



Artscene. January-June 2015

Chazen Museum of Art

Madison, Wisconsin: Chazen Museum of Art, January-June 2015

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Psalms Frontispiece, Donald Jackson,
Copyright 2004, *The Saint John's Bible*,
Saint John's University, Collegeville,
Minnesota, USA.

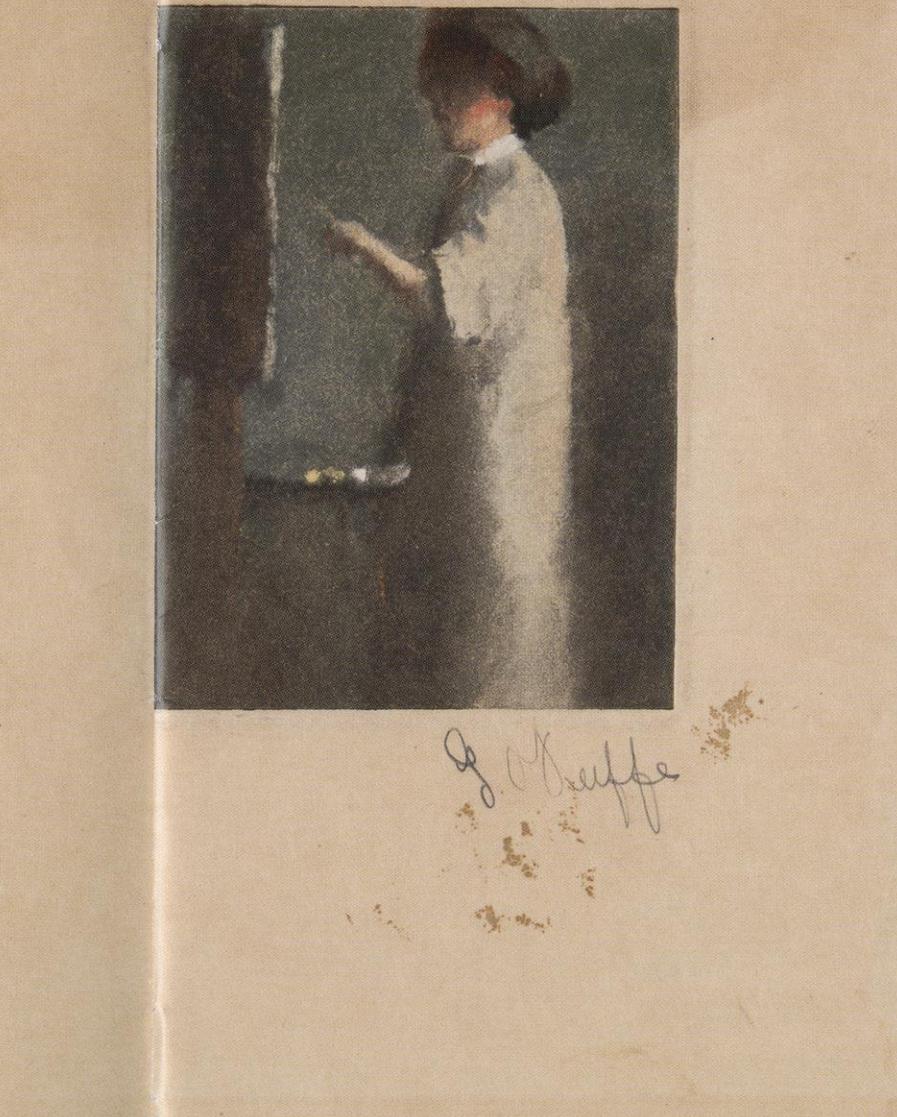
Illuminating the Word: *The Saint John's Bible*

December 19, 2014–March 15, 2015

artScene

direct impressions

Georgia O'Keeffe (American, 1887–1986), *Untitled (Woman Painting)*, ca. 1907–1908, monotype, 4 ½ x 3 ½ in., Eugenie Mayer Bolz, Walter A. and Dorothy Jones Frautschi, Alice Drews Gladfelter Memorial, Joen Greenwood, Jean McKenzie, and Jim and Peg Watrous Endowment Funds and D. Frederick Baker purchase, 2013.16



American Monotypes from the Baker/Pisano Collection

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Liudmila + Nelson
(Cuban, est. 1993),
San Lazaro e Infanta from
the series *Hotel Habana*,
2009–2012, transparency,
39 ½ x 59 in., courtesy of
the artists.



Jing Kewen (Chinese b. 1965), *Colonel*, 2008, oil on canvas, 98 ½ x 78 ½ in., courtesy of the artist.

An exhilarating snapshot

Tradition and Innovation:
The Human Figure
in Contemporary Chinese Art

April 10–July 5, 2015

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Current and
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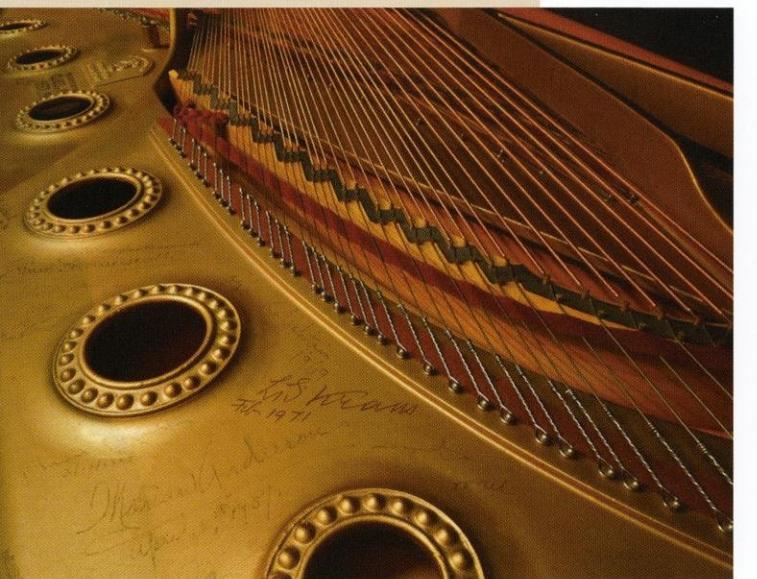
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Chazen Museum of Art



The historic piano in Gallery III is beloved by many musicians.



Time brings changes, some are welcome, some less so. As some of you may already know, this past summer, Wisconsin Public Radio cancelled the popular Sunday Afternoon

Live concert series that was hosted by and broadcast live from the Chazen for the past thirty-six years. I am happy to announce, however, that all is not lost. The Chazen has decided to go it alone and will launch a first Sunday of the month (all except January) concert series starting on February 1, 2015. Instead of radio, the new series will be streamed live on the Internet. Although somewhat less convenient than turning on the radio, the great advantage of the Internet is that our concerts will now be accessible throughout the world on any computer. What a wonderful way for our peripatetic community to stay in touch with Madison and the UW. Also, the concerts, and accompanying discourse with an artist or a curator, will not

be confined to the hour-and-a-half dictated by the radio's programming schedule. To listen to the concert on the Internet one will simply go to the Chazen's website on the day of the concert and click on Sunday Afternoon Live at the Chazen.

I am happy to announce that Lori Skelton, our congenial producer at WPR for many years, has volunteered to program the series and act as host for the future Sunday concert series. She will be doing this on her own time. Without her musical knowledge and expertise, as well as her generosity of spirit, the Chazen would not be able to take on this endeavor. We are also grateful to Madison's Audio for the Arts for agreeing to assume responsibility for the technical aspects of our future web presence.

Also, thank you wholeheartedly to Kato Perlman who stepped forward with a most generous gift allowing us to begin and sustain the new concert series for a large part of the coming year. She is a true guardian angel with a profound dedication to the arts in our community. However, as the previous sentences suggest, the Chazen does not yet have all the funds necessary for the entire eleven-concert series. If you would like to help, a \$1,500 donation will underwrite the cost of a

single concert. Your gift would be recognized in the gallery on the Sunday of the concert itself, during the live webcast of the concert on the Internet, and in all the Chazen's printed materials promoting the concert. A \$1,000 donation reserves a seat, with your name on it, for all eleven concerts.

As always, the concerts will be performed live in Brittingham Gallery III of the Conrad A. Elvehjem building. They will continue to be free and open to the public. Also, as in the past, Chazen Museum of Art members may call 608-263-2246 to reserve seating the week before the concert.

Thank you for your past support of the Chazen Museum of Art, and I hope to see you in Brittingham Gallery III or speak to you on the internet on February 1, 2015, along with the Pro Arte Quartet, who will perform the inaugural concert.

Russell Panczenko, Director
Chazen Museum of Art

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Illuminating the Word: *The Saint John's Bible*

December 19, 2014–March 15, 2015

Pleasant T. Rowland Galleries

Exhibitions

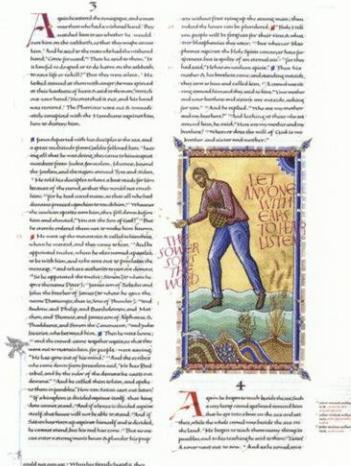
The Saint John's Bible is a hand-written and illuminated bible commissioned by the monks of Saint John's Abbey in Collegeville, Minnesota. Celebrated calligrapher Donald Jackson and a team of scribes and illuminators completed the bible over a fifteen-year period employing techniques and materials that countless scribes before them used prior to the invention of the printing press.

In the Benedictine tradition of inclusion, *The Saint John's Bible* incorporates elements from the world religions, including Judaism and Islam, as well as influences from the Native American cultures in the Minnesota area. It also documents Minnesota as the birthplace of *The Saint John's Bible* through illustrations of flora and fauna indigenous to the region.

The seven volumes comprise 1,150 pages of calfskin vellum; the script is written using hand-cut goose, turkey, and swan quills; and the ink is hand-ground lamp black from nineteenth-century Chinese ink sticks. Egg tempera and gold leaf provide vivid color to the illuminations.

In conjunction with the exhibition, UW–Madison's Lubar Institute for the Study of the Abrahamic Religions will host “Visualizing and Translating Scriptures: Reflections on *The Saint John's Bible*,” Wednesday, February 25–Friday, February 27, 2015, with public events on Thursday, February 26.

For more information, visit http://lubar.wisc.edu/events/visualizing_symposium.html



Sower and the Seed (Mark 3:1–4:4), Aidan Hart with contributions from Donald Jackson and Sally Mae Joseph (artists) and Sally Mae Joseph (scribe), copyright 2002, *The Saint John's Bible*, Saint John's University, Collegeville, Minnesota, USA. Scripture quotations are from the New Revised Standard Version of the Bible, Catholic Edition, copyright 1993, 1989 National Council of the Churches of Christ in the United States of America. Used by permission. All rights reserved.

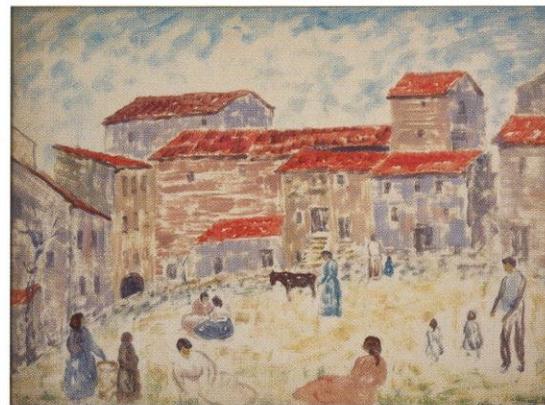


Creation, Donald Jackson, Copyright 2003,
The Saint John's Bible, Saint John's
University, Collegeville, Minnesota, USA.

American Monotypes from the Baker/Pisano Collection

December 19, 2014–February 22, 2015

Leslie and Johanna Garfield Galleries



Abraham Walkowitz (American, b. Russia, 1880–1965), *Street Scene, Anticoli Corrado*, 1907, color monotype and oil, 22 x 30 in., The Heckscher Museum of Art, gift of the Baker/Pisano Collection, 2001.9.257

The rise of the monotype in America began in Florence in the late nineteenth century, where a group of American artists regularly met and experimented with the medium. Though artists had produced works by this method nearly two centuries earlier, the Americans' enthusiasm for the technique spread the monotype from Florence to America, and it was an American writing about it that gave it the name “monotype.” This exhibition traces the popularity of the monotype in America, defining the technique, elaborating on its refinements, and placing the artists into historical context.

Monotypes by important American artists including William Merritt Chase, Mary Cassatt and Maurice Prendergast, as well as Frank Duveneck and the “Duveneck Boys” (who were among those experimenting with the technique in Florence) lay the groundwork for the resurgence of the medium. The breadth of monotype’s popularity in the United States goes through the twentieth century and is shown in the exhibition with examples by such artists as Joseph Stella, Milton Avery, Red Grooms, and Mark Tobey.

Apertura: Photography in Cuba Today

March 6–June 21, 2015

Leslie and Johanna Garfield Galleries

Apertura: Photography in Cuba Today explores the way photography is used, understood, and experienced in today’s Cuba. It includes photography-based installations, digital photomontage and “intervened photography” by eight contemporary Cuban artists. The premise of the exhibition is to explore how photography and photographic practice have changed on the island over the last two decades and how it creates meaning in light of the technological, philosophical, and aesthetic changes of the last decades. In contrast with the highly stylized documentation of the young Revolution, the new Cuban photography aims to shape reality by creating a syntax of expressive artifacts, one in which the printed image becomes one element in a complex discursive practice. New Cuban photography-based art creates an imaginary space of aesthetic openness—*apertura* in Spanish—against or in play with what is perceived to be a stagnant political reality.



Tradition and Innovation: *The Human Figure in Contemporary Chinese Art*

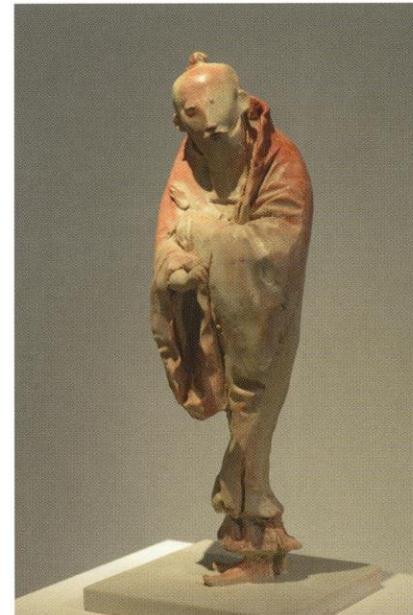
April 10–July 5, 2015

Pleasant T. Rowland Galleries

The Chazen Museum Prize

April 17–June 7, 2015

Oscar F. and Louise Greiner Mayer Gallery



Innovative new work from artists' studios in Beijing will be on display in the spring. This exhibition of contemporary Chinese art from Liu Xiaodong, Su Xinpeng, Ma Shulin, Chi Peng, Li Xiangqun, Xiang Jing, Geng Xue, and others, challenges our preconceptions of Chinese art. Touching on the human figure, these artists present an exhilarating snapshot of the creativity and artistic expression emanating from the Chinese art scene today.

Li Xiangqun (Chinese, b. 1961), *Huang Gongwang* from the series *Four Yuan Masters*, 2013, colored fiber, reinforced plastics, 24 x 9 1/2 x 10 1/4 in., courtesy of the artist.

The Chazen Museum Prize to an Outstanding MFA Student is offered by the Museum in collaboration with the art department; the winner is selected by an outside curator. This year's curator is Lori Waxman, who teaches at the School of the Art Institute of Chicago in the departments of art history, theory, and criticism; and new arts journalism. The Chazen Museum awardee is announced in early December and then works with Chazen staff to install current work in the Mayer gallery.

Liu Xiaodong, (Chinese, b. 1963),
Jincheng Airport, 2010, oil on canvas,
118 x 157 1/2 in., courtesy of the artist.



The Ikeda Residency 2013-2016: *A Work In Progress*

Manabu Ikeda at work in his Chazen studio. Photo: Russell Panczenko





Manabu Ikeda first came to Madison in July 2012 with art dealer Sueo Mizuma. Mizuma was curious: not only had the Chazen, an institution of which he had never heard, purchased a fairly expensive work from him, but it was also making inquiries about available works by Ikeda. During the ensuing discussions, Mizuma broached the possibility of Ikeda being in-residence in Madison for a three-year period—long enough for him to complete his “masterpiece.” The Chazen had never sponsored lengthy artists’ residencies, but the idea was appealing. The opportunity to observe a major large-scale work come into being over a three-year period would be unique. The artist and the museum agreed to terms and Ikeda, his wife Ai, and their four-year old daughter Tou arrived in Madison in late June 2013. His personal affairs settled, Ikeda took up residence at the Chazen.

Ikeda had decided on the size of the overall work and had ordered from Japan the special panels that would comprise its support. When joined together, they would create a total surface area measuring 120,000 square centimeters or approximately 130 square feet.

Ikeda works in pen and ink with pen strokes that usually measure no more than one-eighth to one-quarter of an inch in length. It was immediately obvious to Chazen staff that this was truly an ambitious project.

Ikeda moved his supplies—acrylic inks, special pen points, and the panels, all sent from Japan—into the studio during the last week of July 2013. He immediately taped out a rectangle on the wall that was the size of the future artwork. After several days of quiet mental preparation, Ikeda began to draw. After a few days, a University of Wisconsin logo, Bucky Badger, a fragment of a Home Depot sign, and the octopus from the Octopus Car Wash appeared, all exquisitely rendered in miniature detail. When asked about his subject, he would only say that the work was to be roughly based on the tsunami that had devastated Fukushima, Japan in 2011. And, in fact, what he had drawn so far did indeed look like detritus after a storm.

Watching Ikeda’s progress has been fascinating. There were no preparatory drawings; he draws directly on the paper surface in ink. Erasure is not possible and

starting over is not an option. As the composition progresses and becomes more complex, Ikeda sketches new areas lightly in pencil before proceeding with the pen and ink. The preliminary pencil work is a very basic indication of where the energy of the drawing is to go, but the final imagery is created directly from the artist’s imagination as he draws with pen and ink over the preparatory steps.

In January of 2014, Ikeda opened the studio to the public. For one hour per day, four days per week, a docent escorts visitors to the studio to observe the artist at work.

The tsunami is a fascinating metaphor for the workings of Ikeda’s mind. Like the debris being swept together by the force of water, the artist’s myriad visual experiences as he encounters his new world are jumbled together and reflected in his drawing. As the work progresses, Ikeda’s ideas and their physical manifestations are falling into some kind of personal order. The day-to-day development of this work, following the workings of the artist’s imagination and its physical articulation, is amazing and humbling to watch.

Bearden's *Circe*

The Chazen Museum of Art is pleased to announce it has acquired Romare Bearden's *Circe* (1977), a work featured in the Smithsonian Institution's traveling exhibition *Romare Bearden: A Black Odyssey*.

Shown in the Chazen's Pleasant T. Rowland Galleries August 31–November 24, 2013, the work will return to the Chazen following the final destination of the exhibition, November 15, 2014–March 31, 2015, at the Miriam and Ira Wallach Gallery at Columbia University in New York City.

"*Circe* is a strong work despite its size," said Chazen Director Russell Panczenko. "It has great aesthetic presence even over a distance." Panczenko expressed the importance of this acquisition to the collection noting that Romare Bearden is one of the foremost African-American artists of the twentieth century and a major exponent of the Harlem Renaissance.

Born in Charlotte, North Carolina, Romare Bearden (1911–1988) moved north with his family to New York City during the Great Migration. Bearden took classes at the Art Students League in New York where he studied with German expatriate George Grosz. In 1935 Bearden earned a B.S. in education from New York University and joined the Harlem Artists Guild formed by sculptor Augusta Savage. After serving in the U.S. Army (1942–1945), Bearden

traveled to France for a six-month stay with the support of the G.I. Bill. The early 1950s marked his foray into the collage work for which Bearden is primarily known.

In 1977, Bearden created a cycle of collages and watercolors based on Homer's *The Odyssey*, a twenty-four-book poem that recounts the trials of Odysseus, the Greek hero of the Trojan War. In an interview, Bearden described the epic poem as universal¹ and his richly allegorical and exquisitely colored series combines classical mythology with twentieth-century African-American culture. The pieces vary in size and format and the series is considered by critic John Russell to be Bearden's extended homage to Henri Matisse.²

Circe references Homer's description of the fair-haired goddess who turned Odysseus' crew into pigs with the flick of her wand and a magical potion, however, Bearden's re-interpretation maps onto this universal female the particular spirit-figure associated

with southern African-American culture—the conjur woman.

The image of the conjur woman, whether in the form of Circe, Maudell Sleet, a blues singer, or the Obeah, is a recurrent subject through much of Bearden's oeuvre. These powerful female figures represent magical specters of the past. Like Homer's Circe, a conjur woman, according to Bearden, was an important and powerful figure called on to create potions and cure illnesses, and "much of her knowledge had been passed on through generations from an African past."³

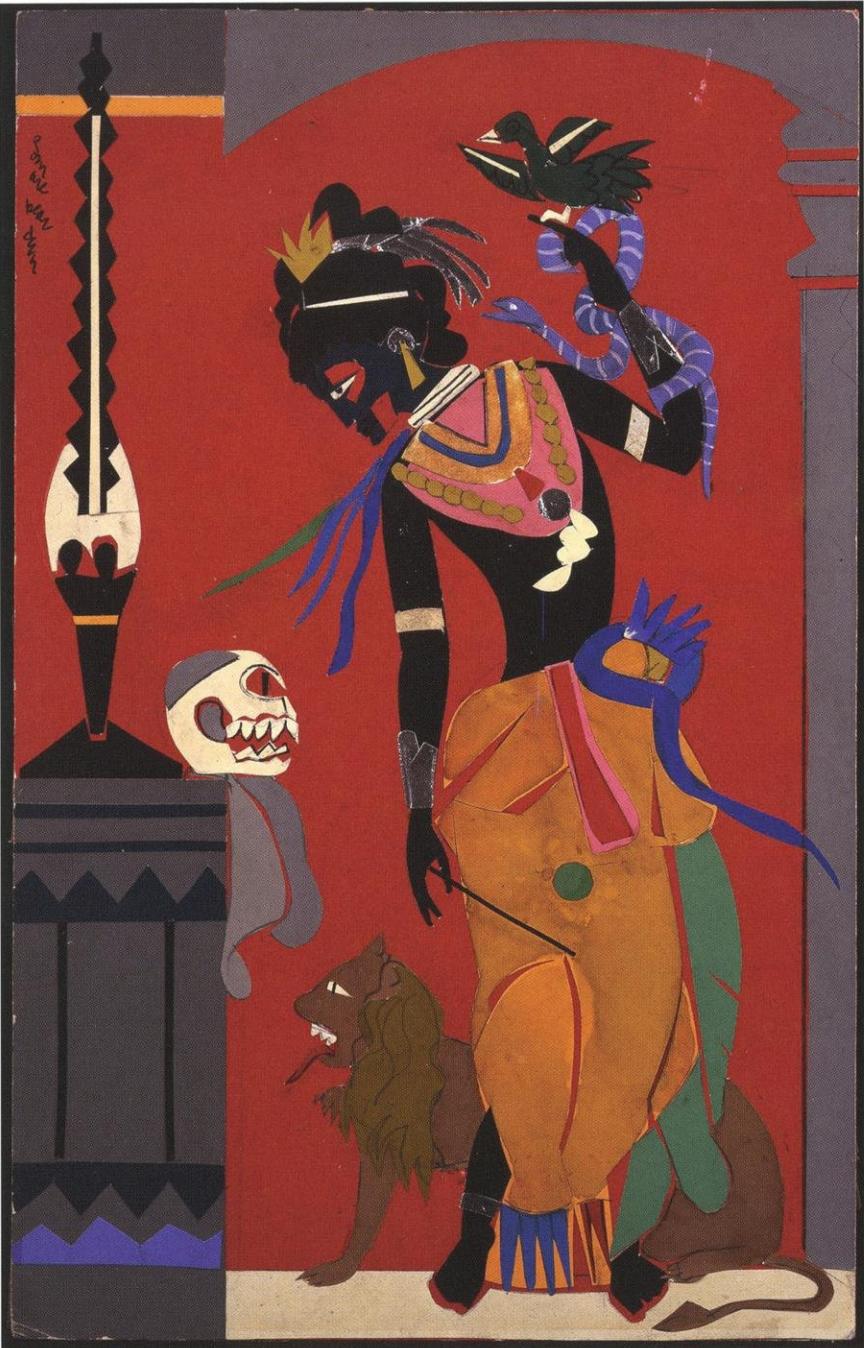
Circe illustrates garb worn by West African-trained priestesses. The skull may represent *Circe's* deadly powers, but the snake coiled around her arm functions as a piece of jewelry that—like the goddess—is both fearful and beautiful.

When it returns to the Chazen in the spring, *Circe* will be available to view in the print room on request until a permanent display location is chosen.

1 Charles H. Rowell, "Inscription at the City of Brass": An Interview with Romare Bearden, *Callaloo* 36 (Summer 1988): 433, quoted in Robert G. O'Meally, *Romare Bearden: A Black Odyssey*, exh. cat. (New York: DC Moore Gallery, 2007), 16. Published in conjunction with the exhibition of the same name.

2 John Russell, "Art: Bearden from Homer to Henri," *New York Times*, April 29, 1977 C22, quoted in Ruth Fine et al., *The Art of Romare Bearden*, exh. cat. (Washington: National Gallery of Art, in association with Harry H. Abrams, 2003), 88.

3 Romare Bearden, "Rectangular Structure in My Montage Paintings," *Leonardo* 2, no. 1 (January 1969): 17, quoted in Fine et al., *The Art of Romare Bearden*, 36.



Romare Bearden
(American, 1911-1988),
Circe, 1977, collage on
paper mounted to
fiberboard, 15 x 9 3/4 in.
Museum funds
purchase, 2014.1

Valueable Support

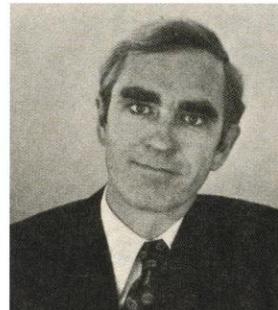
To carry out its mission, the Chazen Museum of Art depends on the valuable support of individuals, businesses, and private foundations, as well as government grants and funds from the University of Wisconsin-Madison.

The following individuals and organizations deserve special recognition for their recent support of Chazen Museum of Art programs and exhibitions from April 1 through October 30, 2014:

The Chazen Museum of Art Council, Annette Beyer-Mears, Mildred and Marv Conney, Ray and Joyce Gloecker, Bobette and Lynn Heller, Duane Hendrickson, Stanley and Shirley Inhorn, Ellen and Peter Johnson, the Lydia K. Feidler Trust, Rona Malofsky, Steven and Kaaren Oreck, Jeanne M. Parus, Donald and Toni Richards, Mark and Tamara Riordan, Dean and Carol Schroeder, Ellen Louise and Howard Schwartz, the University League, Mark and Brenda Walkowski, Thomas G. Wendt, Dane Arts, the Madison Arts Commission, and the Wisconsin Arts Board with funds from the State of Wisconsin and the National Endowment for the Arts.



In Memorium: Millard F. Rogers, Jr.



Elvehjem Art Center Director Millard F. Rogers, Jr.

Former Elvehjem Art Center Director Millard F. Rogers, Jr. passed away March 25, 2014 at the age of eighty-one. Rogers served as the art museum's first director from, 1967 to 1974

and oversaw the construction of the building, which officially opened September 12, 1970. He was instrumental in expanding the collection and implementing museum policies and programs.

Rogers left an indelible mark on university administration and staff, members of the community, and particularly those at the Chazen Museum of Art.

Born in Texarkana, Texas, in 1932, Rogers grew up in Detroit, Michigan, and received his Bachelor of Arts degree from Michigan State University in 1954. After military service he returned to Michigan as a graduate student in the department

4 Millard F. Rogers, Jr., "Randolph Rogers and the University of Michigan," *The Quarterly Review of the Michigan Alumnus*, 64 (Winter 1958): 169.

of fine arts at the University of Michigan where he was among the first students in the school's museum studies program earning a Master of Arts degree in art history in 1958.⁴

Following a fellowship at the Victoria and Albert Museum in London, Rogers accepted the position as Assistant to the Director and Curator of American Art at the Toledo Museum of Art in Ohio.⁵ There he was mentored by then-director Otto Wittmann, one of the "Monuments Men," officers of the Art Looting Investigation Unit charged with preserving masterworks and investigating looted artwork during the Second World War.⁶

In May of 1967, Rogers was named professor of art history and director of the Elvehjem Art Center. During his seven-year tenure as director, Rogers worked closely with Professor James Watrous, university administrators, staff members and community volunteers, to institute museum and community programs, expand the permanent collection, and lay the foundation for what we

now know as the Chazen Museum of Art.

Rogers keenly understood what a university art museum should and could be and outlined his vision for the Elvehjem Art Center in an address to the Madison Art Association on May 20, 1968. Rogers described the role of the Elvehjem Art Center as a provider of art and as a "place for its enjoyment and instruction to the students, faculty, and general public of Madison and the State."⁷ Rogers' hope for the Elvehjem Art Center was that through its many contributions to cultural activities, the art museum would exert an influence far beyond the boundaries of the University campus.⁸

From 1970 to 1974, Rogers along with museum staff mounted a diverse schedule of noteworthy exhibitions. Some of the highlights include: *The Large and Small of It: Ceramics by Don Reitz and Bruce Breckenridge* (February 26–April 11, 1971); *Soviet Russian Paintings of the Thirties* (June 16–August 20, 1972); *Italian Renaissance Festival Designs* (March 15–May 6, 1973); *Toulouse-Lautrec and his Contemporaries* (May 11–July 1, 1973);

Graphics of the '60s and '70s (November 29–January 27, 1974).

In 1974, Rogers accepted the position as director of the Cincinnati Art Museum. During his twenty-year career as director, Rogers oversaw major renovations to the building and helped develop the museum's vast art collection. He also appointed the museum's first curators of Near and Far Eastern art, costumes and textiles, photography, and contemporary art.

Following his retirement from the Cincinnati Art Museum in 1994, Rogers wrote the definitive biography of philanthropist Mary Emery in *Rich in Good Works: Mary M. Emery of Cincinnati* (University of Akron Press, 2000). A year later, the Johns Hopkins University Press published Rogers' follow-up text *John Nolen and Mariemont: Building a New Town in Ohio*, which documented the development of the Mariemont community and examined the process of American town planning in the early twentieth century.

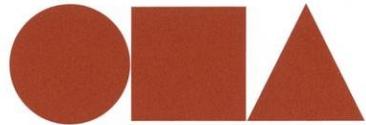
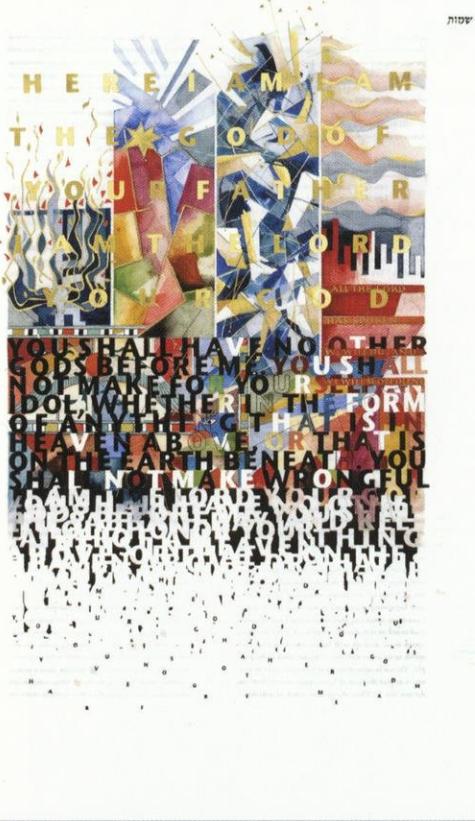
Millard F. Rogers Jr. is survived by his wife Nina, his son Seth Olds Rogers of Palo Alto, California, and three grandchildren. He is remembered not only for his many achievements, but for his wit, generosity, and kindness.

5 James Watrous, *A Century of Capricious Collecting, 1877-1970: From the Gallery in Science Hall to the Elvehjem Museum of Art* (Madison: Elvehjem Museum of Art, 1987), 42n88.

6 Janelle Gelfand, "Millard Rogers, 81, Energized Museum," Cincinnati.com, April 10, 2014, accessed June 17, 2014, <http://www.cincinnati.com/story/news/2014/04/10/millard-rogers-energized-museum/7554425/>

7 Millard F. Rogers, Jr., "An Appraisal of the Elvehjem Art Center" (Madison: Elvehjem Art Center, 1968), 14. Address given in Spring Green, Wisconsin.

8 Millard F. Rogers, Jr., Foreword to *Elvehjem Art Center, The Department of Art Faculty Exhibition* (Madison: The University of Wisconsin-Madison, 1974). This catalogue documented the first faculty art exhibition and cooperative venture between the art department and the Elvehjem Art Center.



Chazen Museum of Art

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ABOVE: *Ten Commandments*, Thomas Ingmire, copyright 2002,
The Saint John's Bible, Saint John's University, Minnesota USA.

COVER: Su Xinping (Chinese, b. 1960), *Busy People No. 1*, 2010, oil on canvas, 98 1/2 x 98 1/2, courtesy of the artist.