



Artscene. July-December 2013

Chazen Museum of Art

Madison, Wisconsin: Chazen Museum of Art, July-December 2013

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Romare Bearden (1912–1988), *Home To Ithaca*, 1977, collage, © Romare Bearden Foundation/
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Hadley, Massachusetts. Gift of the estate of Eileen Paradis Barber (Class of 1929)

Romare Bearden:
A Black Odyssey

August 31–November 24, 2013

*exploring the
heroic traveler's
SEARCH for
a way HOME*

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Tenmyouya Hisashi (Japanese, b. 1966), *Rhyme*, 2012, wood, gold leaf, acrylic, 126 1/2 x 300 cm. © Tenmyouya Hisashi, photo: Nagatsuka Hideto

Ikeda Manabu and Tenmyouya Hisashi

December 14, 2013–
February 16, 2014

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Gifts of the Ebb Tide: *The Sea in Japanese Prints*

June 8–September 1, 2013

Japanese prints on exhibit to celebrate the acquisition of Kitagawa Utamaro's *Gifts of the Ebb Tide*

Kitagawa Utamaro (Japanese, 1754–1806), frontispiece from *The Shell Book (Gifts of the Ebb Tide)*, 1789, color woodcut, 10 3/4 x 15 5/8 in. Museum funds purchase, 2012.40a

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Rambharos (Navratan Mandir, Bihar, India), *Nagkanya – Underwater Snake Maiden*, 2009, acrylic paint on paper, 26 x 34 in. Ethnic Arts Foundation Collection

traditional esthetics & expressive power

Mithila Painting: *The Evolution of an Art Form*

September 14–December 1, 2013

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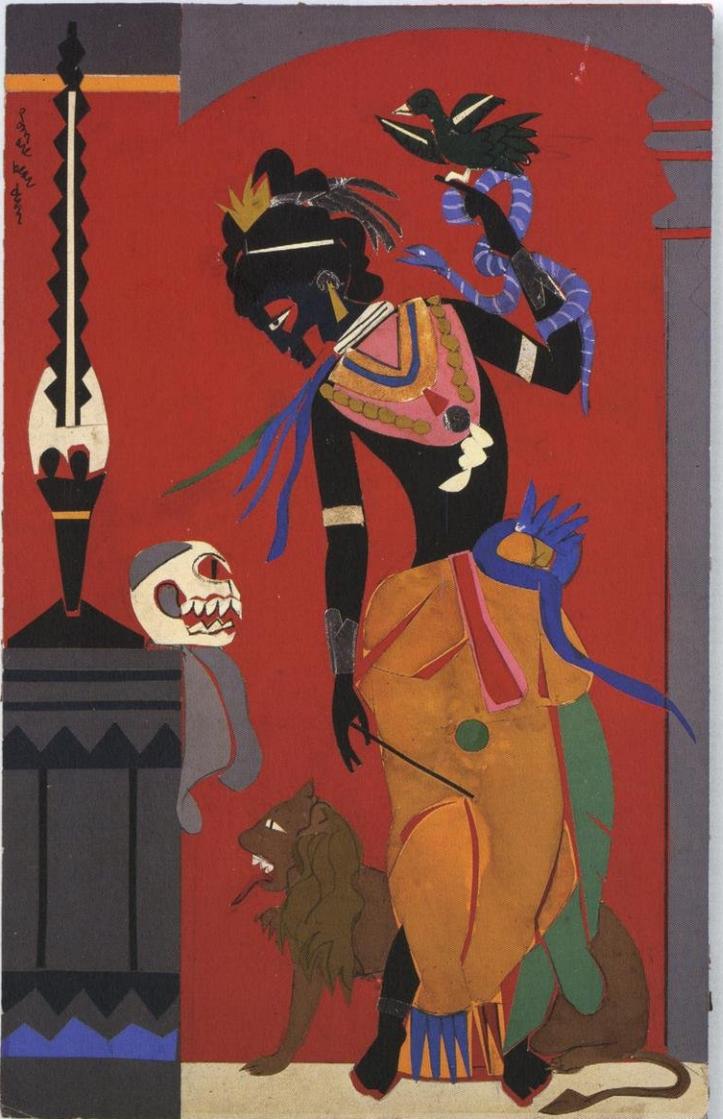
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Romare Bearden (1912–1988), *Circe*, 1977, collage, © Romare Bearden Foundation/Licensed by VAGA, New York. Courtesy Estate of Nanette Bearden and DC Moore Gallery, New York

dear friends,



This fall marks two years since the opening of the new museum building. It is gratifying to see programs develop and flourish that were made possible by the new facility. For instance the new auditorium, which was equipped with state-of-the-art projection equipment, has been home to a very successful Sunday afternoon film series. Cosponsored by the Chazen and UW's Cinematheque, the program attracts an average audience of 100 people to the screenings. In the spring of 2013, the Studio Ghibli films, a 10-week series, were mostly full to capacity, and on some days people were turned away for lack of seating.

This summer the new Art Studio Classroom, on the lower level, will become home to a new program. During the coming year it will be the studio of Ikeda Manabu, a visiting artist from Japan. Ikeda's artworks, meticulously executed in pen and ink on paper, are very large scale for this medium; some of his pieces measure eight-by-ten feet or larger. The majority of his pen strokes measure between one-eighth and one-half inch in length.

Mr. Ikeda will begin a monumental piece at the Chazen and continue working until it is complete; whether it take one year or longer to finish is yet to be seen. The museum will schedule regular visiting hours when the public can observe the artist at work and experience the progress as the piece comes gradually and painstakingly into being. This will be a truly unique and fascinating learning experience.

In December 2013, we will present an exhibition of Ikeda's work in the Garfield Gallery with the work of another contemporary Japanese artist, Tenmyouya Hisashi. Currently, there are only three works by Ikeda in the United States. A fourth piece, being acquired by the Chazen, will arrive in Madison from Tokyo later this summer. The exhibition will be small in the number of works presented, but the intensity and beauty of the individual pieces are deeply engaging.

Russell Panczenko, Director
Chazen Museum of Art

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Michael Lucero Installation

May 10–August 18, 2013

Pleasant T. Rowland Galleries

Gifts of the Ebb Tide: *The Sea in Japanese Prints*

June 8–September 1, 2013

Leslie and Johanna Garfield Gallery

Exhibitions

In 1979 Michael Lucero constructed a series of hanging figures from fruit crates scavenged in Chinatown. These oversized, eerily abstracted figures recall childhood memories of towering wire and burlap figures Lucero encountered at Native American trading posts on family car trips along Route 66. The human figure, remains of ancient cultures, and innovative use of materials are hallmarks of his ceramic sculpture, for which he is best known.

These wood works have only been exhibited together only once, at the Wake Forest University Art Gallery in Winston Salem, North Carolina, in 1980. The works are lent by Stephen and Pamela Hootkin, the Montclair Art Museum, and the Portland Museum of Art, Maine.



Tsukioka Yoshitoshi (Japanese, 1839–1892), *Hojo Takimasa Praying to a Sea Goddess*, from the series *Yoshitoshi's Courageous Warriors*, 1883, color woodcut, 331 x 228 mm. John H. Van Vleck Endowment Fund purchase, 2004.50

The sea is pervasive in the imagery of Japan—after all, it is an island nation. Kitagawa Utamaro's *Gifts of the Ebb Tide*, also called *The Shell Book*, is famous among Japanese paeans to the sea and its bounty. This short, appealing book of only eight illustrated pages recounts a visit to the tide pools near Edo by seven poets, who later organized other writers to create thirty-six poems that were published on pages combining elegant calligraphy and delicately printed images of shells and seaweed. To celebrate the acquisition of an early impression of the book, the museum will place it on view with other Japanese prints from the collection that feature the sea.

Michael Lucero Installation in the Rowland Gallery. Photo: Eric Tadsen, 2013



Romare Bearden: *A Black Odyssey*

August 31–November 24, 2013

Pleasant T. Rowland Galleries

In 1977, Romare Bearden created a series of collages and watercolors based on Homer's epic poem *The Odyssey*. Rich in symbolism and allegorical content, Bearden's *Odyssey* series created an artistic bridge between classical mythology and African American culture. These 50 works represent the first full-scale presentation of Bearden's *Odyssey* in decades, along with Bearden's watercolor variations of the collages, line drawings, and additional compositions with classical themes. This exhibition invites visitors to explore the artist's most pervasive and important theme—the heroic traveler's search for a way home.

Romare Bearden: A Black Odyssey is organized by the Smithsonian Institution Traveling Exhibition Service in cooperation with the Romare Bearden Foundation and Estate and DC Moore Gallery. The exhibition and its related educational resources are supported by a grant from the Stavros Niarchos Foundation.

Generous local support for this exhibition has been provided by the Chazen Museum of Art Council, Dane Arts, and the Wisconsin Arts Board with funds from the State of Wisconsin and the National Endowment for the Arts.

Mithila Painting: *The Evolution of an Art Form*

September 14–December 1, 2013

Leslie and Johanna Garfield Gallery

Since the fourteenth century, women in the Mithila region of Bihar, India, have practiced a distinctive traditional form of domestic wall painting. In the 1960s, some women began to make these paintings on paper to sell for income. Since then, women have started including images from contemporary life while staying committed to the traditional esthetics and expressive power. This exhibition of more than forty paintings documents the vitality and evolution of Mithila painting since 1970. The exhibition was organized by the Ethnic Arts Foundation and curated by David Szanton, President, Ethnic Arts Foundation and Patter Hellstrom, Artist/Curator, PHVA.

Ikeda Manabu and Tenmyouya Hisashi

December 14, 2013–February 16, 2014

Leslie and Johanna Garfield Gallery

This exhibition features work by two contemporary Japanese artists. Ikeda Manabu has awed audiences with his pen and ink drawings that interweave elements of civilization and nature into fantastic narratives. His drawings are densely and fantastically detailed, an accumulation of micro worlds within each work.

Tenmyouya Hisashi's work, which he calls Neo Nihonga (Neo-Japanese Painting), merges techniques and themes from traditional Japanese art and modern Japanese life, including street art and hip hop.



Pinki Kumari (Baxi-Tola, India), *The Kohbar Deconstructed*, 2004, acrylic paint on paper, 26 x 34 in.

Slow Looking: Stop, Look, and Linger

Visitors may spend only a few moments looking at an artwork. One goal of art museum education is to encourage people to savor art, linger and give an individual work more attention. Slow looking requires full engagement of eyes and mind, speculating on creativity, meaning, and the artistic process. This reflection does not replace factual information but heightens aesthetic enjoyment.

One can take several approaches to slow looking, from the concrete (what one sees) to the imagined (exploring meanings). Museum docents might use a method called Visual Thinking Strategies to encourage tour groups to look carefully and articulate what they see. Tour leaders ask three basic questions: “What is going on in this artwork?” Next, “What do you see that makes you say that?” Finally, after reflection, “What more can you find?” The viewer may apply these to any art in any medium. Another option is to examine artistic qualities of a work. Consider the elements of form: That is, how has the artist

employed line, color, shape, space, form, value, and texture? Consider how those elements create composition: What do you notice first? Is there variety and repetition, contrast, or a sense of movement? Is the whole harmonious or unbalanced, pleasant

category—portraiture, landscape, narrative, still life, etc.? Do time period, nationality, or ethnicity inform your answers? Apply the same questions to an abstract artwork.

Feel free to speculate. Make use of a text label or AV component. Absent that,

make up your own mind.

Your goal is to spend time with the work. You can also “compare and contrast,” a traditional art history and art education approach. Pick two or three works that have something in common—subject matter, medium, early and late works by the same artist. Consider these elements as you think about how the works are alike and different.



Adriaen Van Utrecht (attributed; Flemish, 1599–1652), *Still Life with Game, Fowl, and Vegetables*, n.d., oil on canvas, 43 3/8 x 57 1/8 in. Gift of Lorin A. Uffenbeck, 2000.90

or disturbing? What was the artist’s purpose in creating the art? Where was it meant to be displayed? Did the artist seek to persuade, document, teach, beautify, comfort, or disturb? Does the work fall into a traditional

Excellent opportunities for slow looking can be found throughout the museum. You may enjoy an artwork more when you look slowly, savor the experience, and ruminate on the whole and the details.

a gift of

Moore



Henry Moore (English, 1898–1986), *Three Standing Figures*, 1952, bronze, 28 1/8 x 26 3/4 x 11 1/8 in. Gift of Neva and Toni Krohn, 2013.13



Neva Krohn
Photo: Russell Panczenko

A very special Henry Moore bronze sculpture, *Three Standing Figures*, has come to the museum's collection and is on display in Gallery X of the new building. This work, one in an edition of 8, is from Neva Krohn of Chicago. Neva was

married to Dr. Benjamin Krohn, a dental surgeon who had a private art gallery in his home, and she continued to run it after he passed away. The gallery showed works mostly by Chicago artists and encouraged young people to buy prints as an affordable way to begin collecting art. The Krohns also sold Henry Moore sculpture through the gallery in the 1950s and knew the artist personally. They acquired *Three Standing Figures* directly from the artist and displayed it in their home until this past winter when it came to the museum as a donation and partial purchase.

This sculpture of three abstracted human figures is less characteristic of Moore's work in several ways. It is heavily influenced by African and surrealist art, and is a small piece compared to his monumental works. It also features three upright figures, though Moore expressed a preference for reclining figures. The museum is honored to share *Three Standing Figures* with visitors and deeply grateful to Mrs. Krohn for her generosity.



Ben Tré's

Howard Ben Tré is best known for his pioneering role in creating monumental indoor and outdoor sculptures from cast glass. His work often refers to ritual architectural forms, such as spires, minarets, obelisks, and temples, and to industrial materials and production processes.

The Lightness of Being #4 is a freestanding piece with a massiveness that recalls prehistoric stone monoliths or ancient marble columns, yet the curvature and shape also evoke the human figure. The juxtaposition of glass and metal heightens the contrast between the ethereal quality of light and the extreme weight of the materials themselves.

The artist begins a piece with an idea and a feeling; he combines mind, body, soul, and intuition into a drawing—the first externalization of his creative process. The drawings are turned into templates by his assistants and then into three-dimensional Styrofoam patterns. Resin-bonded sand molds are made from the

patterns. At the glass factory, glass is cast or stream-fed into the molds, which cool inside ovens for two and a half months. The glass pieces are removed and returned to the studio where they are sandblasted and cut. The bronze components are made from patterns at a foundry, and, once mated to the glass pieces, the artist then applies patinas or other surface treatments to the bronze to complete the work.

The son of a carpenter, Ben Tré attended an industrial arts high school in Brooklyn, N.Y. He began glass-making at Portland State University where he experimented with pouring and casting glass. In 1977 Ben Tré attended Pilchuck, the glassworking school near Seattle, and was inspired to pursue graduate work at Rhode Island School of Design, where Dale Chihuly was his teacher and mentor. Stemming from his background in metal foundry techniques, Ben Tré focuses on the idea that glass is like metal and can be poured to create cast structures.

Howard Ben Tré (American, b. 1949), *The Lightness of Being #4*, 2008, cast glass, cast bronze, 103 ½ x 8 ½ x 8 ½ in. Colonel Rex W. and Maxine Schuster Radsch Endowment fund purchase, 2012.45

Meet Amy Guthier

Amy Guthier joined the Chazen staff as the Development Specialist in December 2012. She has an extensive nonprofit background working with artists, donors, volunteers, and supporters. She also brings organizational and event planning skills to the museum.

Energized daily by seeing so many people enjoy the museum, Amy looks forward to cultivating membership and the visitor experience, developing ways to engage the whole community and invite participation in all the museum has to offer.

Upon entering the Chazen you may be captivated by the openness of the glass-walled Mead Witter Lobby, glimpses into the galleries on three floors, art and giftware displayed in the Museum Shop—but most compelling are the visitors. All kinds of people enjoy the centuries of art offered by this museum at the heart of the UW and downtown Madison.

Amy sees the museum as a place “to encourage people from all walks of life, professions, ages, and backgrounds to find artwork that speaks to them. Is it a certain artist’s style? A piece of ancient craftsmanship or contemporary vision and skill? A scene that reminds you of somewhere special? What matters most is the connection you make with the art—and perhaps with

that person standing next to you. Here are some of her favorite scenes:

- School children spilling out of yellow buses and into the galleries
- Visitors chatting at events about their favorite artworks
- The docents and volunteers who share their enthusiasm and knowledge
- The university community that makes innovative use of the museum’s educational resources
- Students in the galleries studying, drawing, and discussing artwork that spans centuries
- Families with small children excited by the colors, shapes, and forms in sculptures and paintings

Amy is working on a new partnership between the Chazen and area businesses that will invite the community to fully participate in museum-hosted arts events. These programs will showcase the diverse talents of our community and welcome everyone to enjoy many artforms at the Chazen.

Looking forward, Amy says “I hope to meet many of you at events as we experience all the museum’s offerings with new and old friends.”

Valuable Support

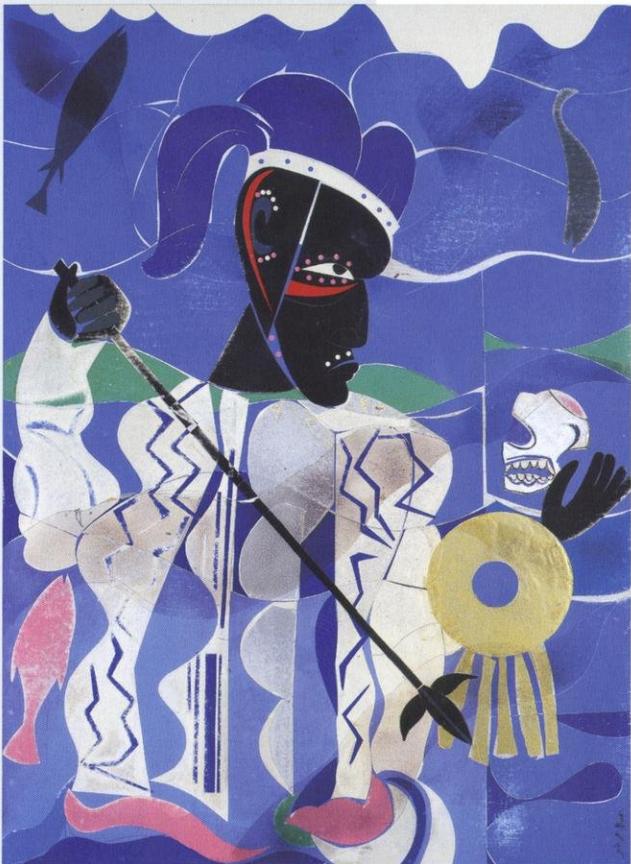
To carry out its mission, the Chazen Museum of Art depends on the valuable support of individuals, businesses, and private foundations, as well as government grants and funds from the University of Wisconsin–Madison.

The following individuals and organizations deserve special recognition for their recent support of Chazen Museum of Art programs and exhibitions from November 1, 2012 through April 30, 2013:

The Chazen Museum of Art Council; Ed and Karen Rogan, the Pleasant T. Rowland Foundation, Jerome W. Frautschi, John J. Frautschi, the Norman Bassett Foundation, the estate of Irene G. Newkirk, Webcrafters, Inc., and the Wisconsin Arts Board with funds from the State of Wisconsin and the National Endowment for the Arts.

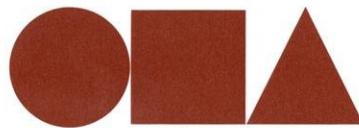


Fresh Madison Market, Steep & Brew, and the University Club provide refreshments for the 2012–13 Sunday Afternoon Live concert series.



ABOVE: Romare Bearden (1912–1988),
Poseidon, The Sea God, 1977, collage,
© Romare Bearden Foundation/Licensed
by VAGA, New York. Courtesy Thompson
Collection, Indianapolis, Indiana

COVER: Ikeda Manabu (Japanese, b. 1973),
Meltdown, 2013, pen, acrylic ink on paper
mounted on board, 48 x 48 in. © Ikeda
Manabu, courtesy Mizuma Art Gallery



Chazen Museum of Art

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