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Chazen Museum of Art

Madison, Wisconsin: Chazen Museum of Art, January-June 2016

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January–June, 2016

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Pledge Art
from their
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*Xu Bing, Background Story:
A New Approach to
Landscape Painting*

October 16, 2015–January 10, 2016

Xu Bing (American, b. China 1955), *Background Story: Fuchun Mountain Landscape*, 2015, glass panels and natural materials in wood case, 90 x 866 x 23 in., courtesy of the Jing & Kai Collection.

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Chazen Museum of Art

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artscene



an imagined architectural world

Richard Haas (American, b. 1936) Final Central Piece of Maquette, Olin Terrace, Madison, Wisconsin, 1987, gouache on board, 32 1/2 x 40 in.

Richard Haas: *The Madison Projects*

November 13, 2015–January 10, 2016

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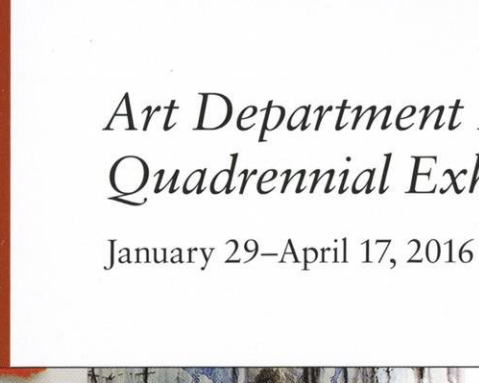
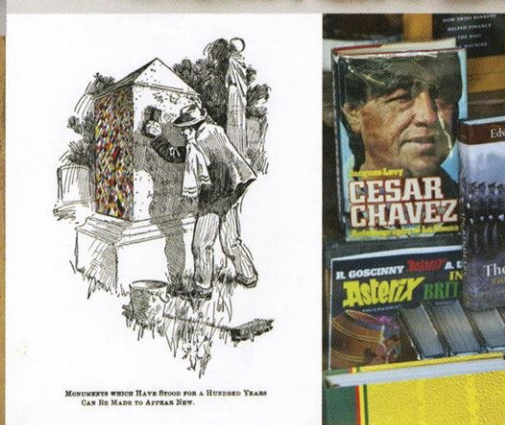
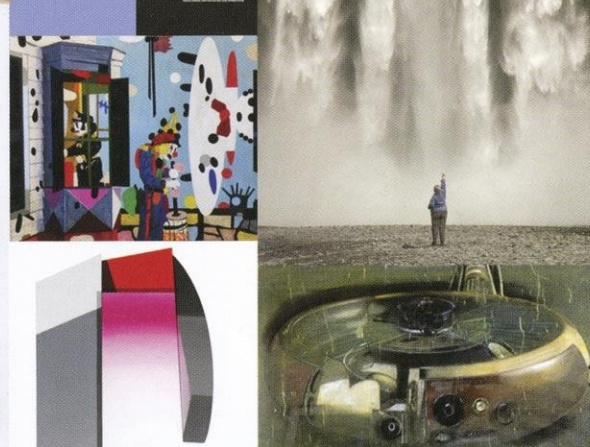
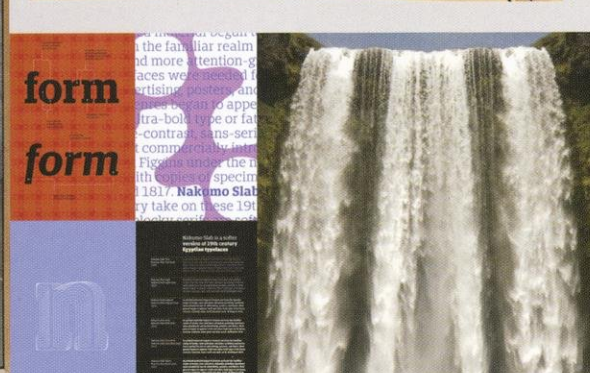
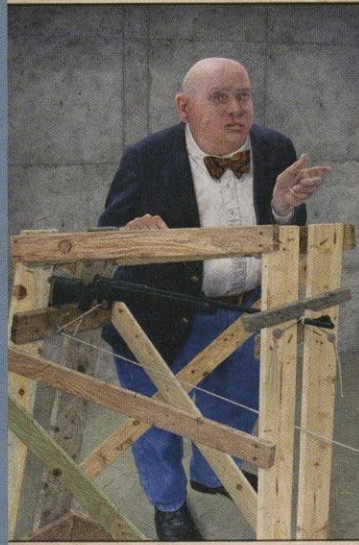
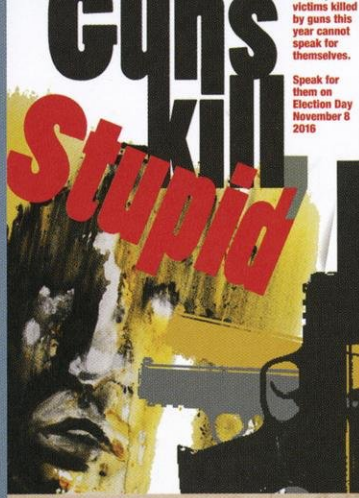
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Art Department Faculty Quadrennial Exhibition 2016

January 29–April 17, 2016





Utagawa Kuniyoshi (Japanese, 1798–1861), *Tametomo Shipwrecked by a Giant Fish is Rescued by Tengu*, early 1850s, color woodcut, 14 ½ x 29 ¾ in., John H. Van Vleck Endowment Fund purchase, 2008.39a-c

Three Centuries of Japanese Woodblock Prints from the Chazen Museum Collection

May 6 – July 17, 2016

from the
Chazen's
world-famous
collection

January–June, 2016

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Beth Cavener (American, b. 1972), *The Question that Devours*, 2012, stoneware, 64 x 35 x 25 in., Frank and Roa Birch, Beatrice S. Brown, Alice Drews Gladfelter Memorial, Walter J. and Cecille Hunt, and Stanley J. Lerner Endowment Funds purchase, 2012.36.1-2



dear friends,



In the past several weeks, the Chazen Museum of Art has circulated two important press releases to the media: one to announce Simona and Jerome Chazen's pledge to donate thirty paintings and sculptures from their collection, and the second announcing Stephen and Pamela Hootkins' pledge to donate their entire collection of contemporary ceramic sculpture to our museum. Such generosity, dating back to the establishment of the museum in 1970, is directly responsible for the continuing growth of the museum's art collection, which today numbers over 20,000 objects.

Many visitors are unaware of the Chazen's dependence on the private sector for the growth of its art collection. There are no University of Wisconsin dollars—nor have there ever been—allocated for the acquisition of art. While state and University funds support the physical plant and staffing of the museum in large measure, the museum's collection grows either through direct donations of artwork or donations of funds to be used solely for the purchase of works of art for the museum collection.

Funds for art purchase are given in various ways. Some donors allow the director discretion to acquire whatever the museum may need.

Others choose to restrict the use of their gift to a specific area in the arts: prints, twentieth-century art, or works created before 1900, for example. Some donors have been quite specific, as was a donor more than a decade ago, who was particularly interested in Lalique glass.

And then there are gifts like that made by John Hasbrouck Van Vleck in 1985, who not only donated an extensive collection of Japanese woodblock prints that had been assembled by his father, Edward Burr Van Vleck, a math professor for many years at the University of Wisconsin, but also a substantial endowment fund specifically allotted for the care and maintenance of that collection. Such thoughtful generosity allows the museum to add to the collection, to pay for conservation as it becomes necessary, to engage students to study the collection, and/or to publish catalogues of the collection.

Our museum is indeed fortunate to have received the two latest benefactions mentioned above. Jerome and Simona Chazen's collection is particularly consequential in that it complements the collection that came to us several years ago from Terese and Alvin S. Lane. The majority of the works of art in the Lane bequest date from around 1915 through about 1970. Most of the pieces pledged by the Chazens date to the last quarter of the twentieth century and into the beginning of the twenty-first century. Together they allow the Chazen, which is, after all, a teaching

museum, to offer its students and visitors a broad overview of the major artistic developments that occurred in the course of the twentieth century.

The Hootkin pledge also constitutes a very special addition to our holdings. Unlike most collectors of contemporary ceramics who focus their interests on functional and decorative objects, the Hootkins concentrated on ceramic works with psychological content, hence the title of the recent exhibition of their works, *The Human Condition: The Stephen and Pamela Hootkin Collection of Contemporary Ceramic Sculpture* (September 5–November 30, 2014). This collection is unique and therefore makes the Chazen Museum a destination for connoisseurs and scholars of this fascinating and growing development in contemporary visual arts.

On behalf of all of us at the Chazen Museum and the University of Wisconsin–Madison I express our profound gratitude to Simona and Jerome Chazen and to Pamela and Stephen Hootkin for their thoughtful and gracious generosity. After all, it is ultimately our collection that makes our museum an effective arm of the educational mission of the UW and a meaningful benefit to the cultural environment of our entire community.

Russell Panczenko

Russell Panczenko, Director
Chazen Museum of Art

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*Xu Bing,
Background Story:
A New Approach to
Landscape Painting*

Closing January 10, 2016

Pleasant T. Rowland Galleries

Exhibitions

In 1991, Xu Bing held his first exhibition in the United States, at the Elvehjem (now the Chazen) Museum of Art. Since that time, Xu Bing has become one of the world's best-known artists. The Chazen once again hosts the work of this extraordinary artist with *Xu Bing, Background Story: A New Approach to Landscape Painting*. In the Pleasant T. Rowland Galleries visitors will encounter what appears to be a traditional Chinese ink painting on eighty feet of rice paper. Students of traditional Chinese art may recognize it as a version of the often-copied *Dwelling in the Fuchun Mountains* by Huang Gongwang, one of the Four Yuan Masters. From the Ming and Qing dynasties up to the Republican era, important artists all made copies of this masterwork, or are recorded as having done so.

As is often the case with Xu Bing, the artwork is not what it first appears to be.

Instead of rice paper, a light box stretches through the gallery. On one side is the tribute to *Dwelling in the Fuchun Mountains*. On the other side, the light box is open, revealing hundreds of LED lights and the dried grasses, plastic bags, sticks, rocks, tape, and all manner of detritus that cast the shadows and create the shapes that depict the "painting" on the other side. The exhibition will also include demonstration light boxes and an interactive station where visitors can try their hand at turning bits of ordinary materials into an inspirational image.

Xu Bing (American, b. China 1955), *Background Story: Fuchun Mountain Landscape*, rear view, 2015, glass panels and natural materials in wood case, 90 x 866 x 23 in., courtesy of the Jing & Kai Collection.



Richard Haas: *The Madison Projects*

Closing January 10, 2016

Leslie and Johanna Garfield Galleries

Art Department *Faculty Quadrennial Exhibition 2016*

January 29–April 17, 2016

*Pleasant T. Rowland Galleries,
Leslie and Johanna Garfield Galleries*

Spring Green, Wisconsin, native Richard Haas first made his name in the 1970s in New York. His murals cover urban walls with appealing trompe l'oeil painting that create the illusion of three-dimensional architecture. Hundreds of buildings throughout the United States are the beneficiaries of his imagined architectural world. The Chazen exhibition features original presentation drawings from two Madison commissions: the Olin Terrace mural and a private residence ceiling mural (now on view at the Madison Children's Museum), and prints and drawings of other projects, which are part of a gift from Haas to the Museum.



Richard Haas (American, b. 1936) *Frank Lloyd Wright on the Terrace of his Home at Taliesin*, 2002 plywood, balsa wood, cardboard, and acrylic, gift of the artist, 2015.25.20

The museum hosts an exhibition of current work by the UW–Madison Art Department every four years. *The Art Department Faculty Quadrennial Exhibition 2016* represents the breadth and scope of contemporary art at UW–Madison today and highlights the diversity of this dynamic faculty. Work by current faculty, emeritus faculty, and affiliates demonstrates the vibrant talent and history of the department.



Fred Stonehouse (American, b. 1960)
The Price of Privilege, 2015
Acrylic on wood, 36 x 24 in.

The Chazen Museum Prize to an Outstanding MFA Student

April 15–May 29, 2016

*Oscar F. and Louise Greiner
Mayer Gallery*

Three Centuries of Japanese Woodblock Prints from the Chazen Museum Collection

May 6 – July 17, 2016

Pleasant T. Rowland Galleries

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 Scott Zieher, co-owner/director of Zieher Smith & Horton, a gallery in New York City's Chelsea district. A published poet, Zieher is also co-founder of the Emergency Press, a not-for-profit organization that produces a biannual literary and arts almanac and publishes manuscripts by emerging poets.

The 2016 Chazen Museum Prize winner is Jay Katelansky, a third-year MFA student in the painting department. Ms. Katelansky will work with Chazen staff to install an exhibition in the Mayer Gallery in the spring.

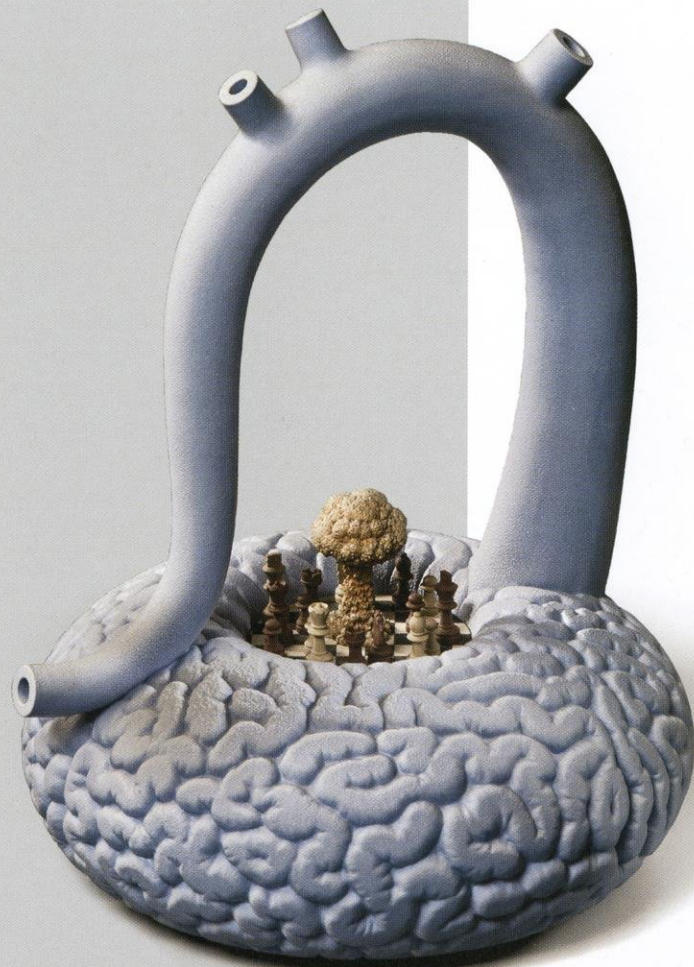
This survey of the Chazen's world-famous collection of Japanese printmaking will include more than a hundred of the most famous works in the museum's collection, including early prints that are so light sensitive that they are not placed on view more than once in a decade. Prints from the last half of the eighteenth century, the nineteenth, and twentieth centuries will show the mastery of the printmakers and their transformation of the medium in response to changing times.



Katsushika Hokusai
(Japanese, 1760–1849)
South Breeze, Fine Weather
(‘Red Fuji’), from the series
Thirty-six Views of Mt. Fuji,
1830–1835, color woodcut,
10 x 14 1/2 in., bequest of
John H. Van Vleck, 1980.2387



School of Thomas Whieldon, (English, 18th century),
Pineapple Teapot, ca. 1765, earthenware with
 underglaze oxide colors, Alice Drews Gladfelter
 Memorial Endowment Fund, Harry and Margaret
 P. Glicksman Endowment Fund, Walter J. and
 Cecille Hunt Endowment Fund purchase and partial
 gift of Charles W. Vaughn, Jr., 2009.24.3a-b



Richard Notkin (American, b. 1948) *Ellipsoidal
 Brain Teapot, Nuclear Winter*, from the series
Yixing, 1993, stoneware, 10 ½ x 8 ½ x 8 ½ in.,
 pledged gift of Stephen and Pamela Hootkin.

Gladly Learn and Gladly Teach: *Chazen Docents and Contemporary Ceramics and Abstraction*

The reinstallation of the Chazen's fourth floor and third floor mezzanine in the Elvehjem Building brings exhilarating opportunities for study to the docent corps. Their initial training on the permanent collection offers instruction on our fine ancient Greek vase painting and glass, eighteenth-century European ceramics, and twentieth-century abstract painting. With the extraordinary contemporary ceramics and glass on view now, enriched by purchases in recent years, a collection of the UW–Madison studio glass pioneer Harvey K. Littleton, and gifts from Stephen and Pamela Hootkin, among others, the Chazen's docents face frontiers of learning: The vessels on the top floor—if they are vessels at all—are not your grandmother's teapots!

In addition to bringing information about historic ceramics to this material, they learn from experts. When *The Human Condition: The Stephen and Pamela Hootkin Collection*

of Contemporary Ceramic Sculpture opened in fall of 2014, they had two outstanding sources of information. Professor and ceramic artist Paul Sacaridiz (who was then chair of the UW–Madison Art Department and is now director of the Haystack Mountain School of Crafts) gave them a gallery walk through the exhibition. He covered the contributions of each of the artists to the field and specifics about style and technique. The outstanding scholarly catalogue, published by the Chazen with entries about each artist, provided them with rich information for study. Sacaridiz described the revolutionary change in ceramics led by artist Robert Arneson and others who abandoned the functional purpose of works in clay and moved them into contemporary sculpture and contemporary thought, hence, the theme of *The Human Condition*. Richard Notkin's teapot does not hold or serve tea, because

the body is shaped like a human brain with a nuclear cloud for a finial. It reminds the viewer of the horror of a nuclear winter.

In addition to continuing to learn about the growing collections, docents must blend examples from the history of art into a general tour that covers many centuries. For comparison, the docent might introduce Richard Noktin's teapot on a tour after viewing an eighteenth-century teapot shaped like a pineapple or a Chinese export porcelain piece with sailing ships as decoration.

And should a group of students in high school request a “clinic” in abstract painting, our docents can choose from the new selections on the third-floor mezzanine and compare it to other paintings in the permanent collection. Our dedicated volunteer docents do, like Chaucer's scholar, “gladly learn and gladly teach.”

New Focus in the Old Building

The timing was serendipitous when the Chazen and Hootkin families announced significant gifts to the museum as a long-term loan of antique furniture from the Caxambis Foundation came to an end. As a result, the fourth-floor gallery and third-floor mezzanine in the Conrad A. Elvehjem Building each have an exciting new focus. The third floor now extends the space devoted to twentieth-century-European and American art in the adjacent Gallery VII, while the fourth floor has been reinstalled to show off the critical mass of contemporary ceramic and glass sculpture now in the collection.

"The furniture was wonderful and we were delighted and very fortunate to have it on view for several years," said Russell Panczenko, Director of the Chazen. "But it wasn't ours."

On the third-floor mezzanine, visitors will now find subsets of twentieth-century art drawn from the Chazen's deep collection. On one wall is a grouping of paintings by Chicago Imagists: Five works by four artists create a mini exhibition that serves the museum's teaching mission. Another wall features works that incorporate geometry. "In America—and in Europe—there was a real interest in geometry and a kind of intellectual, mathematical purity to composing works of art," says Panczenko. "They weren't trying to tell a story or make any kind of a social or political point, they were simply interested in the pure aesthetics of form, shape, color, and composition."

On another wall are European works, including a group of CoBrA School paintings. CoBrA stands for Copenhagen, Brussels and Amsterdam. These mid-

century artists thought that the horrors of World War II made it impossible to continue making beautiful art, so they reflected the ugliness around them.

On the fourth floor is a new installation of contemporary ceramics and glass. "Now for the first time we have a critical mass of these works, thanks to Stephen and Pamela Hootkin, thanks to Jerome and Simona Chazen, thanks to a number of other individuals who have donated or encouraged us to buy in this area," said Panczenko. Indeed, much of the ceramic sculpture in the fourth floor gallery is from the Hootkin Collection and is part of a pledged gift. In recognition of the gift, the exhibition space will now be known as the Stephen and Pamela Hootkin Gallery.

Visitors will recognize some favorites among the works. Beth Cavener's *The Question that Devours* (2012) is stationed at the top of the stairs and reveals itself as one ascends the stairway. While the museum has always displayed one or two glass pieces by Harvey K. Littleton (considered the originator of the studio glass movement, Littleton started the celebrated glass program at UW-Madison), the fourth floor affords the space to display five Littleton works. Peter Gourfain, whose *Fate of the Earth Doors* (1984–1997) act as a sentry at the top of the stairs leading from the second to the third floor, is represented with several ceramic pieces and a large painting.

"We've been doing temporary exhibits of contemporary ceramics and contemporary glass and talking about this for years," said Panczenko. Now, thanks to generous donors, the fourth floor Stephen and Pamela Hootkin Gallery is a reality.



Jerome and Simona Chazen (left) and Pamela and Stephen Hootkin visited the fourth floor gallery where many of both couples' donated works now are on view.

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 March–October 2015

<i>InterCon Construction, Inc.</i>	<i>Greta Lindberg</i>
<i>Kato L. Perlman</i>	<i>Bruce Croushore</i>
<i>Michael Bernhard</i>	<i>Harvey M. Jacobs</i>
<i>Mead Witter Foundation</i>	<i>Anne E. Kunen</i>
<i>Emily A. Nissley</i>	<i>Corinne Magnoni</i>
<i>Frances L. Weinstein</i>	<i>Donna M. Napoleone</i>
<i>Stephen Lowry</i>	<i>Marjorie Sutton</i>
	<i>Melissa Richards</i>
	<i>Anna Trull</i>

Generous support for *Xu Bing, Background Story: A New Approach to Landscape Painting* was provided by the Chazen Museum of Art Council and the Wisconsin Arts Board with funds from the State of Wisconsin and the National Endowment for the Arts. Additional plant materials were provided by the UW-Madison Arboretum.

Richard Haas: The Madison Projects was funded in part by a grant from the Madison Arts Commission, with additional funds from the Wisconsin Arts Board.

Generous support for *Art Department Faculty Quadrennial Exhibition 2016* was provided by the Chazen Museum of Art Council, the University of Wisconsin-Madison Art Department, the Anonymous Fund and the Wisconsin Arts Board with funds from the State of Wisconsin and the National Endowment for the Arts.





Roy Lichtenstein (American, 1923–1997), *Two Figures*, 1977, oil and Magna on canvas, 36 x 48 in.,
courtesy Museum of Arts & Design, ©Estate of Roy Lichtenstein. Photo by David Behl.

Chazens Pledge Art from their Personal Collection

A decade ago, distinguished University of Wisconsin–Madison alumni and Museum Council members Jerome and Simona Chazen made a \$20 million donation in support of the museum’s expansion. Formerly known as the Elvehjem Museum of Art, the institution was renamed in honor of the Chazens.

Now, the couple has pledged another \$28 million gift to their alma mater, in the form of several valuable pieces of art from their private collection, an additional gift of \$5 million for the Chazen Museum building, and \$3 million to establish the Chazen Family Distinguished Chair in Art and the Simona and Jerome Chazen Distinguished Chair in Art History. The gift was announced in September at a “Wisconsin Ideas” alumni event in New York City.

Jerry Chazen, founder and chairman of Chazen Capital Partners and chairman emeritus and co-founder of Liz Claiborne, Inc., said he hopes that the gift will help elevate UW–Madison as one of the leading institutions for the arts.

“Simona and I are avid collectors and, more, lifelong arts enthusiasts and arts education

advocates,” Chazen said. “We have a shared vision for the Chazen Museum of Art to become a world-class museum—a beacon for art lovers in Madison, across the state of Wisconsin, and in the bigger-picture arts landscape.” Simona Chazen, who also sits on the advisory council of the museum, added, “To continue to introduce new audiences to the arts, especially at an early age—that’s what brings us the greatest joy.”

Beyond a propensity for philanthropy, the Chazen family exhibits a deep and longstanding appreciation for the arts, centered on visceral and visual appeal. They began collecting art more than fifty years ago and, today, their personal collection includes more than five hundred pieces—prints, paintings, drawings, glass, ceramics, and sculpture—by some two hundred modern and contemporary artists.

Their interests are broad and their taste, eclectic. They boast a large collection of contemporary ceramics and modern studio glass. And their paintings are especially noteworthy, including some of the most remarkable works—many of which have never been exhibited publicly—by the most important artists of the twentieth century.

Key works from the Chazen collection include: Robert Motherwell’s *Elegy to the Spanish Republic* #125 (1972); David Hockney’s *The Sixteenth V.N. Painting* (1992); and Roy Lichtenstein’s *Two Figures* (1977).

“The Chazens have been unbelievably generous in their support of the museum, and this bequest greatly furthers our mission to become a leading cultural resource for the Madison community and beyond,” said Chazen Director Russell Panczenko.

In addition to Chazen Museum of Art stewardship, the Chazens are great champions of the arts in New York City, where they reside. Jerry Chazen is chairman emeritus of the board of the Museum of Arts and Design in New York, and is former vice chairman of the board of trustees at the Fashion Institute of Technology. He is also a board member of the Newport Jazz Festival Foundation. Simona Chazen is a past board member of the Art Alliance for Contemporary Glass and the Creative Glass Center of America.



ABOVE: Richard Haas (American, b. 1936), *University of Wisconsin and the Armory in the Summer*, Private Residence, Madison, Wisconsin, 1986, watercolor, gouache, marker, and graphite on illustration board, 20 x 10 in.

COVER: Jerome and Simona Chazen at the Chazen Museum of Art. Photo by Jeff Miller for University Communications.



Chazen Museum of Art

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