



## **2008 University of Wisconsin-Madison Art Department faculty exhibition. 2008**

Madison, Wisconsin: Chazen Museum of Art, 2008

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2008

University  
of Wisconsin-  
Madison



Art Department  
Faculty Exhibition

Chazen Museum  
of Art







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This book is published on the occasion of the 2008  
Art Department Faculty Exhibition at the Chazen  
Museum of Art, University of Wisconsin–Madison,  
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## FOREWORD

Since 1974, the Chazen Museum of Art (then the Elvehjem Museum of Art) has presented periodic exhibitions of the work of University of Wisconsin–Madison art faculty. Generally held every four years, these comprehensive exhibitions showcase the achievements of individual faculty members and highlight artistic developments in the department as a whole during the intervening period. Each exhibition is new and exciting. Many of the longer-term faculty members have been exploring exciting new art forms since the last exhibition, and the work of new faculty members will be introduced to our community for the first time. One thing that remains constant is the broad range of media – painting, drawing, sculpture, graphic arts, ceramics, woodworking, metalworking, glassmaking, printmaking, photography, installation, and computer-generated art – that is practiced and taught on our campus. The exhibition not only reflects the creativity and dynamism of the Art Department itself but also the current art scene across the United States.

This year's exhibition presents the work of twenty-seven current faculty members and seventeen emeriti of the Art Department. It also includes work by seven University of Wisconsin–Madison faculty and academic staff members who hold positions in other units of the university but are affiliated with the Art Department. Given the large number of artists involved, the museum removed its permanent collection from the fourth floor and devoted the space, in addition to the regular temporary exhibition spaces, to the present exhibition. Each artist has been allocated a set amount of gallery space and, as in the past, selected his or her own work to be exhibited. Given the nature of each individual's work, the actual number of works displayed varies from artist to artist. Elaine Scheer, Nancy Mladenoff, and Frances Myers comprised the exhibition's steering committee, which worked closely with the museum's exhibition coordinator Mary Ann Fitzgerald to establish the basic parameters of the exhibition and facilitate its implementation.



Jerl Richmond, the museum's exhibition designer, also deserves special acknowledgment. It is no easy task to coordinate and elegantly place works of various media, sizes, and artistic orientation, by fifty different artists, in a single exhibition. Jerl's creative, practical, and interpersonal skills were once again essential to this endeavor.

Others whose efforts were particularly instrumental to the successful outcome of this complex project are: Susan Day, the museum's editor; Ann Sinfield and Andrea Selbig, the museum's registrars; Anne Lambert, our curator for education; and Steve Johanovich, our installation specialist. In addition, of course, all members of the museum staff, as members of our highly effective team, were contributors. Where would we be without the events organizers, accountants, and clerical support?

Funding for this exhibition was generously provided by the Chazen Museum of Art Council, the University of Wisconsin-Madison Art Department, Brittingham and Hilldale funds, the University of Wisconsin-Madison School of Education, the Dane County Cultural Affairs Commission with additional funds from the Endres Manufacturing Company Foundation and the Overture Foundation, the Madison Arts Commission, the Kohler Foundation, Inc., and the Wisconsin Arts Board with funds from the State of Wisconsin.

Russell Panczenko

*Director, Chazen Museum of Art*

## FOREWORD

It is my pleasure to welcome you to the 2008 Art Department Faculty Exhibition. Since 1974 the Art Department faculty have had the great pleasure of periodically sharing our work with the university and Madison communities.

Since our last exhibition, University of Wisconsin–Madison hosted the Southern Graphics Conference on campus in 2006. It broke all attendance records with 1,200 printmakers, educators, and collectors participating. Many faculty and students contributed to the success of this terrific conference, called “Genetic ImPrint: The Printmaking Genome Project,” which loosely blended Madison’s instrumental roles in both biotechnology and printmaking by considering issues surrounding genetics through the framework of prints. This past summer the Art Department, along with ten project partners from Anthropology to Visual Culture, sponsored “Forest Art Wisconsin: Native/Invasive,” an outdoor exhibit along the Raven Nature Trail in Minocqua curated by Ute Ritschel from Germany. Along the mile-and-a-half-long trail one experienced artwork by twenty-eight artists from five counties. A group of University of Wisconsin–Madison students assisted the artists in creating the artwork and led tour groups of school children along the trail.

Since our last exhibit in 2003, seven new faculty members have joined our department: Kim Cridler, who works in metals; Stephen Hilyard, who teaches 3-D animation and works in a variety of media; Tom Jones, in photography; Michael Jay McClure, who writes and teaches about art and contemporary theory; Dennis Miller, in graphic design; Paul Sacaridiz, in ceramics; and Steven Hixson, in graphic design. Seven faculty members have retired from teaching and now belong in that special group we call emeritus. We miss our esteemed colleagues who have retired: Bruce Breckenridge, David Becker, Patricia Fennell, Fred Fenster, John Rieben, Richard Long, and Phil Hamilton. Since our last exhibition we have lost emeritus professors Hardean Naeseth (2003), George Cramer (2004), and most recently John Wilde (2006).



Our office staff in the Art Department is completely new since our last exhibit. We dearly miss the combined contributions of Alice Crockett, Kay Hensen, and Carla Leskinen. Together I believe they had invested nearly one-hundred years of service to the university. We have a fine new staff that is leading us on into this century.

Jim Escalante has stepped down after serving as department chair at two different times for a combined total of eight years. He is now serving as Interim Acting Associate Dean of Equity and Diversity in the School of Education. Laurie Beth Clark is serving in her final year as Associate Vice Chancellor; she is looking forward to a sabbatical next year. Laurie Beth Clark and Jim Escalante have spent countless hours helping me learn the job of being chair. Many of our faculty have served on important university committees and represented their fields nationally.

I am very proud that the next time we exhibit the Art Department will no longer be scattered around campus in what some would generously call "quaint old houses." In January 2009, we plan to move the graduate art programs into the new Art Lofts near the Kohl Center. We will consolidate our facilities from nine buildings to two. Stay tuned for our next project.

The exhibition committee combined the efforts of the Chazen director Russell Panczenko, editor Susan Day, exhibitions coordinator Mary Ann Fitzgerald, and the amazing Jerl Richmond, the museum's chief preparator, who laid out and installed so many diverse works so beautifully. Anne Lambert, curator of education, has arranged for many of the art faculty to lecture during the exhibition. Nancy Mladenoff and Frances Myers joined me as members of the Art Department committee. Dennis Miller created the beautiful exhibition catalogue.

We hope you enjoy the exhibition, the catalogue, and the gallery talks.

Elaine Scheer  
*Chair, Art Department*

## NOTES ON THE EXHIBITION

I propose that “contemporary art” is not merely a chronological category but constitutes art engaged with a certain set of ideas, even if obliquely. In this way contemporary art is much like modern, or Modernist, art. That ill-defined “movement” rapidly shed its associations with a perpetual present and came to represent art that was – according to some of its historians and practitioners – self-reflexive, formal, pure, expressive, ahistorical, and so on. Further, as the debate regarding what constitutes modern, and Modern, art continues urgently and stridently, equally urgent questions present themselves to the historians, audiences, and practitioners of contemporary art. Most clearly: what is contemporary art about?

Obviously, no definitive answer will, or could, be offered in this introduction or in this exhibition of artists teaching at the University of Wisconsin–Madison. However, this exhibition, and the Art Department itself, functions in a way that is indispensable to such an inquiry. Indeed, a fine arts program trains its students according to a history of craft and medium; at the same time, contemporary art outstrips those particular skills and media. At once, every gesture an artist makes is mortified, historical, and reflective of something else, and, still, the vocabulary of gestures is always in flux. This showing of artists, then, is positioned between that which is familiar as art and that which redefines art under the rubric of the contemporary.

So you will see paintings, sculptures, films, prints, videos, and photographs in this show. There is a formidable intellectual apparatus that can help situate these things. At the same time, much of this production resituates and redefines this discourse. This is a department, then, always redefining its mission and curriculum *writ large*.



Perhaps this is not so surprising. One of art's epic struggles since, say, the mid-nineteenth century has been how art practice relates to or resists the institutions that would teach it. One can recall Gustave Courbet, in 1850, establishing his iconoclastic *Salon de Réfuses*, which would become more popular, and influential, than the official salon of the Empire. Or one could cite the Impressionists' revolt against the moribund history painting taught at the École des Beaux Arts. Or one could take as example the number of artists who consciously worked in and against the strictures of the institution (this is a list that is too long for enumeration).

Those, of course, are modern (and very "Western") examples. Studio training, since the institutional turmoil of the 1960s, has undergone radical change. This, in fact, is true of the university at large, as that particular institution seeks to incorporate that which would challenge it (a tricky task, indeed). What one sees, then, in the contemporary department of art, are production categories that are more – but not entirely – fluid, work which is often more proposition than declaration, and work that blurs the line between rhetoric and image, or even between the invisible and visible.

It is the same here: you will see prints haunted by the flicker of the television screen, abstraction that doesn't claim to be pure, performances registered in material, the immaterial screen striving for a kind of heft, graphic design indistinguishable from other categories of art, the presence of the readymade and the rejected, handmade work that seeks to look industrial, the serial production of the index, and the image working against, or embracing, its inevitable artificiality. This, too, may not be so surprising.

There are very few public universities that have been so committed to accepting (or at least hearing) dissension as the University of Wisconsin–Madison.

And given the vitality of the Art Department here, it seems that both faculty and students have embraced the precarious precondition for studio art in the present: to produce art even while that which constitutes art is being radically revised.

Being an art historian, and focusing on contemporary art, I've been used to the idea that the history of art, itself, is not an infrangible given and is being constantly rewritten. And, of course, I'm overwhelmed by the diversity of work on display here. I can look at a video and be reminded of a history painting, or look at a painting and be reminded of our culture of simulacra and surveillance. More than that, however, I feel something like a hard-won hope when challenged with work that confronts the complexity of our shared and disparate United States, engages the loosening of surety, and records wave after wave of the disorienting present.

A quick anecdote: this summer I had the privilege of taking some students from the University of Wisconsin to New York City to look at some of the work being produced there. After going to Red Hook, Brooklyn, to visit some open studios of emerging artists, we found ourselves, unexpectedly, in a park watching a krunk festival. Imagine: in the building we had come from people were discussing and making what is considered to be contemporary art; while in the booth behind us a young man from the neighborhood talked about nutrition to a boy while giving out snacks; and during all this a train roared by on its sculptural track and the young woman on stage bested her krunk foe (she was amazing). All I could think was: where does the art end and begin? Now, however, I'm just grateful I saw it all, in that moment, there, together.

Enjoy the exhibition.

Michael Jay McClure, PhD

*Assistant Professor, Contemporary Art and Theory*



## CURRENT FACULTY

Derrick Buisch

12

S. Driscoll Hixson

34

Carol Pylant

52

Laurie Beth Clark

14

Tom Jones

36

Douglas Rosenberg

54

Michael Connors

16

Tom Loeser

38

Paul Sacaridiz

56

Kimberly Cridler

18

Truman Lowe

40

Elaine Scheer

58

Jack Damer

20

Douglas Marschalek

42

Gail Simpson

60

Jim Escalante

22

Dennis Miller

44

T. L. Solien

62

Steve Feren

24

Nancy Mladenoff

46

Gelsy Verna

64

Aristotle Georgiades

26

Frances Myers

48

Lisa Gralnick

28

Leslee Nelson

50

Stephen Hilyard

30

John Hitchcock

32

## DERRICK BUISCH

1997-

Associate Professor  
Painting and Drawing

1996

Master of Fine Arts  
University of Minnesota

1995

Skowhegan School  
of Painting and Sculpture

1989

Bachelor of Fine Arts  
Maryland Institute  
College of Art (MICA)

*My work draws from a variety of sources such as signage, random scribbles, and graphic icons. The multifaceted language of abstract painting provokes a dense, contemplative, and circuitous visual conversation. The American Hardcore punk scene of my youth continues to provide creative energy and a model dynamism.*

*I hope my work provides a visual riddle – one that is complex and resonant.*

## ACHIEVEMENTS

2007

Wisconsin Triennial, Madison  
Museum of Contemporary Art,  
Madison, Wisconsin (group)

2006

*Pink Flag*, JEMA, UICA,  
Grand Rapids, Michigan  
(solo)

2004

*Seven Curatorial Responses*,  
Nash Gallery, Minneapolis,  
Minnesota (group)

2003

*News from the Sun*,  
Mississippi State University  
(solo)

2001

*oomph*,  
Klein Art Works,  
Chicago, Illinois (group)

2000

Pollock-Krasner Foundation  
Grant, New York City, New York





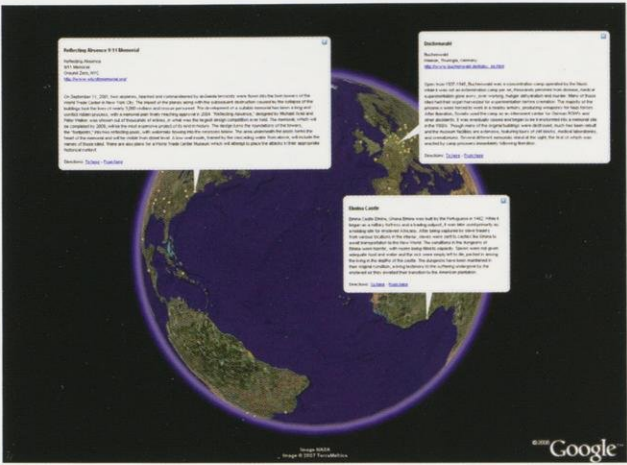
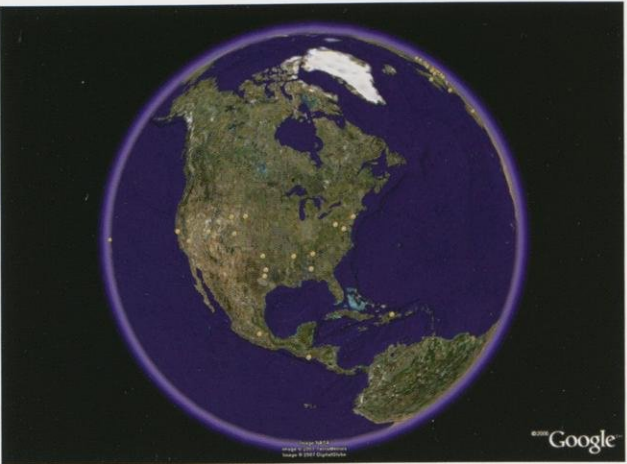
*Six Finger Satellite (#3)*  
 2007, oil and acrylic on canvas  
 48 x 36 inches

#### OTHER WORKS

*Nine Years of Continuous Sunlight*  
 2007, oil and acrylic on canvas  
 84 x 96 inches

*Parts*  
 2006–2007, mixed media painting  
 installation in twelve components,  
 variable sizes

Memory Sites  
2007, installation





*Inspired by the fraught deliberations on the memorial design for the World Trade Center site, I have been visiting slave forts, peace parks, concentration camps, and battlefields. What these places have in common is not the nature of the events they recall but rather the memorial impulse, the challenge of “curating” intractable places, and the sometimes contradictory performances that visitors enact.*

*This project merges critical analysis with creative practice in a comparative, international study of “trauma memorials.” Over time, I plan to develop virtual and physical installations, journal publications, a monograph, and an anthology. The installation at the Chazen Museum provides a global map of established memorial sites. Chazen visitors will have the opportunity to modify the installation with personal memories.*

*Research for this project was done by Erika Robb, the interface was developed by Jenny San Martin, and the installation was created with the support of Pritika Chowdhry and Nicole Gruter.*

1985–

Professor  
Video, Performance,  
and Installations

1983

Master of Fine Arts  
Rutgers University

1981

Master of Arts  
University of New Mexico

1976

Bachelor of Arts  
Hampshire College

ACHIEVEMENTS

Chancellor’s Faculty Development  
Award in the Creative Arts  
  
Doris Schlessinger Award  
for Mentoring

Emily Mead Baldwin-Bascom  
Professorship in the Creative Arts

Fellowships from Arts Midwest,  
Dane County Cultural Affairs  
Commission, Film in the Cities,  
Intermedia Arts, Vilas Associates  
  
Seventeen Research Grants  
from the University of Wisconsin  
Graduate School

Project grants from Arrowhead  
Regional Arts Council, Art Matters,  
Innovative Production Fund,  
Madison CitiArts, Wisconsin  
Arts Board

MICHAEL CONNORS

1998-

Associate Professor  
Digital Printmaking

1996

Master of Fine Arts  
University of Wisconsin-  
Madison

1994

Bachelor of Arts  
University of Wisconsin-  
Madison

*ARK 1.3 explores the blending of historical and personal mythology within the context of the disastrous impact that contemporary human culture has had on the natural environments of our planet. As far as I know there are no alternative planets in the vicinity for us to occupy – and we cannot hope to just reboot the world if it crashes.*

ACHIEVEMENTS

2007

*Los Angeles Printmaking Society  
19th National Exhibition,  
Riverside Art Museum,  
Riverside, California (group)*

2007

*6th Lessedra World Art  
Print Annual, Lessedra  
Gallery & Contemporary  
Art Projects, Sofia, Bulgaria  
(group)*

2007

*27th Mini Print International  
of Cadaques, Taller Galleria Fort,  
Barcelona, Spain and L'Etand  
d'Art Gallery, Bages, France  
(group)*





ARK 1.3 (triptych detail)  
 2007, archival inkjet, pastel,  
 and colored pencil on 100%  
 cotton rag paper  
 60 x 120 inches

*Night #2*

2005, steel, slip cast china

32 x 18 inches

Photo courtesy John Michael,

Kohler Arts Center



**OTHER WORKS**

*Bird Study (Purple Martin)*

2005, watercolor

12 x 9 inches

*Bird Study (House Wren)*

2005, watercolor

18 x 14 inches

*Bird Study (Robin)*

2005, watercolor

12 x 9 inches



*Growing up in the rural Midwest, I learned my family history not through photographs but through objects, both utilitarian and decorative. Deeply influenced by the power of things and the memory of physical use that both completes and destroys them, I make stripped down interpretations of domestic objects that become free to speak of the emotional, cultural, and historical climates in which these objects participate.*

*In my work, the gridlike forms represent an intellectual understanding. Like a definition, these structures are stable and enduring, but also cool and without lived experience. The materials I introduce, the patterns and ornamentation I render, complete these structures with the kind of emotional and sensual meaning that knowledge and language cannot adequately account for. In the manner and materials I use to make this work, I hope for the viewer to recognize the modest, imperfect, but insistent presence of the hand.*

2005-

Assistant Professor  
Metals

1993

Master of Fine Arts  
State University of New York  
at New Paltz

1989

Bachelor of Fine Arts  
University of Michigan-  
Ann Arbor

ACHIEVEMENTS

2008

*stilleven*, Lisa Sette Gallery,  
Scottsdale, Arizona (solo)

2008

*Halo*, Phoenix Convention Center,  
Phoenix, Arizona, installation  
of public art commission

2005

*Juxtapositions: Selections*  
*from the Metals Collection*,  
Samuel Dorsky Museum of Art,  
SUNY New Paltz, New Paltz,  
New York (group)

2004

Wisconsin Arts Board  
Visual Arts Fellowship

1999

Arizona Commission on the Arts  
Visual Arts Fellowship

## JACK DAMER

1970-

Professor

Printmaking

*The work in this exhibition is an extension of previous graphic interests utilizing traditional printmaking practices, drawing, photography, and more recently, digital formats.*

1965

Master of Fine Arts

Carnegie Mellon University

*The direction is diverse, mixing representation, abstraction and processes. This strategy reflects, for better or worse, current attitudes of cross-referencing and sampling influenced and motivated by a culture bombarded with a continuous flow of incongruent visual stimuli that feeds our pleasure centers physically and mentally.*

1960

Bachelor of Arts

Carnegie Mellon University

*Anxiety, dread, frustration, and failure are part of the personal creative process. This is combined with a rather parochial love of the actual thing, the object, including the formal baggage that accompanies it.*

## ACHIEVEMENTS

2007

*Wisconsin Triennial*, Madison  
Museum of Contemporary Art,  
Madison, Wisconsin (group)

2006

*12th International Print and Drawing  
Exhibition*, Taipei Museum of Art,  
Taipei, Taiwan (group)

2006

*Ideas, Dialogue, and Conscience*,  
James Watrous Gallery,  
Overture Center for the Arts  
Madison, Wisconsin (group)

2006

*5th Minnesota National Print  
Exhibition*, Tweed Museum,  
Duluth, Minnesota (group)

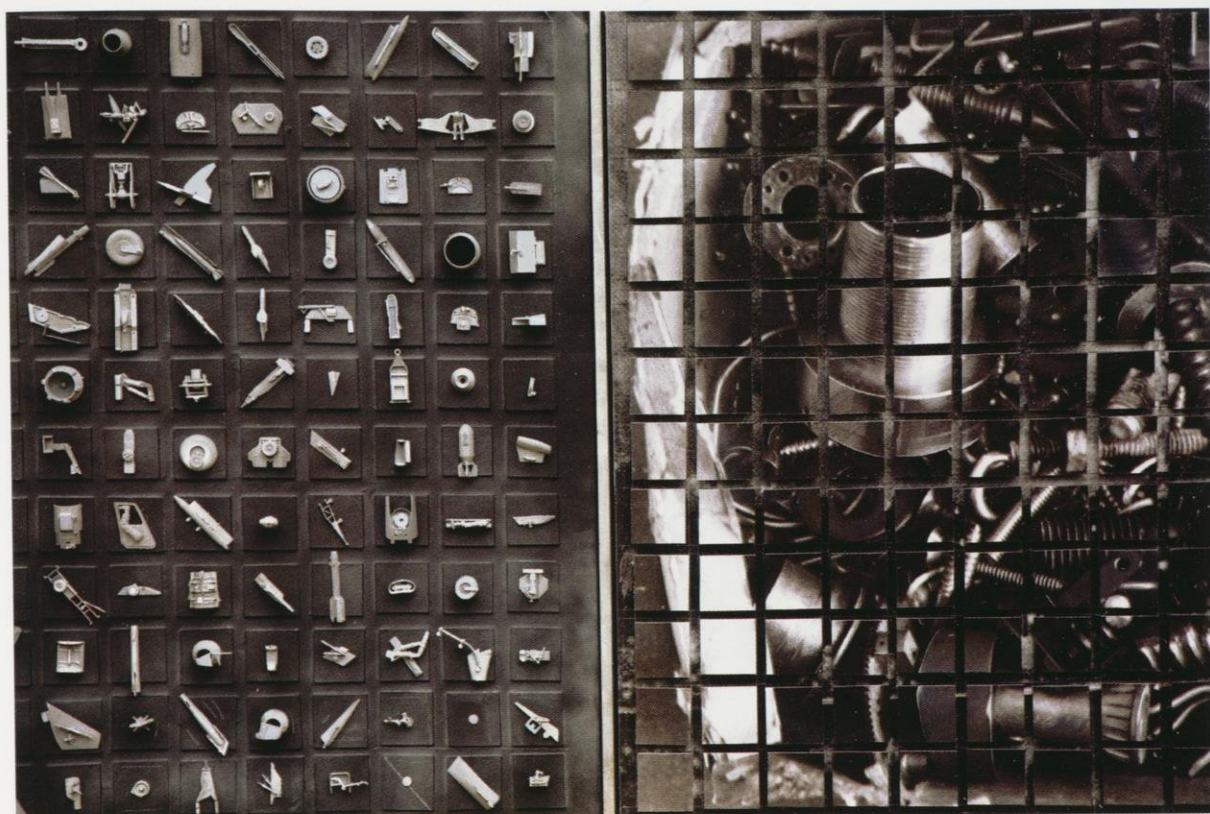
2006

*19th Dallas National Print  
Invitational*, University of Dallas,  
Dallas, Texas (group)

2004

Carnegie Mellon University,  
Pittsburgh, Pennsylvania (solo)





*Gridlock (detail)*

2007, digital print

with mixed media

24 x 60 inches

## OTHER WORK

*Untitled*

2007, mixed media installation

2 x 20 feet



*Aire Puro*

2006, photograph, inkjet print

23 x 18 inches

#### OTHER WORK

*Burning My Name*

2007, book

4 1/2 x 7 3/4 inches

27 inches wide when open

*The nature of my work is primarily in the design and the exploration of artists' books and photography. I intend to contribute to the fine printing and small press community by integrating the heritage of fine printing, papermaking, printmaking, photography, and bookbinding with handset and digital typography.*

*My attraction to book arts is based in my desire to make art collaboratively and an appreciation for printed language. Combining written language with traditional and contemporary printing technology, I attempt to orchestrate the production of books that allows the viewer to enjoy the spirit of content and the tactile nature of the materials.*

*Teaching in a studio setting provides one of the most fruitful opportunities for dialog, discovery, and creative excitement. It is difficult to separate my life as an educator from my life as an artist. They simply go hand in hand. The longer that I work in these two worlds, the closer they merge into one. Teaching energizes my passion for learning in a similar way that collaboration energizes my work in book arts. I am fortunate to have the opportunity to work with so many talented and creative individuals.*

1989-

Professor  
Graphic Design  
and Printmaking

1981

Master of Fine Arts  
University of Wisconsin-  
Madison

1976

Bachelor of Fine Arts  
North Texas State  
University

ACHIEVEMENTS

2007

*Four Aces: Large Format Print  
Invitational and Traveling Exhibition,  
Austin, Texas, Baton Rouge, Louisiana,  
and Madison, Wisconsin*

2006

*Ideas, Dialogue, Conscience:  
Current Work by University of  
Wisconsin-Madison Print Faculty,  
James Watrous Gallery, Overture  
Center, Madison, Wisconsin*

2001-2006

*Chair, Department of Art  
University of Wisconsin-  
Madison*



STEVE FEREN

1983-

Professor

Glass

1981

Master of Fine Arts

Rutgers University

1979

Bachelor of Fine Arts

Alfred University

1971

Dayton Art Institute

*The Wisconsin glass series seeks connection, seeks to express the internal journey. By using a more traditional format, that of landscape, my desire is to express the poetry of solitude, yet at the same moment search for the missing harmonic that declares that the dominating force in the world is connection. My use of glass enables me to explore those moments out of time, when one is able to step outside linear time and space. The works capture the transcendent frozen moment, when one realizes that our separation from the world is only one of many competing realities.*

*In my current work, mostly in the public forum, I am finding my role in the community and at the same time pushing the limits of art that can operate on many levels. Often public art does not have the depth that can sustain meaning over time. Awkward and imperfect forms often create unexpected aesthetic depth. Perfection is exclusive. I am interested in work that is physically and historically rooted yet speaks to the spirit, that is straightforward but can operate mysteriously. There are no simple answers to matters of the heart. My desire is to create work that is accessible, yet sheds light on the complexity of the human condition.*

ACHIEVEMENTS

2007

Kohl Center Promenade,  
commission for Kohl Center,  
Madison, Wisconsin,  
collaboration with Gail Simpson  
(in process)

2007

Riverside Green Sculpture,  
Riverside Clinic,  
Riverside, California

2003

Washington Park Library  
entrance sculpture,  
Milwaukee, Wisconsin

2006

Milwaukee Riverwalk Arches,  
Milwaukee Wisconsin

2002

*Topiary Lucere (The Shining  
Garden)*, Mariott Hotel Suites,  
Milwaukee, Wisconsin



*Ghost Father*

2005, cast glass, aluminum

28 x 22 x 6 inches

#### OTHER WORKS

*Seated Stand*

2006, cast glass

12 x 27 x 4 inches

*Wisconsin Diptych*

2006, cast glass

16 x 32 x 4 inches

*The Mirror*

2006, cast glass

13 x 17 x 3 inches

*Winter Locked*

2006, cast glass

13 1/2 x 32 x 6 inches

*Oaken Sun*

2006, cast glass

20 x 11 1/2 x 4 inches

*The Grainery*

2006 cast glass

20 x 32 x 6 inches





*Construct*

2007, recycled building

materials, earth

8 x 8 x 14 feet

**OTHER WORK**

*Untitled*

2007, wood, grapevines, fabric

4 1/2 x 12 x 12 feet



*I am a sculptor who works on individual projects and in public art as part of Actual Size, a collaborative team. My sculptural work, generally wood, metal and/or mixed media, is often of human scale using recognizable imagery. The majority of my work relates to labor history, labor, and the changing nature of work as we know it. Notions of class, male identity, and time are central issues. Since moving to a rural area I have also been thinking about sprawl as a condition of contemporary life, and how it affects our perception of place and time. The contrast between permanent and throwaway materials within an architectural context interests me, as do the class issues in and around suburbia. As we continue to build and fill in the open space around us in the spirit of civic improvement, I can't help but wonder what we have given up. Often in the name of progress good ideas are lost.*

1999-  
Professor  
Sculpture

1984  
Master of Fine Arts  
School of the Art Institute  
of Chicago

1981  
Bachelor of Fine Arts  
University of Michigan-  
Ann Arbor

ACHIEVEMENTS

2007/08	2007	2007
Today Only, Maxwell Street Market, City of Chicago public art commission (as part of Actual Size)	Beacon, Fire Station #4, Lawrence, Kansas public art commission (as part of Actual Size)	"Recall: Aristotle Georgiades," review by Stuart Keeler, Sculpture Magazine
2007	2007	2006
Construct, installation at Baltimore Sculpture Project, Baltimore Maryland	Thought Patterns, University of Wisconsin-Whitewater public art commission (as part of Actual Size)	Recall, James Watrous Gallery, Overture Center, Madison Wisconsin (solo)

LISA GRALNICK

2001-

Professor  
Metals

1980

Master of Fine Arts  
State University of New York  
at New Paltz

1977

Bachelor of Fine Arts  
Kent State University

The Gold Standard, a five-year, three-part project, explores various issues through study of one elusive material. Part I: Commodification and Sensible Economy, presents faithful plaster castings of recognizable commodities such as a sink, gun, or book. After translating the value, on a given day, of each object into a precise weight in gold, I fabricated a section of these phantom objects using that exact amount. For Part II: Phenomenology and Substantialism, I purchased discarded gold jewelry – objects stripped of their sentimental meaning and trapped in a phenomenological limbo. Intending to melt and recycle this gold into new objects for Part III, I first documented these highly charged personal artifacts by making white plaster castings of them – three-dimensional positive reproductions of the jewelry minus the gold, an odd twist on signification. Part III: Transubstantiation and the Historicized Object exploits artworks as evidence with which to renegotiate history. My interest is primarily of the nature of *disiecta membra*, or severed leaves of text, implying destruction and incarnation. These eclectic works, made from the recycled gold of Part II, can only be defined as genuine forgeries, fictionalized historicized curiosities based on a mercurial and unreliable model of the past.

ACHIEVEMENTS

2007

Ornament as Art  
Museum of Fine Arts,  
Houston, Texas (group)

2007

Hiestand Galleries,  
Miami University (solo)

2005

Ross Art Museum,  
Ohio Wesleyan University (solo)

2004

Vilas Associate Award,  
University of Wisconsin–Madison

1999, 1995, 1991, 1987

New York Foundation for the Arts  
Fellowship

1992, 1998

National Endowment for the Arts  
Fellowship



*The Gold Standard Part III:*

*Military Medal, 1940*

2007, recycled gold, garnets,  
gold chain fragments, acrylic

17 1/2 x 12 x 1 inches

## OTHER WORKS

*The Gold Standard Part I: #4 (Violin)*

2004–2007, gold, plaster, acrylic  
30 x 19 x 16 inches

*The Gold Standard Part I: #6 (Zoloft)*

2004, gold, plaster, acrylic  
5 x 17 x 18 inches

*The Gold Standard Part I: #14 (Camel*

*Lights)*, 2005, gold, plaster, acrylic  
17 x 12 x 14 inches

*The Gold Standard Part II:*

12/09/2005, 12/18/2005,  
9/20/2005 and 11/01/2005  
2006, plaster, acrylic, gold fragments  
5 x 14 x 14 inches, 8 x 20 x 20 inches,  
4 x 13 x 13 inches

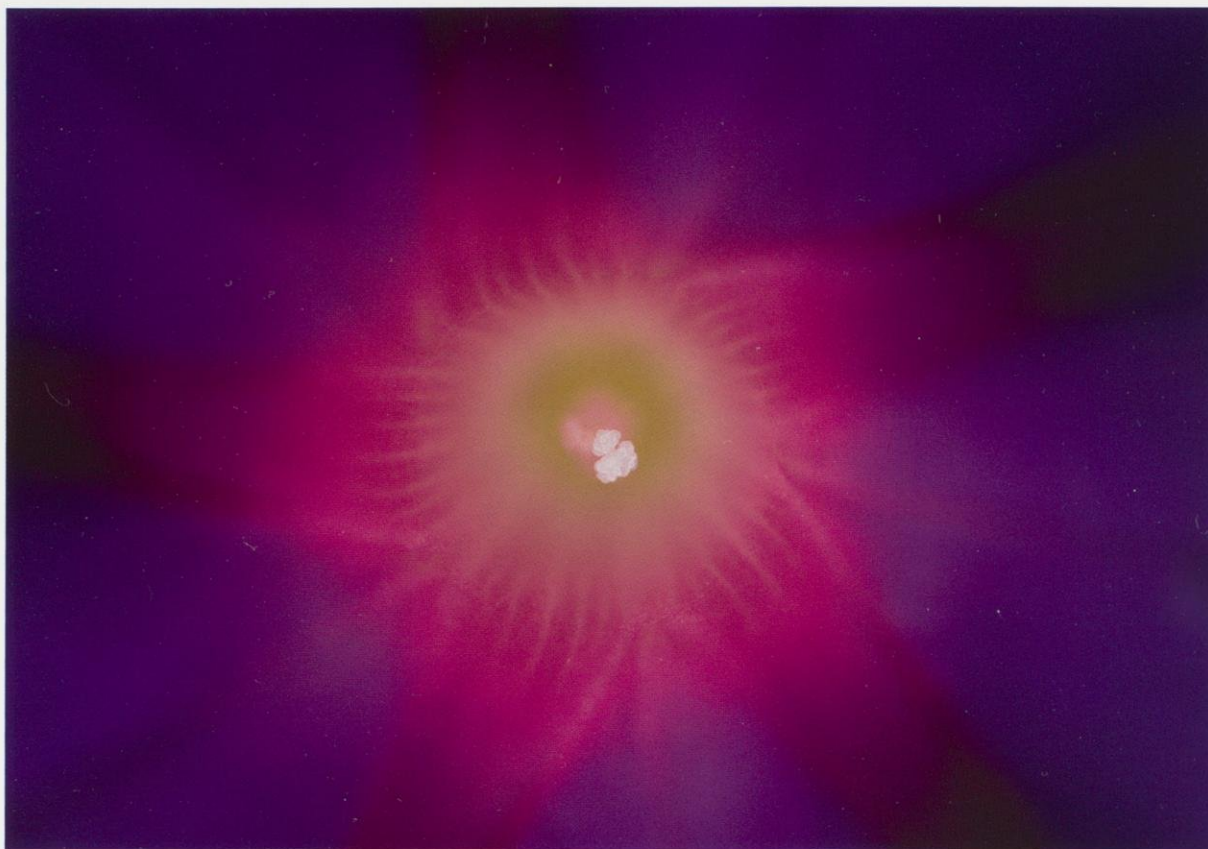
*The Gold Standard Part III:*

*Victorian Chastity Belt Necklace, 1879*  
2007, recycled gold, human hair, acrylic,  
23 x 12 x 1 inches

*The Gold Standard Part III:*

*Hair Noose, 1920*  
2007, recycled gold, original  
Victorian hairwork, acrylic  
48 1/2 x 22 x 1 inches





Still from *Flower*  
2007, high definition video  
5 minutes in length

*The underlying preoccupation of my work is a quality of experience that has been called “the sublime.” The sublime experience has often been identified as unrepresentable. The first century rhetorician Longinus stated that in order to attain the sublime effect “there is no better figure of speech than the all together hidden, that which we do not even recognize as a figure of speech.”*

*What interests me most about the sublime is that it eludes us. It remains conceivable, but not imaginable. It remains an ideal to which we aspire no matter how many times we fail in our attempts to express it. The failure of the sublime is kitsch, and yet we continue. I find this both heroic and poignant.*

*This work is designed to remind the viewer that she is in the presence of artifice, that this work is attempting to present something of a profound nature, but that it is failing because of its connections to the concrete.*

*In this the viewer recognizes her own condition.*

2004-

Associate Professor  
Computer-Mediated Art

1997

Master of Fine Arts  
University of Southern California

1989

Master of Arts (Architecture)  
University of Humberside (UK)

1983

Bachelor of Arts (Architecture)  
Edinburgh College of Art (UK)

ACHIEVEMENTS

2007

*The Beautiful Lie*, Madison Museum  
of Contemporary Art, Madison,  
Wisconsin (solo)

2007

American-Scandinavian Foundation  
Artist Fellowship

2006

*King Wave*, Platform Gallery,  
Seattle, Washington (solo)

2006

Wisconsin Arts Board  
Artist Fellowship

2005

*Always*, HAUS Gallery,  
Pasadena, California (solo)

2002

*Inconsolable*, Cherry de Los Reyes  
Gallery, Los Angeles, California  
(solo)

JOHN HITCHCOCK

2001-

Associate Professor  
Relief, Screenprint,  
Digital Mixed Media,  
Installation

1997

Master of Fine Arts  
Texas Tech University  
of Chicago

1990

Bachelor of Fine Arts  
Cameron University

*My current artwork consists of hybrid mythological creatures (buffalo, wolf, boar, deer, moose) based on childhood memories and stories of growing up in the Wichita Mountains of Oklahoma. I explore notions of good and evil, cycles of death and life. My depictions of beasts, animals, and machines act as metaphors for human behavior and cycles of violence. My artwork is a response to intrusive behavior by humans towards nature and other humans.*

ACHIEVEMENTS

2008

*Expansion Proyecto'ace,*  
International Center for Visual Arts  
in South America, Poliglota Gallery,  
Buenos Aires, Argentina (solo)

2007

*The Falun Triennial 2007,*  
*Contemporary Print Art,* Art Gallery  
of Dalarnas Museum (group)

2007

*14th International Tallinn Print*  
*Triennial: Political Poetical,* Kumu Art  
Museum of Estonia, Tallinn, Estonia

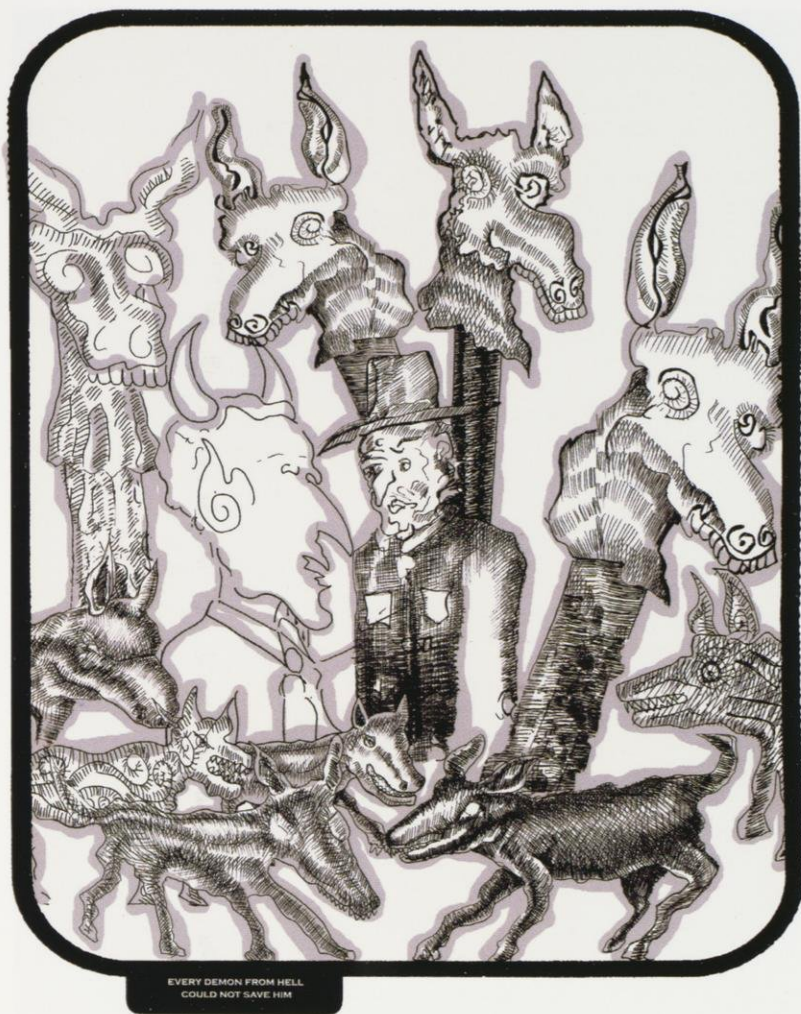
2007

*New Prints 2007/Summer – Silkscreen*  
*International Print Center New York,*  
Chelsea, New York (group)

2006

*Diagnosis of a Knot, a Lump, an Itch*  
*and Scratch,* London Print Studio,  
London, England (collaborative  
installation with Jennifer Angus)





*Every Demon from Hell*

2007, screenprint

#### OTHER WORK

*Brutality Ghosts*

2006–2007, screenprint

and ink on paper

10 x 15 feet

*BeiHai Serpentine Slope*

2006, monoprint

22 x 15 inches



**OTHER WORKS**

*Fuli Offering Sunrise*

2006, monoprint

22 x 15 inches

*Green Lotus Peak*

2006, monoprint

22 x 15 inches

S. DRISCOLL HIXSON

*My work embodies the layering of landscapes through recollections of travel. From the verdant countryside of my childhood home, across the variegated terrain of central Europe, to the intricate topographies of southeast China, traces of my past are interwoven with features of surrounding geographies. Land, architecture, and narratives intersect through the structuring of fragmented letterforms, colors, and textures. Printmaking enables the re-creation of these journeys by connecting multiple environments into a universal form.*

2008-

Assistant Professor

Graphic Design

2006

Master of Fine Arts

University of Michigan-

Ann Arbor

1994

Bachelor of Fine Arts

University of Michigan-

Ann Arbor

ACHIEVEMENTS

2007

*Terrain*, Purdue University,  
West Lafayette, Indiana  
(solo)

2006

*Core and Periphery*,  
University of Michigan-  
Ann Arbor (solo)

2005

*Kartounka*, Hradcany Galerie,  
Prague, The Czech Republic (group)

2004

*Exchange*, Tsinghua University,  
Beijing, China (group)

2004

First Prize, *Masterworks of African  
Art* (catalogue), American  
Association of Museums

2002

First Prize, *In Human Touch*  
(catalogue), Independent Publisher  
Book Awards



## TOM JONES

2006-

Assistant Professor  
Photography

2005

Master of Fine Arts,  
Photography,  
Columbia College

2005

Master of Arts,  
Museum Studies,  
Columbia College

1988

Bachelor of Fine Arts  
University of Wisconsin-  
Madison

*This photographic series documents the visual rhetoric of all things "Native" in the Wisconsin Dells. In the late 1800s, H. H. Bennett photographed the Wisconsin Dells landscape and the Ho-Chunk people of the area. This photographic work drew tourists throughout the Midwest. Along with Bennett, the entrepreneurs capitalized on both the landscape and the Ho-Chunk to build the tourist industry. Thus, the commodification of all things Native American began at the Wisconsin Dells.*

*This was during the time of the Wild West shows, so the interest in Native Americans was at its peak. Wisconsin Dells entrepreneurs took advantage of this craze and began importing Native American objects and souvenirs from around the United States. Many business owners and developers from then on have included the most recognizable symbols of various tribes in their architecture and advertising. At the Wisconsin Dells one can see pueblos from the Southwest, teepees and drawing from the Plains, and totem poles from the Northwest. There are, however, no artifacts used from the Ho-Chunk culture, even though the Wisconsin Dells is the original homeland of the Ho-Chunk Nation.*

## ACHIEVEMENTS

2006-2009

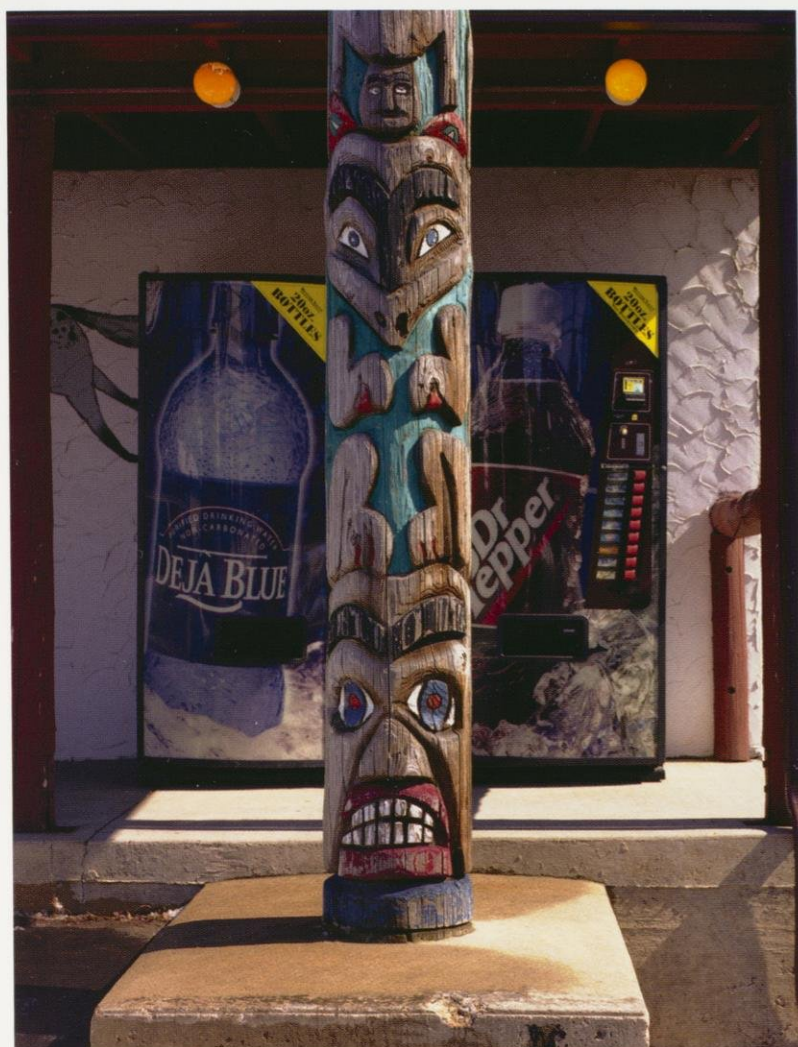
*Migrations: New Directions in Native American Art*, Tamarind Institute  
Residency and Traveling Exhibition,  
University of New Mexico Museum,  
Albuquerque, New Mexico (group)

2008

Steven Hoelscher, *Picturing Ho-Chunk: H.H. Bennett's Native American Photographs in the Wisconsin Dells*, published by the Wisconsin Historical Society

2007

*Take a Bite Out of This! From Corn to Commodity*, Indian Pueblo Cultural Center, Albuquerque, New Mexico (group)



*Soda Totem*

2007, photograph

47 1/2 x 38 inches

#### OTHER WORKS

*The End of the Trail*

2007, photograph

38 x 47 inches

*Room #2*

2007, photograph

47 1/2 x 38 inches

*Whirlpool*

2007, photograph

47 1/2 x 38 inches

*H. H. Bennett's Legacy*

2007, photograph

47 1/2 x 38 inches

*Parking Horse*

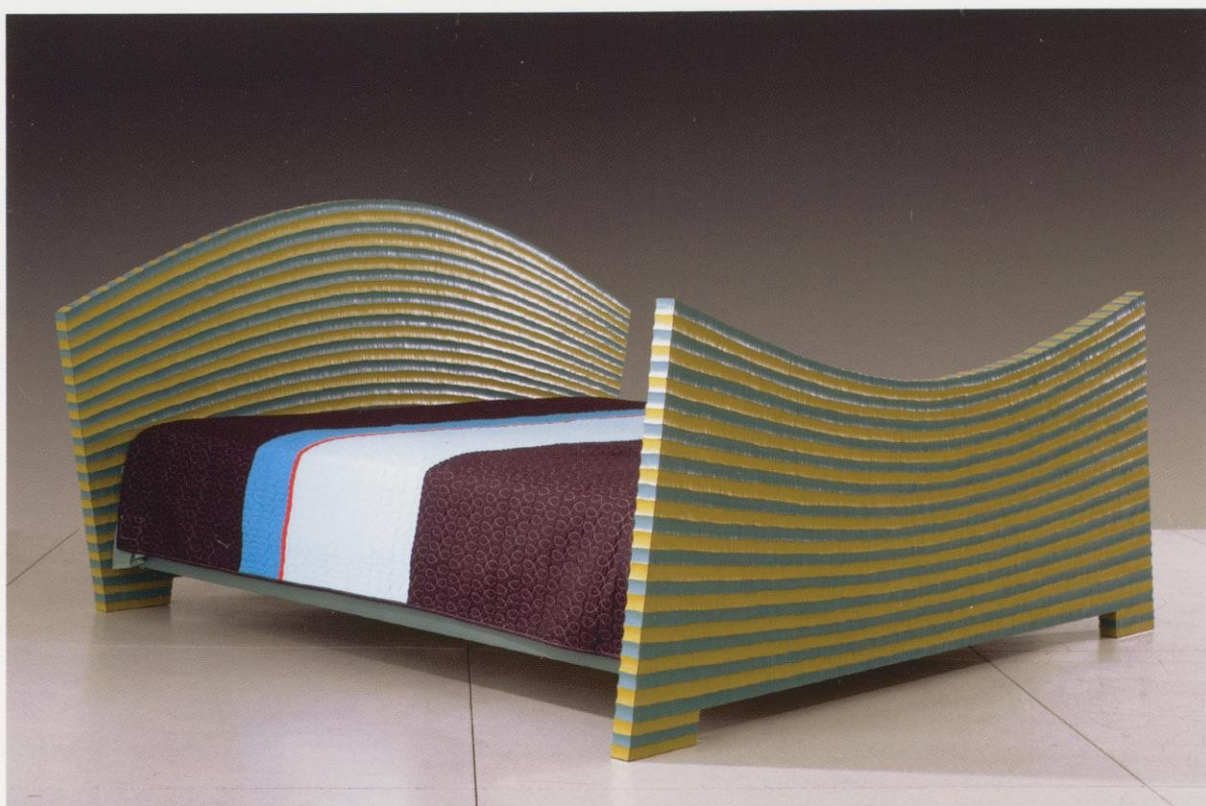
2007, photograph

38 x 47 1/2 inches

*Black Hawk Motel*

2007, photograph

47 1/2 x 38 inches



*Very Large Bed*  
 2005, wood  
 47 x 91 x 86 inches

#### OTHER WORKS

*Right*  
 2008, wood  
 5 x 48 x 17 inches

*Under*  
 2008, wood  
 15 x 50 x 16 inches

*Swim*  
 2008, wood  
 5 x 60 x 16 inches



*I teach beginning, intermediate, and graduate level woodworking courses and independent study with graduate students from all areas. I make functional objects and have particular interest in innovative uses of wood and other materials as well as experimental uses of both traditional and modern techniques as applied to contemporary art and design practice.*

1991-

Professor

Wood

1992

Master of Fine Arts

University of Massachusetts

1982

Bachelor of Fine Arts

Boston University

1979

Bachelor of Arts

Haverford College

ACHIEVEMENTS

2006

Wisconsin Arts Board

Visual Arts Fellowship

2005

Leo Kaplan Gallery,

New York, New York (solo)

2004

*Internationaler Waldkunstpfad*

*(Forest Art Path): Expeditions,*

Darmstadt, Germany (group)

2003

*The Maker's Hand: American Studio*

*Furniture, 1940-1990, Museum*

of Fine Arts, Boston, Massachusetts

2001

Leo Kaplan Gallery,

New York, New York (solo)

2000

*Defining Craft, American Craft*

*Museum, New York, New York*

(group)

TRUMAN LOWE

1975-

Professor

Sculpture

1973

Master of Fine Arts

University of Wisconsin-

Madison

1969

Bachelor of Science

University of Wisconsin-

LaCrosse

*Time and events affect change that are reflected in all that we do and how we choose to respond. Reflecting on the recent past has given me a clearer understanding of change. This change has evolved into a series of current work that I refer to as the Transience Series. From that series I have selected a work on paper, Transient No. 48, to convey the process and direction. A long fascination of working with transparency and trying to make three-dimensional drawing is clearly evident. The lines are symbolic of movement and nature. These patterns are evident in the forces of nature from the collision of tectonic plates to the quiet growth of tree bark. Much of the work attempts to show the subtle movement of water from the invisible forces of wind and currents.*

ACHIEVEMENTS

2007

Wisconsin Visual Art

Lifetime Achievement Award

2006

*Between the Lakes*, opening  
exhibition for Madison Museum  
of Contemporary Art (group)

2005

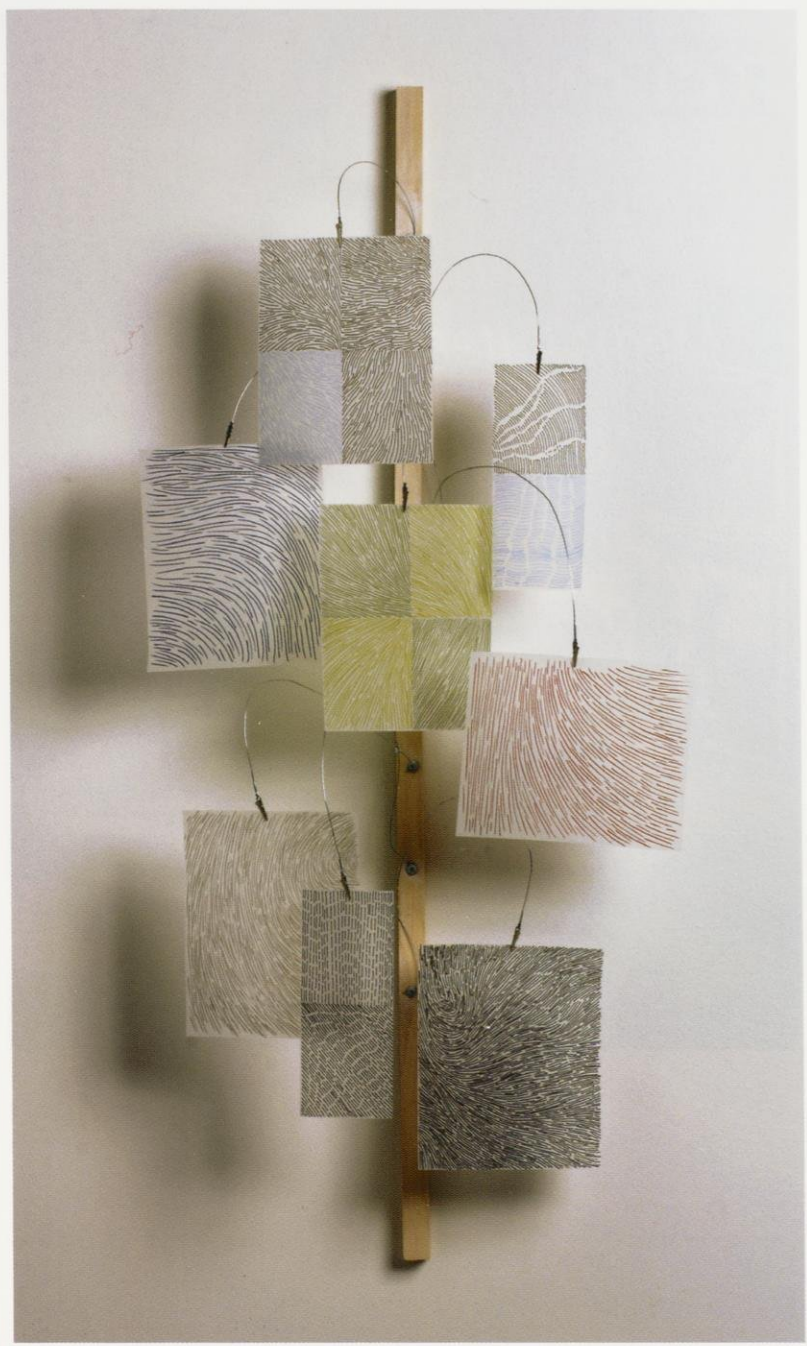
Wisconsin Academy of Sciences,  
Arts and Letters, elected a fellow

2004

Jo Ortel, *Woodland Reflections:  
The Art of Truman Lowe*,  
University of Wisconsin Press

2004

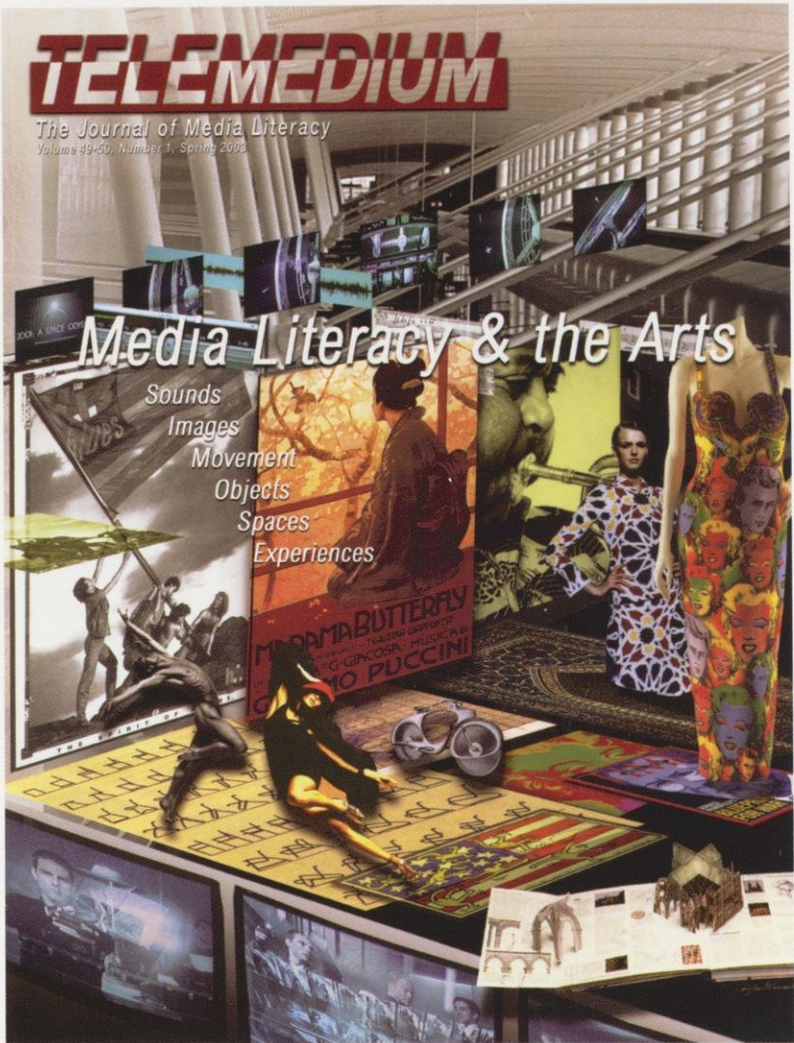
*Native Modernism: The Art of  
George Morrison and Allan Houser*,  
exhibition curator and catalogue  
editor, National Museum of the  
American Indian, Smithsonian  
Institution, Washington, D.C.



*Transient No. 48*  
2007, mixed media  
45 x 23 x 8 inches



Cover of *Telemedium*:  
*The Journal of Media Literacy*  
49–50, no. 1 (spring 2003)  
11 x 8 1/2 inches



*Design matters.*

*My research and teaching focus on design education, design of interactive learning materials for exhibits and museums, and curriculum development in design education through an examination of how the interaction of complex systems with one another influences design and learning in communication design, object design, design of spaces, and experience design.*

1982-

Professor  
Art Education

1980

Doctor of Education  
University of Illinois  
at Urbana-Champaign

1976

Master of Arts  
University of Illinois  
at Urbana-Champaign

1973

Bachelor of Fine Arts  
with Certification  
Millikin University

ACHIEVEMENTS

2005-2006

Invited Lecturer,  
Umea University, Sweden

2005

"Object Design: Twelve Concepts  
to Know, Understand, and Apply,"  
*Journal of Art Education*, 58,  
no. 2: 46-52

2004

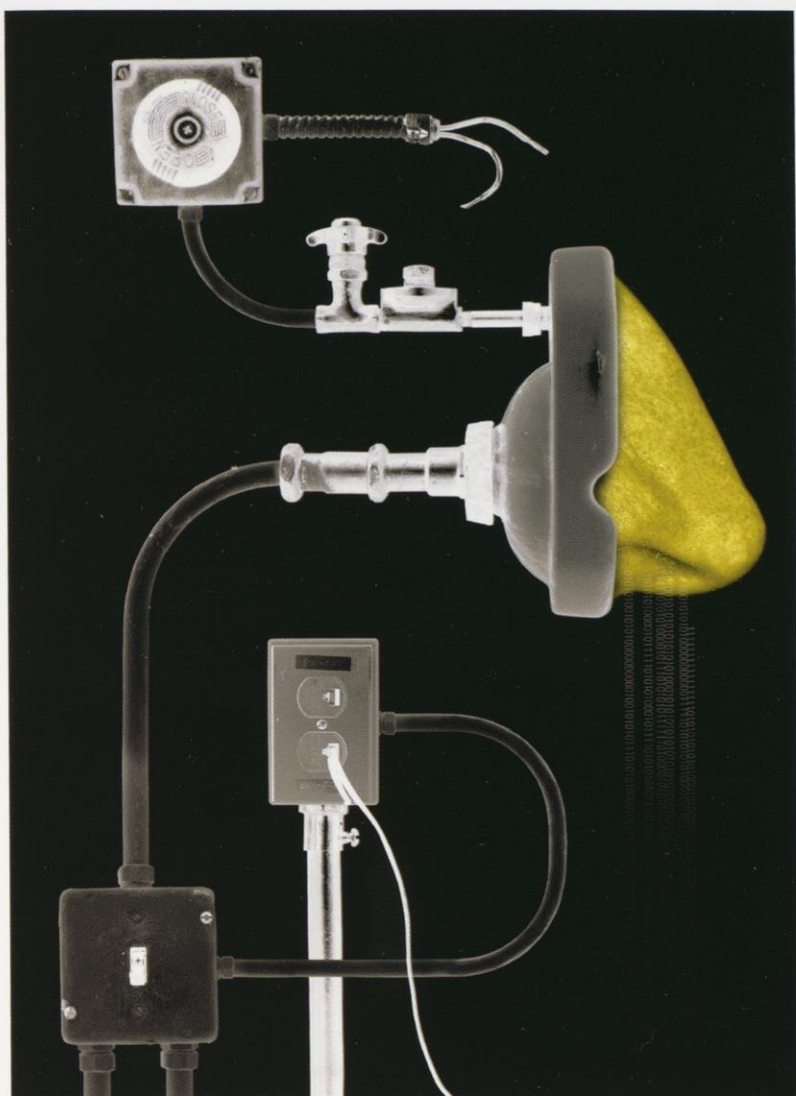
"Four Learning Environments  
for Contemporary Art Education:  
Studio, Information, Planning  
and Electronic," *Journal of Art  
Education*, 57, no. 3: 38-41

[illegible]

(in that order)

*AIGA 50 Books/50 Covers*, National Design Competition, AIGA Gallery, New York, New York





*Biomechanical Self-Portrait: Smell*  
2007, digital/analog collage,  
inkjet print  
23 x 18 inches

#### OTHER WORKS

*Biomechanical Self-Portrait: Taste*  
2007, digital/analog collage,  
inkjet print  
23 x 18 inches

*Biomechanical Self-Portrait: Hear*  
2007, digital/analog collage,  
inkjet print  
23 x 18 inches

*Biomechanical Self-Portrait: Touch*  
2007, digital/analog collage,  
inkjet print  
23 x 18 inches

*Biomechanical Self-Portrait: See*  
2007, digital/analog collage,  
inkjet print  
23 x 18 inches



*Insects*

2007, watercolor on paper

38 x 48 inches

**OTHER WORK**

*Plants, Insects, and Birds*

2007, watercolor on paper

variable sizes, to a total of

96 inches x 16 feet 2 inches

*My studio practice over the past several years has concentrated on painting and photography by delving into ideas such as horticulture, entomology, ornithology, geography, history, and contemporary culture.*

*The connection and interest in science and nature is a personal and emotional one, which I attempt to share with the viewer through a conceptual thought process. Whether it be through the making of large-scale paintings, photographing small handmade installations in the wild, or the visual cataloging of various species, my focus is on art as a social practice through an aesthetic experience. Within the current global environment, we experience nature as the new “other” in contemporary culture.*

*My work combines plant, insect, and bird species that might be considered desirable or undesirable, malevolent or benign. In concentrating on all the species of these classifications, intimately and thoroughly, one can learn a great deal about the impact human beings have on our immediate environment. It allows for an extreme micro and macro view as a metaphor for a more comprehensive view of the world.*

1999-

Associate Professor  
Painting and Drawing

1987

Master of Fine Arts  
School of the Art Institute  
of Chicago

1982

Bachelor of Science  
University of Wisconsin-  
Madison

ACHIEVEMENTS

2007

WintergARTens-Vogelfrei 7,  
Urban Greenhouses, Darmstadt,  
Germany (group)

2006

Nature and Other Excuses,  
Wendy Cooper Gallery,  
Chicago, Illinois (solo)

2006

Between the Lakes,  
Madison Museum  
of Contemporary Art (group)

2005

New Photographs,  
Cultural Exchange Station,  
Tabor, Czech Republic (solo)

2005

New Photographs,  
Lademoen Kunstnerverksteder,  
Trondheim, Norway (solo)

2005

Carry On,  
Feigen Contemporary,  
New York, New York (group)



## FRANCES MYERS

1988-

Professor

Printmaking,

Digital Media & Video

1965

Master of Fine Arts

University of Wisconsin-

Madison

1963

Master of Science

University of Wisconsin-

Madison

1962

Bachelor of Science

University of Wisconsin-

Madison

*My German Trip rambles through Berlin and the south-east of Germany, what was East Germany, with an eye to the remains of the 20th century built environment, the visible remnants of the GDR (German Democratic Republic). Current graffiti angst and superhuman new structures give clues about more than fifty years of renewal. Art Deco buildings with relief sculptures bump up against tomorrowworld structures; the cities are virtual palimpsests. My images lay themselves down with loaded reflections, glimmers of the past provoked by my September travels. I imagine and fabricate pieces of everyday conversations in train stations that refer to the war.*

*I include borrowed footage to bring the video closer to the Cold War. The young woman who has been fleeing at intervals in the video and moving in and out of danger, finally is running from the ultimate disaster.*

*Extraordinarily beautiful German lieder plays in and out as the video progresses, an expression of rationality and culture.*

## ACHIEVEMENTS

2007

*The 182nd Annual Exhibition of Contemporary American Art, National Academy Museum, New York, New York*

2007

*The Exquisite Snake, Mary and Leigh Block Museum of Art, Northwestern University, Evanston, Illinois (group)*

2005

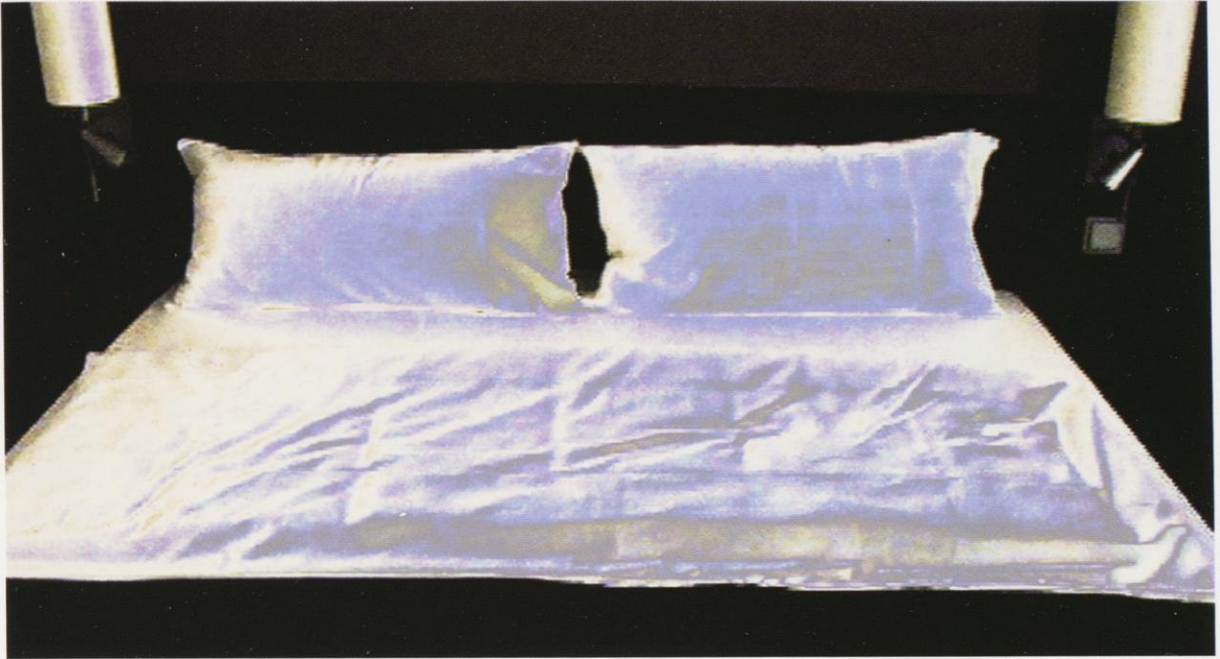
*Recording Reality, Lamar Dodd School of Art Gallery, University of Georgia, Athens, Georgia (solo)*

2006

*Realitaten Remixed, Fotocollagen/Videos, at the Kunsttage, Quedlinburg, Germany (solo)*

2004

*Artists Interrogate: Politics and War, The Milwaukee Museum of Art, Milwaukee, Wisconsin (group)*



*Double Bed, Hotel Mercure, Berlin,*  
video still from *My German Trip*  
2007, single-channel video  
12 minutes in length



*Releasing Self Doubt*  
2006, embroidered linen napkin  
20 x 21 inches

**OTHER WORK**

*Memory Cloths*  
2005–2007, embroidered found fabrics  
variable sizes, for a total  
of 6 feet 6 inches x 16 feet



*Inspired by “Voices of Women (Amazwi Abesifazane),” the South African Truth and Reconciliation Commission’s embroideries, I saw a way to tell my stories. Using my mother’s and grandmother’s linen napkins and tea towels, I first stitched my childhood misperceptions, stories of love, and travel adventures. Later, several focused on the way my parents’ favoritism for my brother led to moments of confrontation and then reconnection. This meditative working process allowed me to accept and forgive. When I began, I wondered whether it was appropriate to use a technique that recorded the horrific violence of Apartheid to tell stories from my protected Midwestern, middle-class, middle child’s life. I realized that the center of the stories that inspired me lay in their belief in the power of deep discovery, forgiveness, and healing. My own embroidered reflections on pain, recovery, misunderstanding, love, and laughter celebrate the creative spirit of the women who opened my path.*

*The piece illustrated shows a guided imagery experience. When I saw demon dogs yelping at my knees, suddenly my self-doubt fell away. The demons unzipped their backs and two huge angels came out: “Finally – we thought we’d never get your attention.”*

ACHIEVEMENTS

2007

Work illustrated in *1,000 Artist Trading Cards: Innovative and Inspired Mixed Media ATCs*, Rockport Publishers

2006

“Discovering Gampi Paper,” *Cloth Paper Scissors Magazine*, No. 6, (spring), 82–84

2005

*My Demons and Gathering Stillness*, Green Lantern Gallery, Mineral Point, Wisconsin (solo)

1984–

Professor  
Reconstructing  
Found Materials

1978

Master of Fine Arts  
University of Wisconsin–  
Madison

1977

Master of Science  
University of Wisconsin–  
Madison

1972

Bachelor of Fine Arts  
California College of the Arts

2004

Set design for *Algerian White: The Language of the Dead*, Hemsley Theatre, Madison, Wisconsin, and La Maison Francaise, New York, New York

CAROL PYLANT

1987-

Professor

Painting

1979

Master of Fine Arts

Wayne State University

1977

Bachelor of Fine Arts

Wayne State University

*Over the past twenty years I have traveled to Europe annually in search of my creative muse. During the early 1990s I became enchanted with the early Christian and ancient stone circles, court tombs, and dolmens in Ireland, England, Scotland, and France. For nearly a decade my paintings centered on realist images of these ancient standing stones as reminders of thousands of years of civilization and of my own personal, spiritual, and ancestral connections. In the late 1990s I began to work more abstractly, responding to the rich array of allegorical imagery of Romanesque art and architecture I had encountered during my travels.*

*My most recent oil paintings continue to draw from Romanesque art and architecture in France and Spain, but are also influenced by Italian Renaissance art. These paintings, which feature portals or passages between imagined interior and exterior spaces, are personal and symbolic interpretations regarding the concept of heaven, hell, and purgatory.*

ACHIEVEMENTS

2007

Faculty Research Fellowship,  
Graduate School, University  
of Wisconsin-Madison

2002-2003

Emily Mead Baldwin-Bascom  
Professorship, University  
of Wisconsin-Madison

2002

Artist Residency, Fundacio J.  
Llorens Artigas, Barcelona, Spain

1998

Wisconsin Arts Board  
Visual Arts Fellowship

1990

Artist Residency, Tyrone Guthrie  
Center, County Monaghan, Ireland

1989

Residency Award, Oberpfalzer  
Kunstlerhaus, Schwandorf/Fromberg,  
Germany



*Blessed*

2007, oil on linen

48 x 42 inches

#### OTHER WORKS

*Interlude*

2007, oil on linen

48 x 40 inches

*Siempre*

2007, oil and acrylic on panel

48 x 38 inches

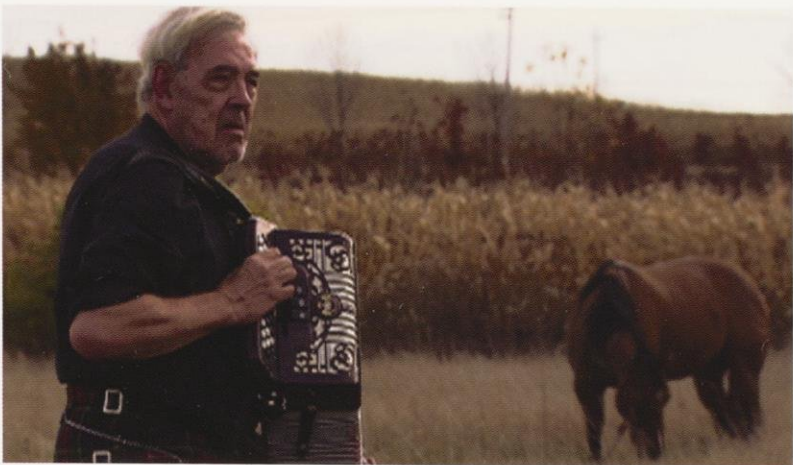
*Lost*

2007, oil on linen

48 x 40 inches



Stills from *Farmwork (Meditation)*  
2007, video installation



DOUG ROSENBERG

*For many years, my work has been formally situated at the intersection of performance and the moving image. That tendency has been manifest as videodance multimedia work for the theater, often in collaboration with choreographers and performers, and performative video installation as well as installation and performance in the more general sense. Within those formal constraints, the work alludes to or addresses issues of identity, trauma, war, literature, and the boundaries of art and mediated performance itself.*

*Current projects are in the area of medical imaging, narratives of the body, and "the local." Most recently, this work manifests as an evolved state in which art, life, and community merge into a seamless practice I have attempted to create spaces for contemplation that are seasonal, geographically specific, and attuned to ritual and the allure of the local.*

*These projects include video installations meant to record my own focused engagement with the landscape and also act as free-standing meditations, and dance films which are situated in and specific to the local geography.*

2006-

Associate Professor  
Video, Performance,  
Installation

1985

Master of Fine Arts  
San Francisco Art Institute

ACHIEVEMENTS

2007

Terrain, Festival International  
de Télévision de Banff, World  
Television Festival, Banff, Canada

2007

Aroma, Verge, Site,  
INVIDEO, Milan, Italy

2005-2006

Vilas Associates Award,  
University of Wisconsin-Madison

2005-2006

Bravo!FACT production grant  
for new dance film

2006

Douglas Rosenberg, *Indeterminate  
Identities*, Broadway Gallery,  
New York, New York

2003

EMMY Nomination for Outstanding  
Achievement for Single Entertain-  
ment Program or Series

PAUL SACARIDIZ

2007-

Assistant Professor  
Ceramics

1998

Master of Fine Arts  
School of the Art Institute  
of Chicago

1993

Bachelor of Fine Arts  
New York State College  
of Ceramics  
at Alfred University

*Predominantly project-based, my studio practice focuses on questions surrounding architecture, ornamentation, and urban planning. Over the past ten years I have produced diverse bodies of work ranging from large-scale installations and publicly sited works to discrete gallery objects.*

*Currently I am engaged in an on-going sculptural investigation entitled The Decorative City, which examines the visual correlation between domestic objects, such as decorative food molds, and the actual structures of buildings. Multiple parts are assembled into sprawling constructions, suggesting complex aerial views of urban plans. These "cities" of pure ornament are situated between the fantastical and the pragmatic, the fanciful and the utopian.*

ACHIEVEMENTS

2006

*Legacy and Innovation  
in Contemporary Ceramics,*  
Dubuque Museum of Art,  
Dubuque, Iowa (group)

2005

*Sounding Architecture,*  
James Patrick Gallery,  
Wiscasset, Maine (group)

2002

*In the Material World,*  
Evanston Art Center,  
Evanston, Illinois (group)

2003

*World Ceramic Biennale 2003 Korea*  
Icheon World Ceramic Center,  
Icheon, Korea (group)

2001

Artist in Residence, Arts/Industry  
Program, Kohler Company,  
Kohler, Wisconsin





*Sprawl*

2006, cast porcelain,  
earthenware, wood, PVC  
30 inches x 13 feet 13 feet

**OTHER WORK**

*Systems of Ornament*

2007, ceramic, Baltic birch  
36 x 24 x 24 inches



Four Women (detail)

2003-2007, handmade book

Panels measure 9 x 6 x 7 inches



ELAINE SCHEER

*Four Women is my first work in the tradition of the handmade book. These sixteen cards live together in a box and are inspired by literature including Little Women, Middlemarch, The Joy Luck Club, and The Color Purple. I have made these works in collaboration with University of Wisconsin graduate student printmakers Heather Page, Kathleen O'Connell, Sabrina Ogle, and Paul Coenen over the last four years. Complementing the artwork is an essay by Professor Emily Auerbach.*

*Making this work I was constantly struck by the connections between these fictional women over time. The women lived in the heads of different authors in different centuries; they are of different races and different social standing, and yet they share many struggles and desires. While working with my collaborators we found objects from the time, objects mentioned or alluded to in the text. For more information on these texts and my interpretations I invite you to read Emily Auerbach's essay.*

*I consider it a great gift and a luxury to be able to work with talented students and colleagues.*

1990-

Professor

Mixed Media

1982

Master of Fine Arts

San Francisco Art Institute

1979

Bachelor of Fine Arts

Sonoma State

University

ACHIEVEMENTS

2006

G4, in conjunction with the Southern Graphics Conference, University of Wisconsin-Madison (collaboration)

2005

18th Parkside National Small Print Exhibition, University of Wisconsin-Parkside, Parkside, Wisconsin (group)

2005

The Estate of Jerome Block, Clark Cielak Fine Arts, Los Angeles, California (group)



GAIL SIMPSON

2000-

Associate Professor  
Foundations Coordinator,  
Sculpture

1988

Master of Fine Arts  
School of the Art Institute  
of Chicago

1977

Bachelor of Fine Arts  
Washington University

*I am a sculptor and public artist who works on projects individually and as part of Actual Size, a collaborative team. I am interested in what artist-citizens can contribute to public space and to public life. I usually work in an architecturally integrated manner but enjoy the freedom afforded by temporary projects as well.*

ACHIEVEMENTS

2007/08

*Today Only*, Maxwell Street Market,  
City of Chicago public art commission  
(as part of *Actual Size*)

2007

*Beacon*, Fire Station #4, Lawrence,  
Kansas, public art commission  
(as part of *Actual Size*)

2007

*Thought Patterns*, University of  
Wisconsin-Whitewater, public art  
commission (as part of *Actual Size*)

2007

*Inland See*, Western Michigan  
University, Kalamazoo, Michigan  
(group)

2006

"Forum: Actual Size Artworks,"  
profile by Victor Cassidy,  
*Sculpture Magazine* (April)

2005

*Through Veins*, City of Madison  
Water Utility Building, Madison  
CitiArts public art commission



*Allegiance*

2006, recycled cardboard

6 x 10 x 3 feet

#### OTHER WORK

*Swarm*

2007, wood

10 x 8 x 4 feet



*Boy's Life*

2007, oil on canvas

78 x 96 inches



*The history of my studio research as conducted over the last twenty-five years has concerned itself almost exclusively with autobiographical content as its mediating concept. In this time, I have attempted to invent a personal and idiosyncratic visual language in which consideration of both the history of abstraction, and the tradition of figural painting are of equal and essential concern. The collision of these two visual histories has become the mediating agent through which the autobiographical impulse is made visible.*

*Currently, and in modification of past research that explored the "nature" of a single self-referential figural formation, my studio process has expanded to allow for the consideration and incorporation of multiple figural and contextual structures, and continues to stretch the boundaries of what is considered viable course material from which to distill human narratives. The most recent studio work has incorporated the expanded influence of product iconography, vintage illustration and advertising, animation cells, and a widening response to, and willingness to appropriate from, specific painting histories.*

1997-

Professor  
Painting, Drawing,  
Printmaking

1977

Master of Fine Arts  
University of Nebraska

1973

Bachelor of Arts  
Minnesota State University-  
Moorehead

ACHIEVEMENTS

2008

T. L. Solien, Madison Museum  
of Contemporary Art,  
Madison, Wisconsin (solo)

1990

T. L. Solien, Des Moines Art Center,  
Des Moines, Iowa (solo)

1987

*Avant-Garde in the 80s*,  
Los Angeles County Museum of Art,  
Los Angeles, California (group)

1985

*39th Biennial of American Painting*,  
Corcoran Museum, Washington, D.C.  
(group)

1983

*Whitney Biennial 1983*,  
Whitney Museum of American Art,  
New York, New York (group)

1980

*The Prodigal Son*,  
Fort Worth Museum of Art,  
Fort Worth, Texas (solo)

GELSY VERNA

2001-

Professor

Painting

1990

Master of Fine Arts

School of the Art Institute  
of Chicago

1988

Bachelor of Fine Arts

School of the Art Institute  
of Chicago

*I made alterations to the portrait of Martin Luther King Jr. taken from a fan distributed by a funeral home. This object is sometimes referred to as a church fan. I chose this image of King because it is ubiquitous and already set in the context of a portrait/object. The portrait is an idealized version of a man who is closely associated with a time of major change in American life. My alteration is a gesture to imagine the many new "types" of King that I can make. I am using both the distance of time and the fact that I became aware of King at his death as an entry and framework for the project. I am exploring King's ready-made image, not to empty it of the entrenched meanings but to dwell on how it can free me to imagine what it is to be found in rethinking and deconstructing his image.*

*Martin Luther King Jr. died in 1968, when I was seven years old and living in Kinshasa, Zaire, with my parents. We learned of his death through the newspapers, radio, and the TV set belonging to a friend of the family. My recollection blurs with the photograph from Life magazine; my feeling at the time was that something momentous had happened. Forty years later I am trying to make sense of this, aware that the definition of his image has been evolving over the years.*

ACHIEVEMENTS

2008

Wisconsin Museum, West Bend,  
Wisconsin (solo)

2003

*Heads and (no) Tales*, Hudson Valley  
Community College, Troy, New York

2000

*Iowa Artists 2000*, Des Moines Art  
Center, Des Moines, Iowa (group)

2005-2006

*Between Image and Concept*,  
Princeton Art Museum,  
Princeton, New Jersey (group)

2001

*Intuition; New Paintings*,  
Porter Troupe Gallery,  
San Diego, California (solo)

1997-1998

Fellowship Residency, Fine Arts  
Work Center, Provincetown,  
Massachusetts



*MLK Jr., Reveries/Reverends*

2005–2008, mixed media on paper

variable sizes, to a total of 10 x 8 feet



## AFFILIATES

Jennifer Angus  
67

Freida High  
68

Diane Sheehan  
69

## ACADEMIC STAFF

Bruce Crownover  
70

Andrew Rubin  
71

Jason Ruhl  
72

Julie Ganser  
73

JENNIFER ANGUS



*Versailles (detail)*  
2007, *Tosena splendida* (cicada),  
frame, size variable  
Greg Museum, Raliegh,  
North Carolina

2004-

Affiliate Professor  
Department of Art

2001-

Associate Professor  
Department of Design Studies  
School of Human Ecology

1991

Master of Fine Arts  
School of the Art Institute  
of Chicago

1984

Nova Scotia College  
of Art and Design

OTHER WORK

*Insect Anatomy*  
2007, wood  
29 inches diameter

ACHIEVEMENTS

2007  
*Silver Wings and Golden Scales*,  
Chazen Museum of Art,  
Madison, Wisconsin (solo)

2007  
*A Terrible Beauty, Chapter III*,  
Musée d'art de Joliette,  
Joliette, Quebec, Canada (solo)

2006  
*A Terrible Beauty, Chapter II*,  
Textile Museum of Canada,  
Toronto, Ontario, Canada (solo)

2006  
Emily Mead Baldwin-Bascom  
Professorship in the Creative Arts

## FREIDA HIGH

1998-

Affiliate Professor  
Department of Art

1972-

Professor  
Department of Afro-  
American Studies

1971

Master of Fine Arts  
University of Wisconsin-  
Madison



1970

Master of Arts  
University of Wisconsin-  
Madison

*Hypericons: Homage  
to W. J. T. Mitchell*

2007, acrylic  
53 x 65 inches

1968

Bachelor of Science  
Northern Illinois  
University

### ACHIEVEMENTS

2007

"The High Report: The National  
Gallery of Art, Nigeria, A General  
Condition Assessment," presented  
to Margie J. Reese, Program Officer,  
Ford Foundation, Office for West  
Africa (assessment of modern art  
collection, intellectual infrastructure,  
and facilities)

2001

"In Search of a Discourse and  
Critique/s that Center/s the  
Art of Black Women Artists,"  
*Feminist Art Theory*, Hilary  
Robinson (London: Blackwell)

1996-1999

*Bearing Witness: Works by  
African-American Women*  
Spelman Museum of Fine Arts,  
Atlanta, Georgia (group)





*Digital Jacquard*  
2007, linen, cotton, wire  
30 x 20 x 7 inches

1998-  
Affiliate Professor  
Department of Art

1989-  
Professor  
Department of Design Studies  
School of Human Ecology

1972  
Master of Fine Arts  
Indiana University

1968  
Bachelor of Arts  
Montclair University

ACHIEVEMENTS

2007  
*Wisconsin Triennial*,  
Madison Museum  
of Contemporary Art,  
Madison, Wisconsin (group)

2006  
*Where Truth Lies*,  
Jmaes Watrous Gallery, Overture  
Center, Madison, Wisconsin (solo)

2005-2007  
Emily Mead Baldwin Bascom  
Professorship in the Arts,  
University of Wisconsin-Madison

1999  
*Parnassus* acquired by  
the Smithsonian Institution,  
National Museum of American Art,  
Washington, D.C.

## BRUCE CROWNOVER

1994-

Master Printer  
at Tandem Press,  
Department of Art

1989

Master of Fine Arts  
University of Wisconsin-  
Madison

1986

Bachelor of Fine Arts  
Utah State University



*Powell Marsh*

2007, watercolor  
5 1/4 x 6 inches

### OTHER WORK

*Untitled*

2006, mixed media  
12 x 10 inches

### ACHIEVEMENTS

2006

Guest Lecturer, Colorado College,  
Colorado Springs, Colorado

2003

Guest Lecturer, University  
of New Mexico, Albuquerque,  
New Mexico

2005

*Long Story Short*, Hue Gallery,  
Madison, WI (two-person)

ANDREW RUBIN



1988-

Master Printer  
at Tandem Press,  
Department of Art

1984

Master of Fine Arts  
Arizona State University

1978

Bachelor of Fine Arts  
College for Creative Studies

*Cabin & Stream*

2007, wood relief

13 x 8 inches

OTHER WORK

*Gardener*

2007, wood relief

30 x 24 x 1 inches



## JASON RUHL

**2007-**

Digital Printer  
at Tandem Press,  
Department of Art

**2002**

Master of Fine Arts  
University of Wisconsin-  
Madison

**1999**

Bachelor of Fine Arts  
Minnesota State University-  
Mankato



*Untitled*

2007, acrylic and oil on board  
16 x 12 inches

### OTHER WORK

*ice-nine*

2007, oil on linen  
16 x 12 inches

*Plan R*

2007, oil on linen  
16 x 12 inches

### ACHIEVEMENTS

**2008**

*What About the Kitchen Sink?*,  
Overture Center, Madison,  
Wisconsin (two-person)

**2007**

*Winter Show*, Giola Gallery,  
Chicago, Illinois (group)

**2005**

*Cultural Transport/Moving Targets*  
*Project*, Universität der Künste,  
Berlin, Germany and Academy  
of Fine Arts, Poznan, Poland (group)

**2002**

Cofounder, No Fun Art Collective

## JULIE GANSER



*Ice Amber* (detail)  
2007, mixed media  
20 x 14 x 2 inches

**2005-**

Director of Advising,  
Programs and Outreach  
Department of Art

**2003**

Master of Fine Arts  
University of Wisconsin-  
Madison

**2002**

Master of Arts  
University of Wisconsin-  
Madison

**2000**

Bachelor of Fine Arts  
University of Wisconsin-  
Madison

### OTHER WORK

*Frost Fossil*  
2007, mixed media  
35 x 32 x 2 inches

### ACHIEVEMENTS

**2008**  
*Ice Age*, DeRicci Gallery,  
Edgewood College,  
Madison, Wisconsin (solo)

**2006**  
*Unifying Thread*,  
Evanston Art Center,  
Evanston, Illinois (group)

**2005**  
*Half Right/Mostly Left*,  
Beverly Arts Center,  
Chicago, Illinois (solo)

**2004**  
Northern Art Council's  
Benefactor Award, Nicolet College,  
Rhineland, Wisconsin

## EMERITUS FACULTY

Bruce Breckenridge 75	Cavalliere Ketchum 83
Mel Butor 76	Richard Lazzaro 84
Warrington Colescott 77	Eleanor Moty 85
Fred Fenster 78	Ronald Neperud 86
Raymond Gloeckler 79	Daniel Ramirez 87
Robert Grilley 80	Kenneth Ray 88
Phil Hamilton 81	Donald Reitz 89
C. R. Johnson 82	John Rieben 90
	William Weege 91



BRUCE BRECKENRIDGE



1968-2006

Professor Emeritus

Ceramics

1953

Master of Fine Arts

Cranbrook Academy of Art

1952

Bachelor of Science in Education

Milwaukee State Teachers College

*House of Home*

2006, ceramic

65 x 21 x 19 inches

OTHER WORK

*California Dreaming*

2006, ceramic

64 1/2 x 22 x 21 1/2 inches

*Madison Melody*

2006, ceramic

62 1/2 x 23 x 27 inches

ACHIEVEMENTS

*Reuse/Reinvent/Create,*

Grace Chosy Gallery,

Madison, Wisconsin

DeRicci Gallery,

Edgewood College,

Madison, Wisconsin

*21st Century Ceramics in the*

*United States and Canada,*

Canzoni Gallery, Columbus, Ohio

*Edinboro National Invitational*

*Exhibition, Edinboro University,*

Edinboro, Pennsylvania

## MEL BUTOR

1968-1994

Professor Emeritus  
Painting, Drawing,  
Foundations

1960

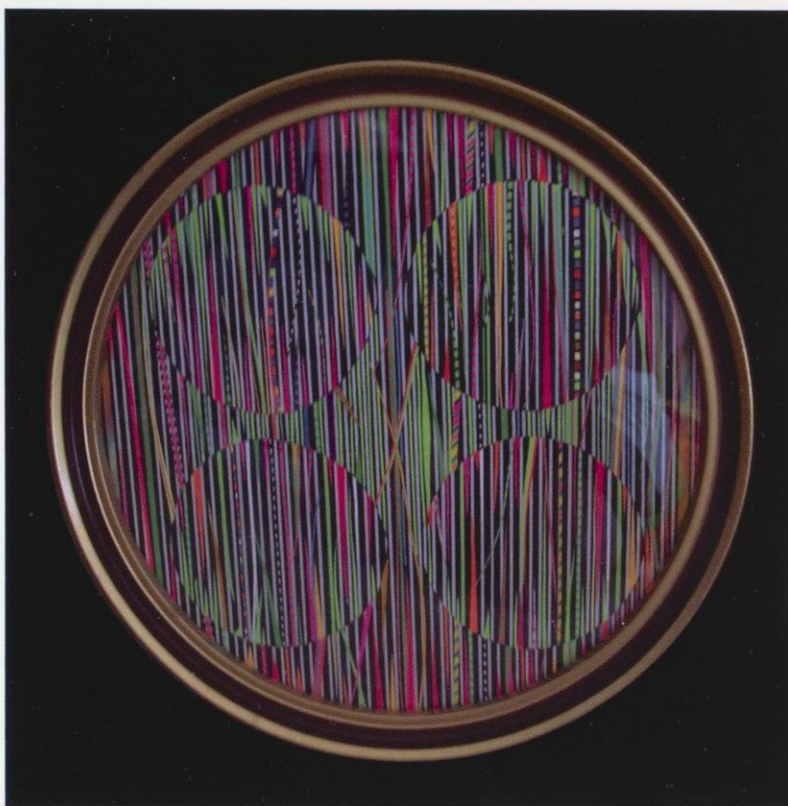
Master of Arts  
Kent State University

1955

Bachelor of Science  
in Education  
Kent State University

1952

Graduate  
Cleveland Institute of Art



*Mickey and Minnie*

2006, cut paper  
13 inches diameter

### OTHER WORKS

*Four Slices*

2005, cut paper  
11 x 9 inches oval

*Purple Reverse*

2005, cut paper  
7 3/4 x 6 1/2 inches

### ACHIEVEMENTS

*Stoughton Mural,*  
Stoughton, Wisconsin (solo)

*Heads,*  
Madison Civic Center Madison,  
Wisconsin (solo)

*Pop and Op Print Show,*  
American Federation of Arts Gallery,  
New York, New York (group)

*Optical and Hard Edge,*  
Grippi & Waddell Gallery,  
New York, New York (group)

WARRINGTON COLESCOTT



*The Blessings of Peace,  
The Curse of War*  
2003, painting on paper  
30 x 40 inches

1949-1986  
Professor Emeritus  
Printmaking, Painting

1957  
Slade School of Art,  
University College,  
University of London  
(Fulbright Fellow)

1953  
Academie de la Grande  
Chaumier

1947  
Master of Arts  
University of California  
at Berkeley

1942  
Bachelor of Arts  
University of California  
at Berkeley

ACHIEVEMENTS

2007  
182nd Annual Exhibition of  
Contemporary American Art,  
Andrew Carnegie Prize in Painting,  
National Academy Museum,  
New York, New York (group)

2007  
Painting purchased for  
the Smithsonian Museum  
of American History collection

1999  
Warrington Colecott & Arthur Hove,  
*Progressive Printmakers: Wisconsin  
Artists and the Print Renaissance*,  
University of Wisconsin Press



FRED FENSTER

1962-2005

Professor Emeritus

Metals

1960

Master of Fine Arts

Cranbrook Academy of Art

1956

Bachelor of Science

City College of New York



Large Bowl

2007, pewter

8 1/2 x 13 inches diameter

OTHER WORK

Vase

2007, pewter

14 x 3 1/2 inches diameter

Candlestick Pair

2007, pewter

3 1/2 x 5 inches

ACHIEVEMENTS

2006

American Crafts Council

Gold Medal

2002

Hans Christensen Sterling

Silversmith's Award

2004

James Renwick Alliance Award

for Excellence in Teaching,

University of Wisconsin-

Madison

1995

American Crafts Council,

Elected a Fellow

RAYMOND GLOECKLER



1961-1993

Professor Emeritus

Printmaking

1952

Master of Science

University of Wisconsin-

Madison

1950

Bachelor of Science

University of Wisconsin-

Madison

*As It Is, Not As I Would Have It*

2004, woodcut

33 x 21 5/8 inches

ACHIEVEMENTS

2004

*Woodcuts by Raymond Gloeckler*,  
retrospective exhibition,  
Chazen Museum of Art,  
University of Wisconsin-Madison  
(solo, with catalogue)

2002

Wisconsin Academy of Sciences,  
Arts and Letters, elected a fellow

2004

*The Engraver's Cut: Raymond  
Gloeckler*, Primrose Press  
Academy, Ltd. (Bicester, England)

1997

Wisconsin Education Association  
Award of Distinguished Service

1988

British Society of Wood Engravers,  
Invited to Membership

## ROBERT GRILLEY

1949-1987

Professor Emeritus

Painting, Drawing

1947

Master of Science

University of Wisconsin-

Madison

1942

Bachelor of Science

University of Wisconsin-

Madison

*Momma in 1927*

2006, oil

12 x 9 inches



### ACHIEVEMENTS

2005

Retrospective exhibition

at Porter Butts and Class of 1925

Galleries of Wisconsin Memorial

Union, University of Wisconsin-

Madison

2003

Author of *Return from Berlin*,

distributed by University of

Wisconsin Press

1986

*A Decade of American Realism*,

Wichita Art Museum, Wichita,

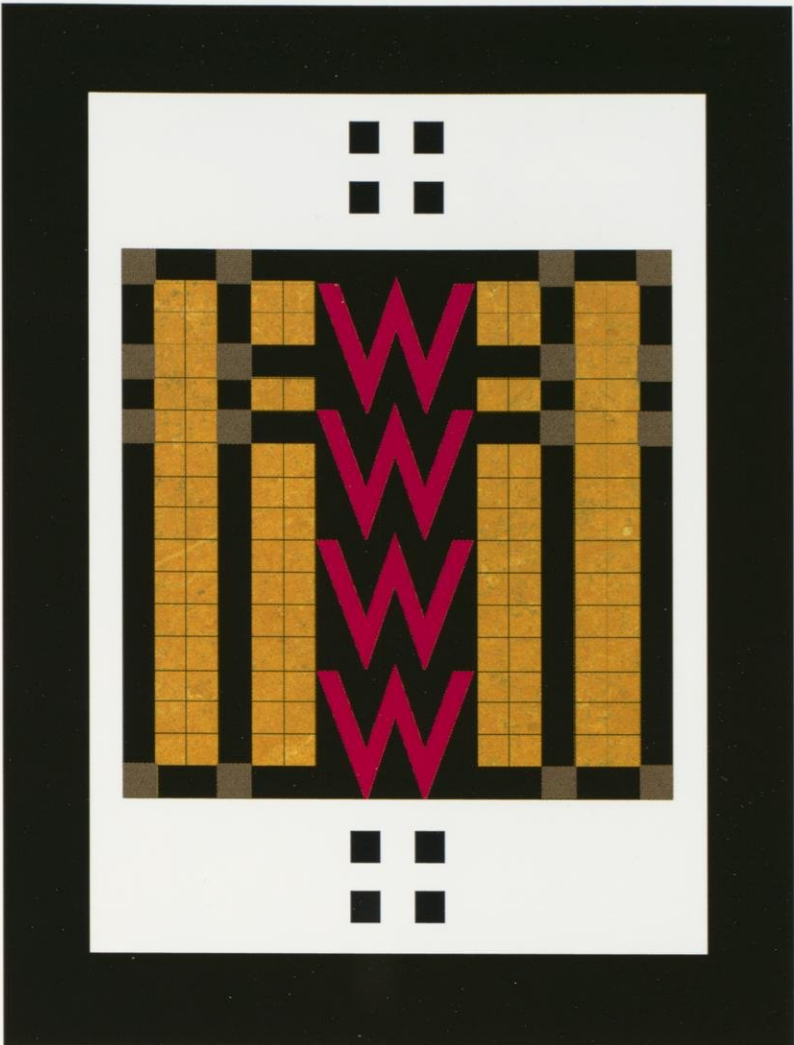
Kansas (group)

1987

Retrospective exhibition at Wichita

Art Museum, Wichita, Kansas (solo)





1964-2004

Professor Emeritus

Graphic Design

1964

Master of Fine Arts

Indiana University

1961

Bachelor of Science

University of Cincinnati

W

2006, floor design proposal for

Dane County Regional Airport

30 x 24 inches

Installed 2006, marble

15 x 15 feet

ACHIEVEMENTS

2007

*Art Posters of the Dane County  
Cultural Affairs Commission,  
1981-2006, Overture Center,  
Madison, Wisconsin (group)*

2006

Installation of *W* floor inset,  
Dane County Regional Airport  
Terminal, Madison, Wisconsin (solo)

2002

Printing Industries of America  
Award for Dane County Cultural  
Affairs Commission calendar

2001

School of Education Faculty  
Distinguished Achievement Award,  
University of Wisconsin-Madison

1999

Gerald Bartell Award for the Arts,  
University of Wisconsin-Madison

## C. R. JOHNSON

**1965-1990**

Professor Emeritus

Wood Sculpture

**1960**

Master of Fine Arts

School of American

Craftsmen

**1957**

Bachelor of Science

State University of

New York at Oswego



*Mountain People*

1964, mahogany

10 x 7 x 5 inches

### ACHIEVEMENTS

**1994**

National Woodturning Exhibition,

Nunawading Art Center,

Victoria, Australia

**1991**

"Primetime Wisconsin" segment  
feature, WHA-TV, Wisconsin Public  
Television

**1986**

Visiting Artist, California State  
University, San Luis Obispo

**1974**

National Endowment for the Arts  
Individual Artist Fellowship

**1987-1990**

Three works added to permanent  
collections of Woodturning Center,  
Philadelphia, Pennsylvania

CAVALLIERE KETCHUM



1975-2005

Professor Emeritus

Printmaking

1970

Master of Fine Arts

University of New Mexico

1963

Bachelor of Fine Arts

Arizona State University



383 Stroke TH 400, Cam, 650 CFM,

9" Ford - Custom Low Ride Tri Bike

400+ HP, Amalia, New Mexico

2005, scanned C-print programmed  
into computer-driven double-  
weave loom, 100% cotton, front  
and reverse of same weaving

84 x 36 inches

ACHIEVEMENTS

2002

Sabbatical research in the Spanish  
and Mexican land grant villages of  
northern New Mexico, documented  
in *On Wisconsin*, 103.2: 20-27, 54.

2002

Photodocumentation of Martinez  
Hall, Penasco, New Mexico

2001

Morgridge Public Service  
Travel Grant

1998-2001

Artist in Residence Grant,  
Harwood Museum,  
Taos, New Mexico

1998-2000

Graduate School Research Grant,  
University of Wisconsin-Madison



RICHARD LAZZARO

1963-1998

Professor Emeritus

Painting

1963

Master of Fine Arts

University of Illinois  
at Urbana-Champaign

1961

Bachelor of Fine Arts

Kent State University



1959

Diploma

Cleveland Institute of Art

*Phasing Memories*

2007, gouache

36 x 49 inches

ACHIEVEMENTS

2007

Calvin Charles Gallery,  
Scottsdale, Arizona

2006

*Intuitive Abstraction*,  
Overture Center for the Arts,  
Madison, Wisconsin

2003-2006

*Pivot Points*, a traveling exhibition  
of six contemporary painters  
and six contemporary poets

2007

Blackwood Gallery,  
Pittsburgh, Pennsylvania

2004

Galeria German Kruger Espansa,  
Lima, Peru

2002

*Richard Lazzaro, Paintings 1970-2000*,  
Charles Allis Art Museum,  
Milwaukee, Wisconsin



*Marker Brooch*  
2006, sterling silver, 18K gold,  
14K gold, tourmalinated quartz  
1 3/4 x 2 1/8 x 3/8 inches

1972–2001

Professor Emeritus  
Art Metals, Jewelry,  
Metalsmithing

1971

Master of Fine Arts  
Tyler School of Art,  
Temple University

1968

Bachelor of Fine Arts  
University of Illinois  
at Urbana–Champaign

OTHER WORK

*Crystal Inclusion Brooch*  
2006, sterling silver, 18K gold, quartz  
1 3/4 x 1/2 x 1/2 inches

*Portal Pendant*  
2007, sterling silver, 22K gold, sapphire  
2 3/8 x 2 1/8 x 3/8 inches

ACHIEVEMENTS

2007  
*Jewelry by Artists: The Daphne Farago  
Collection*, Museum of Fine Arts,  
Boston, Massachusetts

2007  
*Process: Documented*, Aaron Faber  
Gallery, New York, New York, and  
SOFA, Chicago, Illinois

2007  
*Ornament as Art*, Museum  
of Fine Arts, Houston, Texas

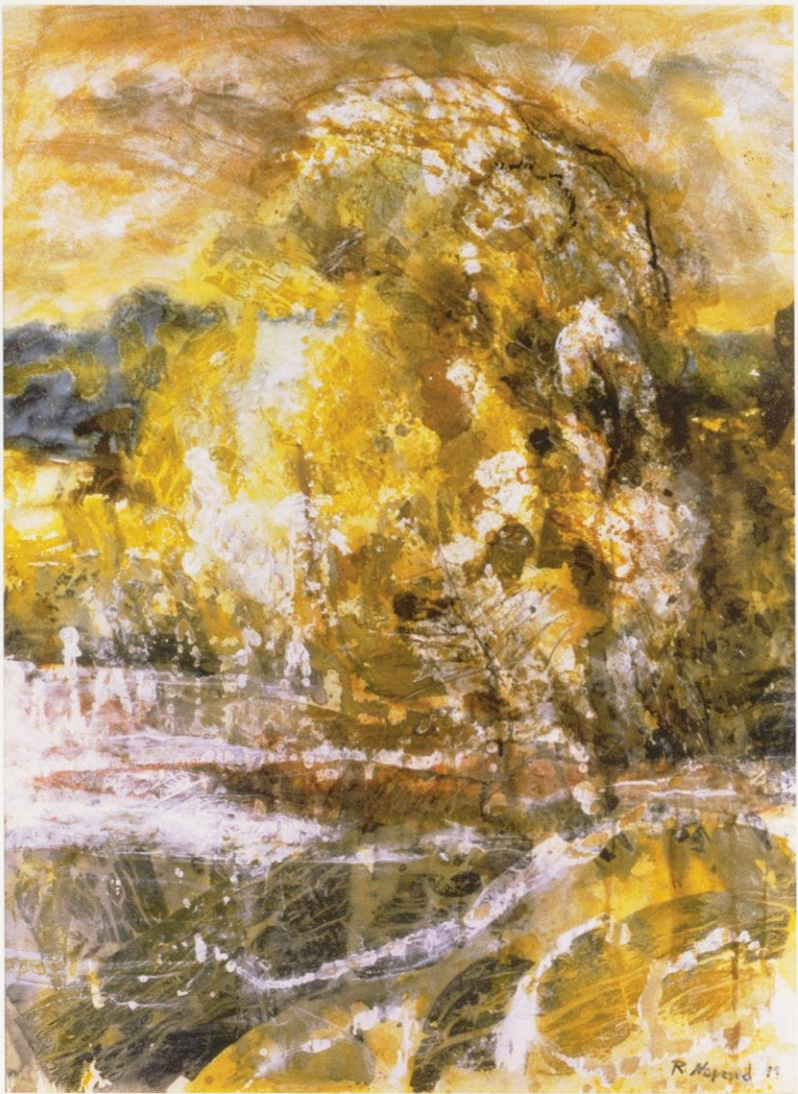
2006  
*Metalsmiths and Mentors:*  
*Fred Fenster and Eleanor Moty*,  
Chazen Museum of Art,  
University of Wisconsin–Madison

1967-1995

Professor Emeritus  
Watercolor,  
Cultural Studies

1964

Doctor of Education  
University of Oregon



*Untitled*

1998, watercolor

ACHIEVEMENTS

2002

Art Educator of the Year Award,  
Wisconsin Art Education Association

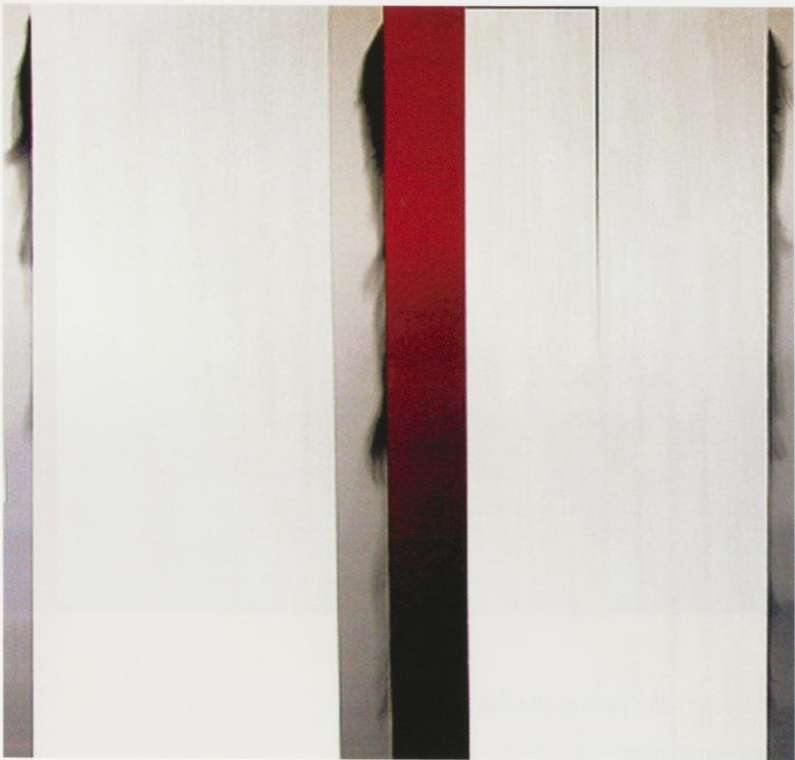
1999

G. Allen and J. Klevit, biography  
included in *Oregon Painters,  
The First Hundred Years (1859-1959)*,  
Oregon Historical Society

1995

The Edwin Ziegfield Award  
for International Distinguished  
Leadership in Art Education,  
U. S. Society for Education  
in Art





*La Duquesa de Gallifa*  
2005, acrylic on canvas  
72 x 72 inches

1988–2000

Professor Emeritus  
Painting, Drawing

1977

Master of Fine Arts  
University of Chicago

1974

Bachelor of Arts  
University of Illinois  
at Chicago

ACHIEVEMENTS

2007

McCormick Place Trade and  
Convention Center, Chicago, Illinois,  
permanent installation of eight  
large-scale paintings for the west  
addition, central concourse

2005

Pollock-Krasner Award

2004

*Twenty Contemplations on the Infant  
Jesus: An Homage to Olivier Messiaen*,  
Museum of Contemporary Religious  
Art, St. Louis University, St. Louis,  
Missouri (group)

1996

*Art in Chicago, 1945–1995*,  
Museum of Contemporary Art,  
Chicago, Illinois (group)

1982-1997

Professor Emeritus

Painting

1960

Master of Fine Arts

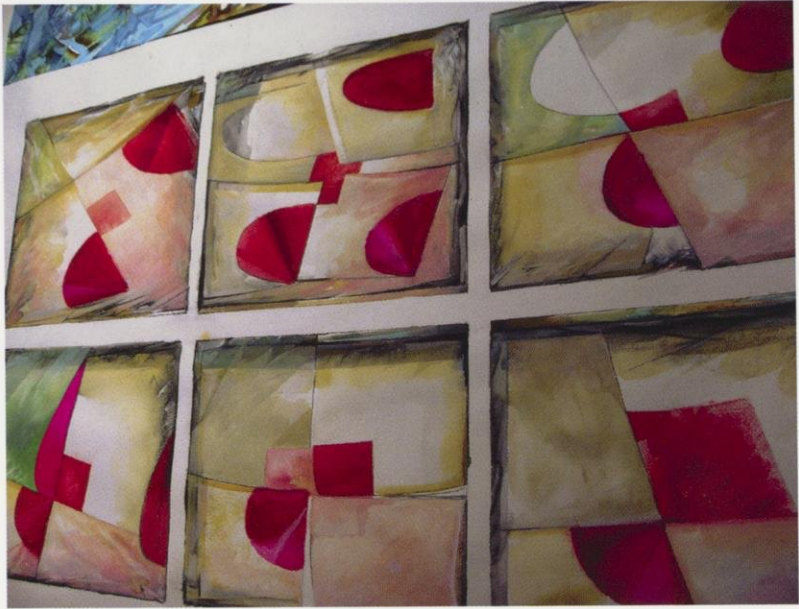
Yale University

1957

Bachelor of Fine Arts

Herron School of Art

Indiana University



*Red Mystery the Turn of the Card*

2006, watercolor

22 x 32 inches

ACHIEVEMENTS

1977

Supervisor, Rural Barn Mural Project

1973-1974

University of Wisconsin research grant to study alternative printing processes in England and France

1970

University of New Mexico grant, *Artists Influenced by the Bauhaus*

1968-1970

Director of Foundation Drawing curriculum and development, University of New Mexico

1965-1967

University of Illinois research grant, *Cinema in Design*

1965

Selection Committee, *Modern Art USA Biannual*, Krannert Art Museum

DONALD REITZ



1962-1988

Professor Emeritus

Ceramics

1962

Master of Fine Arts

Alfred University

*Untitled*

2007, ceramics fired  
in wood-fired anagama  
15 x 19 1/2 x 8 inches

ACHIEVEMENTS

1988, 2001

Honored in *Ceramic Monthly*  
reader's poll as "One of twelve  
greatest living ceramic artists  
worldwide."

Recipient of the Governor's  
Award in the Arts, Wisconsin,  
Pennsylvania

Recipient of the National  
Endowment of the Arts Grant

Ceramic Wall, 10 x 40 feet,  
Nippon Castle Research Center,  
Hemji City, Japan



1989-2006  
Professor Emeritus  
Graphic Design

1966  
Master of Fine Arts  
Indiana University

1961  
Master of Science  
Indiana University

1957  
Bachelor of Science  
University of Michigan-  
Ann Arbor



*Untitled*  
2005, floor design proposal for  
Dane County Regional Airport  
40 x 30 inches  
Installed 2005, marble, synthetic stone  
17 x 17 feet

ACHIEVEMENTS

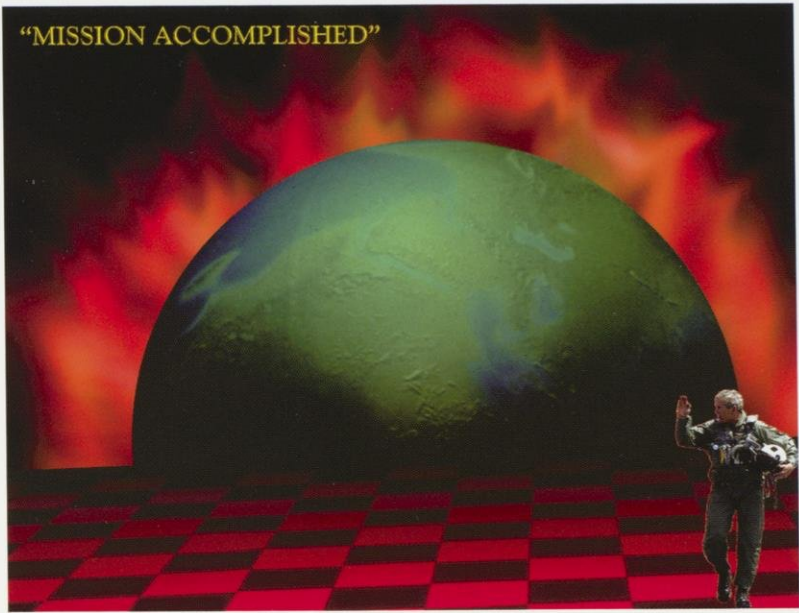
2008  
*50 Years of Helvetica*,  
Museum of Modern Art,  
New York (group)

2007  
Poster in *US News and  
World Report* article (August 6)

2006  
Trademarks included in  
*Trademarks of the World*  
(NewYork/Zürich)

2005  
Included in *The Thames and Hudson  
Encyclopaedia of Graphic Design and  
Designers* (London)

WILLIAM WEEGE



1970-1999

Professor Emeritus

Printmaking

1968

Master of Fine Arts

University of Wisconsin-

Madison

*A Terrorist and You*

*Know Where He Lives!*

2007, inkjet print

30 x 24 inches

ACHIEVEMENTS

Work included in  
these collections:

Brooklyn Museum,  
New York, New York

The Nelson-Atkins Museum of Art,  
Kansas City, Missouri

Museum of Modern Art,  
New York, New York

Philadelphia Museum of Art,  
Philadelphia, Pennsylvania

Museum of Modern Art,  
San Francisco, California

Edited  
by Susan Day

Designed  
by Dennis Miller

Catalogue cover based  
on a detail of an untitled  
collage by the late Professor  
Emeritus Donald Anderson  
1964, 35 1/2 x 48 inches

Catalogue text set  
in Nakomis Bold,  
Light and Light Italic,  
designed by Dennis Miller  
specifically for this project  
using FontLab 4.6

Catalogue built using  
Adobe Creative Suite 3  
and Macintosh  
Operating System 10.4  
on a Dual 2.7 GHz  
Power PC G5

Summer, Fall  
2007







