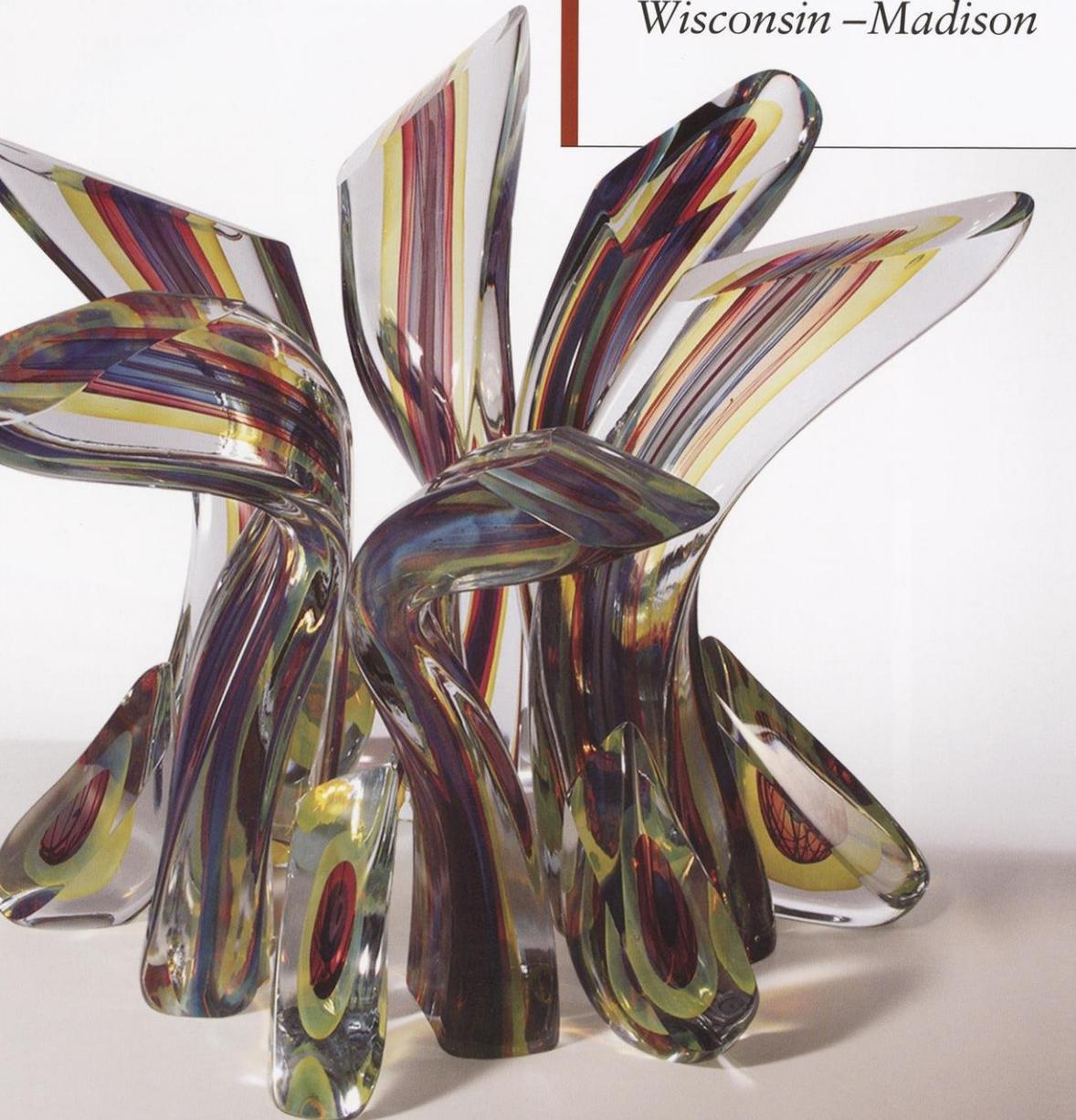
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January–June 2012

Spark and Flame

To mark the fiftieth anniversary of the studio glass program started by Harvey Littleton at the UW-Madison, nearly 160 works will be lent from four premier private glass collections: those of Harvey Littleton himself; Bruce and Ann Bachmann; Simona and Jerome Chazen; and David Kaplan and Glenn Ostergaard.

Harvey K. Littleton (American, b. 1922), *Yellow Crown II*, glass, 1984, 21 ½ x 23 x 21 in.
Maurine B. Littleton, John Littleton, Kate Vogel Collection. Courtesy Maurine Littleton Gallery



50 Years of Art Glass
and the University of
Wisconsin –Madison

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Alumnus D. Frederick Baker's generous donation, unique in the state of Wisconsin, is a significant addition to the museum's permanent photographic collection.

Offering a personal and selective history of photography from the 1840s through 1980s.

Diane Arbus (American, 1923–1971), *Agnes Martin*, 1966, silver print, 18 x 17 in. Gift of D. Frederick Baker from the Baker/Pisano Collection

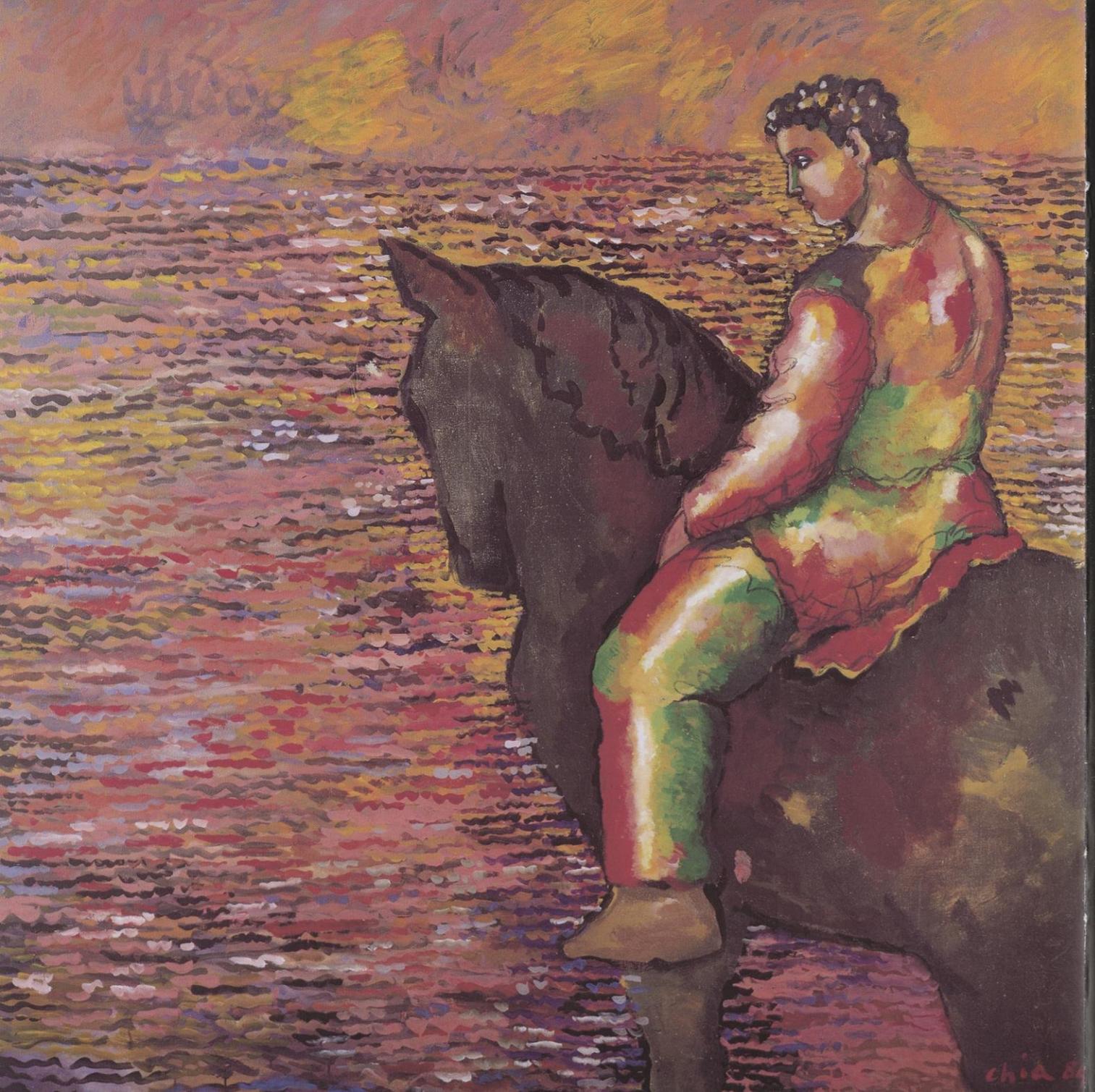
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Art of antiquity and the Renaissance is part of the cultural and visual landscape of the artist's native Italy, and the influence is visible in his work.

Sandro Chia's Bold Horseman
A donation by Simona and Jerome Chazen

Sandro Chia, *Horseman in Front of the Sea*, 1986, acrylic on canvas, 86 ½ x 78 ½ in. Gift of Simona and Jerome Chazen.

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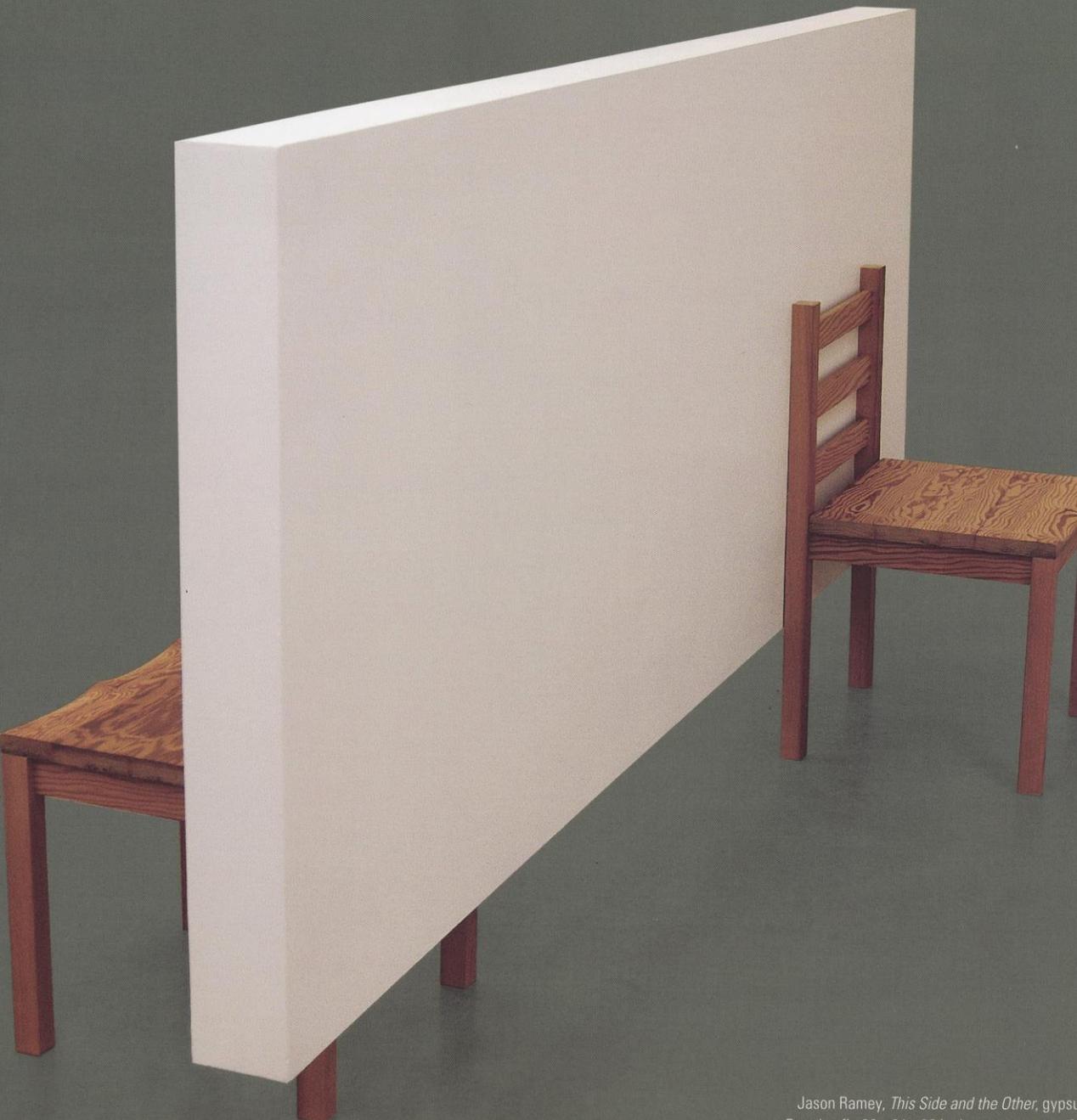
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We are very excited about a new initiative at the museum, one that is made possible partly as a result of expansion. The Chazen Museum of Art, in collaboration with the UW–Madison Department of Art, has

instituted a special prize to be awarded to an outstanding third-year MFA student. The Chazen Prize will be given each year for the next five years and includes a spring exhibition in the museum's Oscar Mayer Gallery as well as a monetary award intended to further the student's artistic career.

We are happy to announce that the first recipient of the Chazen Prize is Jason Ramey. Ramey is from Monticello, Indiana, and he received his BFA from the Herron School of Art and Design in Indianapolis, where he studied furniture design.

In his work, Ramey fuses functional furniture with architectural elements, especially walls, into a sculptural object. Sometimes the furniture is subsumed by the architecture, at other times the furniture provides critical support for the architecture.

During the initial five years of the Chazen Prize, the recipient will be determined by an outside curator. This year's curator was Michelle Grabner, professor and chair of the Department of Painting and Drawing at the School of the Art Institute of Chicago. She is a Wisconsin native and previously taught at the UW for six years.

We encourage all our visitors to see the exhibition of Ramey's work while it is on view in the Mayer Gallery (see p. 2) and support this young, talented artist.



Russell Panczenko, Director
Chazen Museum of Art

dear friends,

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Compendium 2012: *Art Department* *Faculty Exhibition*

February 4–April 1, 2012

Rowland Galleries, Garfield Gallery, Mayer Gallery

First Chazen Prize to an Outstanding MFA Student

April 28–June 10, 2012

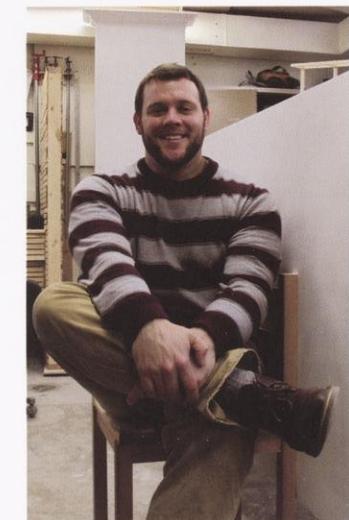
Oscar F. and Louise Greiner Mayer Gallery

Exhibitions

About every four years, the museum hosts an exhibition of current work by the UW–Madison Art Department. *Compendium 2012* represents the breadth and scope of contemporary art today and highlights the diversity of this dynamic faculty. Work by 34 current faculty, staff, and affiliates, as well as 12 emeritus faculty, showcases the vibrant talent and history of the department.

Jason Ramey is the first winner of the annual Chazen Prize to an Outstanding MFA Student, awarded to a third year UW–Madison Art Department graduate student. Ramey makes sculptural objects that merge functional furniture with architectural features, especially walls. There is a dynamic dialogue between object and architecture, with the furniture sometimes subsumed by the architectural element and at other times providing critical support for the structure.

The Chazen Prize is offered by the museum in collaboration with the Art Department; the winner is selected by an outside curator. This year's curator is Michelle Grabner, professor and chair of the Department of Painting and Drawing at the School of the Art Institute of Chicago. She is a Wisconsin native and previously taught at the UW for six years.



MFA student Jason Ramey



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

April 21–August 5, 2012

Pleasant T. Rowland Galleries



2012 marks the fiftieth anniversary of the studio glass program at the University of Wisconsin–Madison. The program, started by Harvey Littleton, revolutionized art glass in the United States by teaching individuals to make blown glass—previously factory-produced—in small studios. This exhibition highlights the far-reaching influence of Littleton and the UW program. It will consist of two parts: the first focuses exclusively on works by Harvey Littleton; the second offers a survey of work by more than 100 glass artists, showing the national and international breadth of contemporary glass. Nearly 160 works will be drawn from four premier private glass collections: those of Harvey Littleton himself; Bruce and Ann Bachmann; Simona and Jerome Chazen; and David Kaplan and Glenn Ostergaard. Bruce Bachmann, David Kaplan, and Simona and Jerome Chazen are all UW–Madison alumni who became passionate about the studio glass program while students in Madison.

Fixed Images: Photographs from the Baker/Pisano Collection

April 14–June 24, 2012

Leslie and Johanna Garfield Gallery

The Baker/Pisano Collection offers a personal and selective history of photography from the 1840s through 1980s. With an emphasis on portraits, the collection includes images by influential photographers of famous and notable subjects, created with the most significant of the photographic methods and techniques developed since the invention of the camera.

The collection is particularly strong in the late nineteenth and early twentieth century and records the famous and anonymous, from Abraham Lincoln, Oscar Wilde, Gertrude Stein, and Agnes Martin to soldiers, farmers, and laborers. The represented photographers range from early pioneers to early-twentieth-century trendsetters to late-20th-century luminaries. The collection also traces the technical developments of photography from daguerreotypes, calotypes, ambrotypes, and tintypes, to film negatives and gelatin-silver prints. Alumnus D. Frederick Baker's generous donation, unique in the state of Wisconsin, is a significant addition to the museum's permanent photographic collection.

ABOVE: Dominick Labino (American, 1910–1987), *Emergence*, 1979, hot-worked glass, 6 ¾ x 4 x 3 ½ in. Simona and Jerome Chazen Collection

RIGHT: Arthur Wesley Dow (American, 1857–1922), *Untitled (Row Boats)*, 1904, cyanotype, 15 x 12 in.



New Acquisitions



Tenmyouya Hisashi (Japanese, b. 1966), *Baku (Mythological Chimera)*, 2010, acrylic on wood, gold brocade, 65 3/8 x 59 1/8 in. Chazen Museum of Art, museum funds purchase, 2011.27

Tenmyouya Hisashi's *Baku* Is a Fierce Protector

Tenmyouya Hisashi's *Baku* is a striking work. The painter embraces Japanese traditions of decorative beauty and restrained three-dimensional modeling. The subject is equally engaging: a bowman wearing a wide straw hat, naked from the waist up and wielding a bow and arrow, sits astride an armored elephant-like creature as they descend together from the heavens on billowing, stylized clouds.

But what is *Baku*?

The term *baku* refers today to a real animal, the tapir, though this was not its original meaning. With roots in China, the *baku* of legends was an auspicious creature said to have the trunk and tusks of an elephant, the eyes of a rhinoceros, the paws of a

tiger, and the tail of a cow. It had the power to ward off evil spirits and devour nightmares. However, the traditional *baku* is never represented as a warrior mounted on an armored elephant, as it is in this painting. That image evokes the Hindu warrior god Indra, who was incorporated into the Buddhist pantheon as an important protector of the faith. The flowing ribbons and the clouds of descent suggest a salvific being rushing to the aid of sentient beings. Like the legendary *baku*, *Baku* is itself a composite—one that could be considered an auspicious chimera.

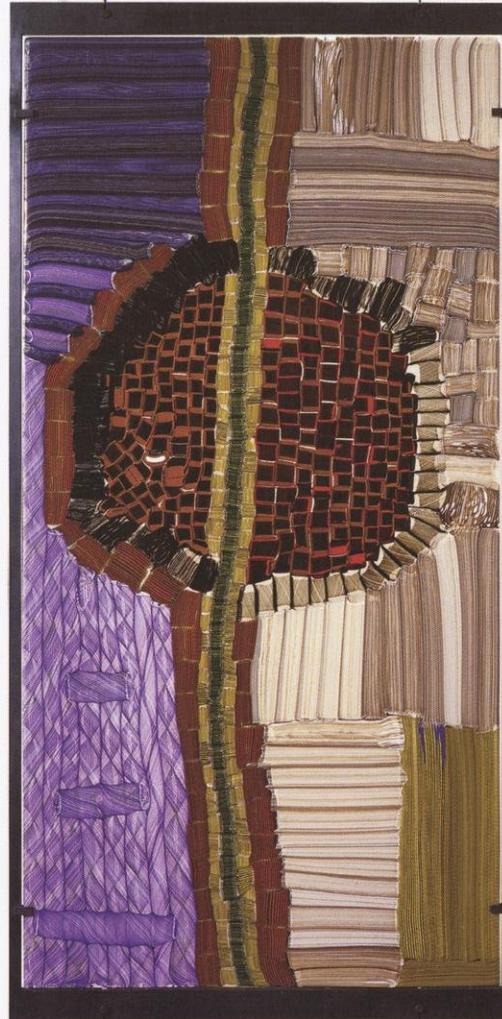
Fused Glass Panel by Lino Tagliapietra

The museum recently acquired a spectacular work by Lino Tagliapietra, a Venetian master glass artist and influential teacher. *George* is a large, fused panel created at Bullseye Glass Company in Portland, Oregon, by Tagliapietra with the assistance of a team of glassworkers. The hand-pulled and kiln-fused *filigrana* and *zanfirico* canes and *murrine* are hallmarks of traditional Venetian glassmaking. The concept of fusing glass cane to create a flat surface can be traced to the architectural work of another great Venetian glassmaker, Paolo Venini, in the late 1950s. The result is an abstract, painterly surface. *George* is part of a series of panels made at

Bullseye, collectively entitled *La Carta dei Sogni* (dream sketchbook), that explore the psychological expression of dreams. The artist considers the kiln to be a blank slate that receives his ideas, feelings, and energy.

Tagliapietra is recognized worldwide as the maestro who introduced the long-held secrets of the Murano glassmaking trade to American and other studio glass artists in the 1970s. Over the last four decades he has been at the forefront of the art glass movement as an artist and teacher on the West Coast.

Lino Tagliapietra (Italian, b. 1934), *George*, 1999, fused glass, 60 1/4 x 30 x 1 in. museum funds purchase, 2011.39



Sandro Chia's Bold Horseman

In honor of opening the new building, Simona and Jerome Chazen have generously donated a wonderful painting from their collection: Sandro Chia's *Horseman in Front of the Sea*. Chia's painting is suffused by the reddish-golden glow of a blazing sunset. The viewer is invited to join the rider's mournful, languid gaze out across the vast calm sea. The stark profile and mass of the horse and rider recall ancient sculpture. Art of antiquity and the Renaissance is part of the cultural and visual landscape of the artist's native Italy, and the influence is visible in his work.

Sandro Chia is a member of the group of Italian artists referred to as the *transavanguardia*, literally "beyond the avant-garde," which was formed in 1979 as a manifestation of the postmodernist urge to return to the craft of painting figurative subjects.

D. Frederick Baker and the Baker/Pisano Collection

D. Frederick Baker is a UW–Madison alumnus, graduating in 1959 with a degree in psychology. He began collecting American paintings in the late 1960s, as concentrated scholarship in American art became more established. Baker joined forces with an art historian and friend, Ronald Pisano, and over several decades they worked together to build a collection of American art. Pisano became a leading authority on the work of William Merritt Chase, the subject of his thesis, compiling a catalogue raisonné of the artist until Pisano's unexpected passing in 2000. Baker saw the project through to its publication in 2007.

At the same time Baker found himself delving into the history of photography. Starting with a scattering of photos in their existing collection of American art, and drawn in particular to portraits and other photographs of people, he judiciously selected images by the most notable artists that represented landmarks of photographic types and processes, carefully checking their legitimacy and authenticity. The collection includes some quite rare and unusual images, notably those taken by artists working in other media, like painting, who were dabbling in photography. The Baker/Pisano Collection is, essentially, a thoughtfully curated history of photography by its leading practitioners. The museum is delighted to receive this unique collection tracing the artform's development from the 1840s to the 1980s.



Alvin Langdon Coburn
(British, b. America, 1882–1966),
Alfred Stieglitz, 1908,
photogravure, 22 x 18 in.

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 May 1 through October 31, 2011:

The Chazen Museum of Art Council, the Dane County Cultural Affairs Commission, the Evjue Foundation, the Madison Arts Commission, the Joseph F. McCrindle Foundation, the Wisconsin Arts Board with funds from the State of Wisconsin and the National Endowment for the Arts, Madison Gas & Electric, Great Dane Brew Pub, Group Health Cooperative, Custer Financial Services, M&I Bank of

Madison, the CUNA Mutual Insurance Group Foundation, Webcrafters, WISC-TV, the Estate of Maxine G. Symes, the Estate of Stanley J. Lenerz, the Lydia K. Fiedler Trust, the University League, Fresh Madison Market, Coffee Bytes, and Steep & Brew.



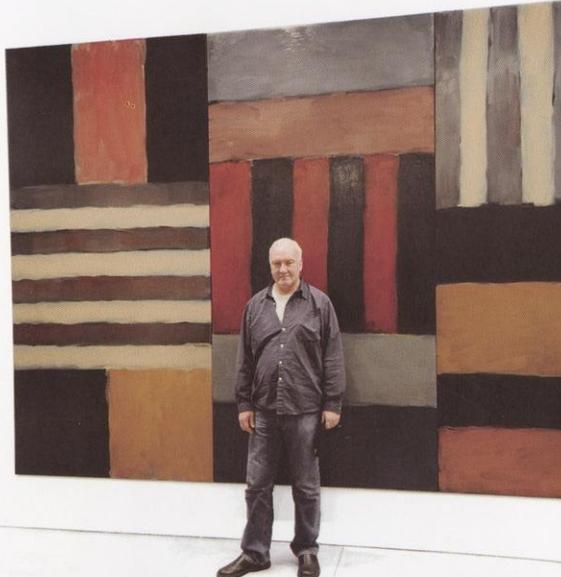
Education

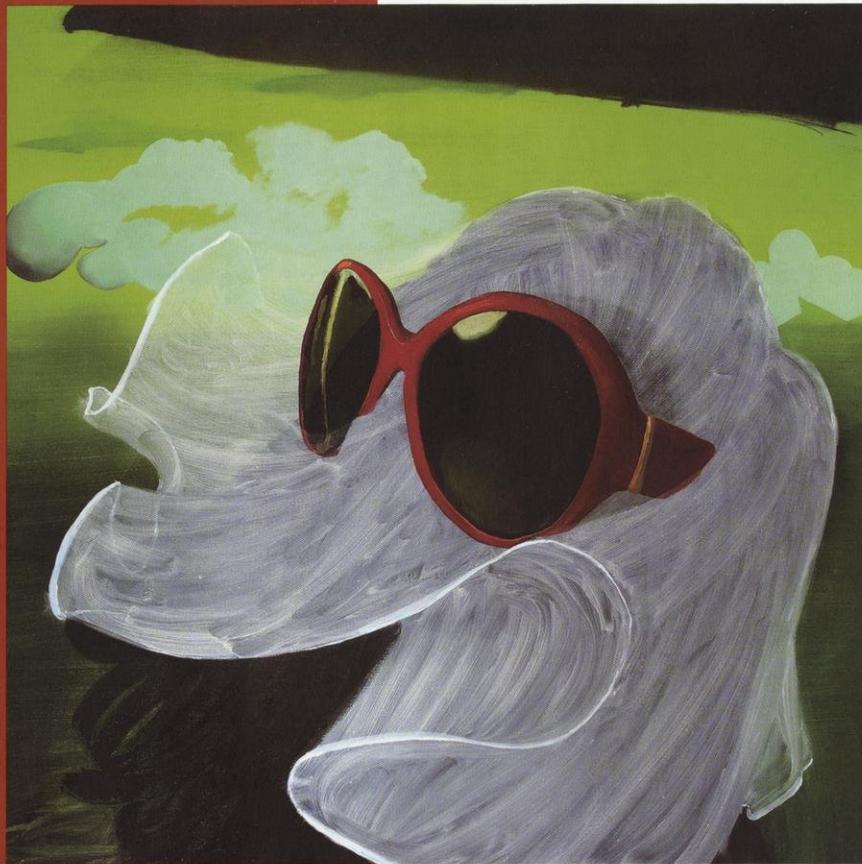
Videos about Art and Artists

The expansion offers us many opportunities to share art and learning with visitors. The new 160-seat auditorium, equipped for 16 and 35mm film as well as digital and high-definition projection, gives us a venue for film and video programming. In the fall the museum launched the first such offering: Sunday Screenings at the Chazen, a series of archival and feature films curated by UW–Cinematheque's director Jim Healy.

The museum has long hosted artist and scholar talks at 5:30 on Thursday evenings, and this past December we formally extended museum hours to 9 p.m. every Thursday. In January we began an educational video series, which will run occasionally on Thursday evenings. These video programs about art, artists, and techniques provide background and context for exhibitions on view in the galleries. The first video, in January, was *Sean Scully: Art Comes from Need*, Germany, 2010, 92 min.,

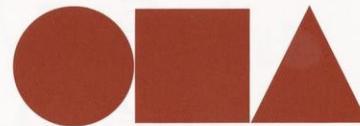
video from a film by Hans A. Guttner. Check calendar listings for future videos, including one of a contemporary glass artist working molten glass to coincide with *Spark and Flame: 50 Years of Studio Glass and the University of Wisconsin–Madison*, and another of oil paint prepared by the method used in 16th-century Italy, relating to the fall 2012 exhibition *Offering of the Angels: Old Master Paintings and Tapestries from the Uffizi Gallery*.





ABOVE: Leslie Smith III, *Runaway*, 2011,
oil on canvas, 48 x 48 in.

COVER: William Morris (American,
b. 1957), *Raft*, 1998, handblown and
sculpted glass, 18 x 18 x 9 in. Simona
and Jerome Chazen Collection



Chazen Museum of Art

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