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views
86

the art faculty

Views 86: The Art Faculty

University of Wisconsin-Madison

Elvehjem Museum of Art

15 March-4 May 1986

Foreword and Acknowledgements

The Department of Art faculty once again is pleased to participate in this quadrennial exhibition of recent work. Many art departments mount an annual exhibition which allows students to keep abreast of the current work of the faculty. Although members of the faculty are regularly included in national and international exhibitions and are fortunate to be able to exhibit in the many private galleries in Madison and at the Madison Art Center, this exhibition is the one major showing of the entire faculty which allows students within the Department and members of the University community to witness the recent developments in our work.

This exhibition could not have been held without the efforts of the Departmental Exhibition Committee; Richard Lazzaro, Chairman, Jack Damer, and George Cramer. The handsome design of this catalogue is the result of work by Art Director, Don Overmyer, and Earl Madden. Special thanks to the entire staff of the Elvehjem Museum for all the hours of work well beyond the call of duty. Last, but not least, a word of appreciation to Russell Panczenko, who, since becoming Director of the Elvehjem, has become a friend of the Department of Art.

Bruce M. Breckenridge, *Chairman*

With over forty faculty members, the Department of Art at the University of Wisconsin–Madison is one of the largest in the United States. The range of media and art forms taught and practiced by its faculty is immense: painting, drawing, sculpture, ceramics, woodworking, metalworking, glassworking, performance, video, printmaking, photography, papermaking, graphic design, computer-mediated art.

The contemporary art world recognizes this Department not only for its size but also, and more importantly, for the outstanding and innovative production of its individual faculty members, many of whom have national reputations and exhibit in museums and galleries throughout the United States. Furthermore, the quality of education offered has had, and continues to have, a significant impact on future trends. Many of the Department's graduates go on to become top-ranking artists in their own right. The exhibition *Views 86: The Art Faculty* is a recognition and a celebration of the contribution to contemporary art of both the individual faculty members and the Department of Art as a whole.

In 1974, one of the special events marking the occasion of the 125th anniversary of the founding of the University of Wisconsin at Madison was the first group exhibition of the University's art faculty. That project, which was jointly organized by the Elvehjem Museum of Art (then the Elvehjem Art Center) and the Department of Art, generated a great deal of excitement and enthusiasm among professional colleagues of the art faculty, the students at the University and the community of Madison. It was the first time that a comprehensive overview of the Department's broad

range of accomplishments and strengths as a group were made manifest. The need for a continuing public forum where the faculty as a whole could present its most recent work was recognized as a result of this initial celebratory exhibition, and the concept of a regular quadrennial University of Wisconsin–Madison Art Faculty exhibition at the Elvehjem was born.

Views 86, a continuation of that tradition, represents the fourth such exhibition since the Museum's founding.

The works of art exhibited in *Views 86* have all been produced between 1982 and 1986. Each faculty member selected those pieces which he or she felt were most representative of this period. The works were then submitted to a specially designated Art Faculty Exhibition Committee whose responsibility it was to organize the exhibition into a meaningful whole. To this committee, which included, for the Department of Art, Professors Richard Lazzaro, George Cramer, Jack Damer, and for the Museum, Stephen C. McGough, the Museum's Associate Director, Carlton Overland, Curator of Collections and Lisa Calden, Registrar, the Elvehjem indeed owes a special debt of gratitude. In the difficult task of coordination and bringing together the work of forty-four artists, their sensitivity, responsiveness and attention to detail were truly laudable.

Special thanks also must be extended to Assistant Professor Don Overmyer, who with the assistance and cooperation of Professor Phil Hamilton and Earl Madden of the University of Wisconsin Publications office, designed the exhibition catalogue, poster and other public relations material,

and to Cheryl Bradley and Loni Hayman whose editorial skills and meticulous attention to detail molded the catalogue materials into a tasteful and accurate documentation of the exhibition. Anne Lambert, Curator of Education, has coordinated a wonderfully informative series of public lectures and tours by Art Faculty members and Museum Docents. Kathy Parks, Assistant to the Director, very aptly coordinated all the publicity for the exhibition with the public media. Typing and other essential administrative matters were in the very capable hands of Sandra Pierick and Barbara Griffith.

Last but not least, I wish to acknowledge a special debt to Professor Bruce M. Breckenridge, Chairman of the Department of Art, under whose able leadership a new and inspiring relationship between the Elvehjem Museum of Art and the Department of Art has begun to flourish and, in this same cooperative spirit, to thank all the members of the Department whose works the Elvehjem is proud and honored to present in *Views 86*. Thank you.

The Elvehjem and the Department of Art would like to thank the Humanistic Foundation and the Consortium for the Arts, both of the University of Wisconsin–Madison, without whose financial and moral support this project could not have taken place.

Russell Panczenko, *Director*

The Department of Anthropology at the University of Wisconsin-Madison is pleased to present this catalogue of the works of art of the artists who have been members of the department since its inception in 1952. The department has a long and distinguished history of excellence in the field of anthropology, and it is a privilege to present the works of these artists to the public. The department has a long and distinguished history of excellence in the field of anthropology, and it is a privilege to present the works of these artists to the public. The department has a long and distinguished history of excellence in the field of anthropology, and it is a privilege to present the works of these artists to the public.

The works of art illustrated in this catalogue are copyrighted by the artists. The University of Wisconsin-Madison is pleased to present this catalogue of the works of art of the artists who have been members of the department since its inception in 1952. The department has a long and distinguished history of excellence in the field of anthropology, and it is a privilege to present the works of these artists to the public. The department has a long and distinguished history of excellence in the field of anthropology, and it is a privilege to present the works of these artists to the public.

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The Art Faculty

David Becker

Sally Behr

Bruce M. Breckenridge

Mel Butor

Gibson Byrd

Laurie Beth Clark

Warrington Colescott

Leslee Nelson Corpier

George Cramer

Jack Damer

Patricia Fennell

Fred Fenster

Steven Feren

Raymond Gloeckler

Robert Grilley

Walter Hamady

Phil Hamilton

C.R. (Skip) Johnson

Larry Junkins

Cavalliere Ketchum

Marjorie Kreilick

Richard Lazzaro

Rich Lipscher

Richard Long

Hal Lotterman

Truman Lowe

Doug Marschalek

Dean Meeker

L.E. (Ernie) Moll

Eleanor Moty

Hardean Naeseth

Ronald W. Neperud

Komelia Okim

Don P. Overmyer

JoAnn Phaedrus

Edward R. Pope

Kenneth Ray

Richard Reese

Don Reitz

Kathleen D. Tanaka

N. Wayne Taylor

Bill Weege

John Wilde

Santos Zingale

David Becker, Associate Professor

Plainly speaking, I mostly like to make pictures, and drawing on paper and on etching plates seems to have been the best vehicle for what I do. Descriptions I have heard or read of the work, most of which either delight or offend me, are: allegorical, apocalyptic, provocative, prophetic, dream-like, surreal, fantastic, weird, frightening, disturbing, demanding, despairing, disgusting, irrelevant, inspiring, old, new-old, fascinating, morbid, medieval, bizarre, cathartic, mystery plays (I like that), and well-drawn.

Crosspaths, 1984, etching, 12³/₄" x 18³/₄"

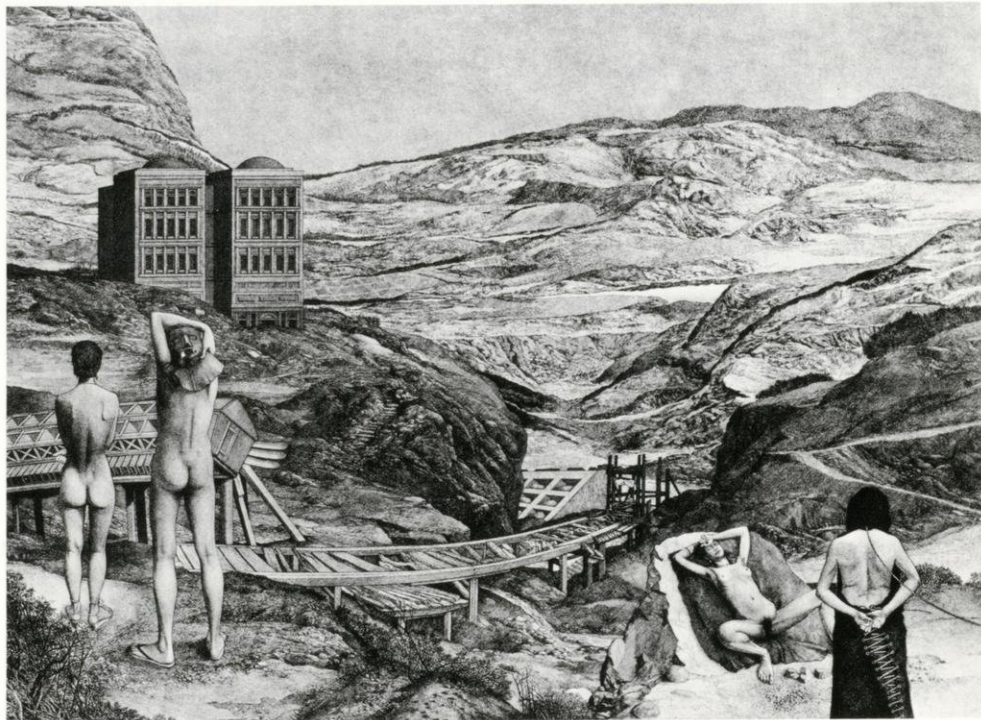
Crosspaths, 1984, watercolor drawing, 12³/₄" x 18³/₄"

MacDowell Colony, 1984, watercolor drawing, 18" x 26"

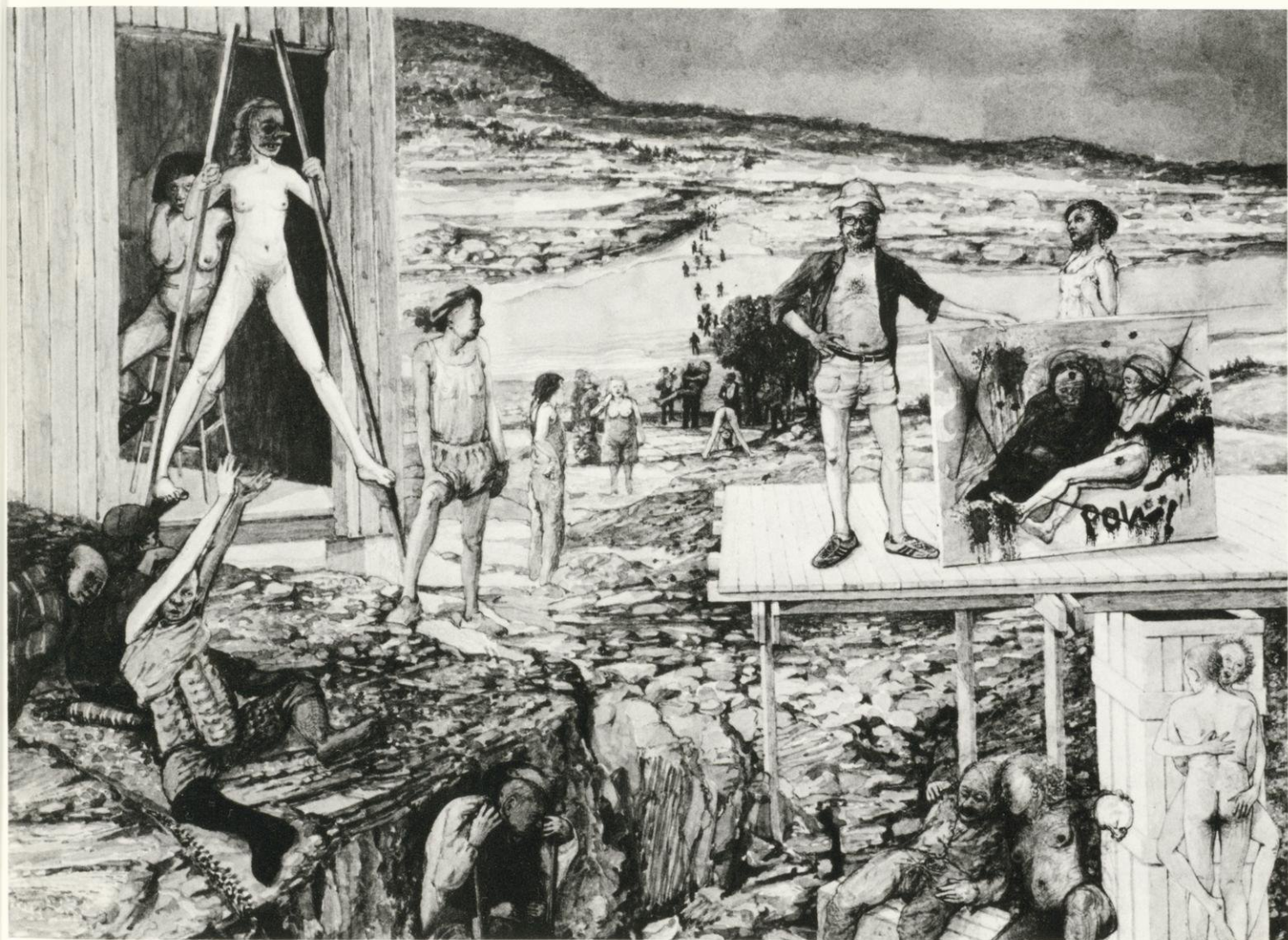
MacDowell Colony, 1983, watercolor drawing, 18" x 26"

Departure, 1982, watercolor drawing, 6³/₄" x 11"

Untitled (Preparatory drawing), 1986, graphite pencil drawing, 22¹/₂" x 34¹/₂"



Day of the Painter, 1985, watercolor drawing, 8¹/₄" x 11¹/₄"



A Foregone Conclusion, 1985, etching/
engraving, 17³/₄" x 23³/₄"

Sally Behr, Lecturer

In my family a "true" memory is when one of us remembers an event in the past where no photograph exists. If one has to be prompted with photographs, the argument goes, perhaps one doesn't remember the experience. That confusion of memory, image, and reality fascinates me as a photographer. Culturally, we have very few "true" memories and yet we are rich with shared images of ideal narratives. These images both allow and prohibit certain people from entering into them. I attempt in my photographs to explore how we read those images and how we are composed of those images. It is in this way that my photos are autobiographical. They are reluctant fragments of Ozzie and Harriet's impossible perfection.

I received my M.F.A. from the University of Wisconsin-Madison in 1982. I taught at Vincennes University in Indiana as an Assistant Professor for one year before returning to Madison. I became a Lecturer in photography in the Department of Art in 1984.

Welcome to New Mexico, 1985, hand-colored infrared photograph, 11" x 14"

Baby Whitney Goes to Market, 1985, hand-colored photograph, 11" x 14"

Untitled, 1985, hand-colored photograph, 11" x 14"



Photobooth Self Portrait, 1985, hand-colored photograph, 11" x 14"

Bruce M. Breckenridge, Professor

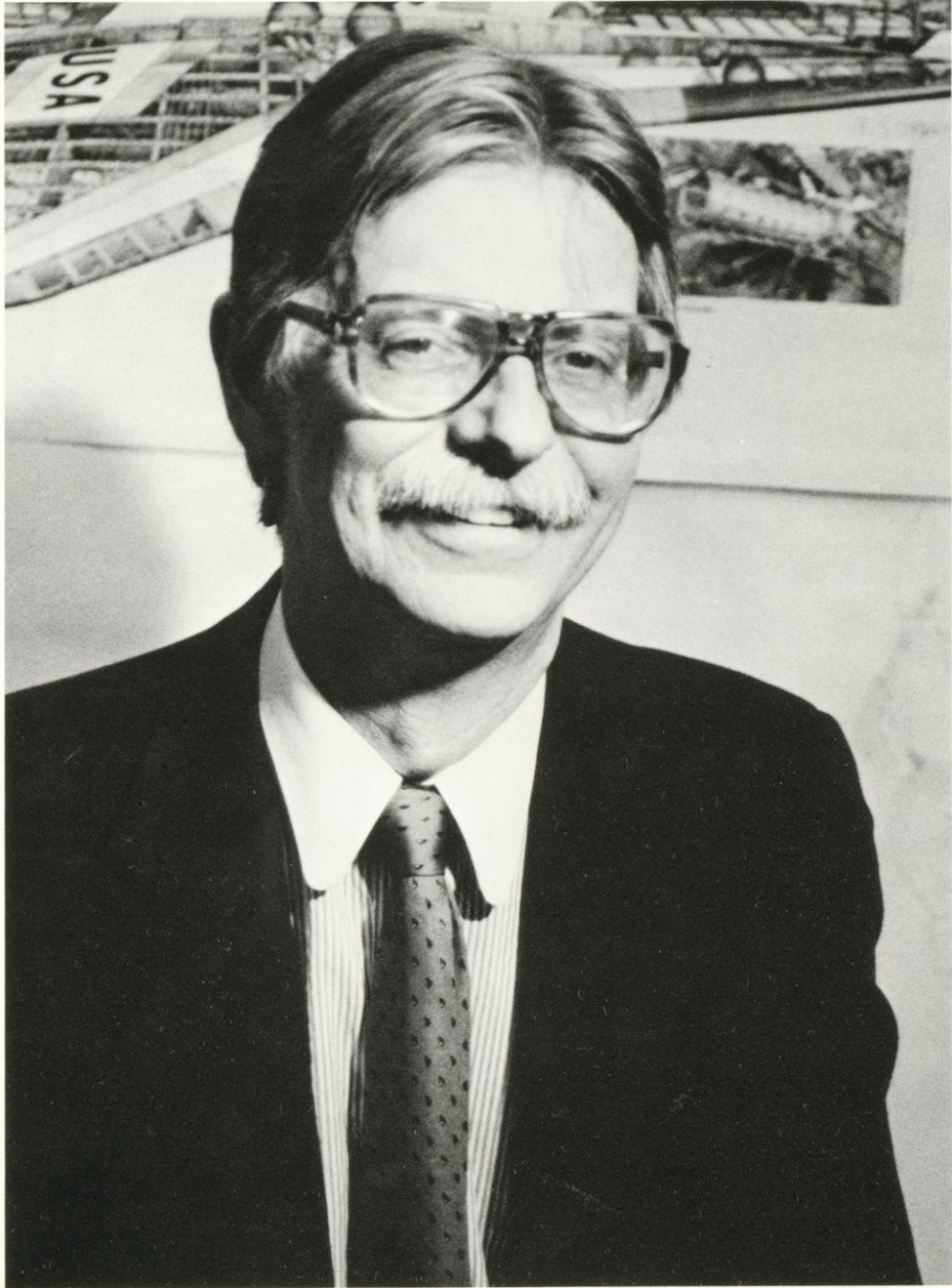
Bruce Breckenridge was born in Chicago in 1929. He received the Bachelor of Science degree in Art Education from Milwaukee State Teachers College in 1952 and the Master of Fine Arts degree in Painting and Ceramics from Cranbrook Academy of Art in 1953. He has taught at a number of colleges and universities including: Olivet College; the California College of Arts and Crafts; Hunter College of the City University of New York; the University of California-Berkeley; and since 1968, the University of Wisconsin-Madison. He has served as 3-D Area Chair, Undergraduate Chair, and is currently the Departmental Chairman. He has extensive museum experience with the Museum of Modern Art, the Milwaukee Art Museum, and has served as Assistant Director of the Richmond Art Center, Richmond, California, and the Museum of Contemporary Crafts in New York. He has exhibited paintings and ceramics both regionally and nationally.

All the Ships at Sea II, 1986, ceramics,
16" x 20"

Light House I, 1986, ceramics, 18" x 30"

Light House II, 1986, ceramics, 18" x 36"

All the Ships at Sea III, 1986, ceramics,
20" x 48"



Mel Butor, Professor

Mel Butor continues to enjoy the concurrent challenges of both his teaching and research responsibilities. His current interest is the portrayal of the human profile in an innovative and aesthetically exciting style.

The subjects for his first multiple profile sculpture were his daughter Melissa's entire fifth grade class. Next came the "Faculty," a piece utilizing as subjects the faculty of the Department of Art.

Presently on display in the Crossroads area of the Madison Civic Center is "Madison Profile," his most ambitious illuminated work to date, representing 90 Madison area individuals.

"Madison Profile" has the glow of stained glass, while the most recent pieces in this exhibition contain thin lines of colored energy. These colored lines refer to the video screen, the computer screen, and the hologram.

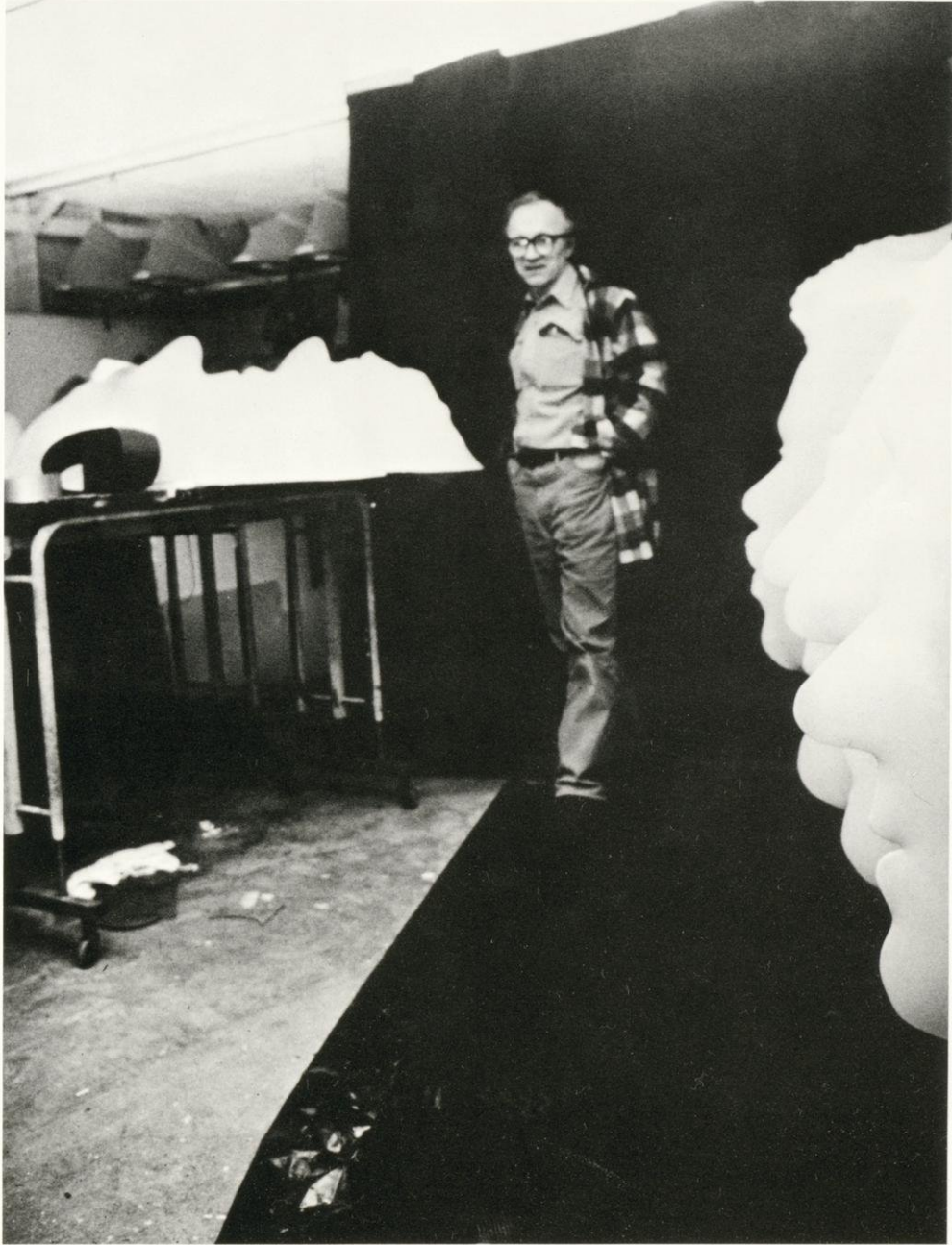
Abe, 1985, mixed media, 10" x 24"

George, 1985, mixed media, 10" x 24"

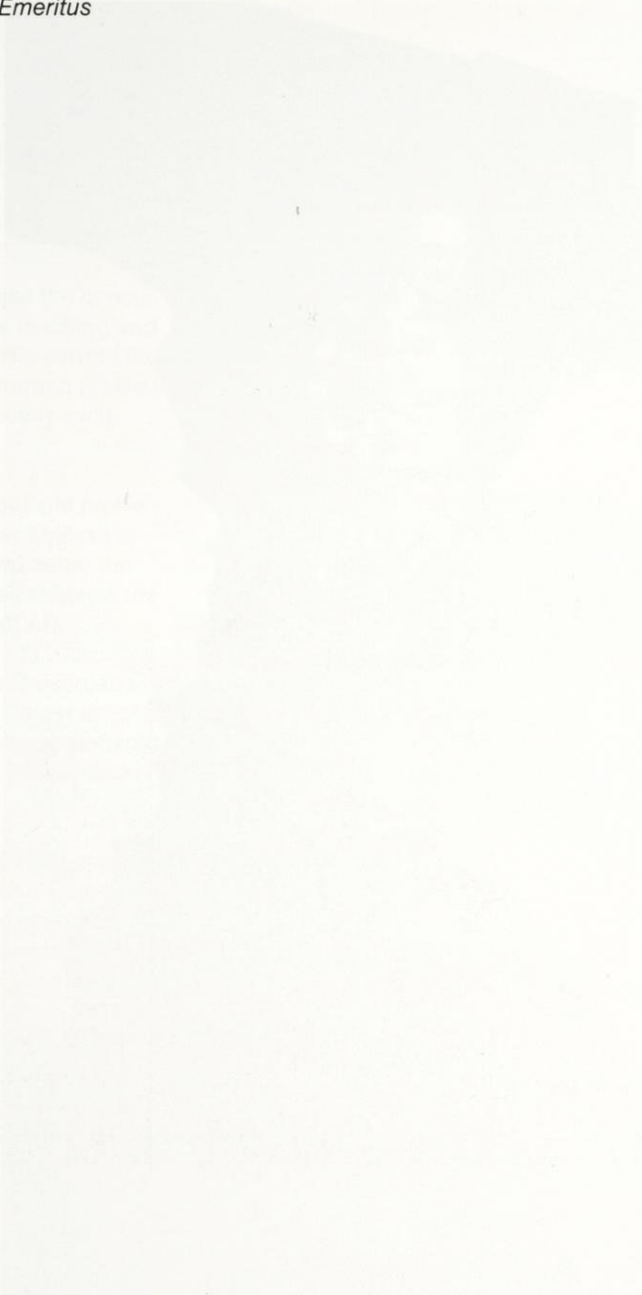
Metallic Abe, 1985, mixed media, 10" x 24"

Metallic George, 1985, mixed media,
10" x 24"

The Governors, 1986, mixed media,
48" x 96" x 15"



Gibson Byrd, Professor Emeritus



Mel Blum continues to engage the complex and challenges of both the teaching and research responsibilities of a world-class artist. The portrait of the artist is a study in an innovative and aesthetically compelling style.

The subjects for his first large-scale sculpture were his daughter and a young woman, a piece titled "The Faculty of the Department of Art."

Presently on display in the lobby area of the Madison Civic Center, "The Faculty of the Department of Art" is a most striking and powerful work of art, representing a group of individuals.

"Madison Civic Center" has the same theme, while the most recent exhibition contains the line "Energy." These additional pieces were shown, the complete the collection.

Abel, 1991, mixed media, 12" x 12" x 12"

George, 1992, mixed media, 12" x 12" x 12"

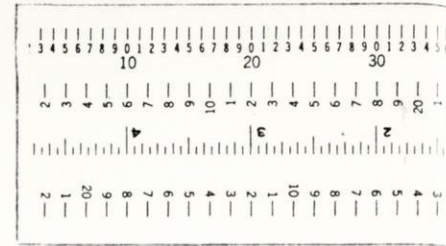
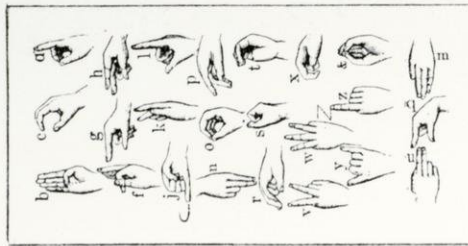
Melissa Abel, 1993, mixed media, 12" x 12" x 12"

Melissa George, 1994, mixed media, 12" x 12" x 12"

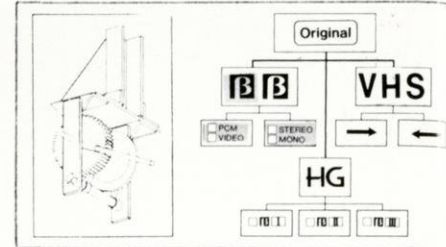
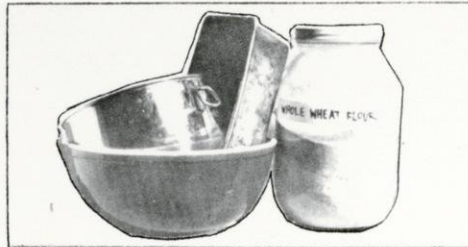
The Governor, 1995, mixed media, 45" x 35" x 15"



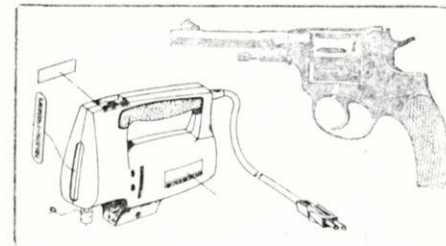
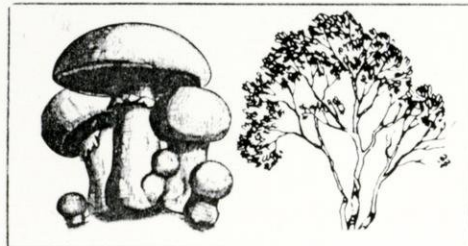
Country Road in Winter, 1984, oil on canvas,
32" x 40"



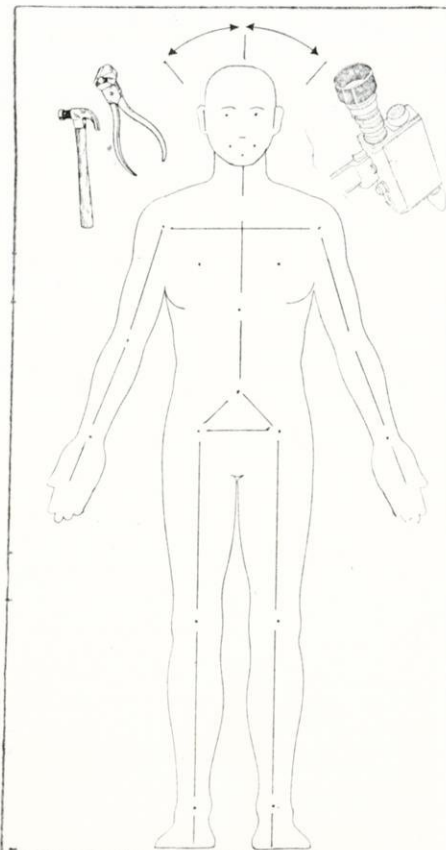
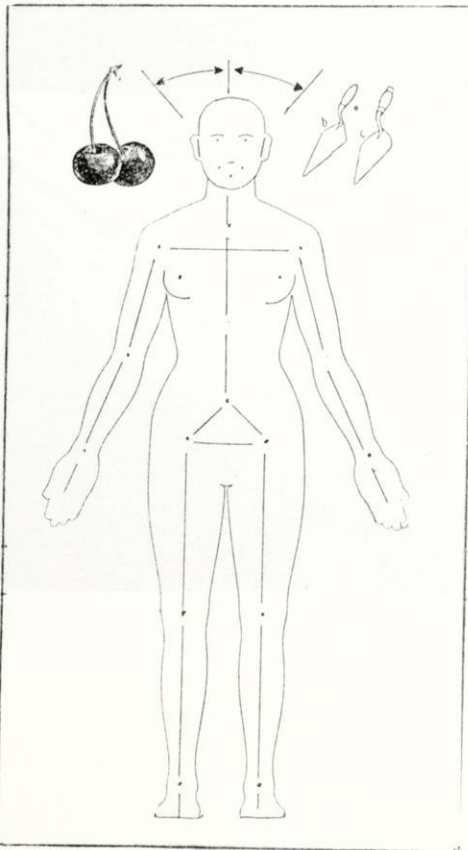
Laurie Beth Clark, Assistant Professor



NOT NECESSARILY is a work about perseverance and continuity. Historically, more attention has been given to extreme events, yet after the rapture or the crisis, we return to the ordinary routines of our lives and something in these repetitive activities revitalizes us. *NOT NECESSARILY* elevates the mundane for aesthetic consideration and celebrates the quality in human nature which sustains and is sustained by simple acts.



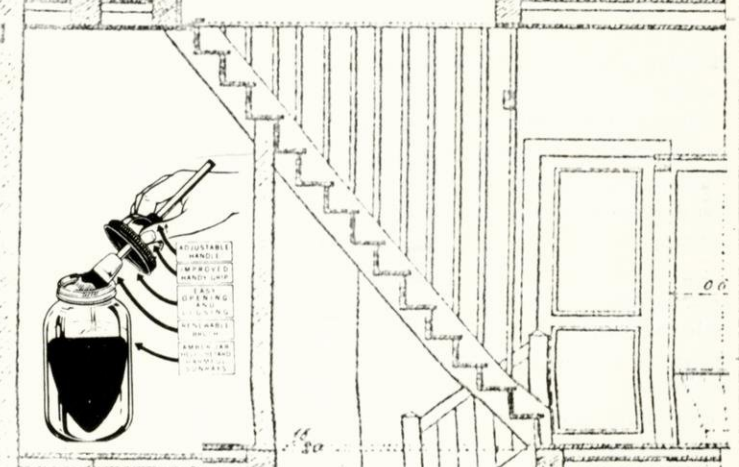
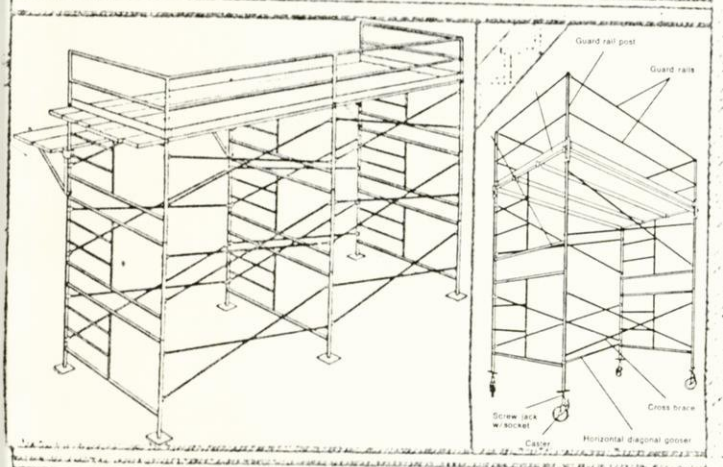
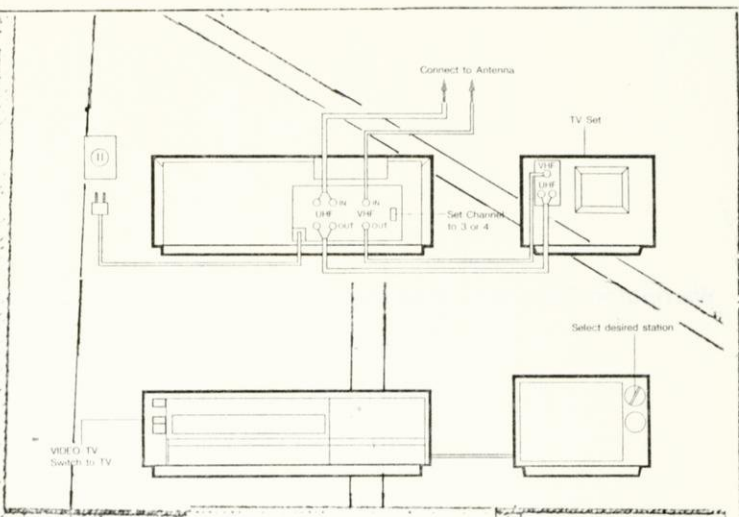
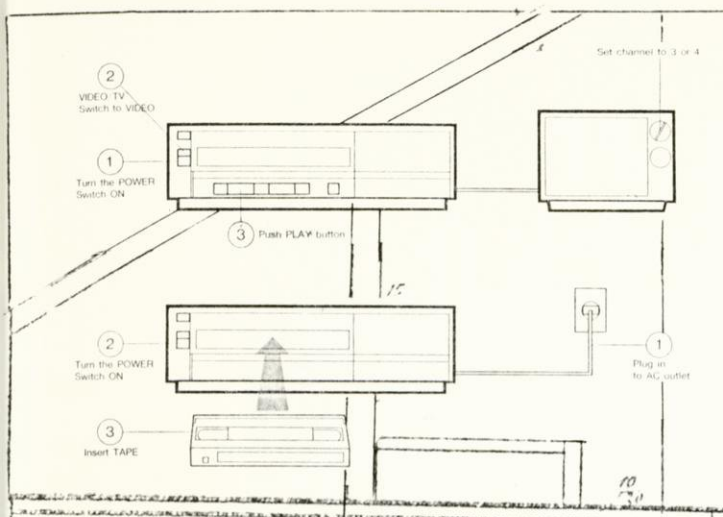
The museum installation resembles a small apartment complex with the walls removed. Every Friday, six 'tenants' will perform simple acts throughout the day. During the week, the furnishings are replaced and on the following Friday a new set of tenants performs another group of activities. In the absence of the performers, a video monitor within each module plays back cumulative documentation of preceding events.



The gardener and the guard have the respective responsibilities of tending and maintaining the installation. Gardening and guarding are themselves simple, repetitive activities which in this case make it possible for the other simple acts to take place.

NOT NECESSARILY, Installation with Performance and Video, 1986

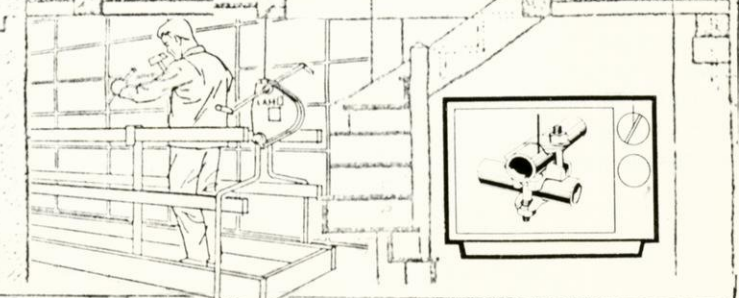
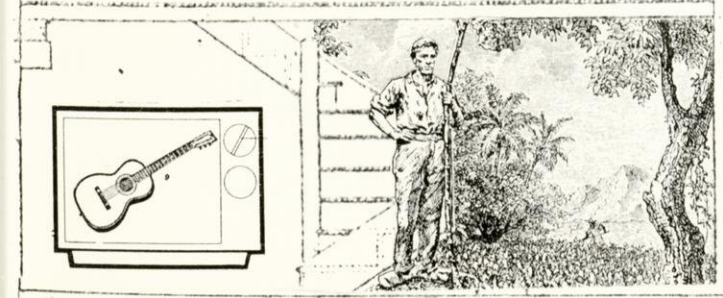
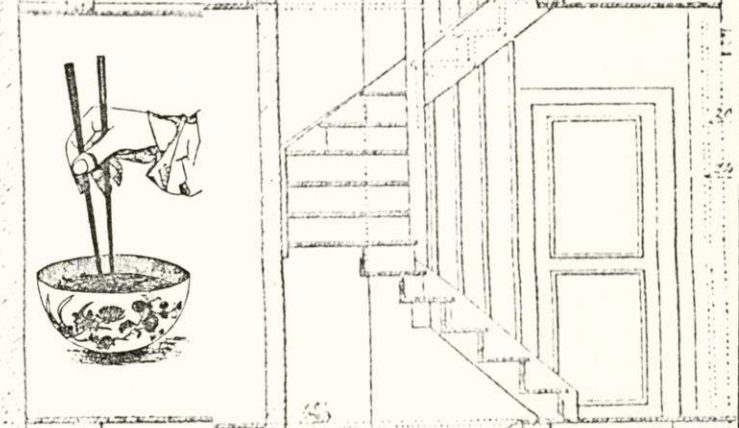
THE GARDENER AND THE GUARD:



S	M	T	W	T	F	S
MARCH						
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

Labular File

Drafting Table



THINGS OF A REPETITIVE NATURE ARE NOT NECESSARILY TRIVIAL PURSUITS

Warrington Colescott, Professor

"Drawing in color is a preliminary necessity in the creation of my color etchings. Following the etched statement I am increasingly drawn to larger and more complex narrations in direct, fluid materials. The work is serial in development and idea obsessive.

I consider my area to be mean comedy, which covers a lot of ground, including physical culture, the 21st century, and stirfry tofu lunches. Etching is done with sharp tools and corrosives and eventually the process affects your outlook. Never hug an etcher."

Warrington Colescott was born in Oakland, California in 1921. He studied painting at the University of California-Berkeley (M.A., 1947), the Academie de la Grande Chaumière, Paris, and etching at the Slade School of Art, University of London.

His awards and grants include a Fulbright Fellowship (1957), a John Simon Guggenheim Foundation Fellowship (1965), two Wisconsin Arts Board Grants, seven University of Wisconsin Graduate School Research Grants, the Wisconsin Governor's Award in the Arts (1976), a National Endowment for the Arts Printmaking Fellowship (1975) and two National Endowment for the Arts Artist Fellowships (1979, 1983). He was the Leo Steppat Chair Professor in Art from 1979-84.

Some recent exhibitions include a one-man show at Perimeter Gallery, Chicago (1985); the 14th, 15th, and 16th Ljubliana International Biennial of Prints, Yugoslavia (by invitation 1981, 1983, 1985); the 7th and 8th British International Print Biennale (by invitation 1982, 1984); "Contemporary American Prints," U.S. Consulate-General, Leningrad, USSR (1985); the 28th North Dakota Print and Drawing Annual (1985, juried, purchase award); and a two-man show with Red Grooms at Sewall Art Gallery, Rice University, Houston (1985).

To Your Good Health, 1986, painting on paper, 52½" × 40"

The Future: Pleasure Club, 1985, etching, 32½" × 24"

The Future: Work, 1985, etching, 32½" × 24"

Collaboration, 1986, painting on paper, 44" × 33"



The Future: Prime Time, 1985, painting on paper, 51" x 36"

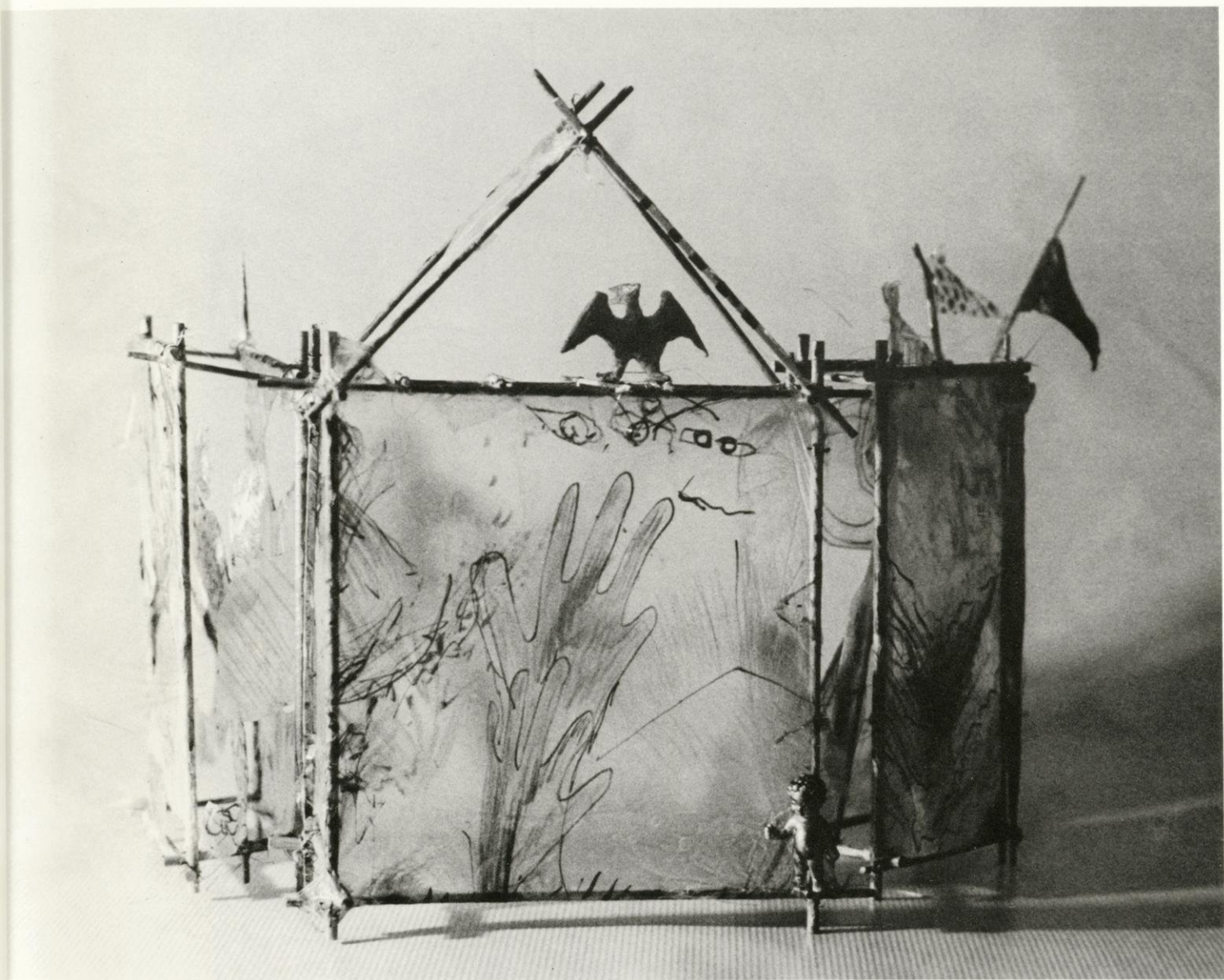
**Leslee Nelson Corpier, Assistant
Professor**

“Chance Music” was the last of a series of billboard pieces that developed out of my hours of driving around Wisconsin for art workshops. “Chance Music” evolved from the billboard construction, lost the verbal content and multiplied. What was left was the placard form and a celebratory surface, as if to capture fragmentary moments, bursts of energy, a parade. Protective layerings became more transparent, more revealing. These were the courtship days.

“Homelife” begins a new group of works concerned with the changes I’ve felt since getting married last summer. They’re more inward, descriptive, narrative as I explore this new relationship. They carry more specific dream references. There is much less hidden or covered over. The layers peel away rather than shield. The space is crowded with figures, shadows, dreams and memories. There is more to discover inside.

Chance Music, 1985, paper, sticks, acrylic, clay, 36” H

Home Work, 1986, paper, sticks, acrylic, string, 18” H



Homelife, 1985, paper, sticks, acrylic, string,
12" H

George Cramer, Assistant Professor

Reduction is a curious symbolic phenomenon, filled with overt possibilities of a genetic and signage nature. Reduction is always condensive and revealing, expansive and concealing, but not always in sequence.

Our lives are lived surrounded by extracted reality and a belief in the naming process. The question however remains "What is real?"—the symbol or its refrain.

Our cross cultural world, composed of twisted, entwined, and extracted metaphors of life and death is of necessity a forest of conflicts and alliances, all hard won in a most human way. The works attempt to mark and display these trail's ends and beginnings much as stop signs do.

The only other question I'm seeking with these works is that old refrain, "What time is it—anyway?"

Interior in Conflict, 1985, bronze (welded),
25" x 13" x 26" H

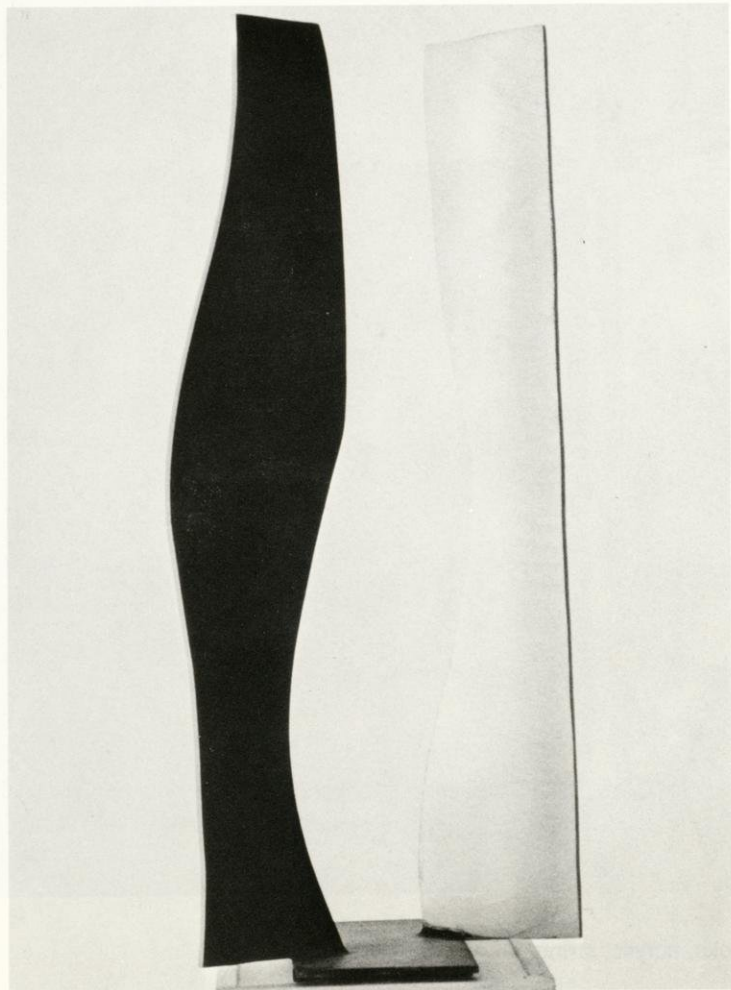
There Is Just One After All, 1985, bronze
(welded), 35" x 21" x 37" H

In Preparation of the Dance Human, 1985,
bronze (welded), 49" x 13" x 29" H

A Meeting of References, 1984, bronze
(cast), 16" x 7" x 22" H

Sunrise After a Dark Night, 1985, watercolor
and crayon on paper, 22" x 30"

A Study in Human Forms, 1984, acrylic and
crayon on paper, 22" x 30"



Two, 1985, bronze (welded),
13" x 13" x 30" H



A Passage in Human Forms, 1985, bronze
(welded), 28" x 19" x 33" H

Jack Damer, Professor

The works in the exhibition are in many ways a response to living at a time of accelerated transitions and eclectic values; a time when information, entertainment, and fantasy are as immediate as the touch of a switch. The idea and component form of this work imply an interest in technological systems and quasi-language structures, including a concern with the principles of change and growth. The metamorphosis or transformation suggests a source that might have existed and functioned as something else. The new form does not relegate the source to obsolescence, but redirects and asks the viewer to cope with the multiplicities that our values and technology encourage. The work shifts from the flat, illusionistic surface of the prints to the ambiguities in the three dimensional constructions, much like one's attention shifts between flat cinema and video screens to the dimensional and physical world, and back again. The images are not about a collaboration with technology, nor are they a celebration of the same, but an acknowledgement in metaphorical terms that it exists and is highly dynamic.

Historians have noted how objects shape culture, including the correlation in a vanished society between its spiritual and material culture, and the reflection of its mentality in the remains of its popular objects.

Untitled, 1986, etching, 23" x 30"

Untitled, 1986, etching, 23" x 30"

Untitled, 1986, etching, 24" x 28"

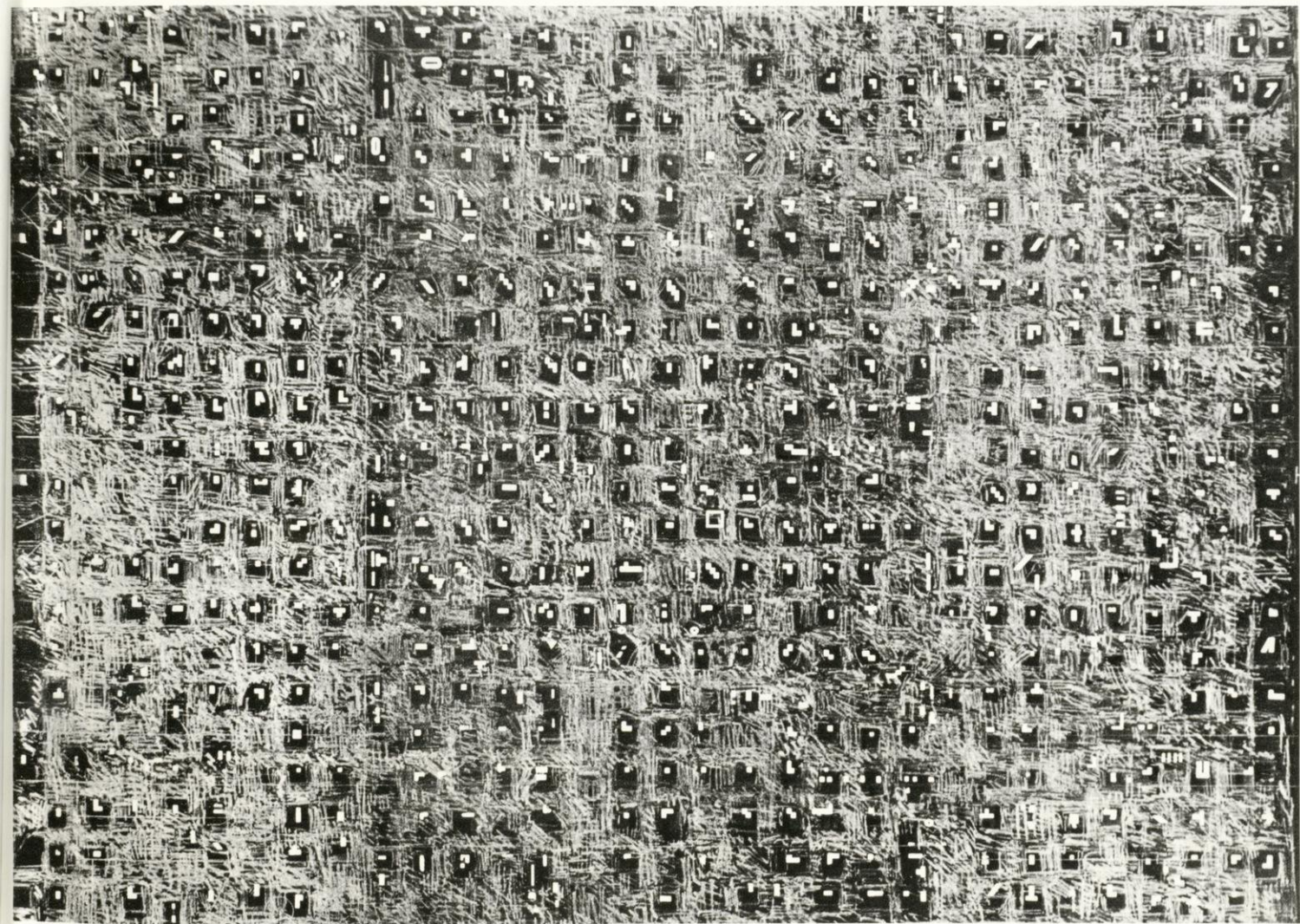
Untitled, 1986, construction/mixed media, 9" x 10"

Untitled, 1986, construction/mixed media, 12" x 17"

Untitled, 1986, construction/mixed media, 12" x 17"

Untitled, 1986, lithograph/relief/etching, 22" x 31½"

Untitled, 1986, lithograph/relief, 22" x 31½"



Code, 1985, lithograph, 23" x 32"

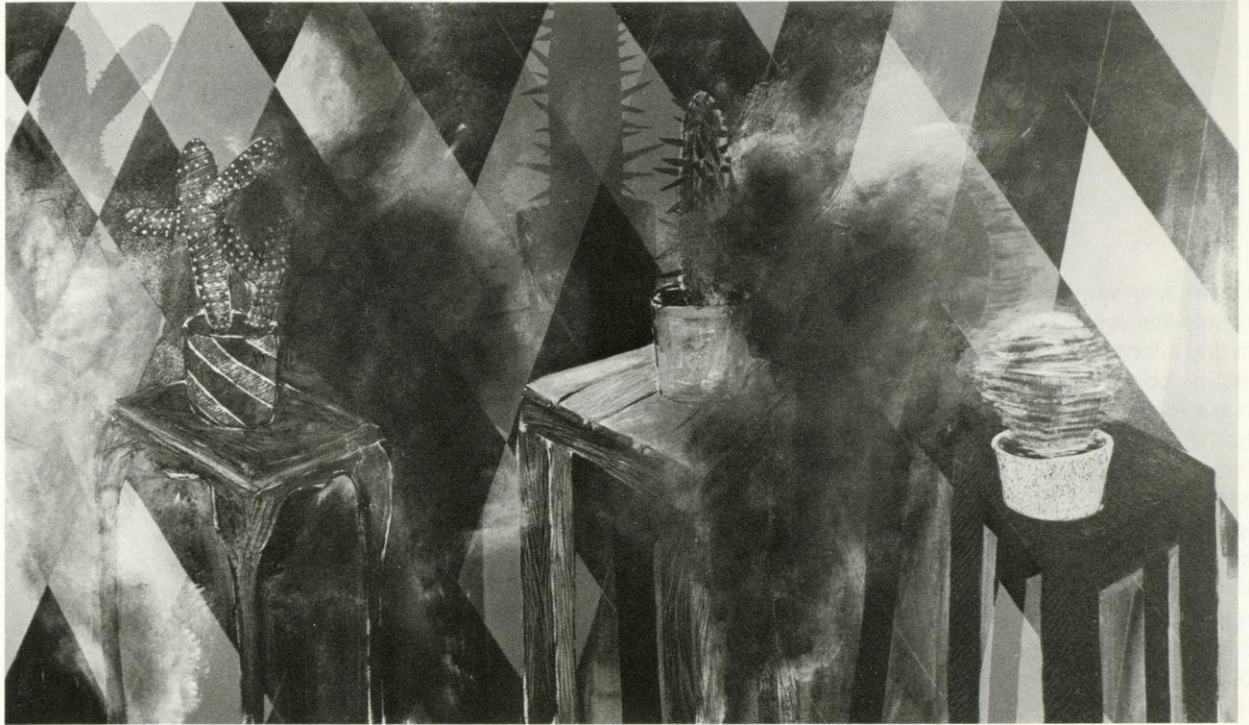
Patricia Fennell, Assistant Professor

Patricia Fennell was born in 1952 in Brooklyn, New York. She received her B.F.A. cum laude in 1974 from the Maryland Institute College of Art in Baltimore. In 1976 she was awarded her M.F.A. from the Pennsylvania State University. As a part of her graduate training, Ms. Fennell was selected to serve as an apprentice to Ellen Lanyon in her studio in New York City. Her M.F.A. monograph was devoted to the career and art of John Graham. She joined the Department of Art in 1981 as a Lecturer, and in 1983 was re-appointed as an Assistant Professor. Her work has been included in many regional and national exhibitions. Ms. Fennell enjoys reading, bicycling, running, and writing in the third person.



History Lesson, 1986, acrylic on canvas, 48" x 60"

Little Agonies Bungalow, 1985, acrylic on canvas, 42" x 72"



Theater of the Absurd, 1985, acrylic and encaustic on canvas, 42" x 72"

Fred Fenster, Professor

I have been working in metal for over twenty-five years. I enjoy the process of taking a formless material and shaping it into an object that is unique and special. It is a medium in which I can exercise control. It is my connection with the past and the future. For me it is a retreat into a world where cause and effect are logical and immediately apparent. When properly applied, my efforts are rewarded. The positive steps of preparation and execution are reinforced at each stage of the work. The cumulative knowledge gained through past efforts and present involvement increases. It is an orderly world.

The work itself is an exploration of idea, process, material, and, ultimately, self.

The object made is a record of that experience. For me, the process is the important part.

I once remarked to a friend that I didn't think that one of my trees was growing. He replied "If it is alive, it's growing."

I think about that tree.

Goblet, 1986, raised-sterling silver, 7"

Torah Pointer, 1986, sterling silver, 10"

Vase, 1986, pewter, 10"



Kiddush Cup, 1986, pewter, 9"

Steven Feren, Assistant Professor

Steve Feren was born in Cleveland, Ohio in 1951. A sculptor and glassworker, he has been an active member of the University of Wisconsin since 1982. Before joining the Madison Faculty he taught at Morris County College in Dover, New Jersey, and was Chair of the Sculpture Program for two years at the Summer Arts Institute at Douglas College, New Brunswick, New Jersey. He received his B.F.A. from Alfred University and an M.F.A. from Rutgers University. His work has been exhibited nationally and since coming to Wisconsin he has installed major installations at the Elvehjem Museum of Art and the Madison Art Center. He is currently exhibiting in a one-person show at the Marathon Campus, University of Wisconsin–Wausau. He has received three University Research Grants as well as a New Jersey Artist Fellowship. Among his sculpture commissions are: Mason Gross School of the Arts, New Brunswick, New Jersey; Franklin Public Library, Franklin, New Jersey; and the Santa Fe Pain Clinic, Santa Fe, New Mexico.

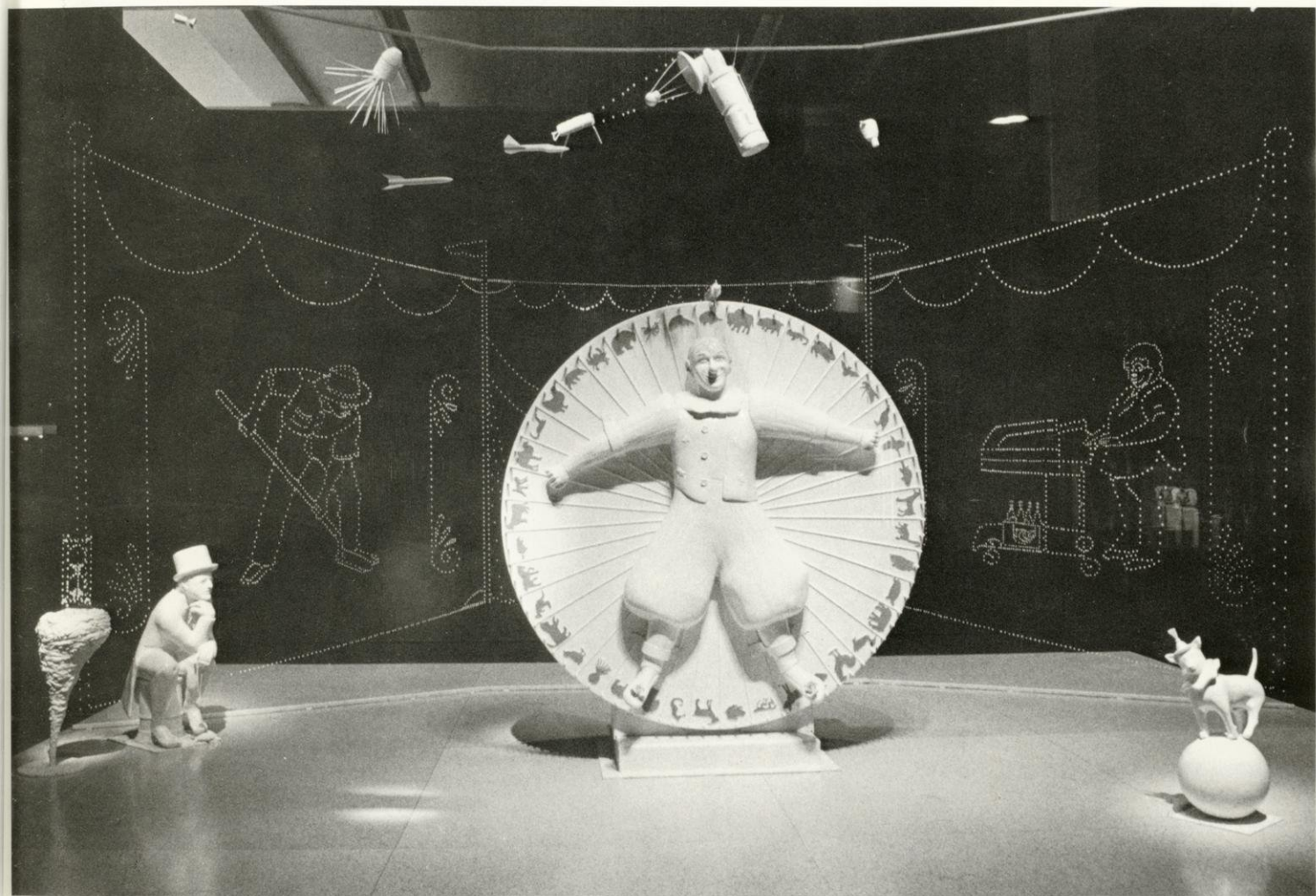
I think about that too

The Acrobat 33, 1984, lithograph, 20" x 30"

The Juggler 33, 1984, lithograph, 20" x 30"

The Juggler 34, 1985, glass, 11" x 14"

The Acrobat 34, 1986, glass, 20" x 28"



Ringmaster's Choice, 1985, plaster,
19" x 15" x 43"

Raymond Gloeckler, *Professor*

In a buzzing halo of light, the bespectacled engraver pursues his obsession. With all of life's energy, skill, and experience balanced on a single burin point, he cuts ten thousand lines into a tiny dark block. There is no pretense. There is no place to hide. The laser point of light guides his hand and gives form to his dream.

What madness is this? In our society of excess, media hype, relative values, and high tech, what a stubborn, iconoclastic, glorious madness is this!

Woodblock for Dane County Damsel, 1984,
wood block, 72" x 36"

Knuckleball, 1986, wood engraving, 12" x 9"

Big Boar, 1984, wood engraving, 4" x 6"



The Engraver, 1984, wood engraving,
8" x 6"



Dane County Damsel, 1984, woodcut,
72" x 36"

Robert Grilley, Professor

I was born in Wisconsin, November 14, 1920, and have lived here for most of my life. My undergraduate and graduate degrees are from the University of Wisconsin. During the war, I served for three years in the Air Force where I was awarded the Distinguished Flying Cross and four Air Medals. While this has no direct bearing on my art, I mention it simply because I am proud of it. In 1945 I returned to Madison as a beginning faculty member. Early on, my skill in figure drawing was quite evident, but painting came more slowly by trial and error.

In my early painting years, photography was not generally used for reference, at least not in my range of acquaintance, so it was natural for me to proceed by observation of "arranged nature," helped to be sure by pastiches from museum art. I continue to work both by observation and accumulated knowledge, which translates into concept. In recent years my techniques are sure enough to allow for rather subtle concerns with content, and that, in my view, is where the sum and substance resides.

My wife, Dr. Ei Terasawa is a native of Japan, and has been a deep source of cultural and artistic enrichment. Her intellectual vigor as a scientist has been an inspiration. Our daughter, Juneko, aged ten as of February 1986, has been my painting collaborator both as model and as a studio assistant. My paintings of her over the last four years have chronicled her increasing self-awareness and developing response to the world.

In 1985 "Juneko with a Hat" was awarded the Best in Show designation in the Butler Institute of American Art Annual, the largest juried painting exhibition in the country. The same picture and two others of mine were included in "A Decade of American Realism" at the Wichita Art Museum.

Juneko in the Weeds, 1986, oil on canvas, 44" x 32"

Juneko in the Greek Chair, 1983, oil on canvas, 50" x 44"



Juneko with a Hat, 1985, oil on canvas,
67" x 46"

Walter Hamady, Professor

If any of us knew exactly where we were going, travelling would be deprived of its adventure. Making pictures, poetry, paper and publishing handmade books is such a venture. The value of it is not measured by the piece or by the year or by the maker, but by the passage of time against all of the work accomplished in the span of your entire life.

Who was it who said, "God will not examine our medals, but our scars."

Untitled, 1985, incised/collage/drawing,
23½" × 15½"

Transition, 1986, incised/collage/drawing,
25½" × 20½"

Del Quien Lo Tomo: A Suite by Joel Oppenheimer, 1982, Letterpress, Handmade Papers, Collage, illustrated by Walter Hamady, 8" × 5½"

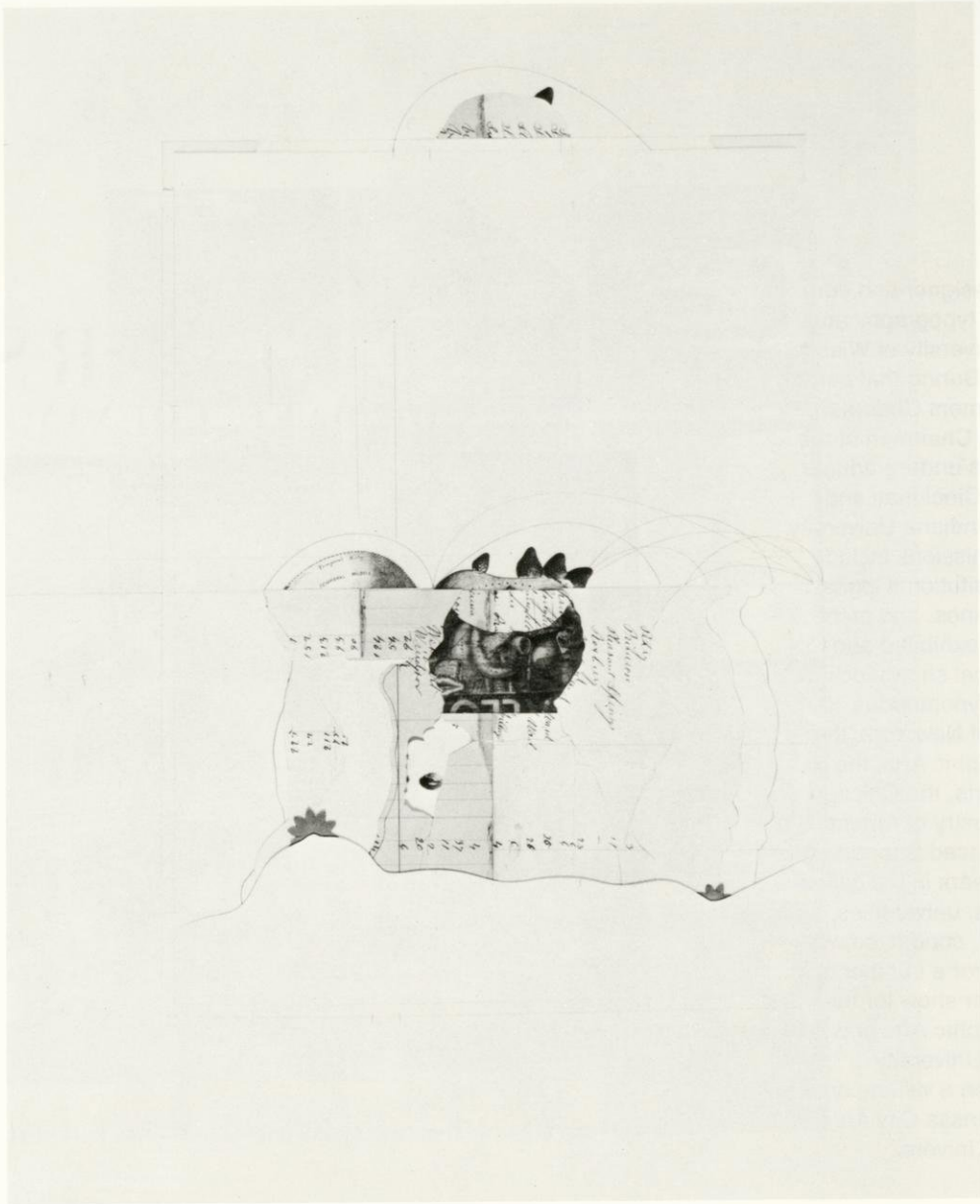
Philodemos by George Economou, 1983, Letterpress, Handmade Paper, 8" × 5¼"

The Omitted Journals by Paul Blackburn, Letterpress, Handmade Paper, 13" × 7¾"

Notes Toward the Definition of David by Joel Oppenheimer, 1984, Letterpress, Handmade Papers, illustrated by Pati Scobey, 10" × 7"

44 Wilde 1944 by John Wilde, 1984, Letterpress and Offset Lithography, 10" × 7½"

Jacob's Dancing Tune by Conrad Hilberry, 1985, Letterpress, Handmade Papers, illustrated by Stephanie Newman, 8¼" × 5"



Transfer, 1986, incised/collage/drawing,
25½" x 20½"

Phil Hamilton, Professor

Phil Hamilton, graphic designer and educator, has been teaching typography and graphic design at the University of Wisconsin–Madison since 1964. During that period he has served as Department Chairman, Graduate Chairman, and Chairman of the Graphics Area. He did his undergraduate work at the University of Cincinnati and received an M.F.A. from Indiana University. His graphic design commissions include books, corporate and institutional logos, posters, banners, magazines, and architectural signage. He has exhibited and received awards in national shows including those conducted by Typomundus 20, the Type Directors Club of New York, the American Institute of Graphic Arts, the Society of Typographic Arts, the Chicago Book Clinic, Printing Industry of America, and the Council for Advanced Support of Education. His work appears in the collections of several museums, universities, and libraries. He has lectured, conducted workshops, and juried shows for a number of groups including the cover show for the American Institute of Graphic Arts and the American Association of University Presses. He has also been a visiting artist at Ohio University, the Kansas City Art Institute, and Kent State University.

Mel Butor-Madison Profile, 1985, six-color offset poster, 18" x 24"

1985 Dane County Arts and Crafts Fairs, 1985, six-color offset poster, 20" x 33"

United States Court House, 1985, two-color, foil-stamped offset lithograph poster, 16" x 27"

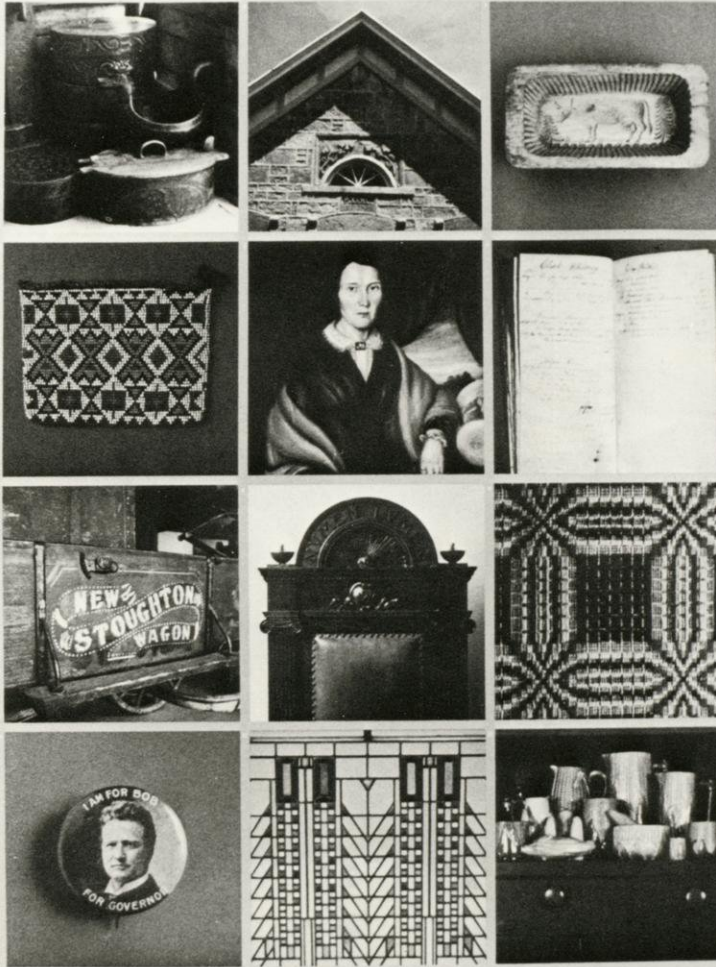
SETTLERS OF DANE COUNTY



The Photographs of Andreas Larsen Dahl

Settlers of Dane County, The Photographs of Andreas Dahl, 1985, laser-scanned duotone book, 10" x 11", 84 pages

1836 ★ DANE COUNTY ★ 1986
commemorating its one hundred fiftieth anniversary



Dane County Anniversary, 1985, six-color
offset lithograph poster, 24" x 38"

C.R. (Skip) Johnson, Professor

We were asked to write a brief statement about our work. It's such a hassle I decided to repeat a story I used for a previous exhibition catalogue.

Once upon a time I used the same techniques as most other woodworkers because I learned them from Tage Frid. This all changed a few years ago. I was walking through the woods on our farm near Stoughton, when I heard a faint voice calling for help. It belonged to a beautiful wood nymph trapped in a hollow tree. Well, as you can probably guess, with her freedom and three wishes I ended up with a bunch of elves that work nights, don't eat much, and do nice work.

Methodology and techniques are learned; with practice, your abilities and skills can be perfected, but freeing a cute little wood nymph. . . .

Chris's Table, 1986, wood, paint, formica,
30" x 40" x 20" H



Kari's Vanity, 1985, wood, paint, formica,
30" x 40" x 60" H

Larry Junkins, Professor

I'm really not very interested in what you think about these pieces, but I am hopeful you will feel them in your heart. For they are, after all, heartcraft, for my heart and your heart in the great heart of God.

For their help in the production of the fiberglass pieces I would like to thank: the University of Wisconsin Graduate School Research Committee for financial support during the summer of 1985; Wayne Taylor and Ernie Moll who provided technical advice and encouragement; George Cramer who also provided technical advice and encouragement, and then stayed around to make sure. . . ; Jim Fahey, Mastercraftsman, of Outdoor Specialty Products, and his assistant, Dave Wessel, who fabricated the fiberglass mold and the fiberglass pieces; and Barry Treu whose keen eye and clear heart are forever a part of the grace of these pieces.

The Mummy Series, 1985, charcoal drawing, 20" x 26"

The Mummy Series, 1985, charcoal drawing, 20" x 26"

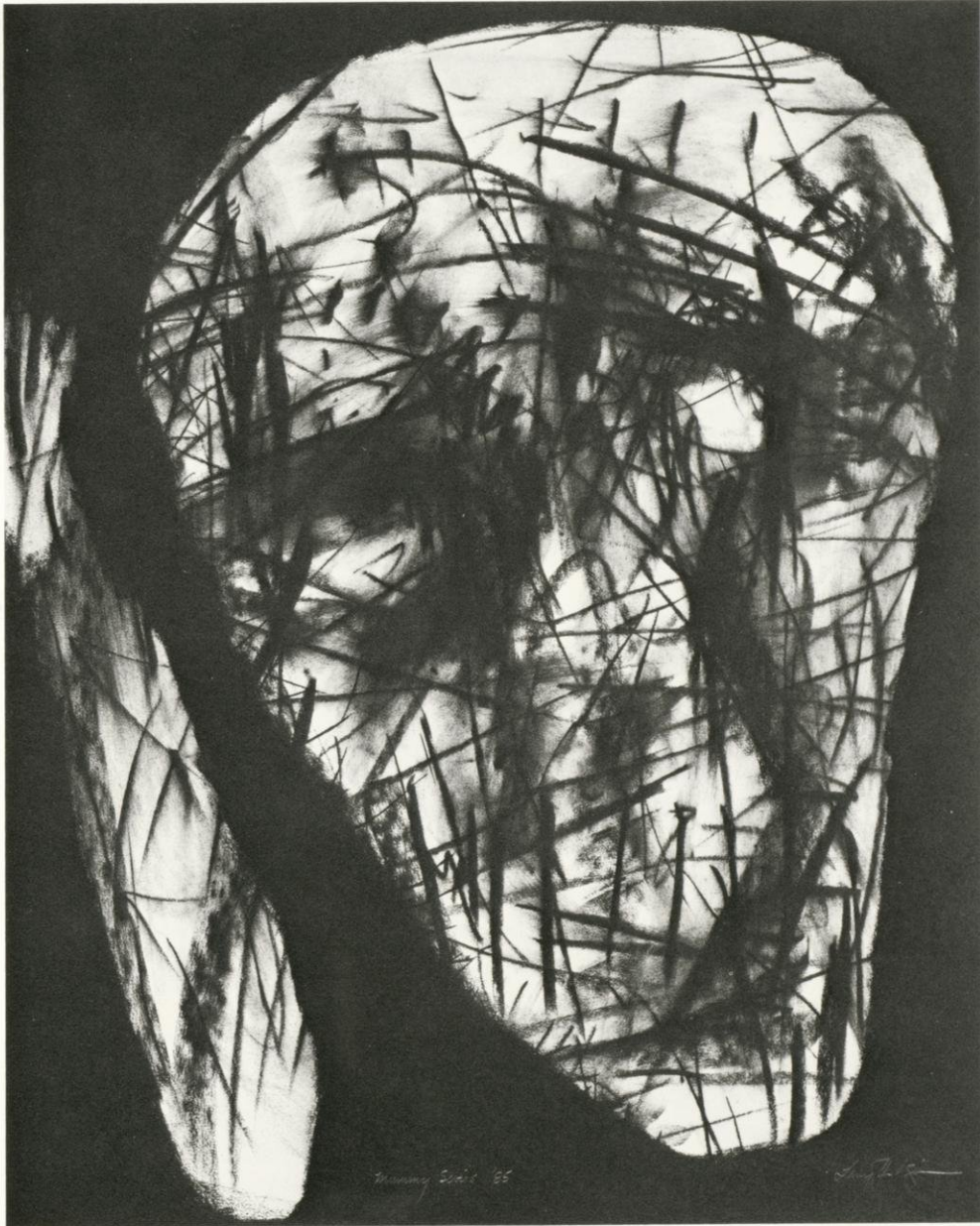
The Mummy Series, 1985, charcoal drawing, 20" x 26"

Crysalis, 1985, cardboard-resin, 34" x 72" H

Crysalis, 1985, cardboard-resin, 34" x 72" H

Crysalis, 1985, fiberglass-resin, 40" x 84" H

Crysalis, 1985, fiberglass-resin, 40" x 84" H



The Mummy Series, 1985, charcoal drawing,
20" x 26"

Cavalliere Ketchum, Professor

Cavalliere Ketchum received his M.F.A. from the University of New Mexico in 1970. He took a double major in photography and art history, and minored in sculpture and museology. His written dissertation was on the topic, "Incidents and Adventures of the Picture Man in Manzano."

#1 *Light, Time, Alteration*, 1986, photo collage, 11" x 14"

#2 *Light, Time, Alteration*, 1986, photo collage, 11" x 14"

"I was raised in Arizona with my mother's family, who were homesteaders in an agri-cattle area called Scottsdale in Arizona Territory. My grandfather, George Cavalliere, was an ornamental iron worker and craftsman who worked on the building of the Arizona canal system as a blacksmith and interpreter.

The blacksmith shop was a gathering place for people who had played a part in western American history. Included amongst them were men and women who had ridden with Pancho Villa; others who rode with Geronimo; members of the calvary who had pursued both groups; members of the Rough Riders, as well as people who remembered Doc Holliday, Wyatt Earp, and the gunfight at the OK Corral. I was in close daily contact with members of the Apache, Yavapai, Navajo, Maricopa, Pima, and Yaqui tribes. They all swapped stories, told tales, and occasionally related oral histories to me as they waited for my grandfather to shoe a horse or repair a wagon.

This was to have a profound influence on my life and work, which is in large part about the past and present, and culminates in artistic visual interpretations of cultural history."

PUPILS' STANDING.

FOR MONTH ENDING

July 12, 1892
 and commencing
 term of 1892-93
 Lillian Kelly
 Teacher.

Ellie Anderson
 Anette Sigeman
 Edwin Christensen
 Helene " "
 Beardsley Jensen
 Gust. Sparboe
 Academic Hillboe
 Otto " "
 Bertha Busk
 Amlie " "
 " " "
 " " "
 " " "
 " " "

No. Times Tardy,
 " Minutes Tardy,
 " Days Present,

19 7 15 15 15 11 13 10 17
 10 5 10 10 10 9 8 7 8

Reading,
 Spelling,
 Geography,
 Mental Arithmetic,
 Arithmetic,
 History,
 Physiology,
 Grammar,
 Composition,
 Declamation,
 Algebra,
 Geometry,
 Natural Philosophy,
 Chemistry,
 Botany,
 Latin,

Reading	10	5	10	10	10	9	8	7	8
Spelling	15	12	15	15	15	11	13	10	17
Geography	75	70	75	75	75	75	75	75	75
Mental Arithmetic									
Arithmetic	15	20	20	20	25	20	25	20	20
History	75	75	75	75	75	75	75	75	75
Physiology	75	75	75	75	75	75	75	75	75
Grammar	75	75	75	75	75	75	75	75	75
Composition									
Declamation									
Algebra									
Geometry									
Natural Philosophy									
Chemistry									
Botany									
Latin									



August June

Mis.	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	
Task																					
Work																					
Thurs																					
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Tue																					
Thurs																					
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Thurs																					
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Sun																					



Written Examinations,

79 76 75 75 75 75 75 75 75 75

Average Scholarship,

92 86 96 93 95 90 86 75 87 82 82 75

Punctuality,

100 100 100 100 100 100 100 100 100 100 100 100

Attendance,

100 95 100 100 100 100 100 100 100 100 100 100

Department,

100 100 95 90 100 100 100 100 95 90 80 100

Average Monthly Standing,

91 93 94 86 95 74 77 93 89 76 79 84

Lillian Kelly, Teacher

July 12, 1892, 1896, photo, Van Dyke, collage, 19th-century paper, and artifacts, 11" x 14"

Marjorie Kreilick, Professor

There is a perfection about a circle, whether it is perceived as a flat disc or the outline of a circumferential curve. This simplest of all shapes is compact, non-angular, and non-directional. As a surface plane, the circle remains visually stable however one might rotate it. As line, the constant curvature of the circle is endless, a symbolic unit of calm continuity.

As a format the tondo was a popular shape during the Renaissance and has continued to be a challenge to artists. In his lecture on "Format and Picture," Jacob Burkhardt discussed the tondo, "this most difficult of all formats, and indeed what formats altogether mean for the art of painting." The circular format shows no evidence of axis or calculable stress to establish the orientation of the composition. The shape demands that the composition provide the stability. Artists often solved this by the use of an equilateral triangle or a pentagon to establish a balance within the painting, and to minimize the multiplicity of directions.

"Facets of Color" is a series of six paintings; stepping stones within the tradition and continuity in the history of the tondo. The underlying Gestalt in using the round holistic field for composition is that the structure determines all of its parts, its form, and its essence. This optimal order demands an economical solution in which the dynamics of contrast function as a powerful tool for expression. By organizing the contrasting relationships of size, shape, direction, and structure in symmetry versus asymmetry; unity versus fragmentation; contrasts in hue and color quality of transparency versus opacity; depth versus flatness; and luster versus

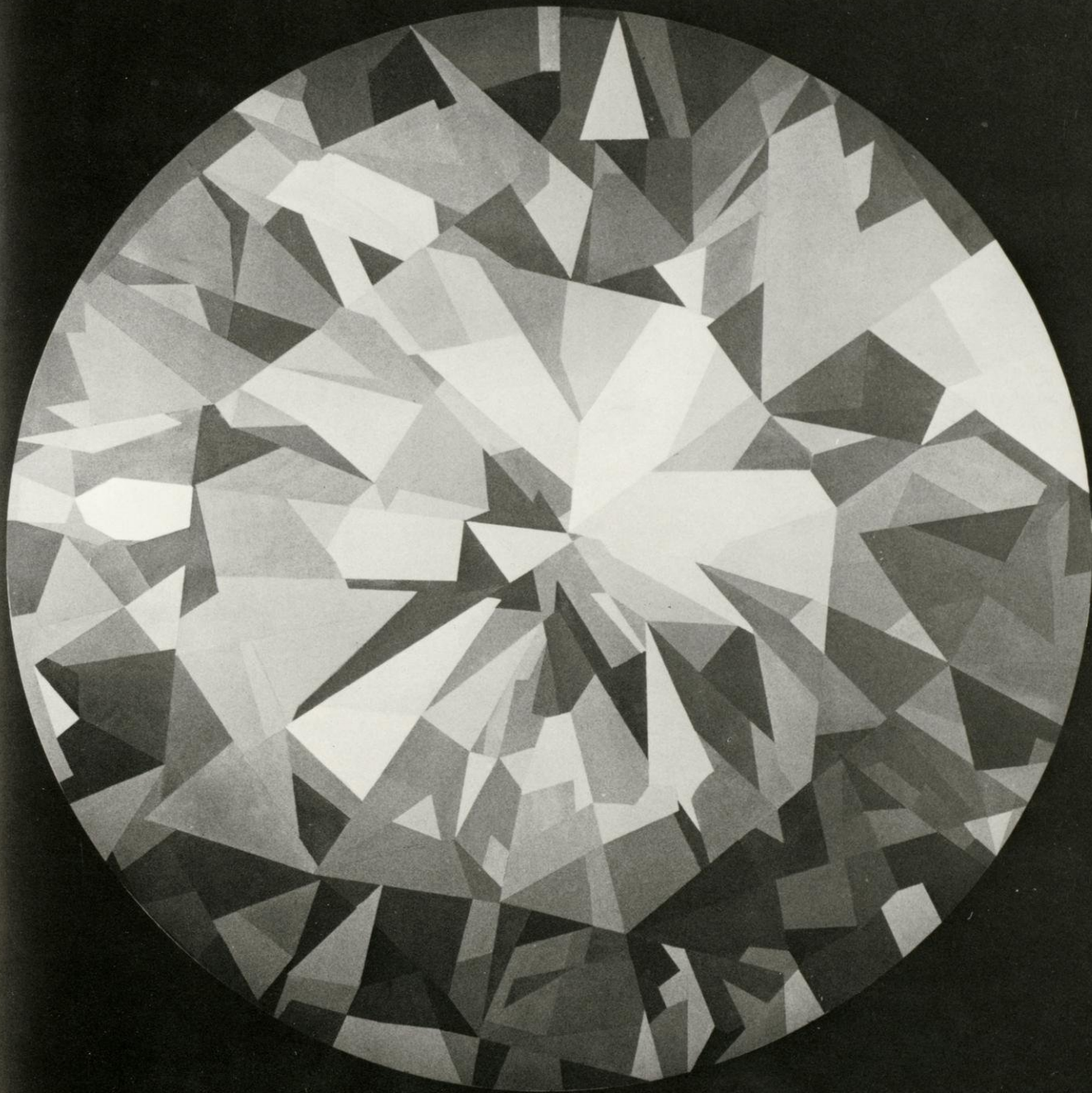
matte, a form is perceived. This form grew and unfolded in the process of mutual adjustment like a crystal in an orderly repetitive array. Cleavage planes capture the form, evoking capacities of light and color. Illusory symmetries of shimmering facets in shallow space convey the qualities of time and space, rather than the geometric scaffolding of a planer organization. In using the tondo as a holistic structure a unique spacial positioning is inherent by shape of format, and enhanced by simultaneously contrasting colored facets of vibrating overtones.

One adapts a tradition to reveal possibilities only tentatively explored, or attempts to make an original contribution in the mutation of an historical art tradition.

Facets of Color I, 1985, acrylic on paper, 48" dia.

Facets of Color II, 1985, acrylic on paper, 48" dia.

Facets of Color III, 1985, acrylic on paper, 48" dia.



Facets of Color IV, 1985, acrylic on paper,
48" dia.

Richard Lazzaro, Professor

The format of my new paintings suggests landscape. However, these works are not about an image per se, or the abstract evocation of landscape as they might suggest. Instead, there is an insistent interest in the physicality of the image - an oscillation between image and its material specificity as poetry may be said to waver between a descriptive allusiveness and onomatopoeia. The paintings explore the loop as entrances and enclosures, with color used to intensify front-to-back spatiality. Band-like, wiggly bars of colors are overlapped and layered to create an ambiguously shallow space in which the painting's surface is alternately denied and affirmed. The spatial effects are complicated by juxtapositions of colors and the presence of the paint substance itself. This materiality of color and extended use of edge resulting from the layering of colors is intended to contradict illusionism. The constancy of method generates the material image and emphasizes a complex spatiality—process and image become united.

Blue Mounds, 1985, acrylic/rhoplex on canvas, 60" x 60"

Mound, 1984, graphite drawing, 14" x 16"

Luxoria-Kezar (Studies), 1984, graphite drawing, 10" x 8"

Chevas Divide, 1986, watercolor, 30" x 22"



Mound, 1984, acrylic/rhoplex on canvas,
56" x 68"

Rich Lipscher, Lecturer

Rich Lipscher accepted a position as a Visiting Lecturer with the Department of Art at the University of Wisconsin September 1, 1984. Frustrated by his inability to acquire a University parking space, find a twenty-four hour diner, or a good Jewish deli, he will resign his position in August. In September of 1986 he will begin a year's tenure as a Visiting Artist in ceramics at the Maryland Institute College of Art in Baltimore.

Lipscher has served as a Visiting Artist at several other universities including Ohio State University, Penn State University, and Indiana University in Bloomington. His work has been shown nationally and is included in several collections.

Rich Lipscher's work has, for several years, been highly reflective of the industrial and ethnic environments of his childhood hometown in Pittsburgh, Pennsylvania. His new sculptures are totemic portraits, inspired by the passing of the great steel complexes and the workers who built them. The "Iron River Spirit Men" in this show are the second and third of a series of six new works built in 1986 of clay and painted with acrylics. Eventually these pieces will be constructed of steel on a more monumental scale.

Iron River Spirit Man With Snakes, 1986,
fired clay, acrylic paint, 13" x 30" x 10"

Internal Exile (in Madison), 1985, wood, fired
clay, acrylic paint, 26" x 22" x 12"

Internal Injection, 1985, wood, fired clay,
acrylic paint, 6" x 25" x 5"



Iron River Spirit Man Red and Green No. 2,
1986, fired clay, acrylic paint, 17" x 39" x 12"

Richard Long, *Professor*

Richard Long was born on 8 January 1940 at about the time that the greatest war in human history got seriously under way. His early years were occupied in the pursuit of a public school education (in the American sense of the word). Later on, he took the Bachelor's degree (1961), the Master's (1963), and the M.F.A. (1969). He was married to his first and only spouse on 20 June 1965. Two adorable daughters, Elizabeth Ann (b. 1972) and Cecily Heron (b. 1975), have issued from this happy union. He taught in the Elgin, Illinois Public Schools from 1963 to 1965. Subsequently, he has been continually *in gremio universitatis* at Northern Illinois University, DeKalb, Illinois (1965–1970), and at the University of Wisconsin–Madison (1970—present). His work tends to be relentlessly graphic, somewhat eccentric, and frequently unwelcome in the more trendy circles. Please be assured that Long's contributions to this exhibition do not reflect any intention on his part to disturb or offend anyone of the basis of his/her sex or sexual preference. Unto the pure all things are pure.

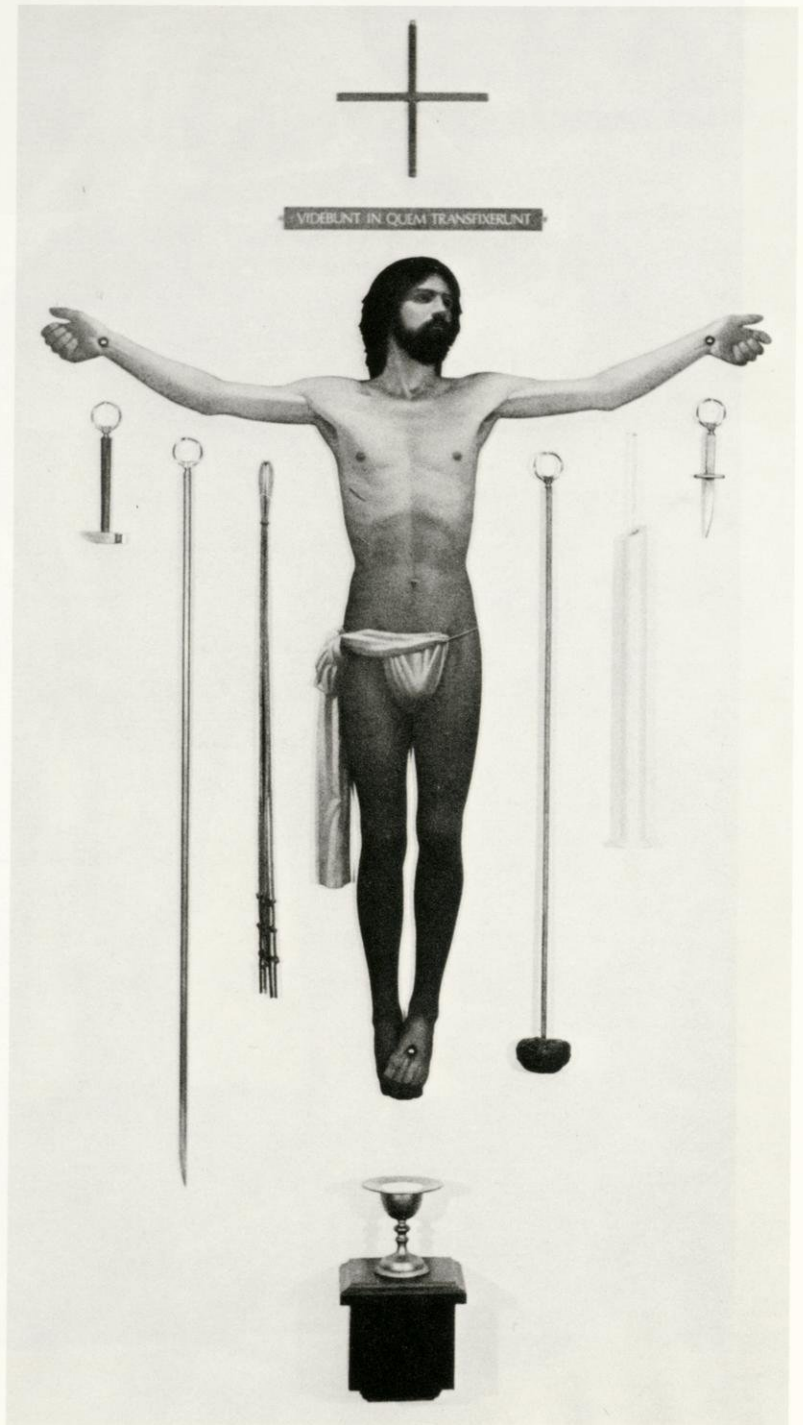
Lumen Gentium, 1982, mixed media,
60" x 24"

Martyrs of the English Reformation, 1985,
mixed media, 43" x 51"

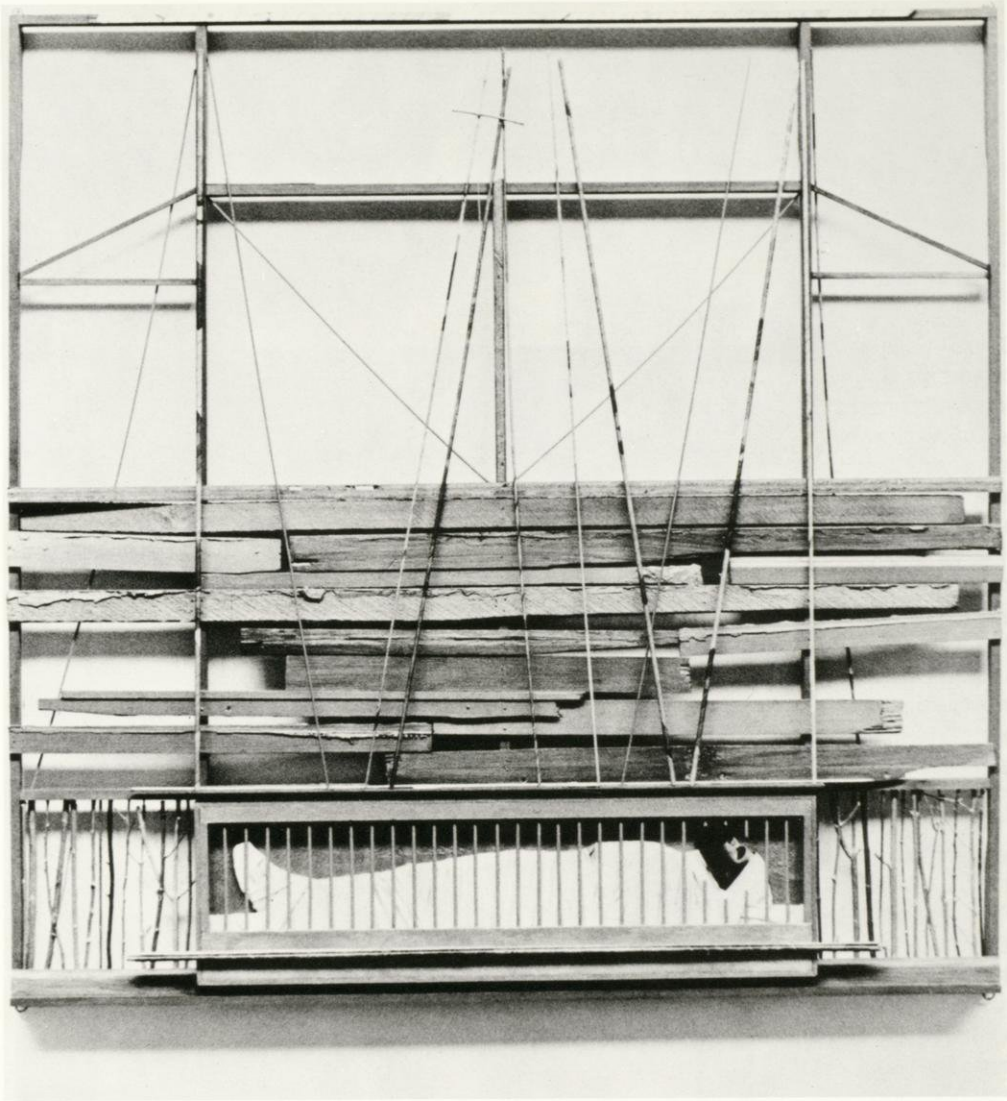
David, 1983, pencil and acrylic, 40" x 32"

Untitled, 1985, pencil and acrylic, 40" x 32"

Non-Person, 1985, xerox and acrylic,
32" x 32"



Salvator Mundi, 1985, mixed media,
55" x 30"



Dormition, 1984, mixed media, 48" × 48"

Hal Lotterman, Professor

Hal Lotterman, born in Chicago, Illinois, September 29, 1920. Received his B.F.A. from the University of Illinois—Champaign and his M.F.A. from State University of Iowa—Iowa City. He has exhibited paintings and/or drawings at Carnegie International, Corcoran Biennial, National Academy, Pennsylvania Academy, Metropolitan Museum, Baltimore Museum, and museums in Oakland, Denver, Omaha, Dallas, Fort Worth, and Toledo. His work is represented in the collections of the Butler Institute of American Art; Akron Art Institute; Mulvane Art Center in Topeka, Kansas; Wright Art Center in Beloit, Wisconsin; and at the University of Iowa; Ohio University; Ball State University, St. Cloud; University of Dayton; and others. He has been the recipient of over twenty awards - the most notable to date being a Tiffany Foundation Grant - and several University of Wisconsin Research Foundations grants. He taught at Texas Christian University in Fort Worth, the State University of Iowa, and the Toledo Museum of Art before joining the faculty at the University of Wisconsin—Madison in 1965.



*Figurations, Suite of 12, polaroids,
7 1/2" x 9 1/2"*

*Analysis of the Dignity of the Human Figure,
mixed media, 42" x 57"*

Study, 1950, pencil and wash, 10" x 12"

Untitled, 1953, pencil and wash, 10" x 12"

Untitled, 1954, pencil and wash, 10" x 12"



Truman Lowe, Associate Professor

I can play in an area that archeologists reconstruct; and anthropologists speculate about, adding my own notions.

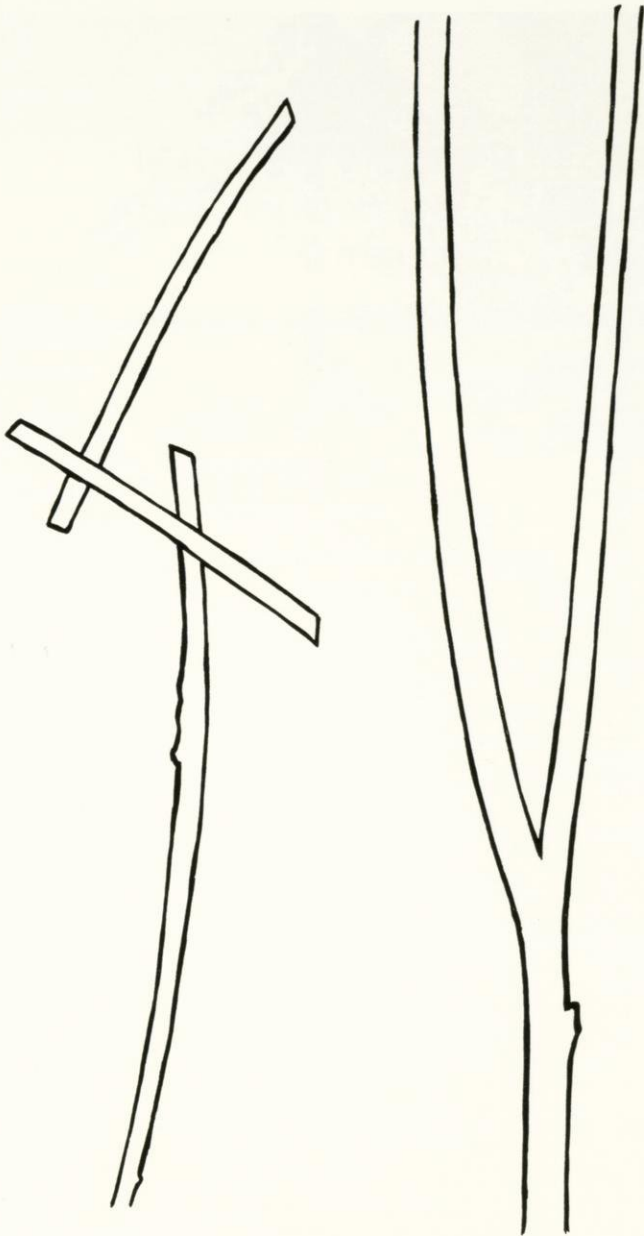
Mnemonic Device I, 1986, wood,
8" x 8" x 48"

Mnemonic Device II, 1986, wood,
8" x 8" x 48"

Mnemonic Device III, 1986, wood,
8" x 8" x 48"

Mnemonic Device IV, 1986, wood,
8" x 8" x 48"

Mnemonic Drawing, 1986, drawing,
24" x 32"



Doug Marschalek, *Assistant Professor*

Doug Marschalek received a B.F.A. with certification from Millikin University, Decatur, Illinois in 1973; an M.A. in Art Education from the University of Illinois-Champaign in 1975; and an Ed.D. in Art Education from the University of Illinois in 1980. He has taught in the Art Education area of the Art Departments of Miami University, Oxford, Ohio for two years and for four years at the University of Wisconsin-Madison.

The relationship of art and the computer has been of great interest to him during his stay in Madison. His work with computers has been in art, research, and instruction. His research and publications have examined aesthetic response, processing, and memory of works of art. His work has been presented at numerous state, national, and international conferences. He has received grants from the Graduate School and IBM for visual art research.

Poplars, 1985, print, ink jet, 6" x 7"



Brown Goose, Devil's Claws, Double 'Z' Quilt,
1985, print, ink jet, 6" x 6"

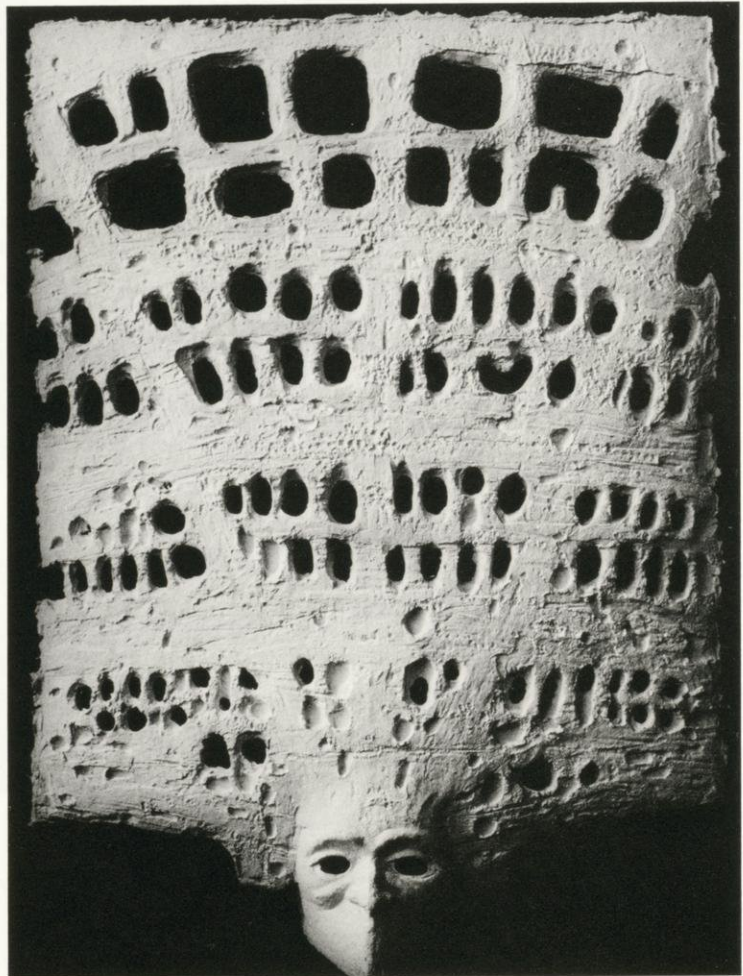
Dean Meeker, *Professor*

Dean Meeker. Born May 18, 1920.

The beautiful, white vestal virgins of creativity dance on my shoulders during the full moon, and sing to me of art . . . and money . . . and dealers . . . and galleries . . . and shows in museums. . . .

Square Landscape, 1984–85, cast paper, 24" x 36"

Moon Desert, 1985, cast paper, 24" x 36"



Mask, 1984–85, cast paper, 24" x 36"



Mayan 2, 1985–86, cast paper, 24" x 36"

L.E. (Ernie) Moll, Professor



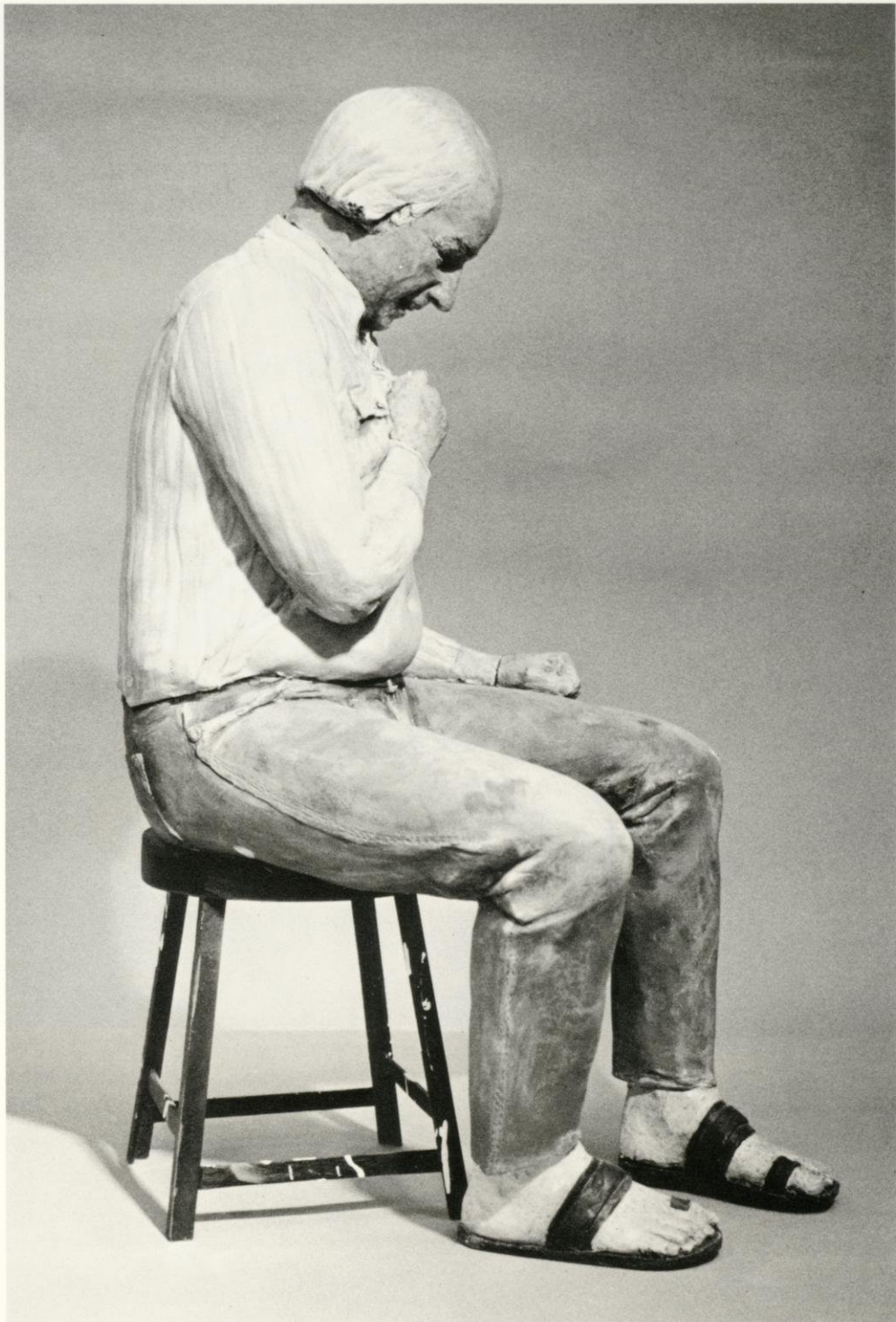
“In art and life I am interested in ambiguity, surrealism, humor, and form. The methods people use to express (or conceal) their self-concepts are especially intriguing.

Life Drawing Model, 1984, mixed media,
32" x 19" x 23"

January Thaw, 1985–86, mixed media,
24" x 24" x 39"

My belief that all of the branches and disciplines of the arts are practiced for the same purpose, and only the means and materials differ, provides the impetus for my attempt to blur the boundaries between some of the ways art is produced. In my work I combine methods of illusion, as used in painting, with the actual three-dimensional forms of sculpture.”

L. E. (Ernie) Moll, sculptor and teacher, joined the faculty of the Department of Art in 1964, and is now a Professor of Art. Prior to coming to Wisconsin he was an artist/designer from 1959 to 1963 with the C. J. Hoffman Corporation in Perrysburg, Ohio. Prior to that, in 1951, he took a position with the Toledo Museum of Art, School of Design, where he taught sculpture, drawing, and design until 1959. At Madison, in addition to teaching sculpture, he served as Departmental Chairman for four years, Undergraduate Chairman for five years, 3-D Area Chairman for four years, and has been a regular contributor to Department administration through committee work, as occasional advisor, and through various writing and editing projects. His work has been exhibited in national and regional shows and in art galleries in many major cities. He has executed commissions for public and private institutions and individuals, and his works are included in a number of museums, and many private collections.



Thank Ya' Doc, 1984, mixed media,
24" x 24" x 50"

Eleanor Moty, Professor

My current work, a series of brooches, incorporates natural minerals—rutiled and tourmalinated quartz—as the main focal point and design element. The linear configurations of the golden or rose colored inclusions of rutile or the black rods of tourmaline interrupt the clarity of the quartz and serve as a dominant graphic image. The stones are specially faceted and polished to enhance the unique beauty of the mineral as well as to take advantage of qualities such as light refraction, reflection, and distortion. Silver, gold, and other materials are used in a geometric format to reinforce the images dominant in the stone. When worn, the brooches change dramatically as the color, texture, or pattern of the clothing is visible through the quartz.

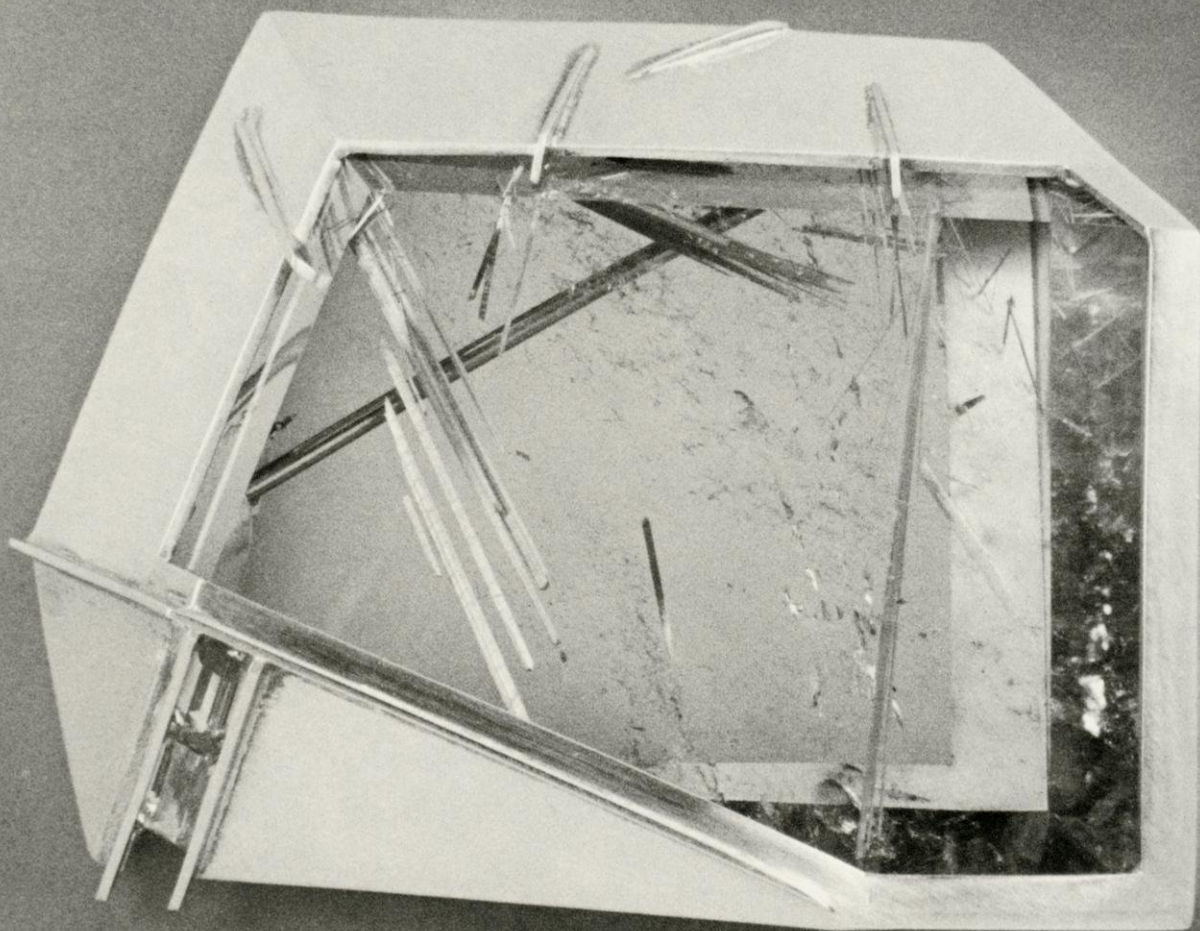
Linear Emergence Brooch, 1984, silver, 18K gold, rutiled quartz, $2\frac{1}{2}'' \times 2'' \times 1''$

Pentagonal Brooch, 1984, silver, 18K gold, topaz, and rutiled quartz, $2\frac{1}{4}'' \times 1\frac{3}{4}'' \times \frac{3}{4}''$

Stepped Brooch, 1985, silver, 18K, 24K gold, topaz, and rutiled quartz, $3'' \times 2'' \times \frac{3}{4}''$

Wedge Brooch, 1984, silver, 14K gold, topaz, and rutiled quartz, $2\frac{1}{2}'' \times 2\frac{3}{4}'' \times \frac{1}{2}''$

Origami Brooch, 1984, silver, 18K gold, rutiled quartz, $2\frac{1}{4}'' \times 2\frac{1}{2}'' \times 1''$



Vision Brooch, 1984, silver, 18K gold, topaz,
and rutilated quartz, 2 1/2" x 2" x 1 1/2"

Hardean Naeseth, Professor

Hardean Naeseth received his B.S. degree in Art Education and Studio Art, and his M.S. degree in Art Education and Art History from the University of Minnesota–Minneapolis. He received his Ed.D. in Art and Art Education from Pennsylvania State University, writing his dissertation on the topic, “A Status Study of Major Museums’ Programs for Children.”

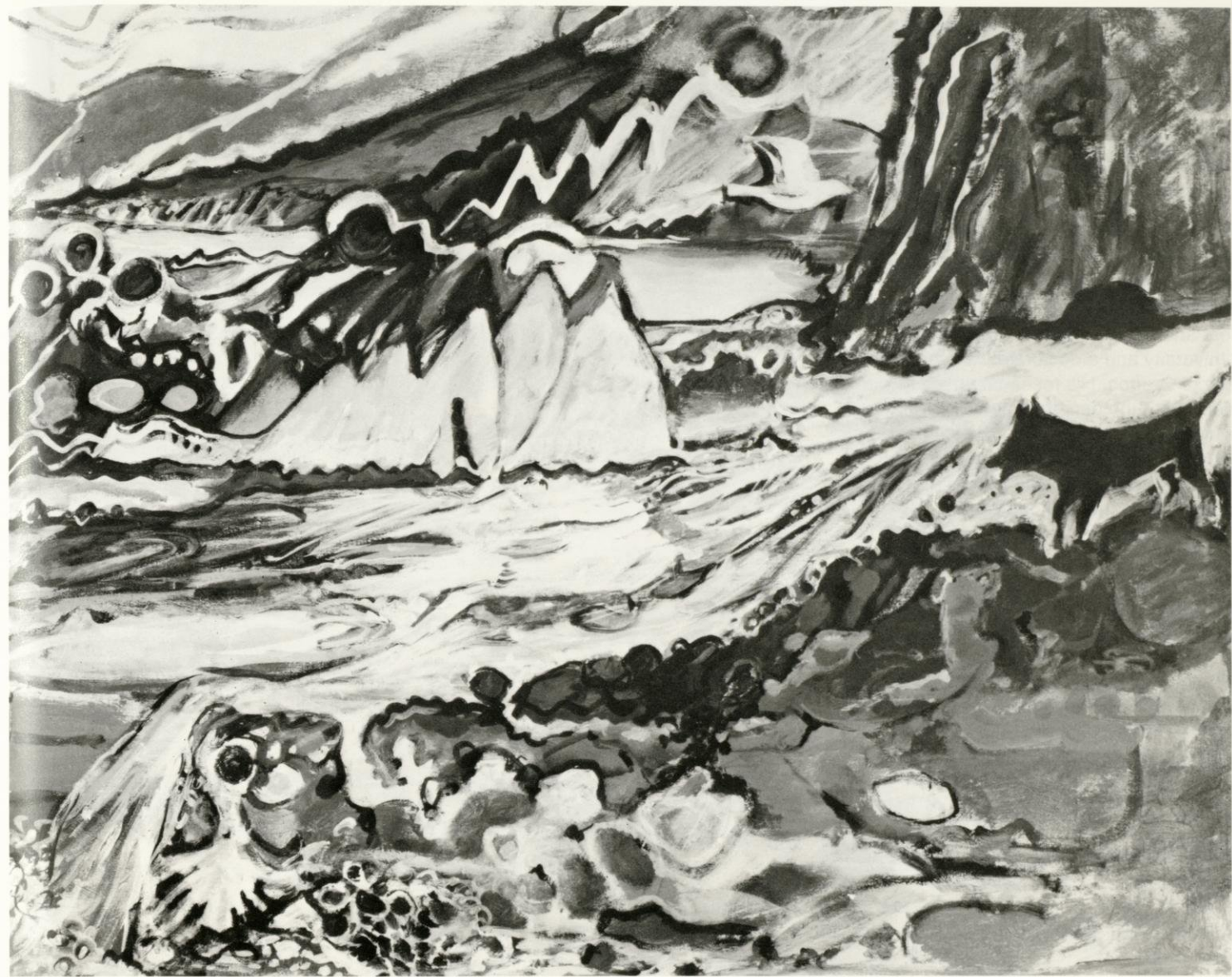
Prior to joining the Art Education Area of the Department of Art faculty in 1959, he taught at Ohio State University, the University of Texas–Austin, and the University of Wisconsin–River Falls. In 1968 he was a Visiting Professor at Westhill College–Birmingham in the United Kingdom.

He has developed courses and programs in the visual arts for exceptional populations, and is collection advisor for the University’s Waisman Center’s H. Stevens Collection of Art.

He has shown his paintings at numerous local, regional, and national exhibitions, and in 1981, completed a mural based on Wisconsin’s Scandinavian heritage at the Albion Academy Museum in Albion, Wisconsin.

Professor Naeseth’s research involves the child in art, and multi-cultural education.

Still Life, 1985, acrylic on canvas, 12" × 16"



Norwegian Highlands, 1985, acrylic on canvas,
32" x 40"

Ronald W. Neperud, Professor

Ron Neperud has been on the Department of Art staff for eighteen years where he heads Art Education. He received bachelors and masters degrees from Willamette University and a doctorate from the University of Oregon. His research specialty deals with the perception of art, about which he has published numerous papers. He also has a strong interest in international art education, and he has participated in The International Society for Education Through Art, contributing papers to the World Congresses at Coventry, Zagreb, Adelaide, Rotterdam, and Bath. Students from a dozen different countries have taken their masters or doctorates with him.

Throughout his life he has demonstrated strong environmental interests and ecological concerns which are reflected in his landscape paintings.



Goldenrod Field, 1986, watercolor,
21½" x 29½"

Summer Oaks, 1984, watercolor,
21½" x 29½"

March Reflections, 1985, watercolor,
21½" x 29½"



Wintery Burr Oak, 1986, watercolor,
21½" x 29½"

**Komelia Okim, Visiting Associate
Professor**

Komelia Okim was born in Korea and educated both in the United States and the Orient. As an artist and a teacher, her cross-cultural background has brought many professional challenges and opportunities. Her work reflects numerous consequential choices made in her life. The sense of balance and harmony resulting from such a dynamic environment has greatly influenced her work and philosophy of life. The end result is neither Eastern nor Western in concept, design or substance. Most distinctly sculptural in form, her metal work demonstrates conflict and uniformity as the central theme, while expressing the cross-cultural elements.

Komelia Okim currently serves as a Visiting Associate Professor and Honorary Fellow at the University of Wisconsin-Madison for the 1985-86 academic year. She earned her B.A. and M.F.A. degrees from Indiana University, Bloomington, Indiana. She joined the art faculty of Montgomery College in Rockville, Maryland in 1972. She was a visiting artist and lecturer at the University of Maryland in Stuttgart, West Germany; Towson State University in Towson, Maryland; and Southern Illinois University-Edwardsville. As a recipient of the Fulbright-Hays Senior International Exchange Scholar to Korea for Research and Lectureship, she taught at Hong-Ik University and other universities in Korea during the 1982-83 academic year.

Her work has been exhibited nationally, as well as internationally. Some of her juried and group shows include those at the Museum of Contemporary Crafts in New York, the Renwick Gallery in Washington, D.C., the Phoenix Art Museum in Arizona,

and the Minnesota Museum of Minneapolis, in which she has won distinguished awards and honors.

She has had nine solo exhibitions: two in Korea, one in Baltimore, four in metropolitan Washington, D.C., and two in Los Angeles. In addition, Professor Okim has written many exhibition reviews for *Metalsmith* magazine and *Korean Design* magazine.

Story of Syokyo Avenue, 1983, silver, titanium, ivory, plexiglas, 12" x 14" x 5" H

Ceremonial Outing, 1983, silver, 14K gold, ivory, 8" x 4" x 18" H

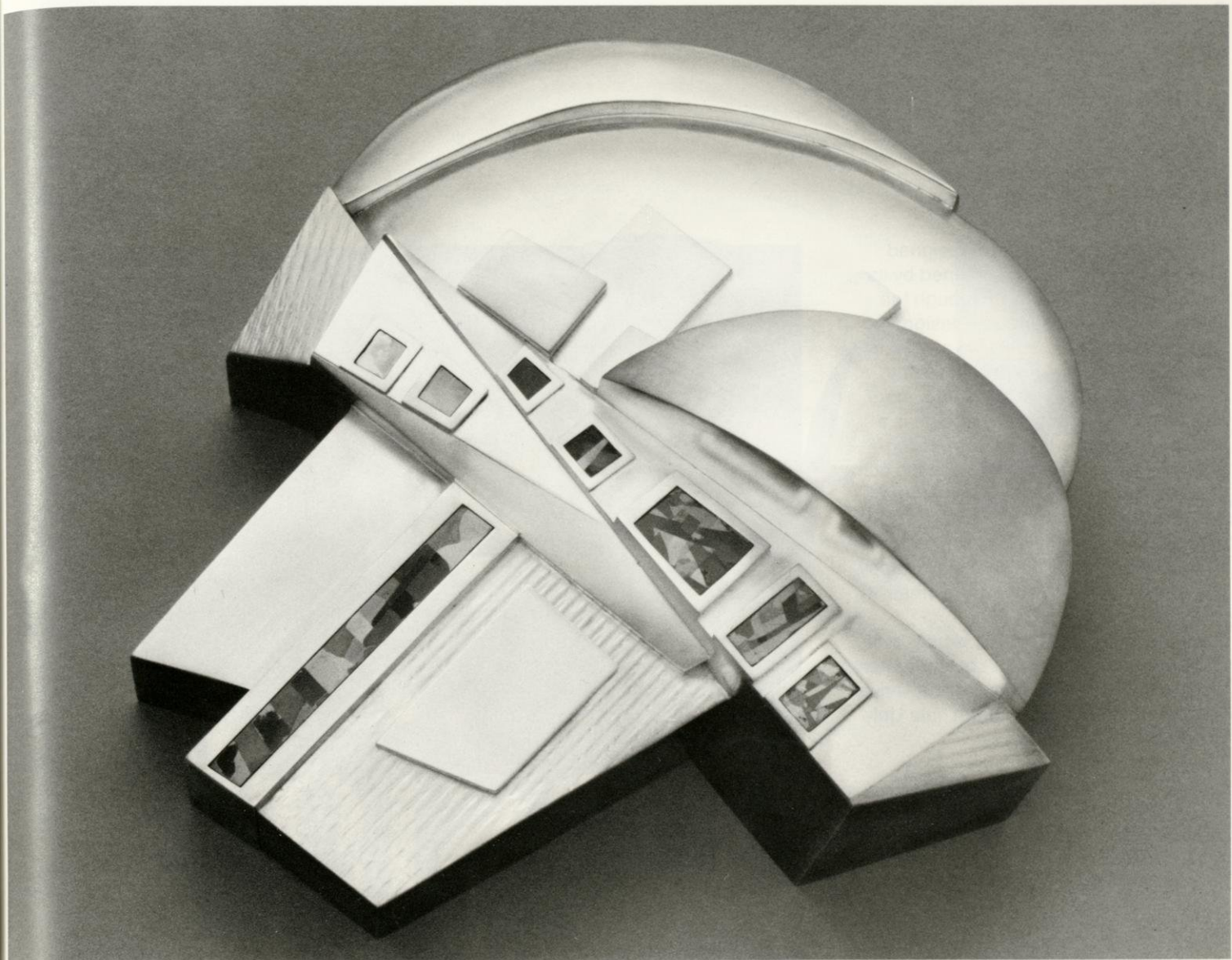
Serene Green: Tea Set, 1984, silver, 24K gold, 6" x 12" H ; 3½ x 3" H ; 4" x 3" H

Mid-Day II, 1985, silver, 24K gold, 4" x 10½" x 18½" H

Sunset II, 1986, silver, 24K gold, 4" x 8" x 18½" H

Dawn III, 1986, silver, 24K gold, 4" x 12" x 19½" H

Winter in Madison II, 1986, silver, copper, 24K gold, 4" x 9" x 16" H



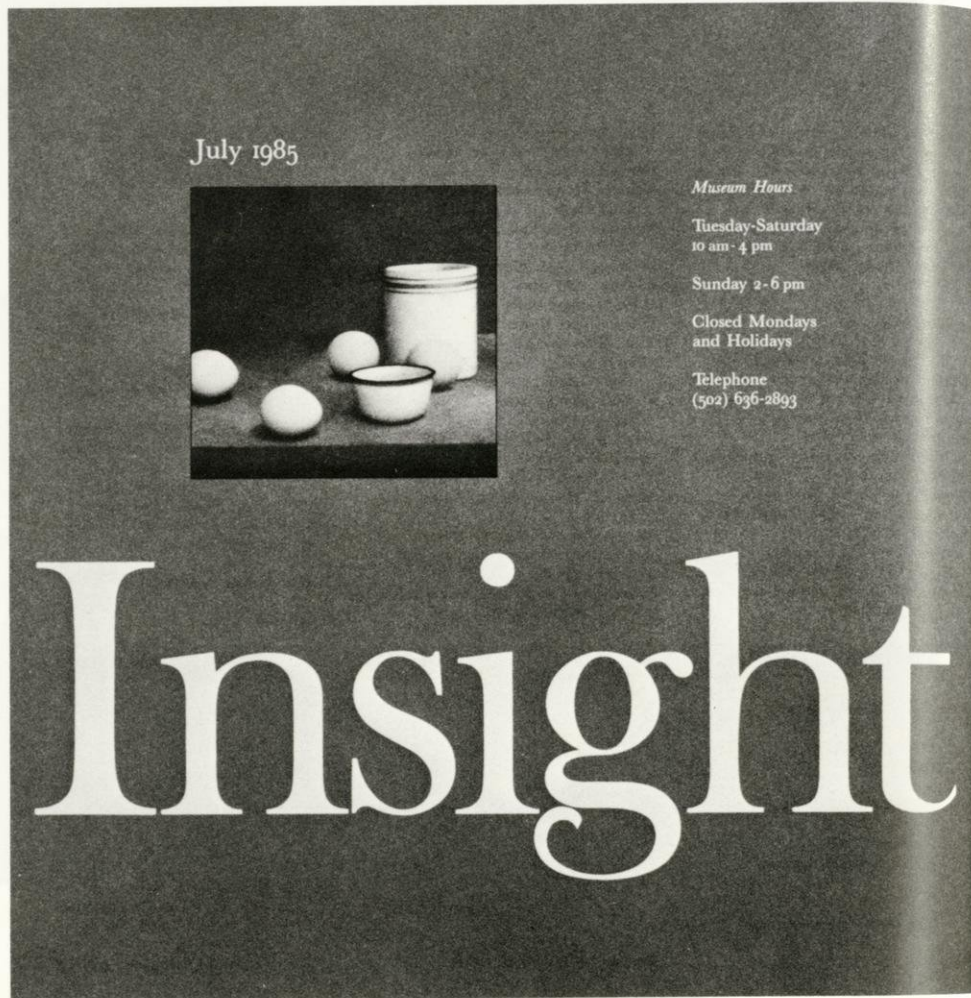
Seoul Bridge, 1983, silver, bronze, titanium,
8" x 8" x 4 1/4" H

Don P. Overmyer, Assistant Professor

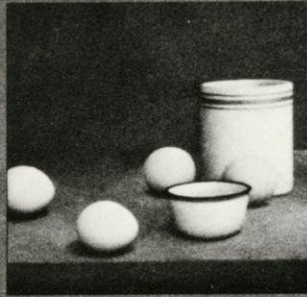
The form that a successfully designed object takes should be determined by its content and intended use. Through the study and practice of graphic design, the visual communication of ideas and information can be made more effective by presenting them in an appropriate, more aesthetically pleasing form. Design is a process that states the problem, recognizes the purpose, and organizes the components. This process involves the formal principles of composition—line, form, scale, rhythm, and color, the technologies of type-setting and printing, the art of typography, and most importantly, ideas and creativity.

Don Overmyer joined the art faculty in the autumn of 1985. He is from Louisville, Kentucky, received a B.A. from Indiana University in 1976, and an M.F.A. from Yale University in 1984.

Baseball, 1984, photostat/photocopy,
10" × 17½"



July 1985



Museum Hours

Tuesday-Saturday
10 am - 4 pm

Sunday 2 - 6 pm

Closed Mondays
and Holidays

Telephone
(502) 636-2893

Insight

Insight, 1985, two-color offset, 8" × 8"

H C f . P

HCP, 1984, staromat/photostat, 8" x 8"

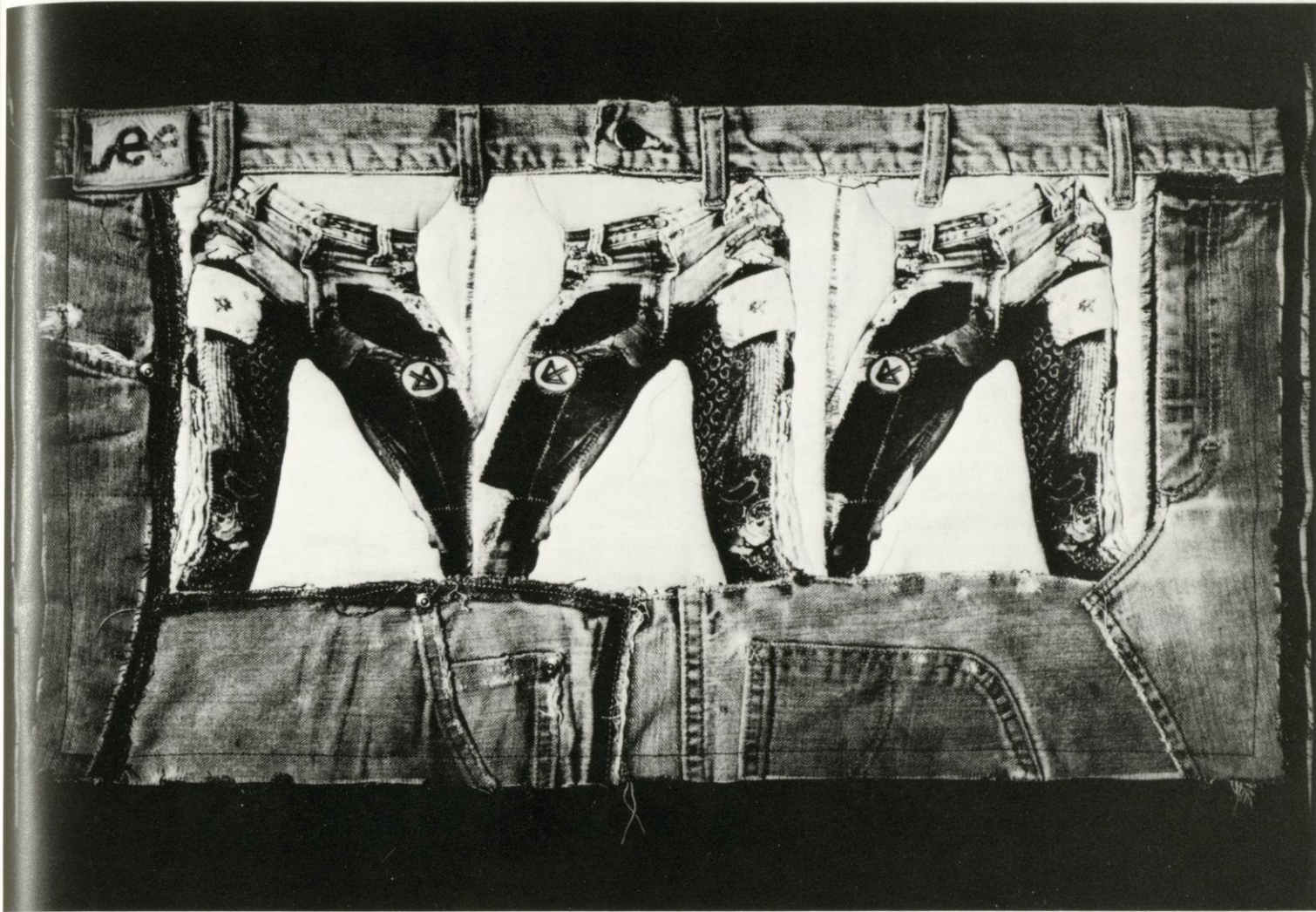
JoAnn Phaedrus, Lecturer

In 1973 I saw my first photograph on fabric. The picture was in excellent condition even though it had been used as a cleaning rag. This began a thirteen year affair with historical, or as they are called now, "alternative photographic processes." Many of these formulas contain a variety of ingredients, from platinum and uranium to egg whites and milk, and I often feel I'm teaching a photo "cooking class."

The ability to mix and apply light sensitive emulsions to materials other than photographic paper opens up a new dimension to artists. Fabric still interests me and frequently shows up in my work. I not only print on it, but often include it as a part of the design element in my photographs. I am now experimenting with many of the newer alternative photographic processes such as color xerox, liquid photo emulsions, and acrylic and chemical lifts and transfers.

Breakdown #1, 1984, color xerox on rayon,
3 1/2" x 5"

Momentos of Edward Berk, 1984, cyanotype, vandyke, acrylic/pencil on paper,
20" x 30"



Lee Jeans, 1984, cyanotype on cotton/
denim applique, 17" x 28"

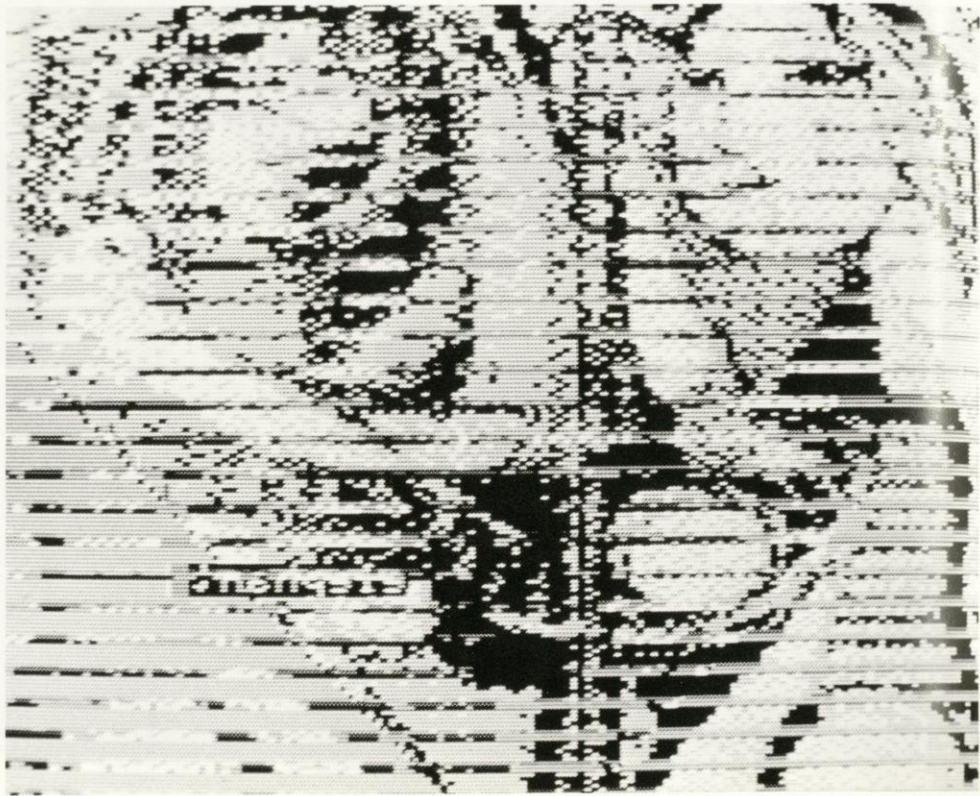
Edward R. Pope, Assistant Professor

Painting is a code for a set of ideas traceable in the history of art and an instrument for realizing form in its most comprehensive sense—descriptive, analytic, synthetic, and, most especially, expressive—to contribute to the development of a more perfect communication.

Particularly interesting at this point in time is the mass mediation and historical consciousness of our culture, with its unprecedented powers to generate, store, replicate, and disseminate visual imagery. The very notion of representation—what is a picture, how does it mean—seems peculiarly compromised and so painting becomes but one means to clarify not only the nature of representation, but too how it fits into the structure of communication and expression.

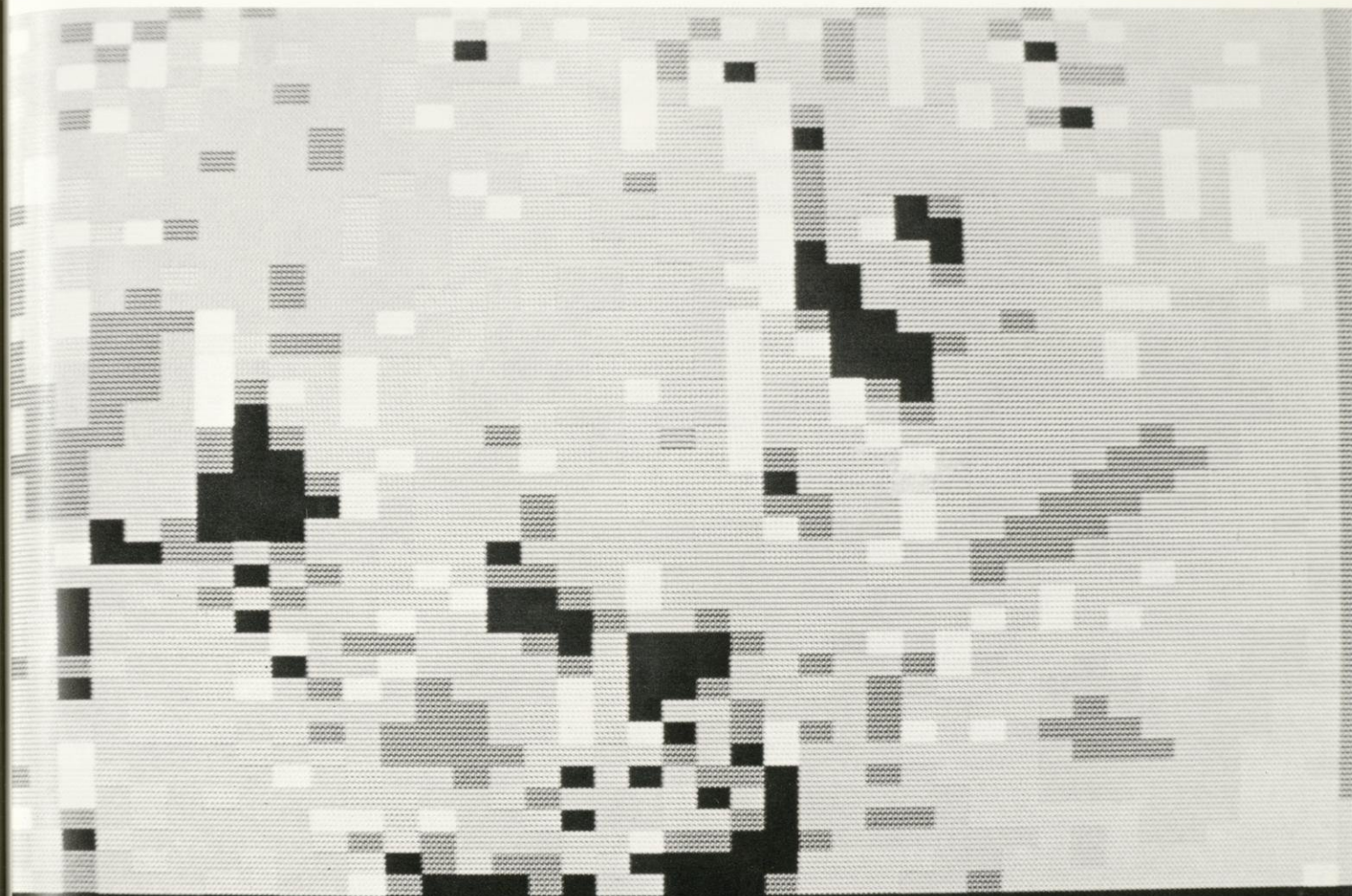
The computer is pre-eminently, if not intrinsically, interactive and so presents us with a very appropriate medium for participatory art forms. Physical activity, as well as passive contemplation is required, allowing the triad of artist, art object, and audience to develop new inter-relationships. Final form becomes more mutable, transformation the ideal.

In realizing the images themselves, my methods are indeterminate in some respects, determinate in others. In the interpenetration of those two qualities resides the partial accomplishment of my intent, to visualize the structure and information deriving from random variation in selected contexts. Therein I hope to encourage an inclusiveness of ideas regarding form and content.



Detail from *Doctor Artist*, 1985, computer-video, variable, 36" x 24" x 72" H

Untitled, 1985–86, painting/collage, 64" x 64"



MEMORIZING IMAGE...

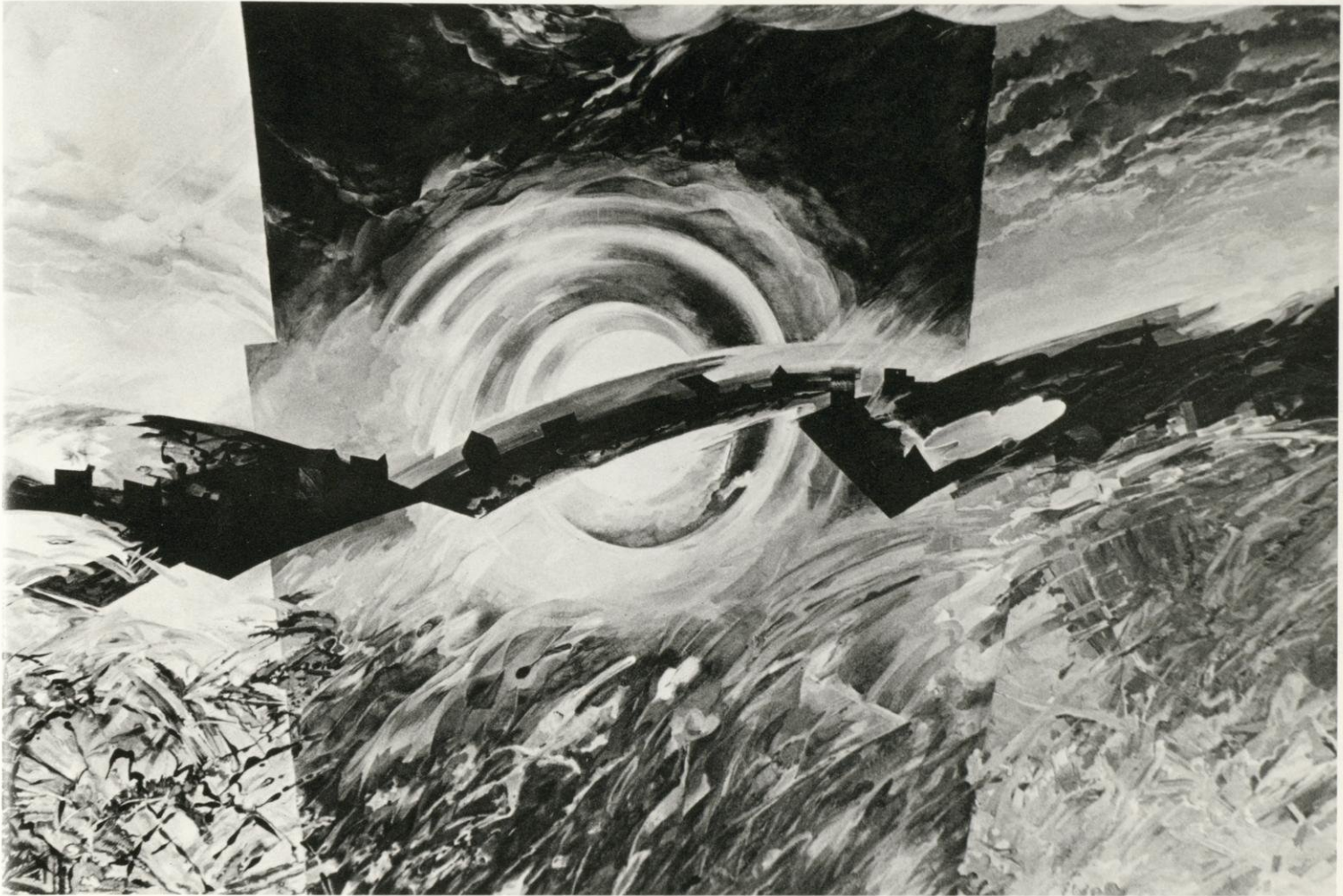
Excerpt from *Doctor Artist*, 1985, computer-video, variable, 36" x 24" x 72" H

Kenneth Ray, Professor

It is through close scrutiny and selection from my focus upon the natural world and the historical precedents in art that I compose "pictorial arenas." The paintings display the interaction of dualistic elements that have symbolic connections and seek continuity. This work defines a commonplace event for all of us, and is not an idea of remoteness or alien to our experience.

Each work I produce then functions as evidence of energy sensed. The recurring visual format is one of an arena in which these symbols play their roles: the geometric countering the organic, referential parts countering the whole, containment with division, ephemeral with energy, conventions with the spontaneous, factual with the illusory.

I want to find a related communicative process (painting) in which reality and poetry can merge.



Two Lane Blacktop Southbound, 1985, oil
on canvas, 106" x 48"

Richard Reese, Professor

You can find or stumble on "Art" pretty much anywhere: High "Art"; Low "Art" . . . whatever, wherever. . .

Is this whole "shebang" sheafed and sheaved? (or not?)

3. Shebang - A situation, organization, contrivance, or set of facts or things.

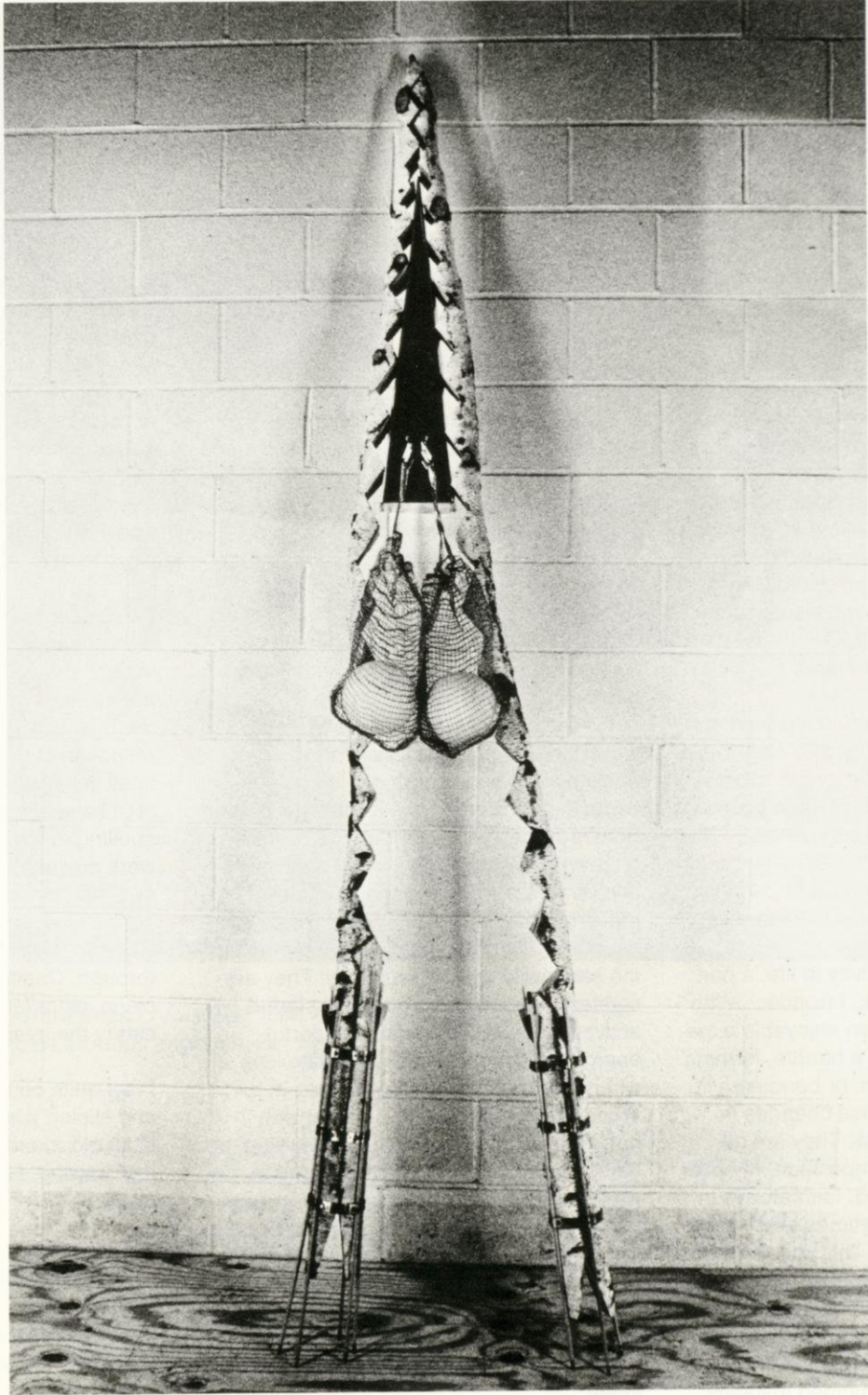
2. Sheave - To bind into a sheaf or sheaves; gather; collect.

1. Sheaf - Any gathering or collection of articles held or bound together.

Shebang, 1985/86, mixed media,
102" x 29" x 27"

Love Weights, 1985, mixed media,
20" x 10" x 3"

Quartet, 1986, mixed media, 33" x 16" x 6"



Shebang, 1985/86, mixed media,
102" x 29" x 27"

Don Reitz, *Professor*

"We all bring to our work a uniqueness that is ours, a special gift. Our artistic endeavors act as a bridge, allowing us to move freely from one reality to another. We can step out of ourselves at will and satisfy that insatiable hunger to be all things. It is in this interface that I am free of convention, opinion, and burdensome history. I am able to give freely of my thoughts and energies without compromise. Unlike the writer who translates an experience into words for someone else to understand, drawing enables me to organize and visualize my own information, so that I, the creator/viewer, can understand.

Over the years I have gained a great deal of knowledge of and ability with clay. It is a material that always allows me to express my emotions. It is forgiving, while encouraging exploration and experimentation. I no longer concern myself with its limitations or physical problems (as I no longer worry about centering, or will the sun rise or did I leave the keys in the car). Clay has become a part of my activity in life, a part of me. Often when I work, I wonder, "Who is forming whom?" It is an enjoyable experience: throwing, pulling a handle, forming a spout, pinching the rim, or bending a lip. All of these activities cause changes in relationships to the whole. They are all important to the final composition. My pots are drawings in the round. I am always in the center of them, sometimes even in the very cross-section itself. This should not be strange, for after all my pots are metaphors for me, about me, created by me. My marks are there in the clay, a signature in themselves. A quickly drawn line with a fat curving movement is combined instantly and spontaneously with the form; they

become one, frozen in time. A record of an emotional response to the form, situation, or event at that particular moment, not to be confused with another time. It is a written statement without words but dependent on a personal iconography. Rims are pinched, causing the rim lines to curve and break free, relieving the tension, an escape route, the spirit salvage. Rational and analytical understanding has very seldom been a part of my work, or my life for that matter.

I have never separated these pinches, lines, scratches, from drawing. I think of them as drawing, not just on the surface but in the surface and with the surface. It is not just visual but physical and emotional as well. I can separate lines, scratches, pinches, from illustration but not from drawing. They are part of a narrative; a drawing after all is the result of observation (inward and outward) and intuitive movements. It is a way to visualize an emotional condition. I think of drawing much in the same way as I do sculpture. They are concepts, not things. You see, I started actively pursuing art in the wonderful energy-filled time period of the late '50s when Abstract Expressionism was in full swing. We were building up paint with putty knives, slashing, folding, bending, or otherwise violating the picture plane in any way we could. The discovery of clay made these kinds of expressions even easier. It would do anything I wanted it to. It recorded every force imposed on it. It was a marriage of necessity. Clay made my struggle and search much more exciting and simplified the problem of expressing intent. . . .

I don't sketch. I do the real thing right away. I don't work up to it. My work is my sketch. Each piece is a leaf from my sketchbook, I guess. "How do you know if it is good?" they ask. Why would I do something bad? I don't know what good is. I accept what I do and move on. All I know is there is a need to draw and to use narrative to tell my stories at this time. I don't know why anyone else draws. I just know I have to. It is not a matter of choice.

I also use writing, the written word, in my work. I suppose it is out of frustration for lack of sufficient symbols. I consider them as drawings or part of the drawing. At least the quality of drawing is critical to the response of the word images. I really don't spell very well but it doesn't seem to matter. I have always dealt with reading or spelling in terms of visual equivalents. I work on such an emotional level that to stop and make sure I've spelled everything correctly would ruin the story. Clay allows the emotion of the moment to come through. Capitals are thrown all over the place, extra letters, dots and dashes help clarify the intent of the word message.

I feel quite confident digging, scratching, and slicing when I write or draw in clay. It is an old friend. When I draw in clay, I am the drawing. I am in the center of my circle."

"Drawing From the Heart," by Don Reitz, *Studio Potter Magazine*, December, 1985



Many Have Passed This Way, 1986, oxidation
fired c/o4, vitreous engobes, 24" x 23"

Least of All, Little Things, 1986, ceramic,
oxidation fired c/o4, vitreous engobes, 22" x 24"

She Who Gave To Each Their Portion, 1986,
ceramic, oxidation fired c/o4, vitreous engobes, 22" x 24"

What Never Man Has Ever Seen, 1986,
ceramic, oxidation fired c/o4, vitreous engobes, 22" x 24"

Kathleen D. Tanaka, Lecturer

One of the exciting potentials of computer generated visuals is the computer's ability to respond to a viewer's input. My approach to computer graphics is to write interactive programs that encourage the viewer to learn about aesthetics through experimentation and play. These programs set up a non-competitive environment which allows creativity by giving the viewer control over what appears on the screen. By defining limits, I set up a framework which insures that any series of choices will make visual sense. Within this structure, options can be chosen a number of times, resulting in a unique composition.

The subject of "Zanimation" is cyclic animation. It was presented at the Center for New Television in Chicago, Illinois in November, 1984; and again at the Walter Phillips Gallery in Banff, Alberta, Canada in February, 1985. After extensive revision, it was part of a show of interactive graphics at the San Francisco Museum of Modern Art, presented in conjunction with SIG-GRAPH '85, in July, 1985. I have again modified the program for this current show at the Elvehjem Museum of Art.

Zanimation, 1985, interactive computer graphics, 30" x 45" x 48" H



Zamimattion

© 1985, K. Tanaka



Press RIGHT BUTTON to START GAME

N. Wayne Taylor, Professor

The work exhibited in this show is a selection from the monoprints I made last spring while receiving support from the University of Wisconsin–Madison Graduate School Research Committee. I have worked in a variety of media, but this was my first foray into the monoprint process. I have found it exciting and rewarding, especially in larger formats.

MFA	Mills College, Oakland, California
AB	Sacramento State College, Sacramento, California
1963–present	Department of Art, University of Wisconsin–Madison
1974 (Spring)	Visiting Professor, California State University–Sacramento
1968–69	Visiting Sculptor, Rutgers University, New Brunswick, New Jersey
1962–63	Lecturer, Northern Illinois University, DeKalb, Illinois

Selected Exhibitions:

“American Sculpture Selection II,” Whitney Museum of American Art New York, New York (traveling)

“A Plastic Presence,” Jewish Museum, New York, New York; Milwaukee Art Museum, Milwaukee, Wisconsin; San Francisco Museum of Modern Art, San Francisco, California

“Art in Public Places,” United States Bicentennial, Upper Midwest Invitational Exhibition, U.S. Federal Plaza, Chicago, Illinois

“Sculpture Biennial,” Whitney Museum of American Art, New York, New York

“New Talent,” Alan Stone Gallery, New York, New York

Selected Public Collections:

Whitney Museum of American Art, New York, New York
New Jersey State Museum, Trenton, New Jersey
Milwaukee Art Museum, Milwaukee, Wisconsin
Madison Art Center, Madison, Wisconsin

Untitled, 1985, monoprint, 40" x 60"

Untitled, 1985, monoprint, 40" x 60"

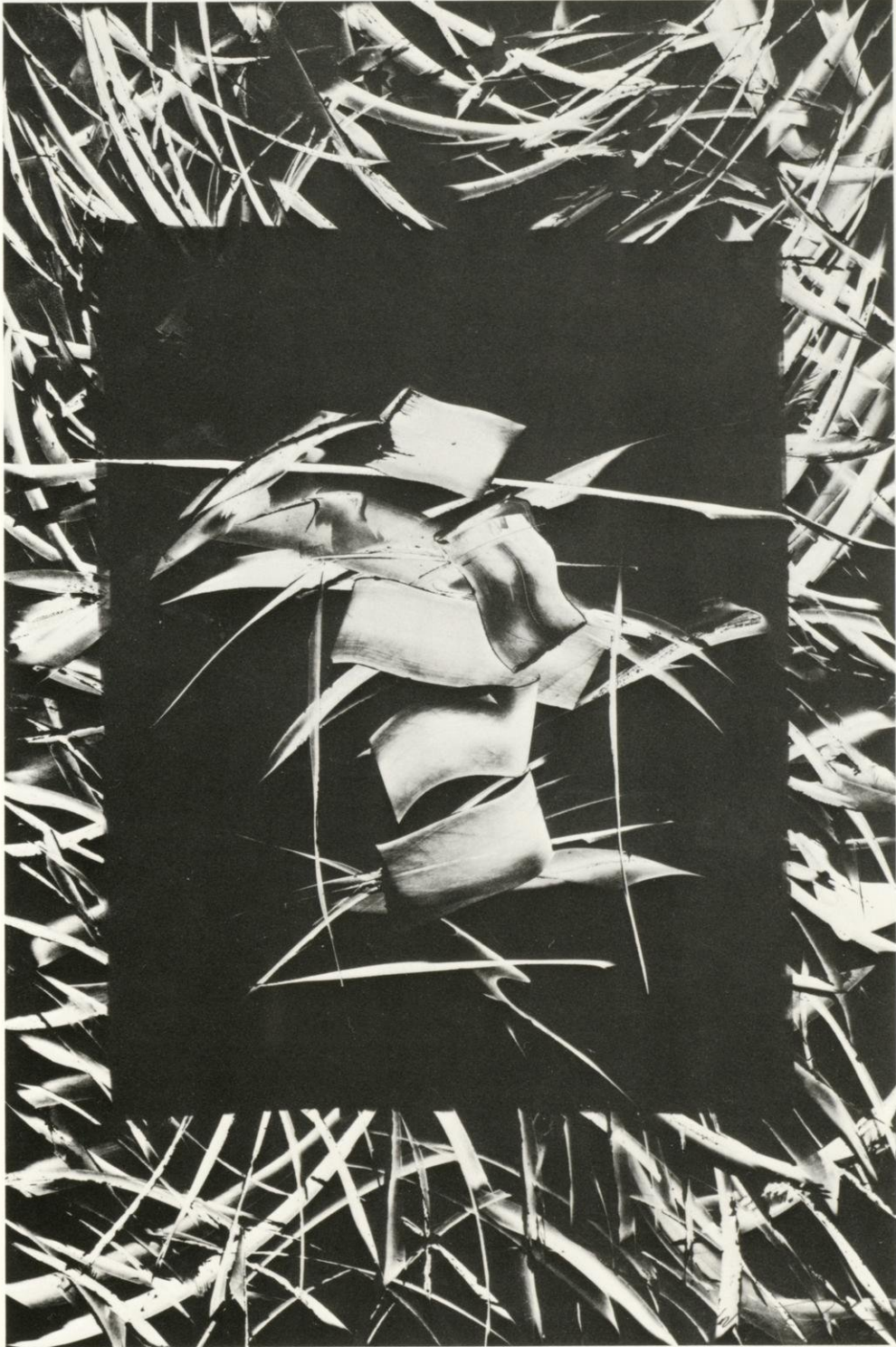
Untitled, 1985, monoprint, 40" x 60"

Untitled, 1985, monoprint, 22" x 30"

Untitled, 1985, monoprint, 22" x 30"

Untitled, 1985, monoprint, 22" x 30"

Untitled, 1985, monoprint, 22" x 30"



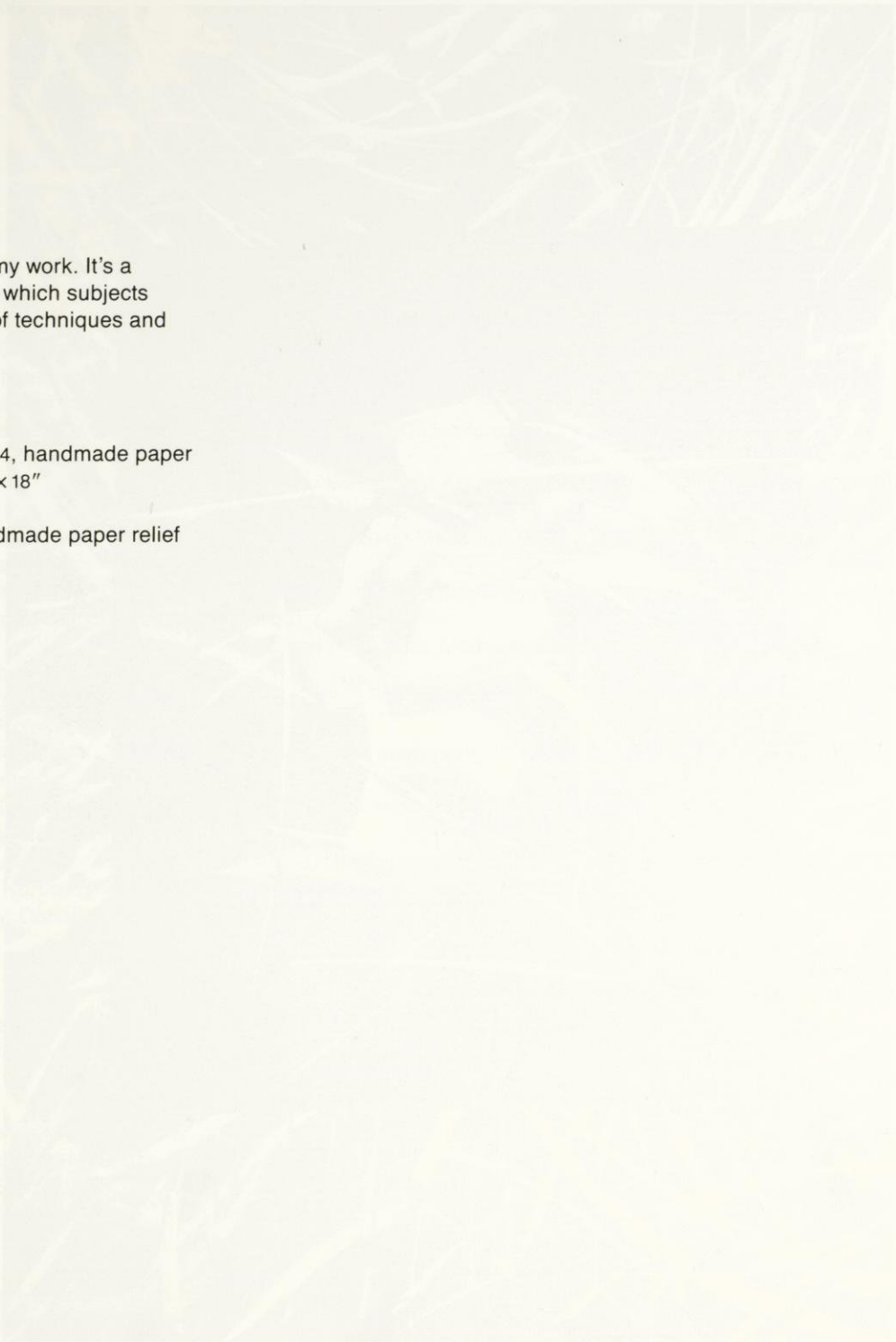
Untitled, 1985, monograph, 40" x 60"

Bill Weege, Professor

I enjoy using paper in my work. It's a passive neutral vehicle which subjects itself to a wide variety of techniques and recycles well.

White Dog in A Fog, 1984, handmade paper relief print, 120" x 240" x 18"

Sand Bar #8, 1986, handmade paper relief print, 48" x 72"



1942-present Department of Art, University of Wisconsin-La Crosse
1974 (Spring) Visiting Professor, Santa Clara University, Sacramento, California
1978-83 Visiting Professor, University of New Jersey
1982-83 Lecturer, University of California

Select Exhibitions:
"American Scriptures Series," Museum of American Art, New York (traveling)
"A Plastic Presence," New York, New York, Milwaukee, Milwaukee, Wisconsin, Museum of Modern Art, California

"Art in Public Places," Unimodal, Upper Midwest Region, U.S. Federal Plaza, Chicago, Illinois

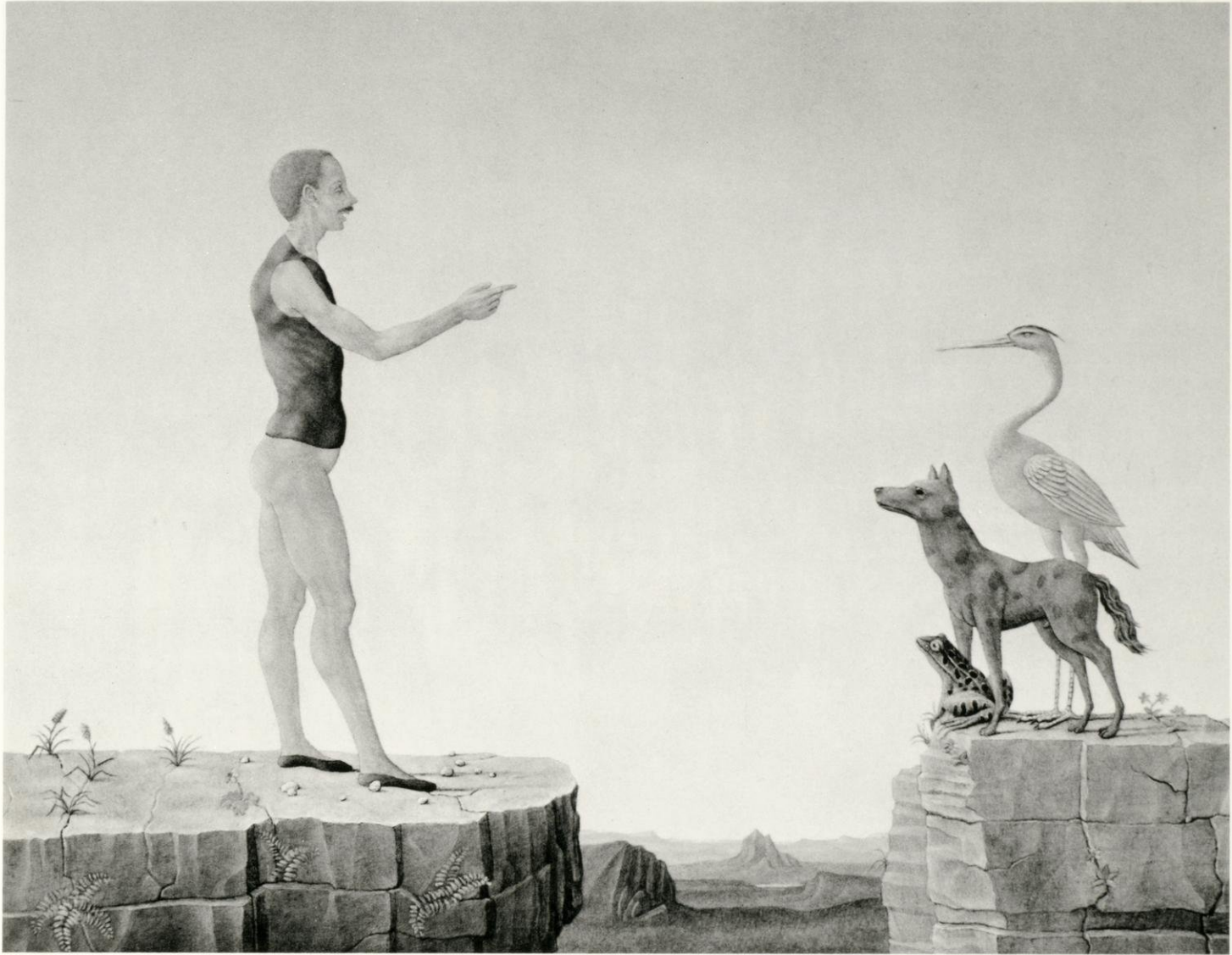


Sand City #2, 1985, handmade paper collage folding screen, 65" x 60" x 24" (not in the exhibition)

John Wilde, *Professor Emeritus*

"This American Surrealist with perfect manners, this fastidious gentleman of the velvet brush, has quickly put an axe to an otherwise passive world. He has done this with an impressive command of master techniques and a subtle humor. Wilde, the artist, the teacher, the philosopher, in this place but removed from it, free to soar above in a calm, unperturbed manner, turns the straight, the square, and the traditional slightly askew, imbuing them with drama and tension. In a roguish but genteel way, he takes the known and accepted, manipulates and juggles it, and presents the extraordinary."

Hedy O'Beil, *Arts Magazine*, October, 1984.



Myself Lecturing on the Divine Physiognomy of Rock,
1984, oil on wood panel, 8½" x 11"

Santos Zingale, *Professor Emeritus*

The archaic often plays an important role in paintings such as in the ruins of Rome, the cliff dwellings of Arizona and New Mexico, and the canyons of Utah. All become themes for my paintings and also inspire metamorphic and anthropological forms, as in the painting "Anthropological Fantasy 1985." I have made many trips to the Southwestern part of the United States since 1954; and I have visited and lived in Italy many times since 1963. Born in Milwaukee in 1908, I received a B.S. degree from the State Teachers College in Milwaukee in 1931 and a Masters degree from the University of Wisconsin-Madison in 1942. I was invited to teach in the Department of Art at the University of Wisconsin-Madison in 1946 and retired in 1978. By reputation I'm considered a Midwestern painter, having exhibited in regional, Midwestern, and national shows since 1930.



Anthropological Fantasy, 1985, oil on canvas,
41½" x 55"

Elvehjem Museum of Art
University of Wisconsin–Madison
800 University Avenue
Madison, Wisconsin 53706