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WISCONSIN ACADEMY REVIEW

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Wisconsin Survey: Three-Dimension Art Today

Wisconsin Academy of Sciences, Arts and Letters

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On the cover: Internationally known ceramicist Don Reitz at work. Photo by Sally Behr and Dennis Churc

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CONTENTS

Three Dimension Art

Of art and artists in the public eye

Fine art, of course, has long since ceased to be the preserve of museums and wealthy patrons. We have first-rate art around us in our daily lives: hospitals and clinics have permanent collections as well as changing exhibits; banks commission sculptures and paintings and offer exhibit spaces in attractive surroundings; large corporations regularly buy or commission two- and three-dimensional art to complement their architecture. We see sculptures in the city parks, in the zoos, standing before libraries and civic centers, in public buildings, on college campuses. Since 1980 Wisconsin state building projects of over $250,000 must include in their budgets at least 0.2 of 1 percent for the acquisition of original works of art from living artists, preferably from Wisconsin.

Particularly now is the world of three-dimensional art innovative, explorative in forms and media, sometimes bold, sometimes tentative but always changing. This burst of 3-D activity among Wisconsin artists made the selection process extremely difficult for our curatorial committee.

The *Wisconsin Academy Review* art selection committee was composed of Jane Brite, Janet Ela, John Mominee, Alex Vance, Marylou Williams—whose credentials are found in the authors' column—Kay Hawkins, art coordinator for the Academy's Steenbock Center Gallery, and myself, with the advice of Wayne Taylor, then chairman of the UW-Madison Art Department. The committee began meeting in June of 1984 to gather names of 3-D artists. From Wisconsin gallery lists, from the Wisconsin Arts Board's Percent for Art lists, from curators' slide registries, we invited 250 artists to submit slides and resumes. In several long but exciting sessions, we eventually selected 65 artists to discuss in this issue and chose a single work to represent each artist. Our committee, of course, accepts responsibility for sins of omission and commission, but not every committee member agreed with each selection or each rejection.

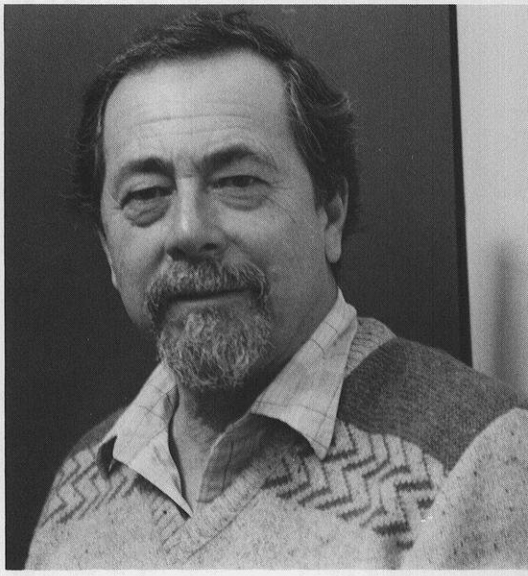
This issue of the *Wisconsin Academy Review* will also serve as catalogue for a traveling exhibition: Wisconsin Survey—3-D Art Today. Forty works are available to travel from the sixty-five represented in this issue. The 1985–86 schedule follows:
June 23–July 20, 1985—UW-Madison Union Gallery
August 1985—Bergstrom Mahler Museum, Neenah
September 1985—West Bend Gallery of Fine Arts
October 7–November 10, 1985—Pump House Gallery, La Crosse
November 17–December 20, 1985—Center for the Arts, UW-Platteville
January 19–February 24, 1986—Neville Public Museum, Green Bay
April 1986—Rahr-West Museum, Manitowoc

Coming up April 26 and 27 is the 1985 Wisconsin Academy Conference in La Crosse at the University of Wisconsin. Highlights of the conference include a symposium on Life on the Mississippi, a field trip to Norskedalen (a restored 1890s Norwegian-American farmstead), a Friday evening dinner with Nobel Laureate Howard Temin speaking on recent developments in cancer research and genetic engineering, and a Saturday banquet honoring the 1985 Fellows of the Academy. Scholarly papers on sciences, arts, and humanities will be presented on Saturday. Academy members and friends will meet for such social events as receptions, luncheons, dinners, and awards ceremonies. Let's plan to gather and celebrate our heritage of the great Mississippi.

Patricia Powell

Authors

Warrington Colescott

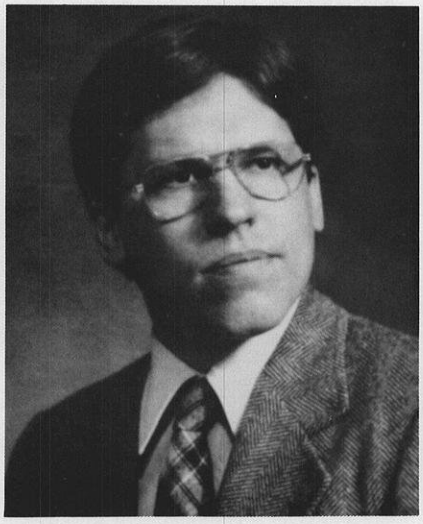


Warrington Colescott, whose column "Galleria" will regularly focus on Wisconsin artists, is a printmaker of international reputation. The Leo Steppat Professor in the UW-Madison Art Department, Warrington holds degrees from the University of California, Berkeley. He was a Fulbright Fellow and a Guggenheim Fellow in printmaking at the Slade School in London. His work is found in the permanent collections of the Art Institute of Chicago, the Metropolitan Museum of Modern Art, the Whitney Museum of American Art, and many Wisconsin museums.

Alex Vance has been the director of the Bergstrom-Mahler Museum in Neenah, Wisconsin since 1978. He came to Wisconsin after serving as director of education at the Davenport Art Gallery from 1972–78. He received his education from St. Ambrose College in Iowa and is also a practicing artist.

John Mominee has been the director of the Center for the Arts, UW-Platteville since 1982. For the two previous years, he was artist-in-residence and director of the Harry Nohr Gallery in Platteville. He has a BA from the University of Evansville, in Indiana, and MFA from University of Southern Illinois. John's work as painter/printmaker is discussed on pages 4–6.

Jane Brite has been the administrator/assistant curator of the Cudahy Gallery of Wisconsin Art at the Milwaukee Art Museum since 1978. She studied at Marjorie Webster College, Washington, D.C. and the University of Wisconsin-Milwaukee. Since 1962, she has directed and supervised art acquisitions for the Milwaukee Art Center Collector's Gallery and the Lakefront Festival of Arts. Her community involvement includes board membership and participation in Wisconsin Painters and Sculptors, Wisconsin Designer Craftsmen, and the Midwest College Art Conference. She serves on the Channel 10 Public Television art advisory board and the Artreach board. She has juried numerous exhibitions both in and out of the state and lectured throughout the region.



Alexander Vance

Warren G. Moon is professor of ancient art and of classics at the University of Wisconsin-Madison. A native Bostonian, he holds a PhD from the University of Chicago in art and archaeology. An authority on Greek and Roman art, he also collects contemporary art, particularly of Wisconsin artists, Japanese prints, and early American pottery. He is president of the Madison Society of the Archaeological Institute of America. He is coeditor of the monograph series *Wisconsin Studies in Classics* published by the University of Wisconsin Press and book review editor for the *American Journal of Archaeology* at Princeton. He is editor of *Ancient Greek Art and Iconography* (UW Press, 1983).

Marylou Williams, artist and art consultant, has degrees in art from Beloit College and the UW-Madison, with additional study at New York University. The Devlin Gallery, Janesville, which she directed in the 1960s, had the reputation of showing the work of leading Wisconsin artists, as well as those from New York. As director of the Kohler Gallery, Milton College, she assembled the first Georgia O'Keeffe exhibition in the artist's native state.

Living and teaching art in American Samoa and Hawaii, Williams was noted for her knowledge of the art of Polynesian bark cloth (tapa) design and has recently conducted workshops in tapa making at Chicago's Field Museum. On return from the South Pacific, she directed the Wright Museum of Art from 1975 until 1983.

She has exhibited extensively in Wisconsin, Illinois, and Hawaii galleries and museums. Her handmade paper collages have recently been exhibited at the Wustum Museum of Art, Racine and the Madison Art Center. She was cocurator with Pat Powell of the Academy's traveling exhibition, "Wisconsin Painters and Printmakers" in 1983.

Janet Ela is Wisconsin born, as were both parents and two of her grandparents. She has spent most of her years living in Madison, which is also the scene of her schooling from Montessori through a BA in English. This provincialism is somewhat tempered by a six-year residence in New York City and considerable traveling in exotic lands like Peru, Afghanistan, and China. The New York stint was spent in the editorial offices of a magazine and a literary agency.

She has continued to do various editing and writing jobs, which include histories of two local organizations, the Madison Art Association and the Madison Public Library. Her knowledge of the visual arts, almost entirely self-taught, has come about through an insatiable appetite for looking. During the past fifteen years she has served as curator of the collections at the Madison Art Center.

Marylou Williams

Galleria:

John Mominee

By Warrington Colescott

Photographs by Marylu Raushenbush

John Mominee Untitled #25
38″ × 50″ Monotype

The studio is large and sunny. School sounds filter in through the bank of south windows. It is a bright winter day on the Platteville campus, and the room is cast into contrasting areas of light and shadow, reflecting the colors from a loose stack of canvases against one wall and the glow of wet oil paint that the artist is applying to a sheet of Plexiglas positioned on the platen of a large press that dominates the room. John Mominee is making a monoprint.

He has been working all day on the piece, beginning with thin layers of ink applied with brayers, wiping some back, scratching line designs through the ink, brushing paint wet into wet, moving the pigment so that the layers either blend or remain separate, keeping the areas smooth or alternately leaving gestural brushwork that echoes the intensity of his concentration. A young man has been attending to the full sheet of paper soaking in a shallow tank of water. He walks to the press and looks over Mominee's shoulder. "If it was mine, I'd print it." This is Seth Studnicka, a Mineral Point artist who has been assisting Mominee for two years.

Studnicka now positions the damp paper carefully over the Plexiglas plate, then lowers the felts that have been draped over the top roller of the press so that they cover the printing paper. Mominee begins slowly, deliberately to turn the crank on the gear box, activating the lower roller, moving the press bed through the manglelike arrangement of the twin rollers, the bottom (drive) roller fixed to the chain drive from the gear sprocket, the top roller riding on counterpoise springs, held to a gauged height by pressure screws. The sandwich of platen, plate, paper, and cushioning is driven through the tremendous rolling pressure, squeezing the paper into the plate. The dampened, highly absorbent and receptive paper literally sucks the painted material into itself, leaving the plate dry. The press bed rolls free to a stop, and Studnicka whips back the felts and gently peels the paper from the plate. It is carried to a clean table and the two men study the impression. The paper is embossed with the shape of the plate. The fresh ink and paint glisten. Mominee nods his head with satisfaction, "It will do."

John Mominee has been making monoprints for eight years. In 1976 he was a young instructor at Austin Peay State University in Tennessee, visiting the museums of Chicago with a few of his students. There was an exhibit of monoprints by California artist Richard Diebenkorn at the Institute of Contemporary Art, and Mominee was dazzled. "I trained as a painter and came late to printmaking. One of my colleagues at the University of Evansville (Indiana) showed me basic techniques. I was deep enough into it so that when I moved to Austin Peay the department head offered me the chance to teach printmaking. That semester I stayed one page ahead of my students, learning as much as they did. Diebenkorn's show hit me with the realization that here was a way of working ideally suited to my temperament, and I could blend the directness of easel painting with the precision and impact of the print process." His monoprint production dates from the revelation.

When Mominee came to UW-Platteville in 1980 as artist-in-residence and director of the Harry

Nohr Gallery, he was concentrating on the monoprint. His painting interest had declined. "There seemed to be a regional feeling here in regard to printmaking that was more knowledgeable and more sympathetic than in the South. It extended to the monoprint, and I was encouraged by having an audience." His print production flourished.

Mominee's initial prints at Platteville were printed on the art department's etching presses, but as his ambition expanded, he needed to increase the size of his images. A printmaker friend, Paula Bunch, introduced him to her husband, a mechanical engineer, working in Verona. Michael Bunch had designed a small press for his wife. He and Mominee exchanged ideas, researched the physics of transferring ink from plate to paper and visualized an optimum printing instrument. Bunch designed and built it, a press to emboss relief inkings into a paper receptacle, large but not particularly heavy, with sophisticated gearing, smooth movement, legless (to be placed on a large table), with a composition platen and tubular rollers—a press specifically for the monoprint.

The art of John Mominee has surged dramatically from the impetus of this new press. In 1982 he had a successful one-man show at Seuferer Chosy Gallery in Madison, and he is currently included in the Katie Gingrass Gallery in Milwaukee, the Cumberland Gallery in Nashville, and in the Roger Ramsay Gallery in Chicago, where a show is planned. He has participated in the Lakefront Festival of the Arts (Milwaukee) on a regular basis, has had purchase awards at the Wonderworks Four exhibition, Nashville, *The Early Eighties* at the Nashville State Museum, "best of show" at the Kentucky Annual, and other honors. His job at Platteville has been upgraded to the position of director of the Center for the Arts.

His recent monoprints are generally rather cool in design, controlled and structured, becoming more expressive in the rendering, where he allows his personal sense of brushwork to range over a wide variety of color fields, at times seductive, at times somber. He is capable of immense richness and textural display, and even the more funereal pieces are grandiose in their dark, Byzantine decorativeness. A serious study of his latest work shows indications of an evolving struggle, and in conversation he mentions on-going experiments with materials, more direct drawing, a rekindling of interest in the intaglio plate, all pointing to the continued growth of this interesting Wisconsin artist. He will exhibit at the Steenbock Gallery of the Wisconsin Academy in April 1985.□

Directory of Artists

Following artist's name is page number for information and illustration.

JOHN BALSLEY: See page 22
Born: 1944, Cleveland, Ohio
Education: Northern Illinois University, Dekalb, Illinois, MFA
Position: Professor of art, UW-Milwaukee
Selected exhibitions: Michael Lord Gallery, Milwaukee; Rahr-West Museum, Manitowoc; Madison Art Center; Kohler Arts Center, Sheboygan; Toledo (Ohio) Museum of Art; Cleveland Museum of Art

CARL R. BILLINGSLEY: See page 24
Born: November 5, 1943, Oklahoma City, Oklahoma
Education: UW-Milwaukee, BFA sculpture
Position: Academic specialist, UW-Milwaukee and teacher at Milwaukee Art Museum of children's art classes
Selected exhibitions: UW-Milwaukee; New York University; Wustum Museum of Fine Arts, Racine; Cudahy Gallery, Milwaukee Art Museum; Kohler Arts Center, Sheboygan

KARL F. BORGESON: See pages 39, 40
Born: August 9,1940, St. Paul, Minnesota
Education: St. Cloud (Minnesota) State College, BA art; University of Minnesota, Minneapolis, MFA ceramics
Position: Professor of art, UW-Whitewater
Selected exhibitions: Kohler Arts Center, Sheboygan; Wustum Museum of Fine Arts, Racine; Lincoln Center for the Performing Arts, New York; Martha Schneider Gallery, Highland Park, Illinois

JEFFREY G. BOSHART: See page 28
Born: December 16, 1948, Washington, Iowa
Education: Montana State University, Bozeman, BA art; University of Massachusetts, Amherst, MFA, sculpture
Position: Assistant professor, UW-Center-Fox Valley, Menasha
Selected exhibitions: Elvehjem Museum of Art, Madison; Cudahy Gallery, Milwaukee Art Museum; New England Artists' Festival, Amherst, Massachusetts; University of Massachusetts, Amherst

BRUCE BRECKENRIDGE: See page 43
Born: 1929, Chicago, Illinois
Education: UW-Milwaukee, BS; Cranbrook Academy of Art, Bloomfield Hills, Michigan, MFA; Academie de la Grande Chaumiere, Paris; University of California, Berkeley
Position: Professor of art, UW-Madison
Selected exhibitions: Berkeley Gallery, Berkeley, California; Elvehjem Museum of Art, Madison; Kohler Arts Center, Sheboygan; Northern Illinois University; 55 Mercer Gallery, New York

GUIDO BRINK: See pages 63, 64
Born: January 8,1913, Duesseldorf, Germany
Education: State Academy of Fine Arts, Duesseldorf, 1933–1939
Position: Self-employed
Selected exhibitions: Performing Arts Center, Milwaukee; Milwaukee Art Center; Busch-Reisinger Museum of Harvard University

MELVIN BUTOR: See page 46
Born: 1930, Cleveland, Ohio
Education: Kent State University, Kent, Ohio, BSE, MA; Cleveland Institute of Art
Position: Professor of art, UW-Madison
Selected exhibitions: Neville Public Museum, Green Bay; Wustum Museum of Fine Arts, Racine; Milwaukee Art Museum; Madison Art Center; Kohler Arts Center, Sheboygan; Butler Institute of American Art, Youngstown, Ohio

SAM CALDWELL: See page 28
Born: October 18, 1956, San Francisco, California
Education: UW-Madison, BS art; Penland School of Crafts, Penland, North Carolina, 1980
Position: R.H. and E.H. Carpenter Company
Selected exhibitions: Milwaukee Art Museum; Madison Art Center; West Bend Gallery of Fine Arts; Wustum Museum of Fine Arts, Racine

DENNIS A. COFFEY: See page 54
Born: 1946
Education: Art Academy of Cincinnati, CFA
Position: Instructor, Milwaukee Art Museum
Selected exhibitions: Kit Basquin Gallery, Milwaukee; Wustum Museum of Fine Arts, Racine; Madison Art Center; Milwaukee Art Museum; Art Academy of Cincinnati, Ohio

STEPHAN J. COX: See page 19
Born: April 19, 1956, Des Moines, Iowa
Education: University of Minnesota, Minneapolis; UW-River Falls
Position: Studio artist
Selected exhibitions: Memorial Union Gallery, UW-Madison; Glass Art Society Exhibit, New York City; Milwaukee Art Museum; Edgewood Orchard Gallery, Fish Creek, Wisconsin; University of Minnesota

GEORGE CRAMER: See page 44
Born: 1938, Spring Arbor, Michigan
Education: University of Michigan, Ann Arbor, BFA; UW-Madison, MFA
Position: Assistant professor of art, UW-Madison
Selected exhibitions: Wustum Museum of Fine Arts, Racine; Fine Arts Gallery, UW-Milwaukee; Elvehjem Museum of Art, Madison; Kohler Arts Center, Sheboygan; Madison Art Center; Art Institute of Chicago

ROBERT D. CURTIS: See page 69
Born: March 28, 1948, Susanville, California
Education: University of Arizona, Tucson, BFA sculpture; Arizona State University, Tempe, MFA sculpture and design
Position: Instructor, Mount Mary College, Milwaukee
Selected exhibitions: International Art Expo, Navy Pier, Chicago; Kit Basquin Gallery, Milwaukee; The Arts Club of Chicago; Wustum Museum of Fine Arts, Racine; Milwaukee Art Museum; Wisconsin Biennale, Madison Art Center

PAUL S. DONHAUSER: See pages 39, 40
Born: May 6, 1938, Berlin, Germany
Education: UW-Milwaukee, BA art; UW-Madison, MA; Illinois State University, Doctorate of Arts
Position: Professor of art, UW-Oshkosh
Selected exhibitions: International Museum of Ceramics, Vallauris, France; International Museum of Ceramics, Faenza, Italy; Rahr-West Museum, Manitowoc; National Exhibition of Ceramics, Mankato, Minnesota; Madison Art Center

BACIA EDELMAN: See pages 41, 42
Born: Boston, Massachusetts
Education: Rhode Island School of Design BFA; Akademie Fur Angewandte Kunst, Vienna, Austria; New York State College of Ceramics, Alfred University MFA
Position: Potter
Selected exhibitions: Fanny Garver Gallery, Madison; Madison Art Center; Milwaukee Art Museum; Milwaukee Lakefront Festival of Art; The Hand and the Spirit Crafts Gallery, Scottsdale, Arizona

DICK EVANS: See pages 33, 34
Born: July 10, 1941, Roswell, New Mexico
Education: Texas Tech University, Lubbock; University of Utah, Salt Lake City BFA, MFA
Position: Professor of art, UW-Milwaukee
Selected exhibitions: Fiber Gallery, Taos, New Mexico; Cornell University, Ithaca, New York; Smithsonian Institution, Washington, D.C.; Minneapolis Institute of Arts; Kohler Arts Center, Sheboygan; Michael H. Lord Gallery, Milwaukee

SUSAN FALKMAN: See page 19
Born: March 9, 1945, Davenport, Iowa
Education: University of Illinois, Champaign, BA; Peace Corps, Liberia, West Africa 1968-70
Position: Sculptor
Selected exhibitions: Joy Horwich Gallery, Milwaukee; Diogenes Gallery, Athens, Greece; Cudahy Gallery, Milwaukee Art Musuem; Lincoln Center for the Arts, Milwaukee; 11th Mostra Artigiani del Marmo, Carrara, Italy; 17th Mostra International Di Sculture, Milan, Italy

CELINE FARRELL: See page 71
Born: January 23, 1932, Madison, Wisconsin
Education: Layton School of Art, Milwaukee; Cranbrook Academy of Art, Bloomfield Hills, Michigan, MFA painting; Pius XII Institute, Florence, Italy, MA sculpture
Position: Sculptor
Selected exhibitions: Kenosha Public Museum; Ozaukee Art Center, Cedarburg; Bradley Galleries, Milwaukee; Charles Allis Art Museum, Milwaukee; Paul Waggoner Gallery, Chicago; Milwaukee Art Musuem

STEVEN F. FEREN: See page 49
Born: August 1951, Cleveland, Ohio
Education: Rutgers University, New Brunswick, N.J.
Position: Assistant professor of art, UW-Madison
Selected exhibitions: Elvehjem Museum of Art, Madison; Rutgers University, New Brunswick, N.J.; Shidoni Gallery, Santa Fe, N.M.; University of California, San Diego

TOM FLEMING: See page 59
Born: 1951, Philadelphia, Pennsylvania
Education: Harrisburg Area Community College, Pennsylvania, AA; Pennsylvania State University, Philadelphia, BFA; University of Minnesota, Minneapolis, MFA
Position: Instructor of art, UW-Wausau
Selected exhibitions: Minnesota Museum of Art, St. Paul; Cudahy Gallery, Milwaukee Art Museum; D. Erlein Gallery, Milwaukee; Art Gallery of Western Australia, Perth; Contemporary Artisans Gallery, San Francisco; Cooper-Hewitt Museum, New York

RICK FORIS: See pages 36, 37
Born: July 15, 1952, Ashland, Wisconsin
Education: UW-Stevens Point, BS ceramics and printmaking
Position: Studio potter
Selected exhibitions: Craftsmans Gallery, Scarsdale, New York; Arrowmont School of Arts and Craft, Gatlinburg, Tennessee; West Bend Gallery of Fine Arts; Seuferer Chosy Gallery, Madison

ORAZIO FUMAGALLI: See page 14
Born: February 2, 1921, Taranto, Italy
Education: City College of New York; University of Iowa, BA, MFA, PhD
Position: UW-Stout Art Department, Menomonie
Selected exhibitions: Milwaukee Art Center; Wustum Museum of Fine Arts, Racine; Tweed Museum of Art, Duluth, Minnesota; Polk County Heritage Gallery, Des Moines, Iowa; Tiergarten 105 Skulpturen, Hanover, West Germany

ALAN D. GAMACHE: See page 64
Born: March 4, 1940, Attleboro, Massachusetts
Education: Rhode Island School of Design; Tulane University
Position: Assistant professor of art, UW-Stout
Selected exhibitions: Ozaukee Art Center, Cedarburg; Minneapolis Institute of Art; Cudahy Gallery, Milwaukee Art Museum; Milwaukee Fine Arts Center; Allied Artists of America, Inc., New York

ROBERT MYLES GENIUSZ: See pages 57, 58
Born: August 30, 1948, Milwaukee
Education: Rome, Italy; UW-Milwaukee, BFA, MS, MFA
Position: Milwaukee Public Schools, Artist-in-Residence
Selected exhibitions: Cudahy Gallery, Milwaukee Art Museum; Wright Museum of Art, Beloit College; International Craft Center, Kyoto, Japan; Wustum Museum of Fine Arts, Racine; Kohler Arts Center, Sheboygan

MARTHA GLOWACKI: See page 61
Born: October 19, 1950, Milwaukee, Wisconsin
Education: UW-Madison, BS art education, MFA
Position: Madison Area Technical College, metalsmithing
Selected exhibitions: Chautauqua (New York) Arts Association Galleries; Kit Basquin Gallery, Milwaukee; Southwest Texas State University, San Marcos; Kohler Arts Center, Sheboygan; Renwick Gallery, Smithsonian Institution and SITES traveling exhibition

THOMAS E. GRADE: See page 54
Born: 1954, Menasha, Wisconsin
Education: UW-Milwaukee, BFA; semester in Mexico 1979; semester at Central Academy of Arts and Crafts in Beijing, China 1982
Selected exhibitions: Seuferer Chosy Gallery, Madison; Bergstrom Mahler Museum, Neenah; Rahr-West Museum, Manitowoc

KAREN GUNDERMAN: See pages 39, 40
Born: 1951, New York, New York
Education: Syracuse University, New York, BA fine arts; University of Michigan, Ann Arbor, MFA
Position: Assistant professor of art, UW-Milwaukee
Selected exhibitions: Weber State College, Ogden, Utah; Renwick Gallery, Smithsonian Institution, Washington, D.C.; General Mills Corporate Headquarters, Minneapolis, Minnesota; Zaner Gallery, Rochester, New York; Milwaukee Art Museum

KARON HAGEMEISTER WINZENZ: See pages 59, 60
Born: November 1941, Fairmont, Minnesota
Education: Lawrence University, Appleton, Wisconsin, BA art and art history; UW-Madison, MS art; UW-Milwaukee, MFA
Position: Assistant professor, UW-Green Bay
Selected exhibitions: Museum of Modern Art, Paris, France; Museum of Contemporary Art, Manila, Philippines; Milwaukee Art Museum; Rahr-West Museum, Manitowoc; UW-Platteville; Bergstrom Mahler Museum, Neenah; West Bend Gallery of Fine Arts; Kohler Arts Center, Sheboygan

GARY HAGEN: See page 56
Born: August 26, 1939, Brussels, Illinois
Education: University of Illinois, Urbana, MFA
Position: Associate professor of art, UW-Stevens Point
Selected exhibitions: Lawton Gallery, UW-Green Bay; Cudahy Gallery, Milwaukee Art Center; California Art Forum, Santa Barbara; Kohler Arts Center, Sheboygan; Madison Art Center; Ozaukee Art Center, Cedarburg; Carlsten Gallery, UW-Stevens Point

AUDREY HANDLER: See page 20
Born: December 9, 1934, Philadelphia, Pennsylvania
Education: Temple University Tyler School of Fine Arts, Philadelphia; Boston University School of Fine and Applied Arts, Boston, BFA; UW-Madison, MS, MFA
Position: Instructor, Madison Area Technical College; artist and private teacher
Selected exhibitions: Royal College of Art, London, England; Toledo (Ohio) Museum of Art; Kohler Arts Center, Sheboygan; Renwick Gallery, Smithsonian Institution, Washington, D.C.; Corning Museum of Glass, New York; San Francisco Museum of Art; Bergstrom Mahler Museum, Neenah; Milwaukee Museum of Art; The Metropolitan Museum of Art, New York; Victoria and Albert Museum, London, England

DAVID VALENTINE HOLMES: See page 27
Born: November 27, 1945, Newark, New York
Education: Temple University Tyler School of Art, Philadelphia, BFA; UW-Madison, MFA
Position: Associate professor of art, UW-Parkside, Kenosha
Selected exhibitions: Kit Basquin Gallery, Milwaukee; Renwick Gallery, Smithsonian Institution, Washington, D.C.; Milwaukee Art Museum; Kohler Arts Center, Sheboygan; Bergstrom Mahler Museum, Neenah; Wright Museum of Art, Beloit College; Madison Art Center; Art Institute of Chicago

ROLLIN G. JANSKY: See pages 53, 54
Born: October 6, 1932, La Crosse, Wisconsin
Education: UW-Madison, BS, MS
Position: Professor of art, UW-Parkside
Selected exhibitions: Wustum Museum of Fine Arts, Racine; Sigfried Gallery, Ohio University, Athens; McIntosh Gallery, University of Western Ontario, London, Canada; Cudahy Gallery, Milwaukee Art Museum; University of South Carolina, Columbia

C. R. (SKIP) JOHNSON: See page 47
Born: June 14, 1928, Painted Post, New York
Education: State University of New York, Oswego, BS; School for American Craftsman, Rochester, New York, MFA
Position: Professor of art, UW-Madison
Selected exhibitions: Iowa State Univesity, Ames; Seuferer Chosy Gallery, Madison; Kohler Arts Center, Sheboygan; Wustum Museum of Fine Arts, Racine; Indiana State University-Terre Haute; High Museum, Atlanta; Louisville Gallery, Louisville, Kentucky

HANNA JUBRAN: See page 21
Born: September 22, 1952, Jish, Israel
Education: Technical High School, Nazareth, Israel; UW-Milwaukee, BFA ceramics and sculpture, MFA sculpture
Position: Sculptor
Selected exhibitions: Union Art Gallery, UW-Milwaukee; Cudahy Gallery, Milwaukee Art Museum

NORMAN EUGENE KEATS: See page 66
Born: October 18, 1922, Milwaukee, Wisconsin
Education: UW-Milwaukee, BS; UW-Madison, MS, MFA
Position: Professor of art, UW-Stevens Point
Selected exhibitions: Ball State University, Muncie, Indiana; Butler Institute of American Art, Youngstown, Ohio; Walker Art Center, Minneapolis; Museum of Contemporary Crafts, New York; Terrance Gallery, Palenville, New York; Wright Museum of Art, Beloit College

ANNE KINGSBURY: See page 55
Born: September 1, 1943, Oak Park, Illinois
Education: UW-River Falls; Claremont Graduate School, Claremont, California, MFA
Position: Manager, Woodland Pattern, Inc., Literary Arts Center, Milwaukee
Selected exhibitions: Milwaukee Art Museum; Columbus (Ohio) Gallery of Fine Arts; University of Kansas, Lawrence; Kohler Arts Center, Sheboygan; Crossman Gallery, UW-Whitewater; Wustum Museum of Fine Arts, Racine

CHARLES A. KRAUS: See page 65
Born: February 10, 1944, Chicago, Illinois
Education: Wilson Jr. College, Chicago, AA; Southern Illinois University, Carbondale, BA sculpture, MFA sculpture
Position: Associate professor of art, UW-Milwaukee
Selected exhibitions: C. R. Davidson's Inc., Shorewood; Ripon College; Madison Art Center

CHRISTINE CARSPECKEN LEPAGE:
See pages 36, 37
Born: June 12, 1947, Wausau, Wisconsin
Education: UW-Stout, Menomonie, BS art
Position: Potter and sculptor
Selected exhibitions: David Barnett Gallery, Milwaukee; Scripps College, Claremont, California; Wustum Museum of Fine Arts, Racine; Sylvia Ullman's American Crafts Gallery, Cleveland, Ohio; Elvehjem Museum of Art, Madison

TRUMAN T. LOWE: See page 50
Born: January 19, 1944, Black River Falls, Wisconsin
Education: UW-La Crosse, BSE; UW-Madison, MFA
Position: Assistant professor of art, UW-Madison
Selected exhibitions: Appleton Gallery, Appleton; UW-Green Bay; UW-Milwaukee; Kennedy Center, Washington, D.C.; Indian Center Museum, Wichita, Kansas; University of California, Davis; Milwaukee Art Center; Elvehjem Museum of Art, Madison

FRANK G. LUTZ: See page 17
Born: June 23, 1941, Milwaukee, Wisconsin
Education: UW-Milwaukee, BFA, MFA
Position: Associate professor of art, UW-Milwaukee
Selected exhibitions: Milwaukee Art Museum; Museum of Contemporary Art; Florida State University; Purdue University; Wustum Museum of Fine Arts, Racine; UW-Stevens Point

MARJORIE MAU: See page 22
Born: July 25, 1943, Appleton, Wisconsin
Education: UW-Green Bay, BA
Position: Studio artist
Selected exhibitions: Edgewood Orchard Galleries, Fish Creek, Wisconsin; Wustum Museum of Fine Arts, Racine; David Barnett Gallery, Milwaukee; Lill Street Gallery, Chicago

ROBERT L. MERLINE: See pages 52, 53
Born: December 17, 1943, Oconto, Wisconsin
Education: University of Illinois, Champaign; UW-Madison BFA; UW-Milwaukee MFA sculpture
Selected exhibitions: MoMing Gallery, Chicago; Milwaukee Art Museum; Wright Museum of Art, Beloit College; Kohler Arts Center, Sheboygan; Ozaukee Art Center, Cedarburg

MARY MICHIE: See page 70
Born: August 8, 1922, Ripon Wisconsin
Education: Ripon College, BA; UW-Madison, MS art education; Central School of Art, London, U.K.
Position: Artist
Selected exhibitions: Milwaukee Art Museum; Rahr-West Museum, Manitowoc; Seuferer Chosy Gallery, Madison; Fanny Garver Gallery, Madison; Wright Warehouse Museum, Richland Center; UW-Milwaukee; Walker Art Center, Minneapolis

DON P. MILLER: See page 25
Born: July 29, 1941, St. Paul, Minnesota
Education: Art Institute of Chicago, BAE; Tulane University, MFA
Position: Associate professor, UW-River Falls
Selected exhibitions: Central Michigan University; Guidonia commune, Rome, Italy; Kunsterhaus, Reuchlinstrasse, Stuttgart, West Germany; University of California, Los Angeles; University of Colorado, Boulder; Carsten Gallery, UW-Stevens Point; Madison Art Center; Milwaukee Art Museum

JOAN MILLER: See page 68
Born: May 15, 1935, Waukesha, Wisconsin
Education: Dominican College, Racine; UW-Milwaukee, BFA, MS art; Cranbrook Academy of Art, Bloomfield Hills, Michigan, MFA
Position: Part-time instructor, UW-Milwaukee
Selected exhibitions: Krueger Gallery, New York; Sutton Gallery, New York; Fort Wayne (Indiana) Museum of Art; West Bend Gallery of Fine Arts; Cudahy Gallery, Milwaukee Art Museum

L. E. (ERNIE) MOLL: See page 48
Born: June 27, 1925, Wauseon, Ohio
Education: Ohio State University, Columbus, BS
Position: Professor of art, UW-Madison
Selected exhibitions: Lee Nordness Gallery, New York; Milwaukee Art Museum; UW-Parkside, Kenosha; Kohler Art Center, Sheboygan

CHARLES M. OLSON; See pages 41, 42
Born: March 2, 1951, Minneapolis, Minnesota
Education: Mankato (Minnesota) State University, BFA ceramics; University of Colorado, Boulder, MFA ceramics
Position: Assistant professor of ceramics, UW-Whitewater
Selected exhibitions: Tweed Art Museum, Duluth, Minnesota; Aspen (Colorado) Fine Arts Exhibition; Denver Art Museum; Scottsdale (Arizona) Center for the Arts; Scripps College, Claremont, California; Kohler Arts Center, Sheboygan; Cudahy Gallery, Milwaukee Art Center; Seuferer Chosy Gallery, Madison

NARENDRA M. PATEL: See pages 62, 63
Born: October 8, 1929, Bhavngar, India
Education: M.S.U., Baroda, India, BA fine arts; Wayne State University, Detroit, Michigan, MA sculpture; Cranbrook Academy of Art, Bloomfield Hills, Michigan, MFA design
Position: Professor of art, UW-Milwaukee
Selected exhibitions: Winona (Minnesota) State College; Mankato (Minnesota) State University; Fort Wayne (Indiana) Museum of Art; Mount Mary College, Milwaukee; UW-Green Bay

ANTHONY PFEIFFER: See page 31
Born: January 22, 1950, Philadelphia, Pennsylvania
Education: Tyler School Abroad, Rome, Italy 1971-72; Temple University Tyler School of Art, Philadelphia, BFA; Washington University , St. Louis, Missouri, MFA
Position: Assistant professor of art, UW-Superior
Selected exhibitions: Cudahy Gallery, Milwaukee Art Museum; Duluth (Minnesota) Art Institute; Tweed Museum, Duluth, Minnesota; J. B. Speed Art Museum, Louisville, Kentucky; Evansville (Indiana) Museum of Arts and Sciences

RICHARD REESE: See pages 46, 47
Born: September 19,1934, Elyeria, Ohio
Education: UW-Madison, BS, MS, MFA
Position: Professor of art, UW-Madison
Selected exhibitions: Madison Art Center; Wustum Museum of Fine Arts, Racine; Milwaukee Art Museum; Kohler Arts Center, Sheboygan; Ball State University, Muncie, Indiana; Walker Art Center, Minneapolis; Invitational in Numazu, Japan; Center Gallery, Madison

DONALD REITZ: See page 51
Born: 1929, Sunbury, Pennsylvania
Education: Kutztown (Pennsylvania) State College, BS; Alfred University (New York State School of Ceramics), MFA
Position: Professor of art, UW-Madison
Selected exhibitions: Renwick Gallery, Smithsonian Institution, Washington, D.C.; Hyde Museum of Art, Atlanta; Museum of Contemporary Crafts, New York City; Milwaukee Art Museum; Art Institute of Chicago; Purdue University; Lafayette, Indiana; Kenosha Public Museum; UW-La Crosse

ADOLPH ROSENBLATT: See pages 33, 37
Born: 1933, New Haven, Connecticut
Education: Yale School of Art and Architecture, BFA
Position: Associate professor of art, UW-Milwaukee
Selected exhibitions: Toledo (Ohio) Museum of Art; Fine Arts Festival, Boston; Gallery of Modern Art, New York; Rhode Island School of Design Museum, Providence; Yale School of Design Gallery, New Haven; Milwaukee Art Museum; Zolla Lieberman Gallery, Chicago; Kohler Arts Center, Sheboygan

JAMIE ROSS: See page 29
Born: September 8, 1931, Ann Arbor, Michigan
Education: University of Michigan, AB; Cranbrook Academy of Art, Bloomfield Hills, Michigan, MFA
Position: Associate professor of art, UW-Platteville
Selected exhibitions: Harry Nohr Gallery, UW-Platteville

EDWARD T. SCHOENBERGER: See page 38
Born: June 14, 1915, New Orleans, Louisiana
Education: Art Students League, New York; Pennsylvania Academy of Fine Art, Philadelphia; Pratt Institute, New York
Position: Artist-in-Residence, Wausau Public Schools
Selected exhibitions: Wallworks Art Gallery, Wausau; Bergstrom Mahler Museum, Neenah; Harry Nohr Gallery, UW-Platteville; Milwaukee Art Museum; Paine Art Center, Oshkosh

DIK SCHWANKE: See page 16
Born: July 2, 1926, Milwaukee, Wisconsin
Education: UW-Milwaukee, BS, MS; UW-Madison, MFA
Position: Professor of art, UW-Center-Waukesha
Selected exhibitions: Wright Museum of Art, Beloit College; UW-Stevens Point; Kenosha Public Musuem; San Francisco Museum of Art; Denver Art Museum; Cincinnati Art Museum; Milwaukee Art Museum

JILL SEBASTIAN: See page 26
Born: March 24, 1950, Libertyville, Illinois
Education: UW-Madison; Northern Illinois University, Dekalb; UW-Milwaukee, BFA sculpture and drawing, MFA, postgraduate work in art history
Position: University of Denver Art Department, Colorado
Selected exhibitions: Wustum Museum of Fine Arts, Racine; Purdue University, West Lafayette, Indiana; Madison Art Center; Neville Public Museum, Green Bay; Cudahy Gallery, Milwaukee Art Museum; Elvehjem Museum of Art, Madison

O. V. (VERNE) SHAFFER: See page 67
Born: January 26, 1928, Princeton, Illinois
Education: Beloit College, Beloit, Wisconsin, BA; Michigan State University, MA
Position: Self-employed sculptor
Selected exhibitions: Wright Museum of Art, Beloit College; University of Tampa, Florida; Lee Scarfone Gallery, Tampa, Florida

WILLIAM E. SKODJE: See page 57
Born: April 14, 1958, Minneapolis, Minnesota
Education: St. Cloud (Minnesota) State University, BFA; UW-Madison
Position: Exhibition technician, State Historical Society of Wisconsin
Selected exhibitions: Wright Museum of Art, Beloit College; Madison Art Center; West Bend Gallery of Fine Arts; Rochester (Minnesota) Art Center

LEE SPINOSA: See page 35
Born: May 29, 1950, Memphis, Tennessee
Education: University of Kentucky, Lexington
Position: Assistant director and instructor, Lucas Valley School of Art
Selected exhibitions: Minneapolis College of Art and Design

NORMAN WAYNE TAYLOR: See page 45
Born: January 13, 1931, Nampa, Idaho
Education: Sacramento (California) State College, AB; Mills College, Oakland, California, MFA
Position: Professor of art, UW-Madison
Selected exhibitions: Milwaukee Art Museum; UW-Milwaukee; Wustum Museum of Fine Arts, Racine; Elvehjem Museum of Art, Madison; Kohler Arts Center, Sheboygan; San Francisco Museum of Art; Walker Art Center, Minneapolis; Whitney Museum of American Art, New York

LINDA THREADGILL: See page 58
Born: December 31, 1947, Corpus Christi, Texas
Education: University of Georgia, Athens, BFA; Temple University Tyler School of Art, Philadelphia, MFA
Position: Assistant professor of art, UW-Whitewater
Selected exhibitions: American Craft Museum, New York; Cudahy Gallery, Milwaukee Art Museum; Wustum Museum of Fine Arts, Racine; Kohler Arts Center, Sheboygan; Neville Public Museum, Green Bay; Southwest Texas State University, San Marcos

CHARLES TOMAN: See page 32
Born: December 26, 1931, Milwaukee, Wisconsin
Education: Layton School of Art, Milwaukee, BFA industrial design; UW-Milwaukee, MFA sculpture
Position: Instructor, Milwaukee Institute of Art and Design
Selected exhibitions: UW-Stevens Point; Oshkosh Museum; UW-Whitewater; Wustum Museum of Fine Arts, Racine; Bradley Galleries, Milwaukee; Cudahy Gallery, Milwaukee Art Museum

THOMAS C. UEBELHERR: See page 30
Born: June 24, 1953, Milwaukee, Wisconsin
Education: Milwaukee Technical College, printing & publishing program; UW-Milwaukee, BFA, MFA
Position: Artist-in-Residence, Blaine County Schools, 1984
Selected exhibitions: Madison Art Center; Northern Illinois University, Dekalb; UW-Milwaukee; Wustum Museum of Fine Arts, Racine; Illinois Wesleyan University, Bloomington; Kohler Arts Center, Sheboygan

ANDREE VALLEY: See page 62
Born: February 11, 1949, Washington, D.C.
Education: University of Denver, BFA; University of Michigan, Ann Arbor, MFA; Alfred University (New York State College of Ceramics), summer school
Position: Sculptor
Selected exhibitions: Madison Art Center; Deutser Art Gallery, Houston, Texas; Scripps College, Claremont, California; Detroit Institute of the Arts

JAMES A. VAN DEURZEN: See page 18
Born: February 3, 1952, De Pere, Wisconsin
Education: UW-Madison, BS art, BA art history, MA art, MFA
Position: Studio artist
Selected exhibitions: Naples (Florida) Art Gallery; Edgewood Orchard Gallery, Fish Creek, Wisconsin; Wright Museum of Art, Beloit College; Madison Art Center; Minneapolis Institute of Art

SUSAN WALSH: See page 23
Born: November 27, 1952, Waunakee, Wisconsin
Education: UW-Madison, BS, MFA; San Francisco Art Institute
Position: UW-Madison Art Department
Selected exhibitions: UW-Milwaukee Fine Arts Gallery; Madison Art Center; Rahr-West Museum, Manitowoc; Ohio State University, Columbus; Butler Institute of American Art, Youngstown, Ohio; Northwestern University, Evanston, Illinois; Minnesota Museum of Art, St. Paul

WILLIAM B. WILLERS: See page 15
Born: January 6, 1938, Vancouver, Washington
Education: Wagner College, New York City; Eberhardt Karls University, Tubingen, Germany; University of Maine, BS; University of Michigan, MS; Colorado State University, PhD
Position: Professor of biology, UW-Oshkosh
Selected exhibitions: UW-Milwaukee; Oshkosh Museum; Fanny Garver Gallery, Madison; Madison Art Center; Cudahy Gallery, Milwaukee Art Museum; Neville Public Museum, Green Bay; International Art Exposition, Chicago

Wisconsin Academy 1985 Conference
La Crosse, April 26 and 27

History, Ideology, and Art

Sculpture Transformed

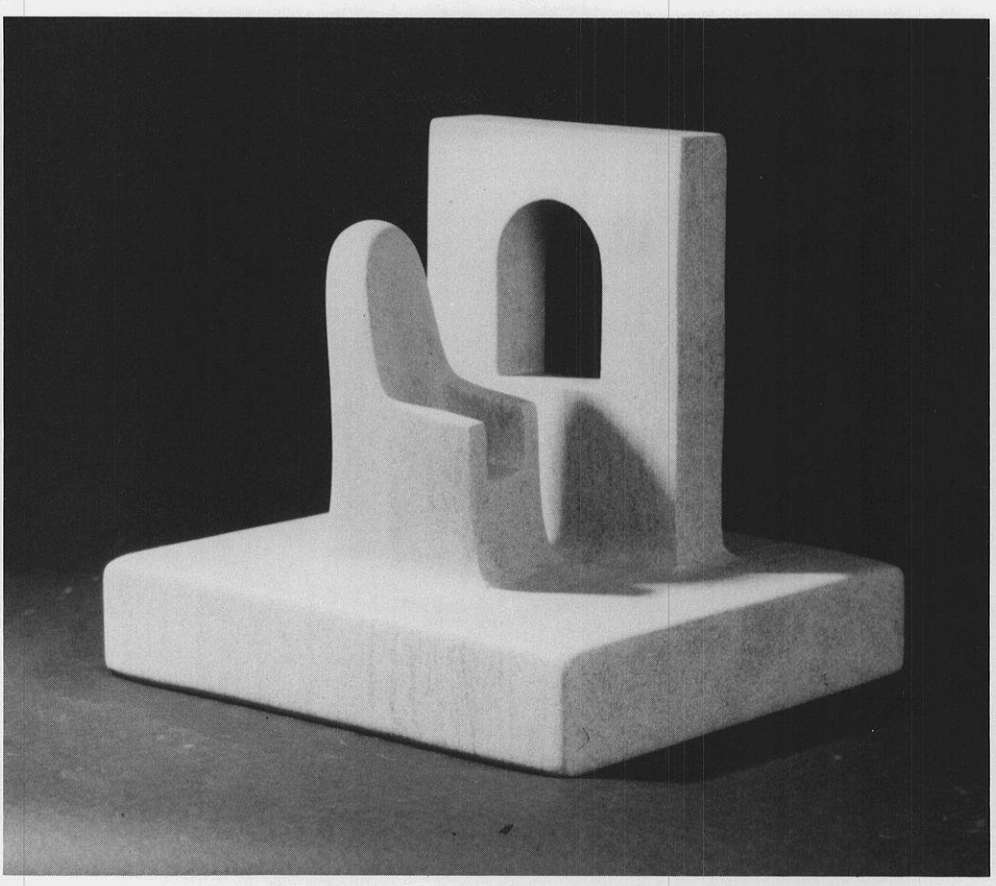
By Alexander Vance
Director, Bergstrom Mahler Museum

Orazio Fumagalli **Figure Fragment CCI 1984**
38″ × 25″ Gesso, fiber, shell

Orazio Fumagalli

The history of art is filled with broken sculptures, and, in fact, our idea of great sculpture is inextricably bound up with the sculpture fragment. We see a horse without a body, a woman without arms, and a man reduced to a shattered torso when we study classical art. It is because of this influence that in our age an artist can produce a part of a face, a torso, half of a figure, and then both call it quits and call it art. To the ancient world the idea that a fragment was a unified work of art would have been a puzzle if not an absurdity, but we are not living in the ancient world.

Orazio Fumagalli's figure fragments originate in an attempt to produce an ultra or clinically naturalistic figure that would express a "horrible" contrast between humanity and a mechanically objectified reality. This experiment in cynicism, while it was begun, was never completed. Instead, unforeseen results occurred in process which led the artist to a different kind of expression. This expression is linked to the past by its obvious comparisons to extant sculptural fragments and also by its use of an archaic material—unpainted plaster. The use of plaster is archaic in the sense that it harkens to the casts of academic art instruction which have now fallen from grace but were once a very important part of an artist's training. Plaster, however, is also linked to the modern tradition, most notably in the works of George Segal. In Fumagalli's



William Willers **Chair by a Window 1983**
12″ × 12″ × 13″ Limestone

process a direct cast is made from the model. The original intent was to produce, as we have said, some sort of a mechanical facsimile.

What in fact happened was something else. Some of the technical limitations produced unexpected results. The closed eyes produced a serenity, the incompleteness of forms allowed the viewer to enter into the works with inferences of his own. The wall mounting disguised and transformed the original relationships of posture, balance, and movement, and the rough edges provided transitional visual elements that make the fragments more than simply broken sculptures and unfinished forms.

The task seems to have been to avoid the finality and funerary implications of the tradition and also to avoid the aesthetic autopsy of contemporary realism. It seems that both the three Princes of Serendip and the ancient Fortune all take a special interest in art of Orazio Fumagalli.

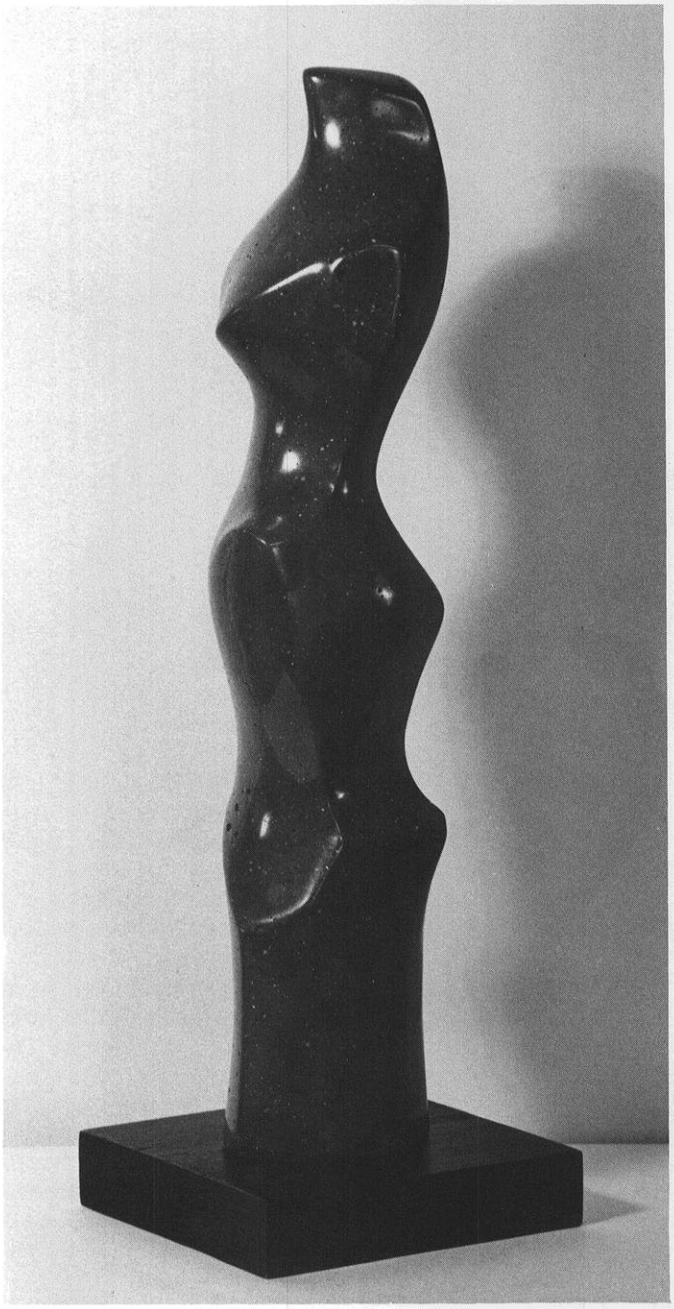
William Willers

Architecture and architects have always had a special place in the hierarchy of the arts. Architecture is a social if not entirely public art which some would say remains the queen of the arts. The product of highly organized societies, it is many times considered synonymous with civilization itself. From the poets and inventors of Gothic fiction in the nineteenth century to the filmmakers of today the remains of architecture have played a thematic, interpretive role in expression of futility, horror, and melancholia. But there is another side to the spaces and places of the past.

William Willers sees architecture as expressing not finality and futility but instead unity and universals. He works in limestone, producing architecture on a small but effective scale, which he calls a means of "finding the unchanging aspects of people." He is not interested in an art that relates only to one place or time. Because of this insistence on universality he has had to eliminate the specificity of many architectural elements. In his quest for economy and breadth of appeal Willers has had to scrub his works of particulars to arrive at a point where he deals with what he feels are the lineaments of "solitude" and "communication."

To some this art may seem conservative. Most people find Willer's work evocative of the past because of the romantic influences that we have learned to attach to almost all architectural rendering. He does not intend to summarize history with these small, vacant architectures but to point three ways—to the past, to the present, and to the future. Whether the elements of this expression constitute an eternal, universally comprehended language may not be possible to answer. But if not eternal and universal, the language in these architectural pieces nonetheless speaks powerfully to many viewers today.

Dik Schwanke **Elose 1984**
24″ Neat cement



Dik Schwanke

Artistic expression moves on well-worn tracks. But if convention forms the tracks on which it moves, then spontaneity is the power that propels it. It is not possible to separate entirely the two. Part of the conventionality of art is to be found in its forms, media, and methods. Familiar with the weight of tradition, we know how tenacious antique forms can be and how reluctant we are to replace old methods with new ones. In our century the stress on this process increased, and the pressure to create new forms, media, and methods intensified.

Dik Schwanke has pursued artistic involvements which began with painting, drawing, and jewelry and continued through ceramic pottery and sculpture. Since 1970 he has continued these involvements with plastic, mixed media, and wood sculpture. Most recently, from 1980–84, he has concentrated on what he calls cementitious sculpture. Even though most of the modern world is made out of cement, we view it as a mundane material, and while ornamental cement works have been known for a long time, they have never been very seriously considered. Obviously, Schwanke has found something of value in this "new" material.

Conventions usually arise from the practical necessities of the materials that the artist uses. Cementitious sculpture has not yet arrived at its conventions, and an atmosphere of experimentation is obvious in Schwanke's work.

Frank Lutz

Science and art both try to come to terms with reality, and they are both impossible without society. While one stresses the elimination of the particular and prejudicial, the other actually cannot exist without it. Both, however, are the results of the necessities and tasks of life, and they both revolve around the struggle for existence. Although the relationship between art and science is demonstrable, they are, nevertheless, sharply distinguished. Science is never complete: it can never exhaust reality. In the quest for knowledge, however much we get, we can always get more. Successful art, on the other hand, always reaches its goal.

The interpenetrations, contradictions, and anomalies of science and art are the subject of the work of Frank Lutz. He has a series, one of which is illustrated, showing mathematical terms or scientific abstractions to be fallacies by testing out

these postulates in the physical medium of sculpture. These works rebel against the facile "high-shine" of many contemporary techniques with purposefully rude elements of construction and combination. In this way art points to the limits of scientific knowledge and warns us of the danger of crowning one mode of reality objective above all others. Art is no further from reality than science. In fact, many artistic intuitions serve as the signposts for later scientific investigations.

Lutz views art as a practical construct in which elements can be combined and recombined in the pursuit of knowledge.

James Van Deurzen

Historically, masterworks of glass were part of the accessories of an elite social strata. The examples were demonstrations of aesthetic refinement, exquisite proportion, pyrotechnics of execution, and in general stately and dignified hallmarks of the status quo. The current annexation of a once elite decorative medium by artists who seem patently unconcerned with dignifying the status quo has resulted in contemporary art glass that at first glance seems to some radical and revolutionary but may actually be just plain new and refreshing.

Glass has been through history an ideal medium for producing fantastic forms. Before the introduction of plastics nothing could match the fluidity and malleability of glass. Coupled with this susceptibility to fantasy was a penchant for occasional humor. We can very easily see the action of these two traditions in the work of James Van Deurzen.

The idea of putting a fantastic form on top of a base and stem is certainly not a new idea in glass. The interpretation of this procedure by Van Deurzen, however, bears a closer inspection. Glass connoisseurs expecting Imperial

Frank Lutz **VII: The Fallacy of a Plumb** **1982**
18″ × 18″ × 12″ Shell and stone

James Van Deurzen **Untitled 1983**
18″ × 12″ Blown glass

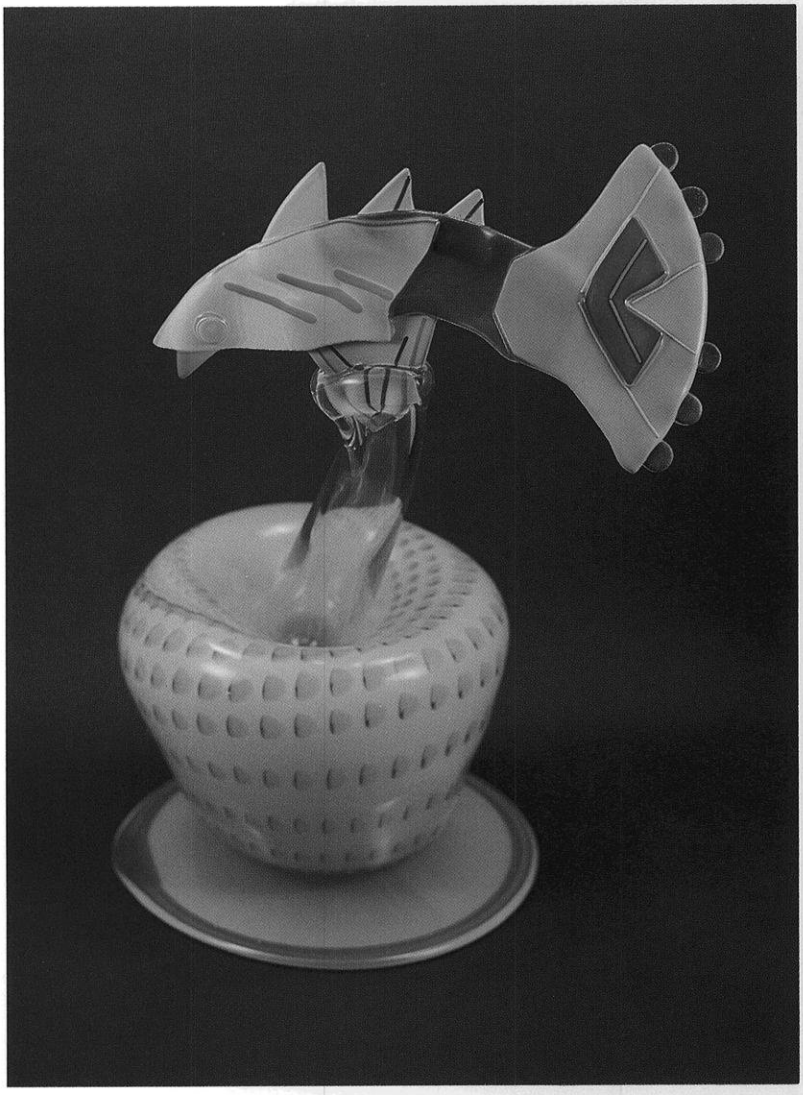


Photo by Sally Behr

Eagles or heraldic crests had best beware of Van Deurzen's flying fish soaring over Dr. Seuss bases and stems. The point here is that we are usually expected to consider an aesthetic work as either good or bad, and we rarely think of them as being funny or not funny. Van Deurzen says he abstracts his forms "from functional and historical objects employing free license in the use of color and scale." He continues, "I combine colors and shapes that do not seem as if they could work together, but somehow do. My goal for each piece is that it be enlivened with a personality and sense of animation."

One vital aspect of his work is color—vibrant, bold, even sometimes shocking. We are reminded of Kandinski but without his formal seriousness, and we are also reminded of various American Indian designs. Van Deurzen's work is a combination, a reshuffling, and a source of enjoyment to the artist and to the viewer.

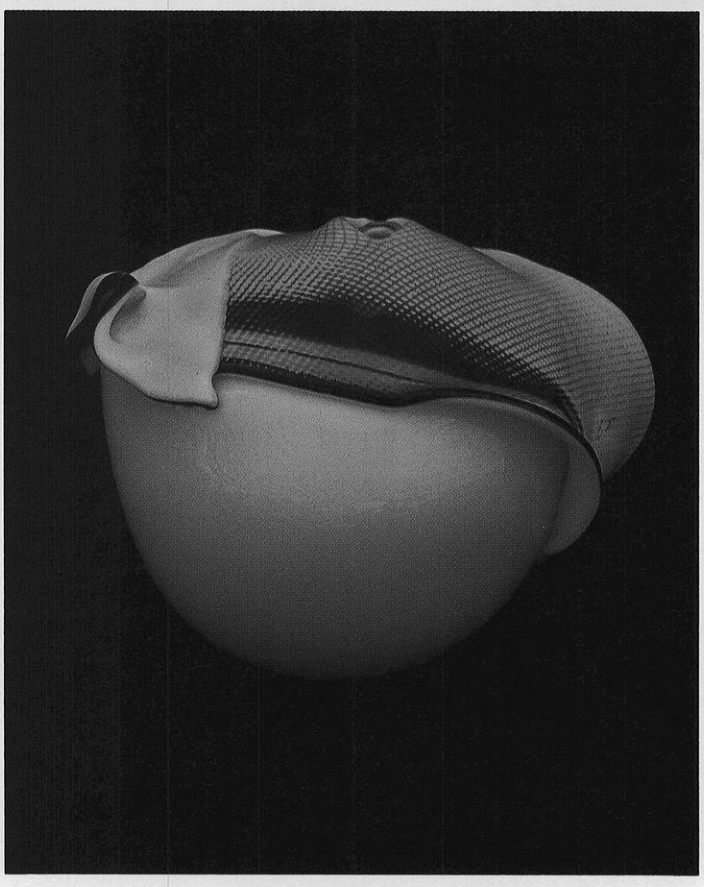
Stephan Cox

The old distinction between the fine and minor arts represents today a rather porous barrier, and the romantic anathematizing of the useful, practical, and commercially successful aspects of art production has lost some of its power as artistic strictures. The result is growth and even ascendancy of what were long thought to be simply crafts, decorative arts, or the other sordid appendages of the "fine" arts. This should not be surprising to us because some of the longest periods in known history featured arts which were concerned with practicality and which aimed at immediate success. Nevertheless, the arguments still fly between utility and nonutility, aesthetic freedom and practicality, and between commercial and aesthetic success.

Stephan Cox participates in both sides of the argument. He makes unique glass forms that are useful objects such as vases, tumblers, bowls, and he also works on nonfunctional glass. Glass has somewhat of the aura of a "lost art." We tend to be impressed with its techniques because there is not widespread knowledge of them. Coupled with this hermetic technical knowledge are manipulative skills which combine the natural properties of this fluid medium with modern design principles. What results are fascinating objects, be they useful or "useless." Stephan Cox brings both skill and aesthetic sensibility to his glass.

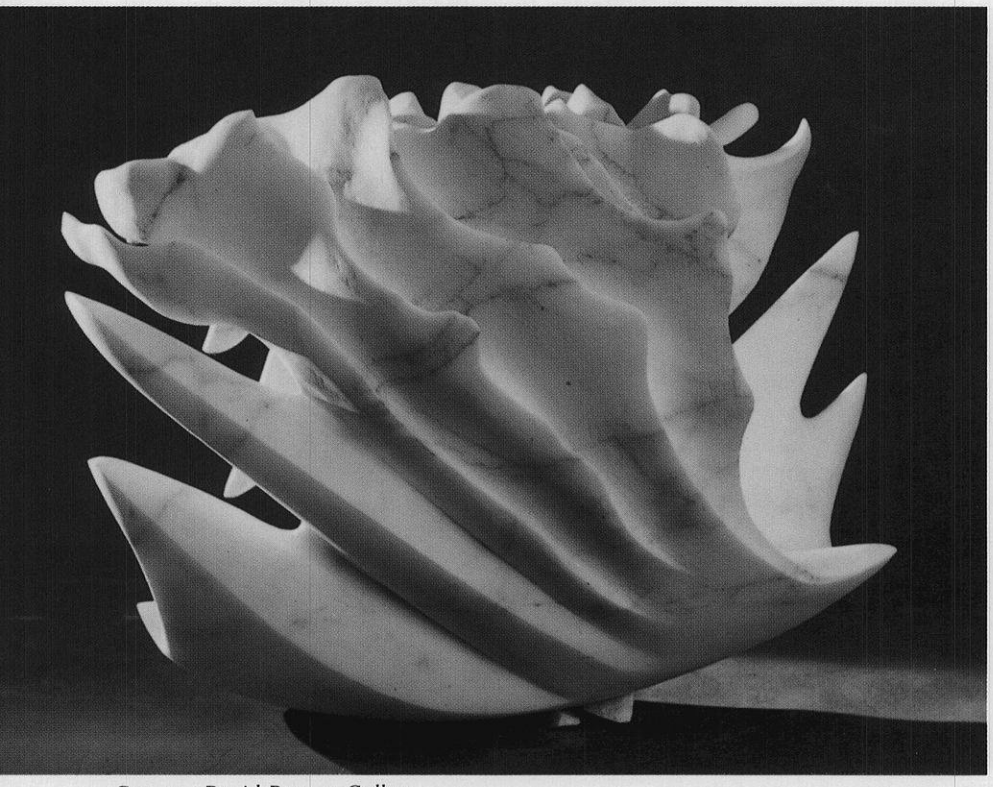
Susan Falkman

Marble has had a preeminent position as a medium of sculptural expression in the West. Certainly a most impressive part of our inheritance from the classical world, it has been also a main line of transmission for plastic figural conception. Marble sculpture has also served as a vehicle for various



Stephan Cox **Pink on White Shard #1 1983**
4½″ × 5½″ Blown glass

Susan Falkman Cloud Bird **1983**
21″ × 18″ × 16″ **Marble**



Courtesy David Barnett Gallery

ideologies that desired a concrete visual stress. Because of its wide use and enduring qualities this material brings an immense catalogue of known forms to us today. It brings masterpieces, but it also brings a large graveyard filled with conventions, clichés and banalities. In short, marble has had a long and brilliant career.

Some artists approach a tradition such as marble has had with a reactionary posture that interprets such an aesthetic history as irrelevant and obstructionist. Other artists construe the tradition as a continuous progression and see strength in well-established materials and forms.

Susan Falkman runs the "seam" of these two attitudes with apparent ease. She has a facile technical ability combined with revisionist formal policies. Her works are dynamic. Everything swirls, pulses, grows, and shifts. How much dynamic forms have to do with emotional impact is perhaps the pivotal question. The dynamics of marble have been known for a long time, but they have usually been exploited for the practical demands of narrative objective sculpture rather than the personal expessions of feeling and self. Most of the tactile expressions that represented nuance in the great figural works of the past are elevated to prime importance by Falkman resulting in a consuming dynamic that borders on the visceral but seems full of exuberance and enthusiasm. It is, in the end, up to the viewer whether Falkman's works are received as something more than dialogues with the self or if they are instead decorative exercises. Perhaps they are both.

From 1972–76 Susan Falkman worked in Naxos, Greece carving marble. Part of each year since 1978 she has spent in Carrara, Italy in the Studios Nicoli, Sarzaninni, and Carrione carving marble. Her sculptures won first prize purchase awards at the "Scolpire All Álperto," in Carrara in 1980, and the VI Simposio Internazionale Di Scultura, Carrara 1984.

Audrey Handler **Vanity 1984**
13″ × 19″ × 5″ Wood, glass, silver

Audrey Handler

Art is a language that uses forms instead of words to communicate. The idea that art works should tell us something has long been an important principle. Just what that "something" is has changed greatly over the ages. In the twentieth century many artists have used the autobiographical mode to communicate their message. Artists today are rarely the mouthpieces of ideologies in which they do not believe. The statements that they make are usually their own, whatever else they may be.

Audrey Handler creates small sculpture environments that comment on life. Her aim is to create universal comments concerned with "men, women, war, peace, family, and social and political situations." Even though she has her own personal intentions in each work, she wants each viewer to "interpet the work according to his or her own experiences . . . It is all in the eyes and mind of the beholder." Working in glass, precious metals, and wood, she creates icons of contemporary life to tell us stories about ourselves. In many of her works mundane objects such as coffee cups or fruit are magnified to gigantic proportions utilizing the ancient maxim, size means importance. In contrast to these giants small, silver figures people these lifescapes absorbed in the tasks and attitudes of daily life. Each of these worlds is perched atop wooden structures and all are faultlessly executed. We are now used to seeing ourselves in this type of scenic presentation, thanks to the influence of film with its slice-of-life montage.

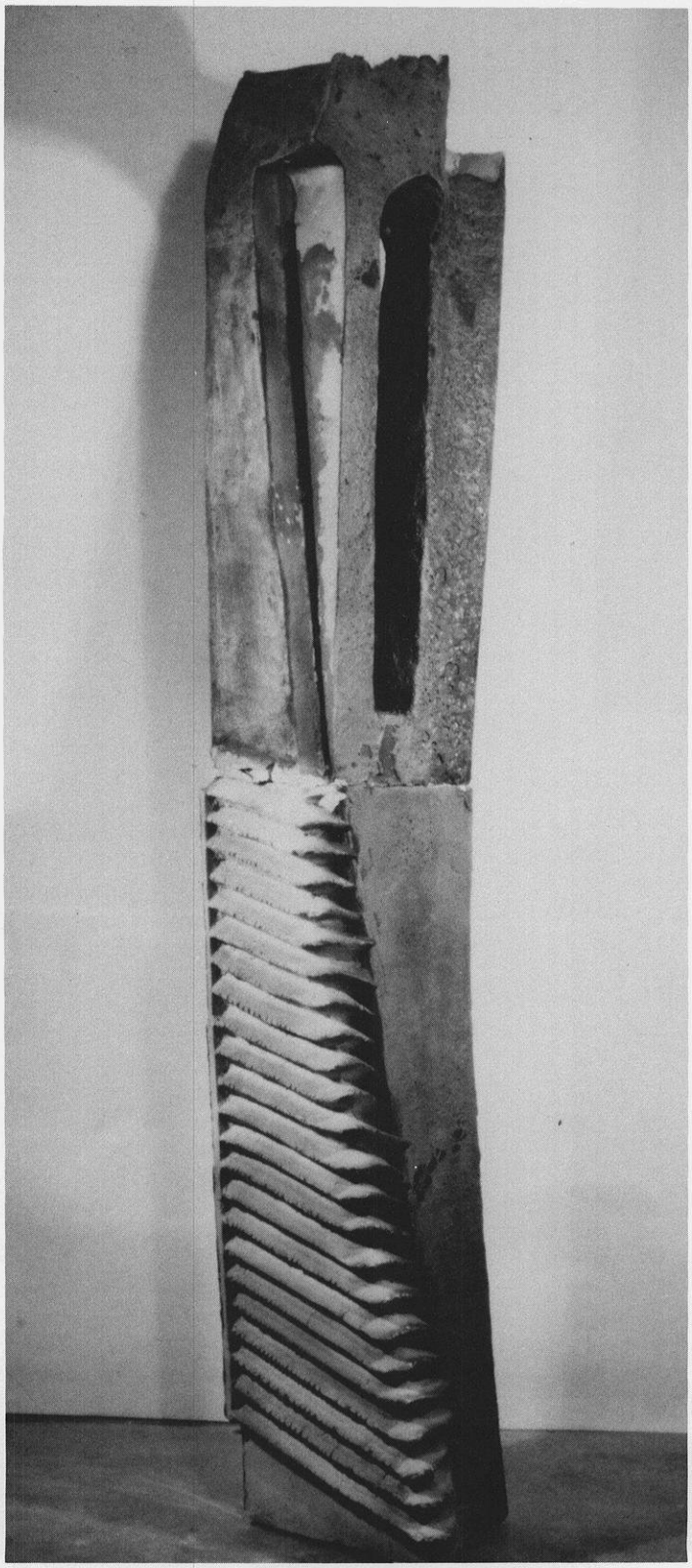
Another important element in her work is the idea that many of the scenes of our lives appear to us as part of a dream. She sees us as wrapped up in our attitudes, desires, and experiences. She wants to show that depending on how we perceive our lives what we get out of them can be "good, bad, or anywhere in between." This ambivalance of perception is a very important part of art.

Hanna Jubran

Artistic creations never appear to later generations in their original form. Like any other object in history they become laden with interpretations, criticisms, enrichments, and other ambiguous attachments. While we would like to attribute idealistic and immutable forms to the world of art, in reality, nothing changes as quickly as art, and nowhere is it harder to establish so-called universal statements about humanity. Whenever new works are created that are felt to be vital, contemporary, or new, it changes our conception of classical works and our idea of what constitutes artistic quality. Nowhere is this more obvious than in the iconology of classical themes.

Hanna Jubran presents two classical themes or modern personifications of classical themes—Aphrodite and Fame. Because each of these has a long and rich iconography, it is interesting to see the effect of modern artistic conceptions on these time-honored subjects. One of the tendencies in modern art is destruction of

Hanna Jubran Galilee 1982
7′8″ × 21″ × 16″ Clay

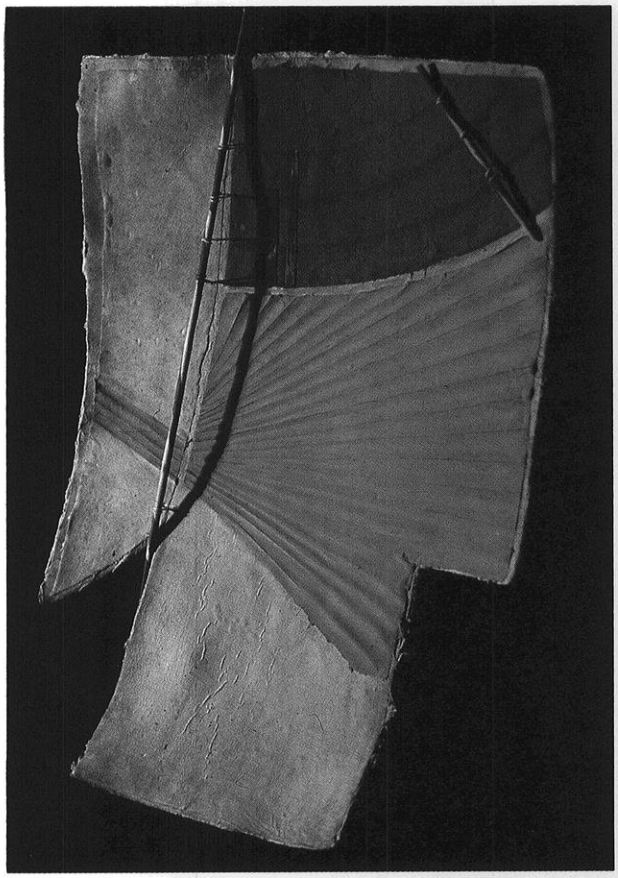


naturalism—the deliberate deformation of reality. Hanna Jubran presents a synthetic view of abstracted forms which combines the elements of contemporary sculpture as well as the remnants of antiquity. Instead of a human form we get a collection of formal elements, a redefinition, even perhaps a bit of destruction. It is because we expect art to be eternal and universal that we are puzzled by works that seem to have their own limited personal language. We have forgotten that there is really nothing natural, organic, or necessary about art, that in fact everything is artificial, everything is a cultural and historical product, and that everything is the result of experiments, changes, adjustments, and corrections. Hanna Jurban has presented us with one of those experiments.

Marjorie Mau

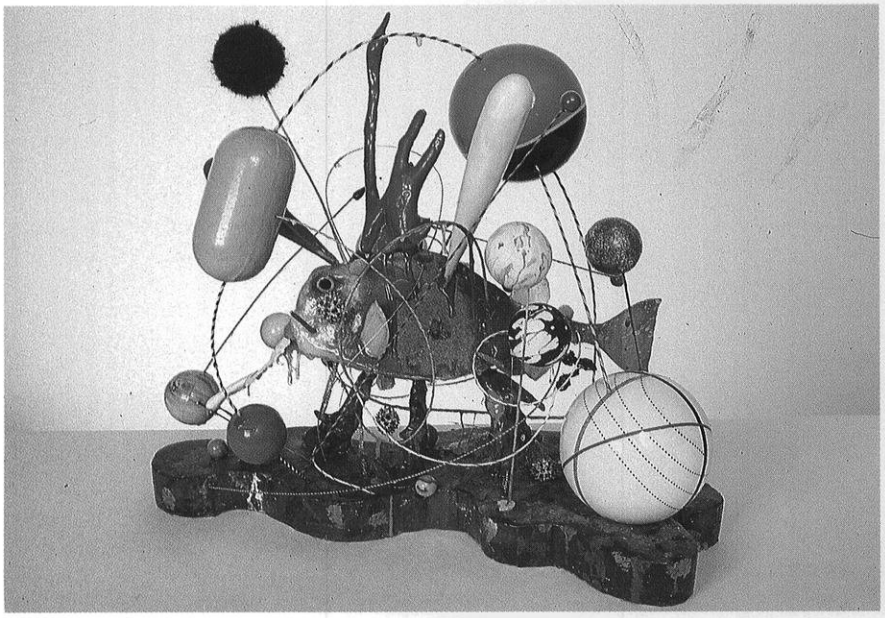
Porcelain has always stood at the top of the hierarchy of ceramic ware since its introduction during the T'ang dynasty. It has been synonymous with refinement and delicacy of expression, but today artists are redefining the position not only of porcelain but of all the so-called minor arts. The systematic escape from utility, the arbitrary and stunning combination of forms, and the new cross-media eclecticism have all contributed to a new vitality. Old content is put into new forms, and the traditional dynamics and material properties are inverted, transformed, and reinterpreted.

Marjorie Mau's work embodies many sensitive elements that have to do with surface play, tactile expression, and naturalism. We feel that rather than porcelain objects these are art objects which make their impression because of the personal touch of the artist. Instead of the usual elimination or suppression of self that permeates the minor arts, we have everywhere the evidence of close attention and detailed expression. If you are looking for sweeping generalities masquer-



Marjorie Mau **Amarna, Torso I 1984**
18″ × 14″ × 3″ Porcelain, stain, primacolor, ink slip

John Balsley **Fish 1983**
20″ × 22″ Mixed media



Courtesy Michael H. Lord Gallery

ading as universals and size passing for strength, then you've come to the wrong place. These objects approach the realm of the sacred or the magical and, if not that, then certainly they indicate something more than just simply art.

John Balsley

Elements of negation and the grotesque are thematic presuppositions in much of contemporary art. Accompanying the rise of these characteristics is the decline of the protagonist from hero to powerless, if not guilty, victim. Given the current conditions of our existence, these stylistic considerations seem firmly rooted in fact.

John Balsley presents a dark vision of contemporary man. The central figures each assume the same stance and are bombarded by a vicious assembly of forces. Everywhere in these small environments sickness, danger, dissolution, and cynical nihilism abound. While we can compare our tortured subjects with historical depictions such as the Temptation of St. Anthony, there is an essential difference. St. Anthony endured the tortures to withstand the forces of evil. In Balsley's work the plastic balls covered with glitter, the pierced Styrofoam, the fuzz-covered wires, and crumpled wire mesh are the products of man himself. He is trapped in a prison of his own device.

If we believe that art functions as a sort of barometer of our age and the artist's purpose is to show us ourselves, then the work of Balsley is both an intellectual and stylistic success. If, however, we believe that art is some kind of suprahistorical formal entity, then we will see Balsley's art as a powerful indictment and negation of what we used to call art.

John Balsley, professor of art at UW-Milwaukee, was awarded National Endowment for the Arts grants in 1972 and 1980 and Wisconsin Arts Board grants in 1977, 1979, and 1982.□

Woodworkers

Render Primitive Power or Modern Humor

By John Mominee
Director, Center for the Arts
University of Wisconsin-Platteville

As one of the most plentiful and important materials to mankind wood has been used for firewood, habitats, transportation, paper, tools, weaponry, printing, medicine, food, religious objects, and sculptures. In this age of synthetic materials and plastics wood, an organic substance, remains a highly desirable material. It possesses unique qualities of hardness/softness, lightness/darkness, grain, color, texture, and its tensile strength is greater than steel. Wood has symbolic, magical, and mystic powers—the Cross of Jesus, the Staff of Moses, Noah's Ark, King Arthur's Round Table, the Trojan Horse. Three lesser historical objects include George Washington's teeth, Howard Hughes "Spruce Goose" airplane, and the infamous "wooden nickle."

Contemporary sculptors using wood approach it from every conceivable angle from using technologies as simple as whittling with a pocket knife to cutting with a laser beam. Most prefer wood because of the marvelous qualities of richness, color, and grain. Sculptors speak of the feel and aroma of wood that satisfies their tactile, intellectual, and spiritual needs.

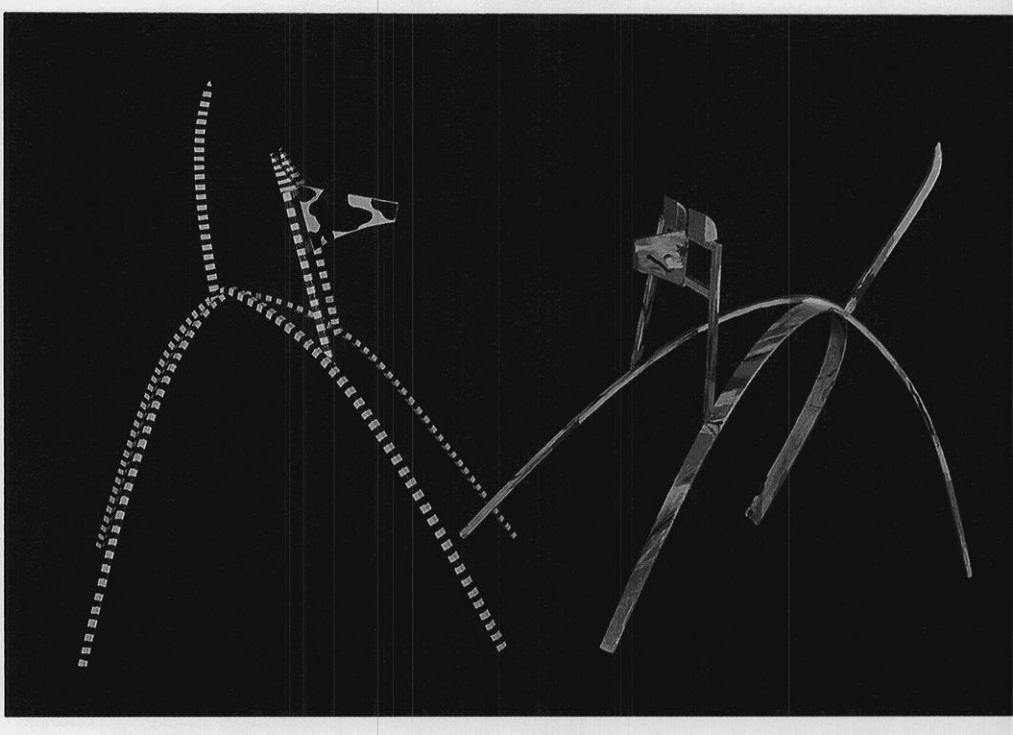
Primitive cultures shaped images in wood, believing they contained the powers of life, death, and fertility. Contemporary sculptors make things of wood primarily for communication, to convey an idea, message, or feeling, rarely working for purely visual or retinal qualities. The spiritual qualities of wood, with its roots deep in mother earth, still have great attraction for the artists working today.

Susan Walsh

Two Dogs, One Bone, Dog Eat Dog, and *Bad Dog* are typical titles of the humorous wooden sculptures by Susan Walsh. Walsh, who teaches painting at UW-Madison, is primarily a painter who also makes sculpture. The sculptures, paintings, and drawings are visually and ideologically linked, and Walsh makes the transition to the three-dimensional area with great ease.

The sculptures, which provide an interesting alternative to her major paintings and drawings, are primarily sticklike wooden figures of dogs in everyday situations. Unlike the drawings and paintings, the sculptures start out as simple single-line gesture sketches and evolve during the process of piecing the wooden parts together. Walsh uses found pieces of wood or scraps given to her by woodworker friends. She rarely reshapes the wood, preferring to look for pieces that work together in their "found" configuration, endowing the sculpture with freshness and spontaneity. The saw marks and somewhat rough surfaces, often seen in naive or pri-

Susan Walsh **Dogs Playing 1984**
29″ × 48″ × 21″ Wood, paint



mitive carvings, lend an unpretentious vitality. Intersections of the wooden parts reinforce the gestural quality, and although strongly glued together, exhibit no advanced joinery practiced by traditional woodworkers.

Walsh, a knowledgeable and sensitive colorist, prefers to paint the wood rather than leave it in its natural state. The paint is applied in most cases in loose, painterly strokes to create texture and interesting patterns. Pure hot reds, greens, blues, and yellows may be used for sculptures like *Boogie Dog*, an obvious allusion to Piet Mondrian's *Broadway Boogie Woogie.* Walsh is equally adept at using subdued colors with a close range of hues and values that are seductively beautiful.

Other items of interest in her personal visual vocabulary include interesting patterns and the abstraction of forms. Although her patterns are pure inventions, they have similar characteristics to the contemporary Chicago new imagists. Influences include Jonathon Borofsky, Cynthia Carlson, Margaret Wharton, primitive African art, and artist/singer Laurie Andersen, who inspired a drawing called *Walk The Dog* (from Andersen's song "Walking The Dog"), which provided the springboard for the dog sculptures. One of Walsh's dogs, bustling with toothpick spines, is indeed very similar to African dog fetish figures, covered in nails, spikes, and a wild assortment of metallike objects.

Walsh's dogs and human figures are abstracted to basic shapes or forms. The Chinese tangram, a game of creating figures from basic shapes, has provided her a point of departure for the major drawings where figures look sharp and triangular. The sculptures, influenced by the tangram, include both curvilinear and the sharp angular forms that Walsh uses most effectively.

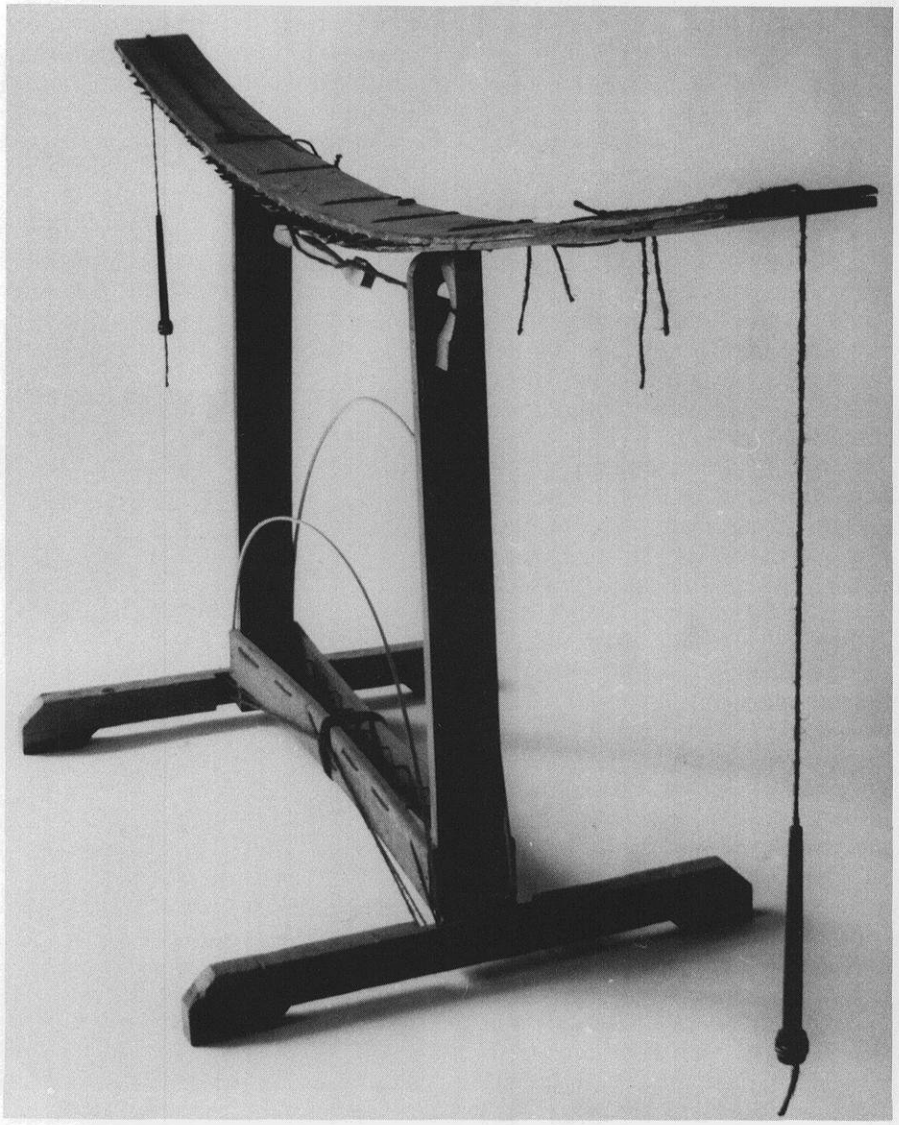
Her ideas are stimulated by events on the streets and events in her own life. Walsh feels that the events depicted in the dog sculptures are self-referential; as humans we are subject to the same predicaments.

Carl Billingsley

Carl Billingsley has a fondness and understanding of wood rarely found in the contemporary artists' aesthetic. His continuing series called Bow Pieces are assembled of various hardwoods and softwoods, natural string, and slate. The primitive-looking character of the works, while not deliberate, is due to using primitive technologies of wrapping, tying, and splitting of the curved wooden members. Billingsley takes particular delight in finding wood with a natural warp, bend, or twist and using that powerful natural tension to visual and structural advantage in the sculpture. Many of the wooden pieces are scraps that would be discarded from the wood shop from the University of Wisconsin-Milwaukee where he teaches.

Ideas for the Bow series may spring from the shape of a particular piece of wood or using several pieces together to form a "combine" similar to Picasso's use of found objects superimposed on one another to form something new.

Carl R. Billingsley **Saw Bow 1982**
3′ × 2′ × 7′ Wood, slate, twine



Billingsley begins new work with no preconceived idea, letting the artwork evolve during the working process.

The Bow series, linear in structure and packed with the tension of a cocked crossbow, is likened to a 3-D drawing. Each vantage point of his work gives the viewer the possibility of seeing several new and different works in one piece. The beautiful organic line and rhythmic flow of these sparse contemporary sculptures may entice or hold the interest of viewers because they resemble tools, weapons, ships, or other familiar functional objects. The mixing of different wood with varying grains and colors, left in their natural state or perhaps lightly oiled, combined with natural fiber bindings, creates a visually rich, unified, and powerful object.

Billingsley's attention to refined detail and finished characteristics of the work reveal a master craftsman's touch. He uses modern tools and technology with an old world attitude to create his pieces. For transportation, joining purposes, and aesthetic reasons, some intersections of wood are joined permanently with hot glue, while others are temporarily pinned, rope-wrapped, or tied with a Spanish windlass, a loop of rope twisted with an inserted stick.

The Bow series sparks the imagination and, although a pure abstraction, provides a bridge for the viewer to the visual language and content of Carl Billingsley's ideas.

Don Miller

As painters often do when limited in dealing with three-dimensional space on a flat surface, Don Miller switched in 1978 from painting box shapes to creating sculptural box forms to fulfill his need to explore volumetric ideas. The transition from painting illusionistic/imaginary boxes to creating real 3-D box forms was a logical progression. His interest in monuments for the dead, Mayan and Hispanic architecture, Ptolemaic mummy bindings, rituals and ceremonies of all cultures has greatly influenced the character of his artworks. The pottery-sized sculpture, intimate in scale, is made with mostly natural materials such as clay, dirt, fiber, string, and willow sticks; the same materials that have been readily accessible to all cultures and particulary primitive ones.

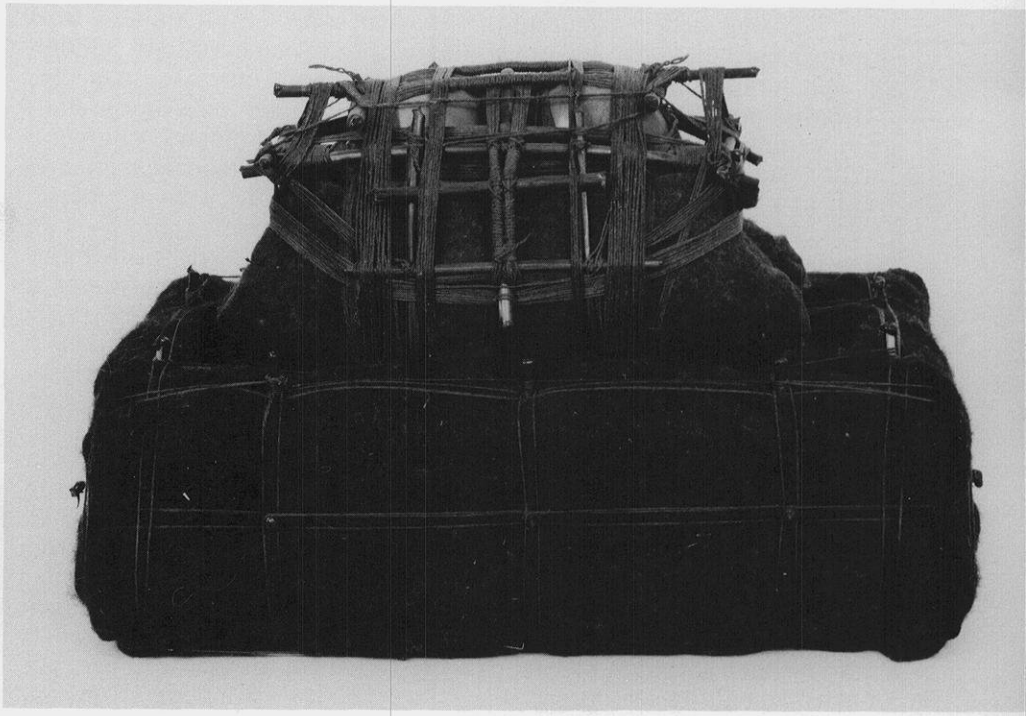
Miller wants his constructions to be universal in appeal and not obviously from a single period of time or specific culture. The dark earthen tones of the work prior to 1984 and the more recent white on white pieces both look primitive and ancient; both appear to emphasize decay, both are bound and bulge, exhibiting the tensions of a confined form. Yet the white on white series is more austere and subtle—an ancient elegance possessing the timeless magic of a long forgotten ritual.

In some instances single box forms are exhibited alone. In others, multiple variations of the same box may be shown as an associative progression or variations on a theme. Miller often casts a single shape, using the mold to make many blanks that he manipulates differently to explore new avenues. Most are singular, totemlike forms that exist in from three to nine variations.

Symmetry in the constructions provides a formal ordering that is characteristic in rituals and ceremonies and is the most powerful visual "grabber" in balance structures known.

The viewer is also intrigued by the seemingly soft nature of the clay form's bulbous organic segments, suggesting wrapped once-living matter. The willow sticks worked into the soft clay, gently bending, eventually become part of the final (fired) product. The cutting into the clay form and the tying and binding devices used, create a dual inward and outward tension that is essential to the message. The clay form, wrapped in felt, parallels Egyptian mummification techniques and the addition of dirt, adhered to the surface with polymer, leads the viewer to make strong associations with Miller's funerary intent.

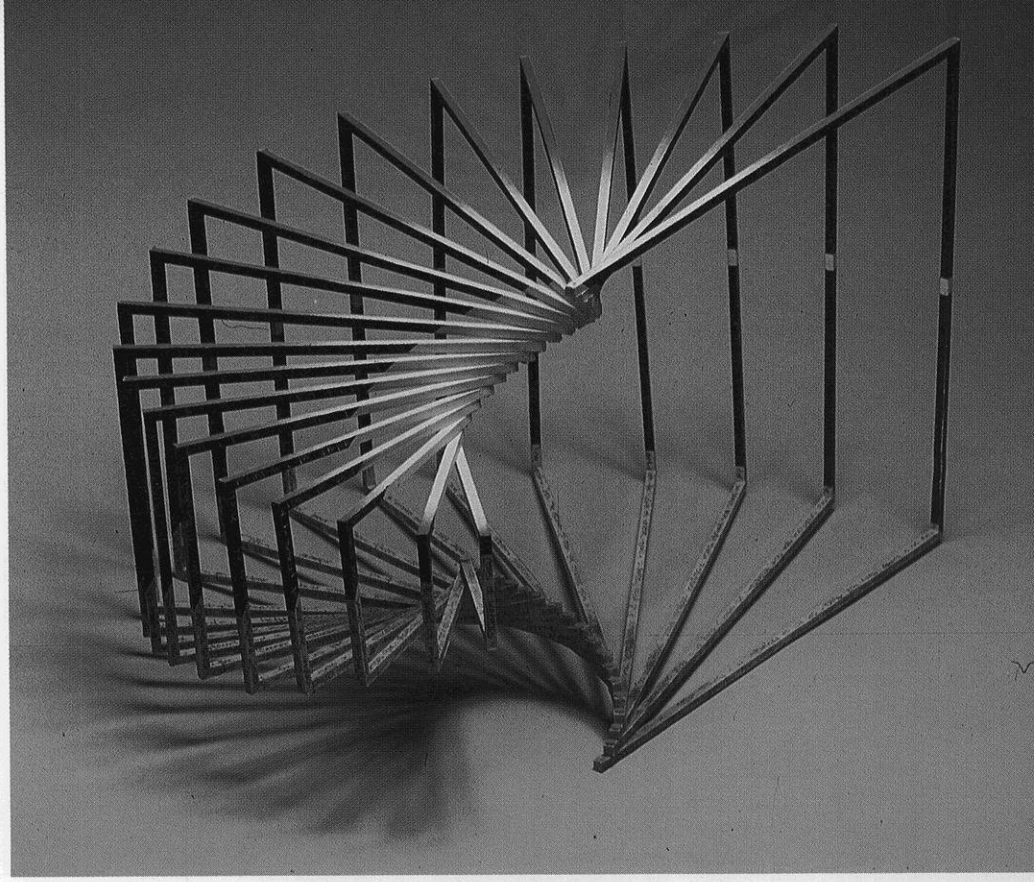
In 1979, Miller, along with a colleague, collaborated on an instal-



Don Miller **Cenotaph 1982**
10″ × 8″ × 9½″ Mixed media

lation project for Hamline University in St. Paul, titled *Ziox*, an invented culture. The 15′ square floor piece consisted of three areas and a map including a living cluster, temple area, and funeral area. He is currently using a photographing and digitizing computer, capable of 256 colors and shades as an organizing tool for his ideas along with a lot of drawing.

It is ironic that a twentieth-century artist using computer technology can create mysterious, beautiful funerary structures imbued with the mystery of ageless cultures of the past.



Jill Sebastian **Par'ət II 1983**
18″ × 24″ × 24″ Wood, vellum, pencil, ink

Jill Sebastian

Very few artists make the connection between the oral, written word and visual object as well as Jill Sebastian. She continues to explore this artistically fertile area with her wall reliefs, sculptures, drawings, installations, and musical collaborations.

Sebastian makes the word/image/meaning link using interesting literary and visual devices from a fresh, new viewpoint. In her wall reliefs, for example, they are not merely reliefs set flat against the wall, but cubes that have "collided" with the wall and are characterized by undercut surfaces and oblique architectonic planes. These deceivingly simple elements reveal Sebastian's painstaking technique, attention to craft, and delight in presenting the unexpected. The wall reliefs begin with notes, sketches and orthographic drawings that are jotted down while she thinks about and builds the wooden relief form. The paper containing the information is then sliced into ⅛″ strips (much like editing a film) and adhered to gatorboard, glued to a wooden form, fusing the "then" and "now" of concept and realization.

While many artists bypass making notes, sketches, and drawings before doing the final artwork, Sebastian considers preliminary work and the skeletal parts to be not only important to, but part of the finished piece. Her ideas are carefully researched and planned and come from her own personal experiences and events in the lives of others.

Sebastian is still working/reworking the *Hangman, Trenton to Assisi* series of wall sculptures she first exhibited in Milwaukee in 1983. The series consists of eleven panels that sequentially tell the story of an eleven-year-old classmate who was caught stealing a briefcase from a five-and-dime store. Taunted by classmates for his petty crime, the boy tragically hanged himself from his bed with a bedsheet. Sebastian interjects a legend about St. Francis who raised his hand to an angry crowd about to stone a sinner. Yet, to Sebastian's wonderment, no one "raised a hand" to stop the sequence of events that led up to the boy's suicide.

In many artworks the medium is the message; Sebastian uses the medium as a vehicle for a powerful message.

Interesting devices used in her work are the ⅛″ strips adhered at random or staggered to create a surface of shattered writings. Rarely are the words legible; the writings become some kind of unknown and mysterious language, seductively beautiful like Egyptian hieroglyphics. While the meaning remains unknown, one still senses a wholeness and purpose for her personal symbols. Her fascination as a child for a Japanese book brought home by her father from WW II is evident in her work. Many of the pieces have strong Oriental influences.

The one continuing thread throughout all of Sebastian's artwork is the internal dialogue between writing and sculpture and a preoccupation with saying the same thing over and over again. No matter what interpretation a viewer may come away with, Jill Sebastian's art is rich, fascinating, beautiful, and sublime.

David Holmes

David Holmes uses collected bits of junk and scrap wood, cut and assembled, polyurethaned or polychromed, to design sculptural environments that are an odd mixture of ideas akin to Jules Verne, P.T. Barnum, Marcel Duchamp, and Red Grooms. His environments of up to thirty-five individual pieces, consist of garish banners, carnival games, sideshows, and circus exhibits. His work invites viewer participation, such as the hand-made pinball machine in *The Greater Christian Carnival*, with "Hellies" versus the "Holies" in a slam-bang round of celestial baseball.

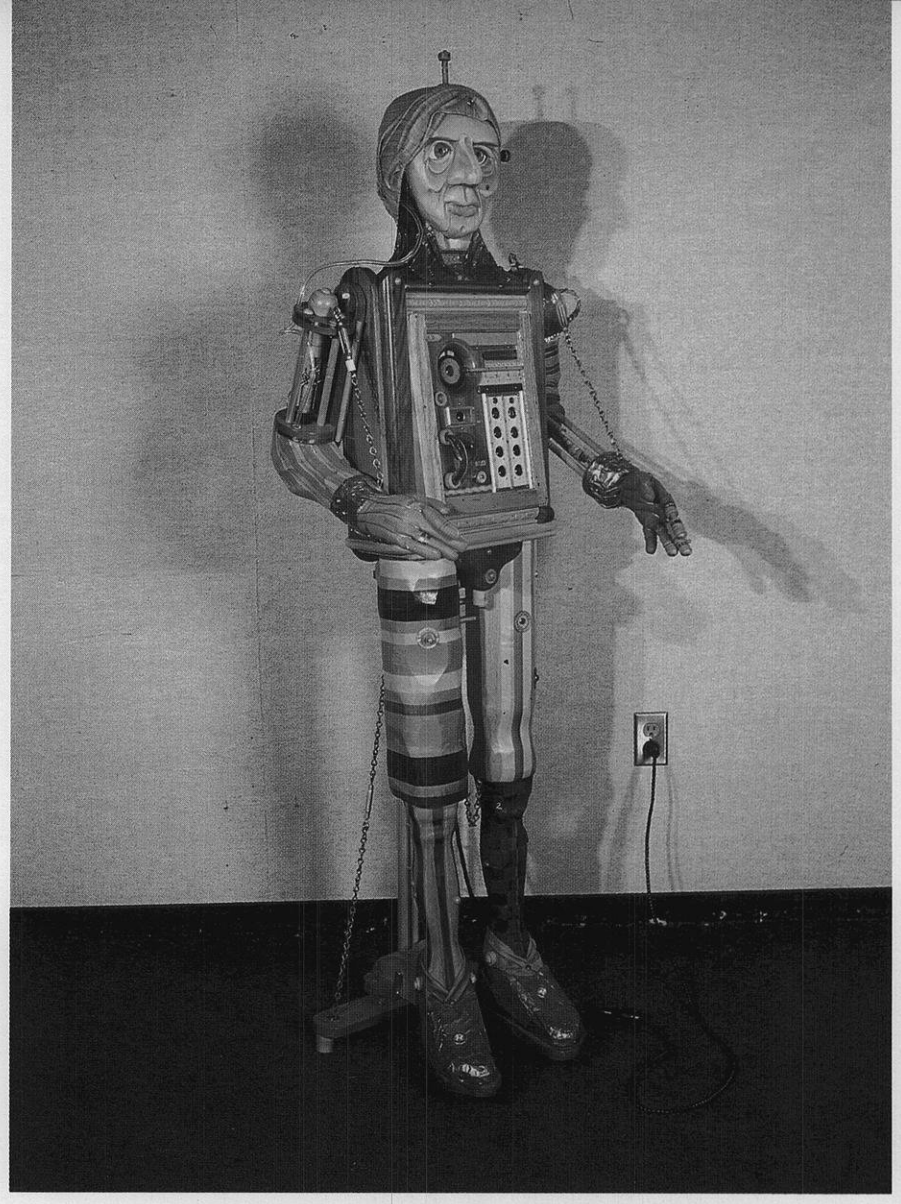
Holmes delights in offering traditional ideas in iconoclastic, highly personal, and unconventional terms. His logic/nonlogic and humor are distinctly his own.

Many of the works appear to be twentieth-century icons containing religious content, while others are whimsically playful constructions touching on everything from art to science to the fantasy of a child's world. He poignantly explores and explodes myths that make up our history and culture. Much of the message of Holmes's works emphasizes the new technology as the deity to which society genuflects. Holmes believes we take our lives and jobs too seriously; his zany sense of humor, at times bizarre, makes us smile at ourselves.

Unlike many other artists, Holmes wants his work to be accessible to everyone, to be touched and enjoyed. Not particularly concerned about the enduring nature of the artwork, he philosophically speaks of the worn and weathered patina created when people handle the works.

His three most ambitious environments, each years in the making, include *The Greater Christian Carnival*, *Holmtown U.S.A.*, and *The Alchemic Emporium*. Holmes also is living out the fantasy of being different people in his artwork. To date he has been an evangelist, mayor, mystic, scientist, and circus showman. All of Holmes's art deals with the big issues of the cosmos—life, death, religion, and the mysteries of man and his existence.

Since his creations are autobiographical, it will be interesting to see the next side of David Holmes.



David Holmes **Renaissance Robot 1981-84**
5′ × 19″ × 18″ Wood construction

Jeff Boshart

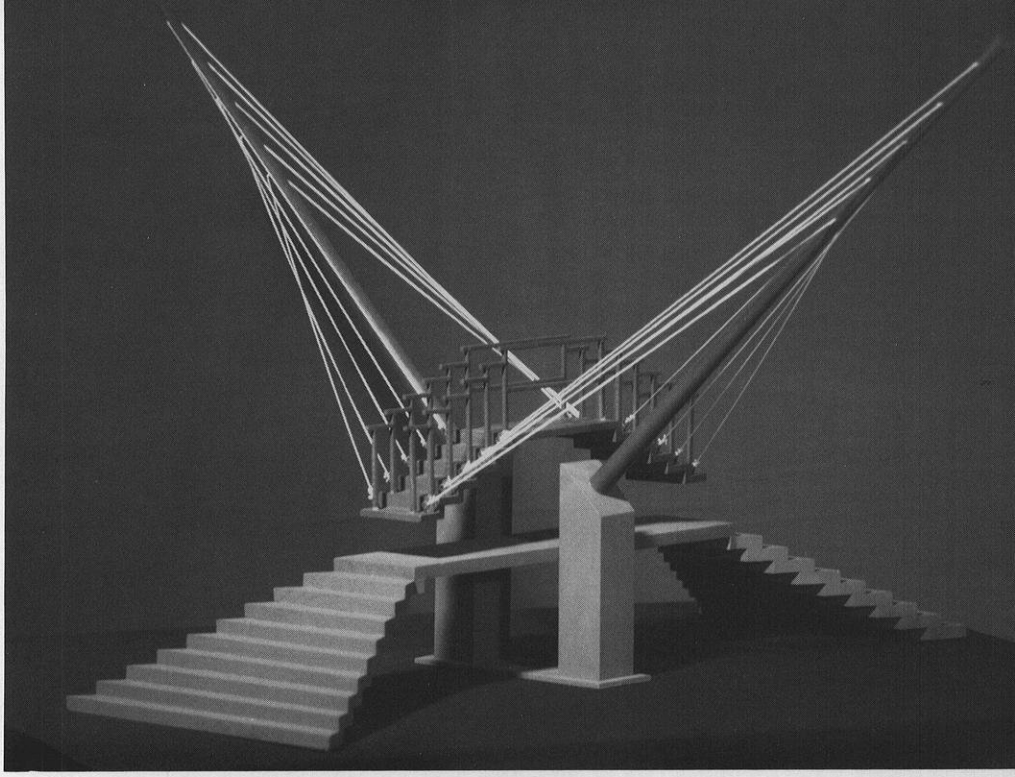
Large outdoor, constructivist, site-specific sculptural installations is what Jeff Boshart's art is all about. His most interesting artwork occurs during the high drama of actually putting the piece together, on site, during the relatively short span of one to three days. Large 6′ × 12′ solid wood beams, 15′ long, typically are trucked in and set into place with the aid of many helpers. Levers and cantilevers, fulcrum and planes . . . his vocabulary is a mixture of art, architecture, physics, and industry.

Most of the works consist of multiple identical wooden parts that are progressively longer/shorter, larger/smaller, concrete pads or pilings, pins, bolts, and steel-wound cable. Usually things move either by the wind or human manipulation, and the art involves the viewer as an active participant in a dramatic event. The viewers become a willing cast, climbing, walking, and interacting with the sculptural members. There are elements of excitement, curiousity, and amusement by the viewer that stimulate many questions concerning the meaning of the artwork.

Because of the prohibitive costs of temporary installations with such enormous proportions such as *Vantongerloo's Fence* (14′ h × 16′ w × 60′ l), most of the materials are borrowed, and Boshart uses ingenious and sometimes ancient ways of temporarily joining wood so it can be sent back to the lumberyard or mill after the project is dissassembled.

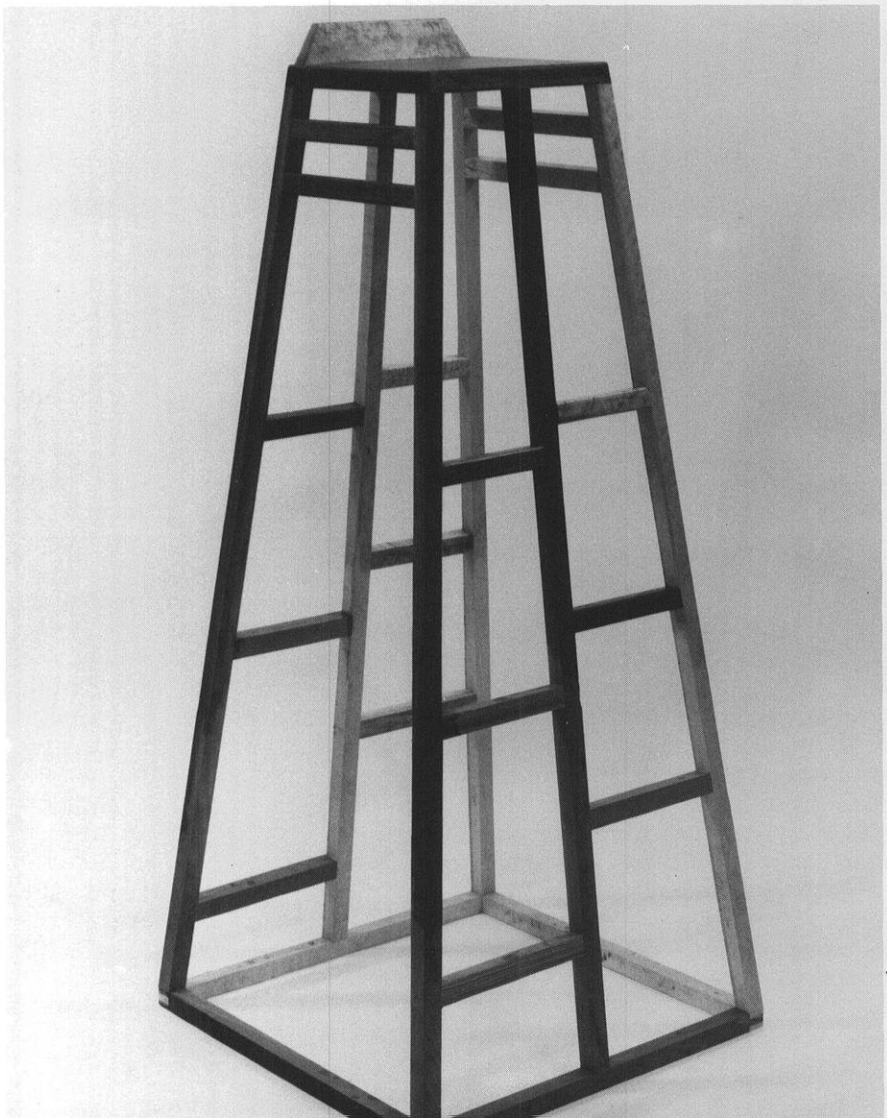
The element of risk and the viewer's physical involvement with the work separate his art from those artists who create purely visual statements "to be seen but not touched."

Boshart's artwork, to be taken seriously, is also fun.



Jeffrey Boshart **C.S.P.:0884 (Integer) 1984**
23″ × 38″ × 38″ (maquette) Wood, cord

Sam Caldwell **Hi-Power 1982**
5′ × 28″ × 28″ Various woods



Sam Caldwell

Sam Caldwell melds art and craft to create both functional, designer furniture and nonfunctional furniture as sculpture, focusing on the chair. It is precisely the area connecting the two modes of thinking and working that most interests him. The craft of woodworking, with attention to shaping, fitting, joining, and finishing wood is used for both the functional and sculptural chairs. In addition, both are the product of careful design with many of the same aesthetic and formal considerations. The major difference between the two areas is artistic intent; the reason for creating the artwork. While the purpose of the functional chairs is for sitting, the sculptural chairs are a vehicle for conveying his personal ideas. Caldwell's chairs are autobiographical. They tell of events or personages in his life. Instead of a message Caldwell strives to embue the pieces with feeling, hoping to evoke an emotional response from the viewer. For example, Caldwell's *Father*, an austere, angular, throne-like maple chair covered completely with gold leaf is charged with symbolic significance.

Another work, *Violence Inherent*, is an ominous, yet seductive roundish black walnut chair with circular horizontal black iron spines interwoven into the chair's wooden structure. Like some medieval torturing device, the chair waits to entrap an unsuspecting sitter.

Caldwell's forte is his ability to unite the right ideas with the right visual elements. The fact that his furniture aspires to art is not by chance. Caldwell was a student of C.R. "Skip" Johnson, a UW-Madison art professor who is known for his creative and innovative ways of woodworking.

Caldwell says that he is interested in expressionist sculpture and notes that German Expressionism is a strong influence. The expressionist objective was to convey a sense of the emotional tensions in life. The same could be said of Caldwell's work, which contains mystery, tension, and spirituality. Rarely does someone who works in the crafts/sculpture area show an interest in modern painting. Yet, Caldwell's interests range from the nouveauish paintings of Gustave Klimpt to the environmental assemblages of Joseph Beuys to minimal art.

Jamie Ross

Jamie Ross has always been a "collector." In his youth he collected seashells, biological specimens, and Indian artifacts. Art fills the same space for him as an adult that shell collecting did when he was a child.

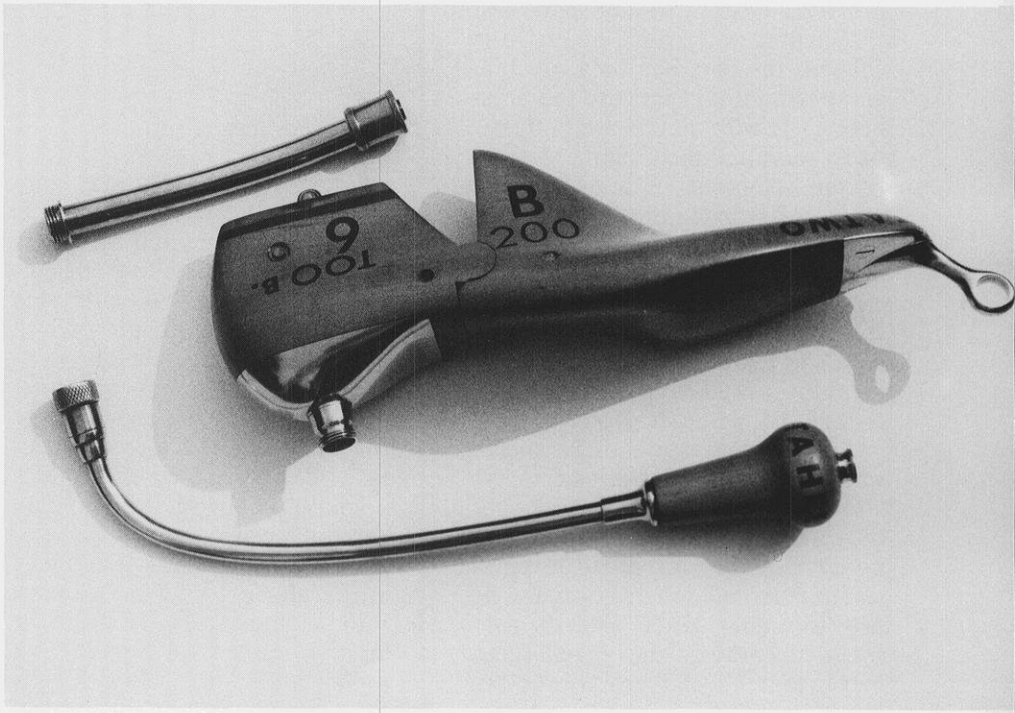
His working environs and home are packed with art, artifacts, junk, mounds of paper, and odd objects of interest to him. Many of these materials combined with the ideas he keeps in small notebooks end up as his artwork.

His sculptures, connected ideologically to Marcel Duchamp, are primarily enigmatic constructions or assemblages of found objects transformed into unique artistic statements.

While he is interested in the reaction of friends, colleagues, and the public to his work, he admits to creating the artwork for himself.

The assemblages are usually made of objects and materials foreign to one another such as wood, metal, and feathers; yet the finished artwork reveals Ross's interest in making the disparate elements appear as if they always belonged together. Ross takes great pains to make a part fit, altering it so that it is disguised perfectly as a functional part of the entire object. It is apparent that nothing concerning the finished piece happened by accident. His tight, highly articulate compositions, crafted to the point of being precious objects, remain ambiguous and enigmatic. Unlike Duchamp's, Ross's assemblages are made to be beautiful and are sensuously finished.

Jamie Ross **"Not a Two" Set 1984**
13″ × 5 × ″14″ Wood, brass



Thomas Uebelherr **The Station Break 1984**
12″ × 27″21″ Wood, paint

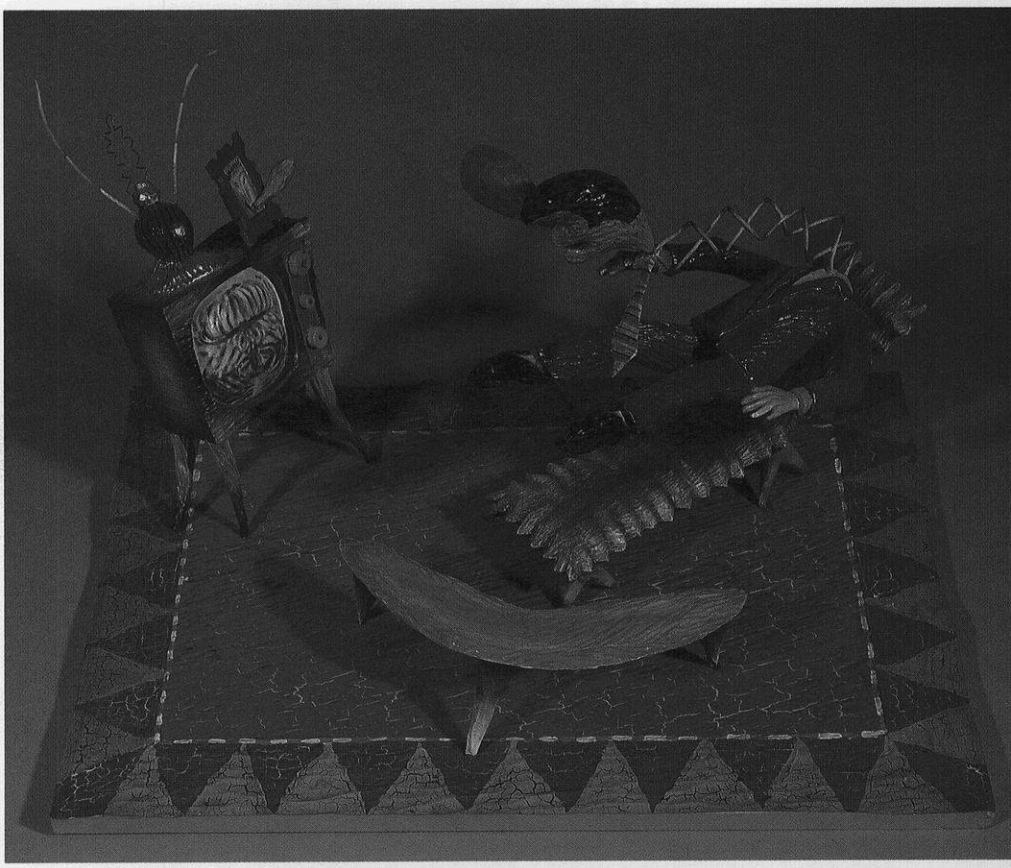


Photo by R. Richard Eells Courtesy Milwaukee Art Museum

"Not a Two" Set, (see photo), is a good example of Ross's assemblage work. The main body of the piece is a cobbler's last, a wooden form for making shoes. Its original was functional and probably not given more meaning by the cobbler than any other tool he used. Ross has changed the form, giving it new life and meaning.

The last, made of maple, was cleaned and sanded to refine and brighten its character. Only small tack marks remain on the sole, creating a nice contrast of texture where the darkened small pits oppose the pristine maple surface. Flat steel toe and heel pieces were removed and replaced with handmade brass fittings, so carefully designed that they appear to be functional. The toe plate consists of a gently curved piece of brass with a protruding stem and ring that could be a part of a sailboat fitting, yet it was actually a chromed brass hinge from an old toilet seat.

Whimsical and beautifully shaped, the part has only an imaginary function. Likewise the brass heel parts with attached handle exist to reinforce the enigma. An important element in all of Ross's works is his fascination with letters, numbers, and word/sentences. "Not a Two" in rub-on letters follows the contour of the toe area on the topside of the last. Ross likes to use words to tease the viewer about the meaning which ranges from funny to serious to nonsensical.

The lettering works in the pieces to add a literary dimension to the already powerful visual image. It is only when Ross makes the lettering understandable foremost to himself (a personal delight) or when he uses too many letters that seem to get in the way of the visual statement, that I feel the artworks become ambiguous.

Ross remains somewhat obscure because he makes the objects for himself, exhibiting rarely. Don't miss the opportunity to see his work when you can; you won't be bored.

Thomas Uebelherr

Like many artists, Thomas Uebelherr's ideas come from his personal experiences and the ironic episodes of everyday life. His tabletop-scaled figurative sculptures are meant to operate on both a whimsical and serious level.

The sculptures are self-contained painted environments usually consisting of a central figure and secondary objects situated on top of a flat, small rectangular base. The purposefully exaggerated visual elements and abstracted, stylized cartoonlike characters are formally used to heighten Uebelherr's intent to involve the viewer in the work and elicit a response. He has used a "speech bubble" on the central figures (much like the speech bubble for comic strip figures) as a device to entice the viewer to walk around the sculpture and as a signboard to ask a rhetorical question.

Uebelherr chooses subject matter with potential for a statement, begins carving, and lets the sculpture evolve from the working process. Carved from pine and basswood and joined together from various parts, chisel and knife marks are left instead of sanded off, to give the work a tactile quality. Thin layers of paint are applied over the white-painted wooden piece to embellish the emotional content and to provide a physical material to draw or score into. Uebelherr intends the formal art elements and principles to unify the artwork.

Funky colors and patterns relate to a fascination with Chicago imagists. Additional influences include an aesthetic interest in folk art and the way naive artists put things together, children's art, and contemporary artists Nicolas Africano and Hollis Ziegler.

Anthony Pfeiffer

When Eve first gave Adam a bite of the apple, the battle of the sexes began. Superior, Wisconsin artist Anthony Pfeiffer has chosen naive-looking wooden figures to convey his biting satires on the relationships between man and woman.

Madam and Naive, an example of Pfeiffer's oeuvre, is a 6′ tall sculpture consisting of a male and female figure holding hands, standing on top of a stylized tree base. The 42″ tall figures have the look of folk art; forms are purposely cut from crude patterns in much the same manner as a novice would make them. Cut with a band saw out of flat pine stock, arms, legs, torso, and the head are attached and glued or pinned uniting them into one solid piece. The flatish profile is softened by rasping or carving the edges, creating an inconsistency between the flat and round, thus, reinforcing the naive enigma. The detailed parts of anatomy such as fingers and toes are simplified to blocky shapes. Hands and feet are small in proportion and the head and sexual parts are oversized, creating an incongruous figure, typical of those created by primitive and naive artists.

The two figures in *Madame and Naive* have painted heads and painting on the posterior and sexual organ area. Much the same as figures in Egyptian art, the female figure is painted with an overall wash of thin white paint giving her a lighter appearance than the darker male. These painted surfaces symbolically represent certain attitudes reflected in the opposite sexes. The male figure's posterior and phallus are painted in a horizontal striped pattern suggesting "tiger," while the female figure's striped patterns suggest "zebra," alluding to the hunter and the hunted, predator and prey. Pfeiffer's tongue-in-cheek version of Adam and Eve, sans fig leaves, reminds us of how little we have changed since the beginning. He pits male against female, illustrating basic differences that he feels have not changed. The partially painted nude figures, painting of private parts, and enlargement of sexual organs adds an undeniable erotic dimension that viewers may find humorous, serious, or even outrageous. Despite viewer interpretation, Pfeiffer hopes people will learn something about themselves from the artwork.

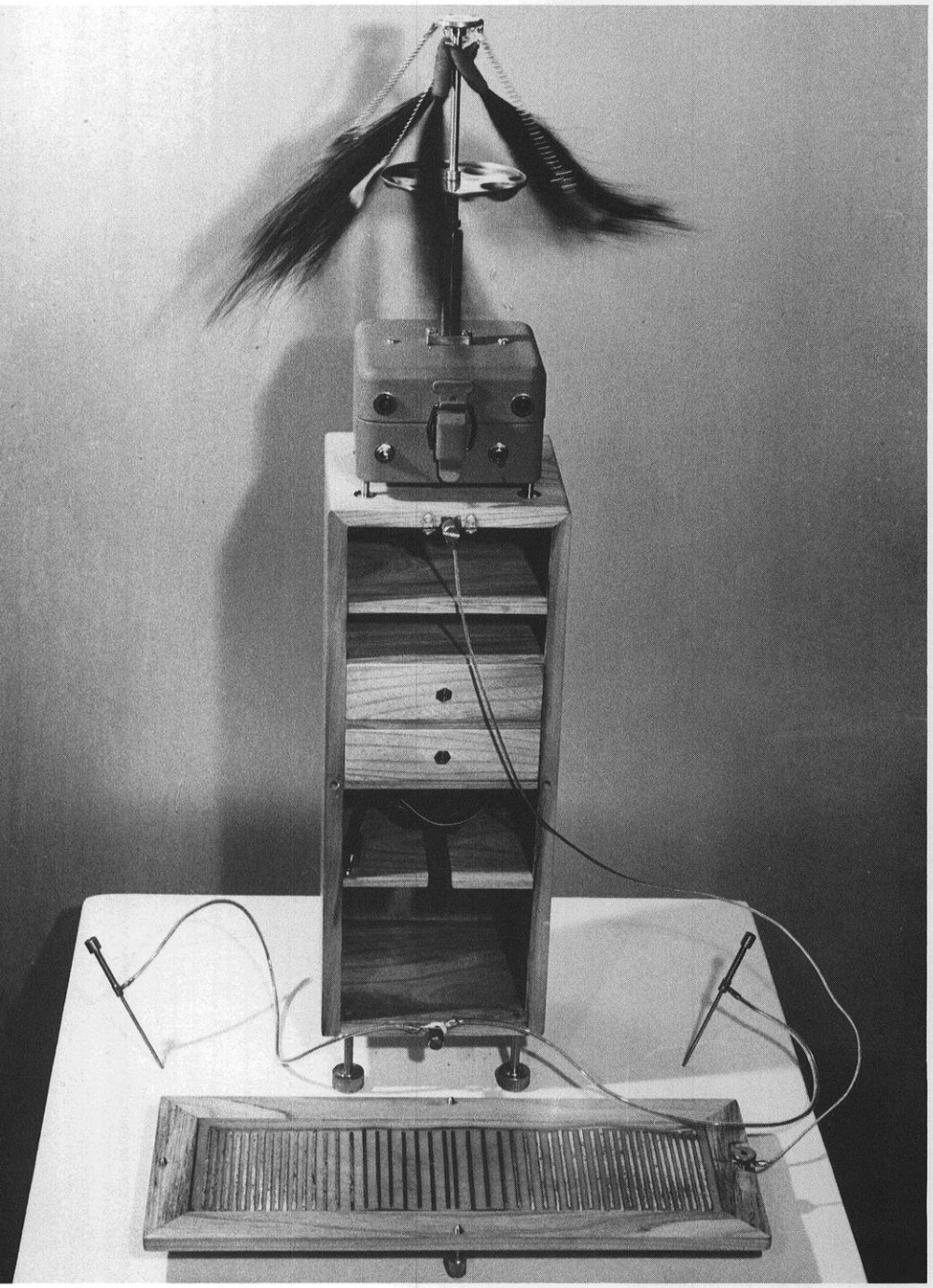
Pfeiffer paints the titles on his sculptures to reinforce the visual imagery and because it fits so well into the folk idiom. The titles provide a literary link and are both descriptive and provocative, inviting viewer interpretation. *Beast of Burden*, *She-Man and the Liberated Male*, and *Cat and Mouse Games* are poignant examples.

Wood has always been Pfeiffer's favorite material because of its warmth and color. Although his artworks are constructed of wood, they are not about wood; the creative idea is most important.

For the present, Pfeiffer plans to keep working in the style of the past few years, using an expanded visual vocabulary. In the future he sees the works becoming more complex, perhaps introducing some of the found materials he has used in earlier work. □

Anthony Pfeiffer **Cat & Mouse Game 1983**
7′ Painted wood

Charles Toman **Elm Altar 1982**
20″ × 6″ × 6″. Kinetic assemblage



Milwaukee Sentinel *Photo*

Charles Toman

Charles Toman shows us how high tech has influenced all phases of our lives. He says, "I want you to think abut your world. Be aware of how it has changed in a very short time."

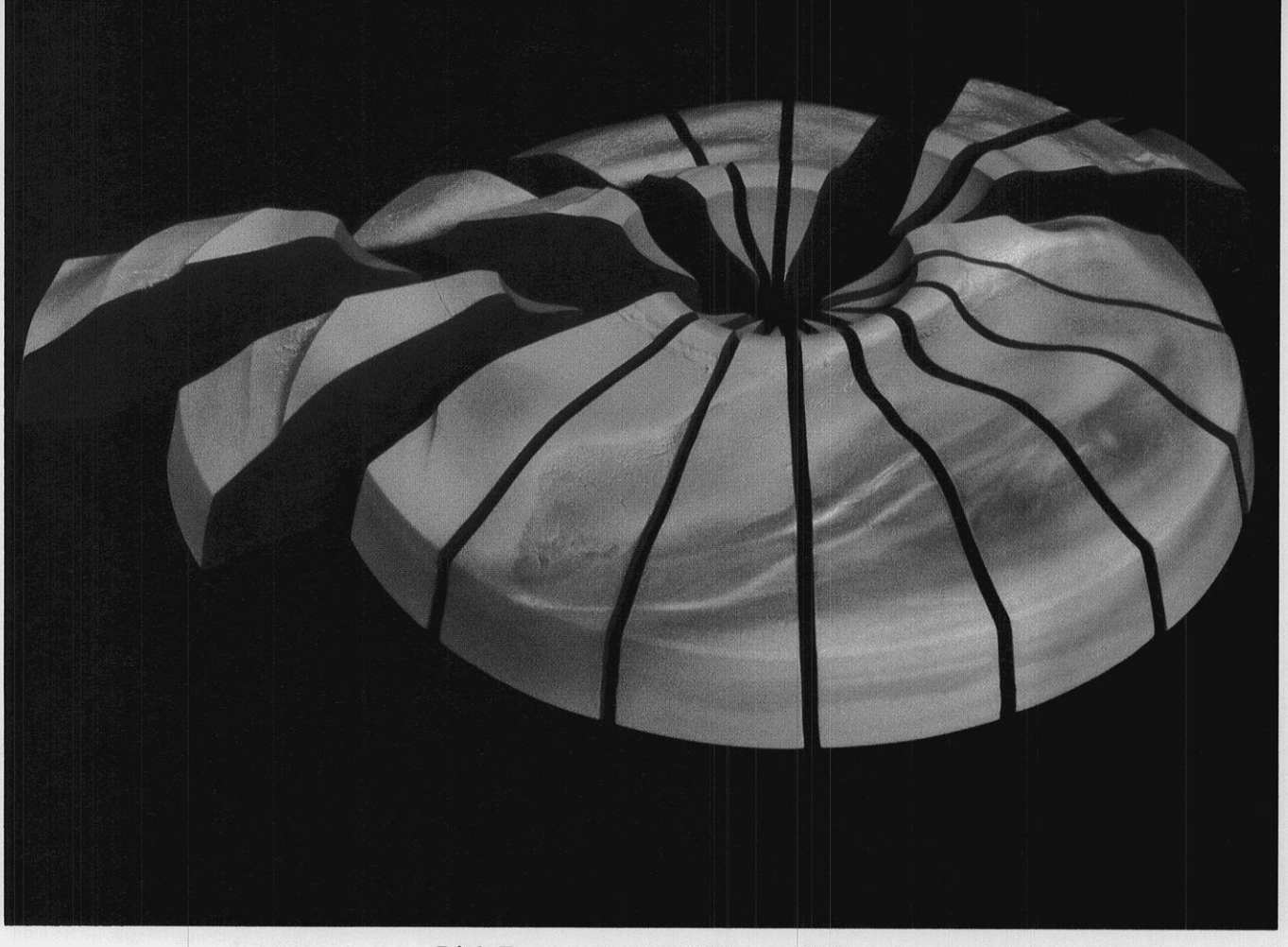
Toman's kinetic sculpture is a response to those changes. One of his portable shrines is a 2½′ tall vertical wooden box with shelves and drawers. On its top is a metal case with flashing green lights and black horsehair tassels. A similar work, *Elm Altar—Packed-Ready To Travel*, illustrates this article.

The materials of Toman's art are those that lie in technology. His synthesis of them suggests the processes and machines that make such things as the pocket calculator and kidney dialysis machine.

In this respect, he is continuing in much the same spirit of adventure that was apparent in Marcel Duchamp's readymades, Moholy-Nagy's *Light Prop* (light-space modulator), and other kinetic art forms. Despite the obvious derivation, we do not find an antiart statement here.

The kinetic assemblages of Toman are accessible and enjoyable, and we interact with them without the fear and apprehension that we experience in much Dada art.

—Marylou Williams



Dick Evans **Dream Flight 1980**
3″ × 15″ × 22″ Porcelain

Adolph Rosenblatt **Eli & Josh with Jeanette in Miami 1984**
15″ × 23″ × 21″ Clay, paint

Photo by R. Richard Eells Courtesy Milwaukee Art Museum

New Directions/Old Pleasures

in Ceramic Art

By Jane Brite
Administrator/Assistant Curator
Cudahy Gallery of Wisconsin Art

The use of clay in the production of artistic and common objects has been part of every culture throughout history. Man was intrigued by the mystique of taking part of the earth and creating an intimate extension of himself, an object of permanence and aesthetic value to use and express ideas.

The industrial revolution limited his need to participate in the making process, while the momentum of the arts and crafts movement set the scene for the return of the studio potter. The concerns of the Bauhaus movement regarding design and function contributed to the history of and the need for individual participation in the arts.

The beginnings of teaching ceramics in Wisconsin were in the 1920s at the Normal School, now the University of Wisconsin-Milwaukee, when Elsa Ulbricht first included crafts in the art curriculum. After training at Cranbrook Academy in Michigan, Winifred Phillips expanded the ceramic courses at the Normal School; Stella Harlos initiated ceramics courses during the twenties at Layton School of Art in Milwaukee; and at the University of Wisconsin in Madison, ceramics began with Della Wilson in the 1930s. After World War II ceramic departments were begun in the Wisconsin state college system, and much of the credit is due to the state art schools for stimulating an adventurous spirit in ceramic expression. The openness and interrelating of the arts as well as the engagement by the individual artists in the search for the essence of their medium brought about a time of exuberance, boldness, and the pushing of all accepted boundaries. Subjecting materials and ideas to their limits, this innovative work coincided with breakthroughs in painting and traditional sculpture. So, with logical, determined steps, taking reference points from other media and from its own heritage, the evolution of ceramics has been toward fine art, using clay as a source of sculptural technology and as a vehicle for more personally expressive forms. The opportunity has been available to break with the past and to reveal the limitless possibilities of clay.

This new independent spirit of exploration has given Wisconsin leadership in the world of ceramics, producing many important and recognized ceramicists who are exhibiting, teaching, receiving NEA endowments, lecturing, and publishing books across the nation.

The twentieth century has seen significant changes and considerable liberation in the visual arts and the field of ceramic sculpture. The future development of what will be done with clay sculpture as an individual expression is in the imagination of these and future artisans.

Dick Evans

Since he has been a faculty member of the University of Wisconsin-Milwaukee, Dick Evans's work has shown a strong reference to the landscape of the southwestern United States, in color field if not always form.

His sculpture is influenced by the New Mexican desert, its pearlescent lights and dry, dusty colors. Evans's segmented series begins in the basic shape of a vessel that is then broken into moveable segments, giving the illusion of looking into a canyon.

Most of Evans's work has now moved away from this particular area of interest, although he still uses the vessel shape and color like a painter. In the segment pieces, the beautiful subtle colors were created with an air brush to achieve rich, painterly surfaces. The vessel now is a completely formed bowl, with overlapping edges that create their own patterns with shadows to become part of the overall decorative surface. It is now bold swatches of color carefully juxtaposed on the inner and outer surface to enhance the drama. These loose, spontaneous splashes create a festive surface on the vessels, and the color dashes purposely integrated with the contour of the vessel enhance a cohesive boldness.

Lee Spinosa **Metaphor in Motion 1984**
11″ Stoneware

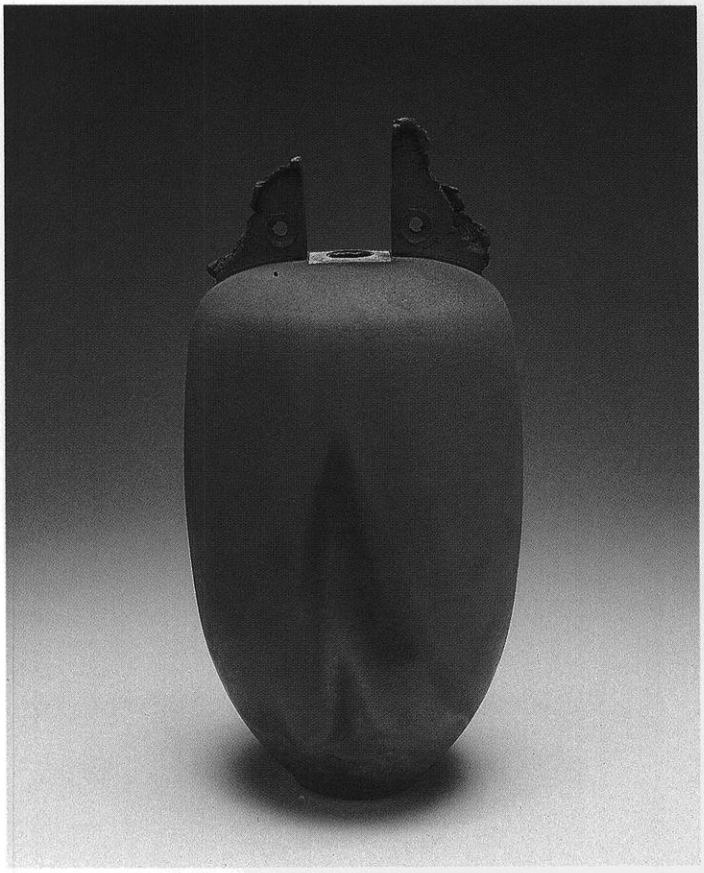
Lee Spinosa

Extremely personal, visually narrative stoneware by Lee Spinosa presents images of surrealism and fantasy. His bas reliefs form both a decorative and structural element of the sculpture. These are usable objects wearing the disguise of their decoration to the extent that the decoration is the object itself. This works away from the abstract school and from beauty for beauty's sake to a method of work that has visual humor and a childlike freedom of expression.

His relief carving creates a surface decoration which encompasses the structure with handbuilt parts to emphasize a figurative image. They develop a surrealist quality by using organic imagery.

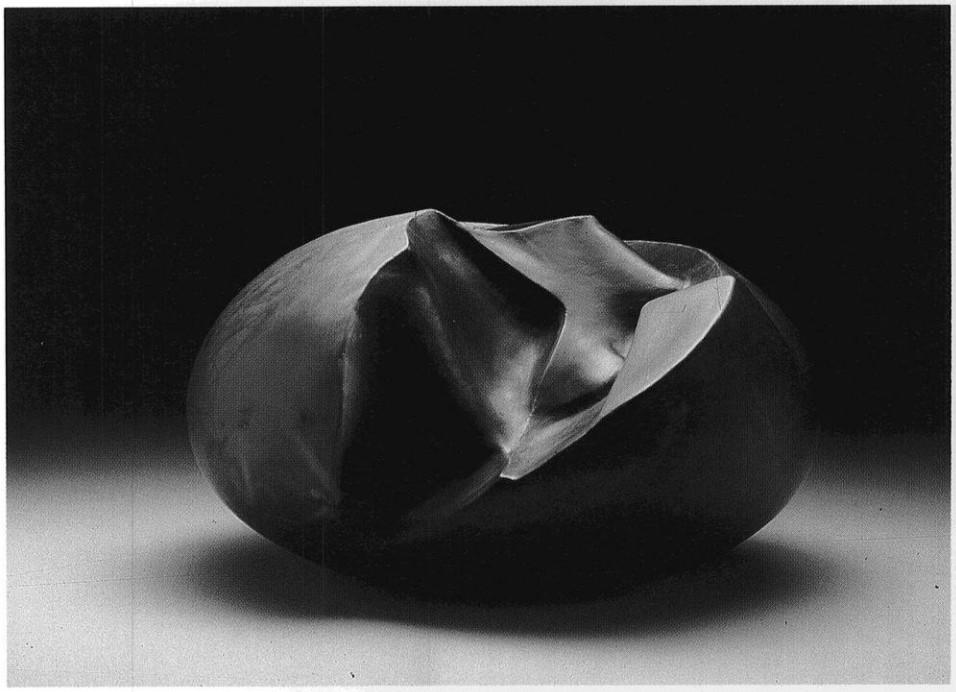
Spinosa's work consists of personal and metaphoric references and literal associations to another place and time, fashioning an emotional landscape. He has used this container form to combine geometric shapes and biomorphic forms in order to complete a personally unique imagery.

Lee Spinosa creatively mixes mythological and traditional references in order to effect imaginative sculptural containers. They are pictoral and narrativelike in their circular perimeter that flows conclusively.



Rick Foris **Raku Vessel 1983**
14½″ Clay

Christine LePage **Ceramic Form 1982**
7″ dia. Sawdust-smoked whiteware



Rick Foris

Classically inspired vessels are the configuration of Rick Foris, a nationally exhibiting studio artist living in the country in Marathon, Wisconsin.

Since 1980 he has been working exclusively with raku, developing subtle variations of the velvety rich colors inherent in raku. Through the elements of controlled accident, Foris is able to grace his sculpture with intensely rich colors. The surface exudes a rich, lush sensuality that lends itself to the architectural ornamentation embellishing the work, creating a vigorous statement of personal expression. The base and finial are precisely placed decorative elements that complement the composition. Assembling these incised decorative embodiments adds a classical formality to the varied container forms. These basic thrown forms, characterized by the luxuriant velvetlike surface and modeled ornamentations, reflect both the action of the wheel and the personal touch of the artist's hand. All elements are minutely controlled and culminate into one homogeneous assemblage with each piece becoming a unique work of art. These beautiful stylized sculptures, striking in color, texture, and shape, capture raku's sensuous potential.

Christine LePage

Among the respected Wisconsin studio potters is Christine LePage. She does one-of-a-kind pieces that allow for experimentation. Using the sphere as the basic form, she continually manipulates and alters its shape by creating positive and negative areas. These areas, in turn, create interesting shadows that play within and against each other.

Her ceramic sculptures give the semblance of land formations, skillfully hand-manipulated by cutting, carving, and digging out areas. She achieves a landscape-related form that exudes a sense of wonder. She gives strength to the form as mass and then gentrifies it with delicate use of color and abstract patterning controlled by the sawdust firing. Combining hard-edged and minimalist construction with soft corners and crevasses, she moves the viewer in, out, and around the sphere, inviting viewer interaction. Her surfaces have a poetic quality and richness of coloration created by the smoking techniques used in the firing.

Christine LePage combines well-designed, expertly made, one-of-a-kind pieces, which strive for excellence, integrity, and coherency.

Adolph Rosenblatt (photo p. 33)

Adolph Rosenblatt surveys life around him and then plunges into the parts that intrigue him. His sculptures are done directly from the live model: a Florida swimming pool, a Wisconsin dairy cow, or his favorite breakfast haunt. He handbuilds his figures, takes them to be fired, and then brings them back to his studio or to the original location of the model. He then brightly paints the sculpture. His training as a painter frees him to do complicated forms. Clay is a medium in which he can work through his ideas and experiments since he is not hampered by preconceived concepts.

Rosenblatt's portraits demonstrate his skill in working with the forms of people and capturing personalities. He continually challenges conventional attitudes about reality and tests traditional ideas of perception.

Adolph Rosenblatt takes joy in separating ordinary people from society and celebrating their being as a part of everyday life and culture. He utilizes aspects common to everyone that we tend to take for granted; in buildings or in people he captures the individuality. This process is possible because all work is done on the site. He takes his clay with him and sketches all of his subjects directly from life. Rosenblatt, who teaches painting at the University of Wisconsin-Milwaukee, paints in an impressionistic manner.

Humor is a present force in his sculpture as is an awareness of the vulnerability of the subject. His sculpture conveys moods. His special emphasis on pattern and coloristic detail brings out individuality by capturing body type, posture, pose, and gesture. His caricatures treat our individual frailties with humor. Rosenblatt takes us by the hand through the real world with joy and humor and teaches us to appreciate life.

Edward Schoenberger **Ceramic Horse 1977**
24″ × 13″ × 28″ Clay, nylon, wood

Ed Schoenberger

Humor, as a means of self-expression, befits Ed Schoenberger's contribution to the rich, diversified Wisconsin ceramic scene. During his long tenure as director of the Marathon County Historical Society Museum in Wausau, he was also a serious practicing studio artist.

Among his credits are his contribution to innovative work, elaborating on human, animal, and familiar subjects and altering the basic form to make a unique Schoenberger statement. Altered by two- and three-dimensional decorations, shapes are chosen to exaggerate the image and to impart humor. All of his work has a sense of joy.

Schoenberger has explored the limits of materials by manipulating the clays, slips, and glazes. Adding assemblages of metal, chain, mirrors, brass, and copper to create new possibilities in freestanding ceramic sculpture, Schoenberger takes advantage of the pliable quality of clay to form his complex surfaces. Because clay can imitate almost any complex material, he is able to create humorous, rich, colorful, tactile, and engaging surfaces. Schoenberger parodies everyday objects to make personal, witty associations, which may be bizzare or, at least, unfamiliar. By taking real world subjects and references and altering, fragmenting, and reordering them into an unfamiliar composition, Schoenberger creates a highly personal iconography of fun, fantasy, and surrealism.

Paul Donhauser

The history of Wisconsin ceramics is laced with accomplishments by Paul Donhauser, the first American artist to receive the Grand Prize at the International Competition of Ceramaics, Concorso Internazionale della Ceramica d'Arte, Faenza, a part of an extensive exhibition record. His credits also include the book *History of American Ceramics, The Studio Potter.*

Donhauser is a leader in the sculptural aspects of ceramics, using shapes and forms more traditionally executed in metal. Beginning a radical departure from the accepted traditional forms of ceramics, he contributes the meshing of the boundaries of traditional wheel-thrown ceramics and freestanding ceramic sculptures. His long commitment to these new uses of clay and its unlimited possibilities makes clay just a material capable of producing art. These wheel-thrown and handbuilt porcelain globes with their stains, highfire glazes, and bronze lusters have the appearance of metal but in fact are carefully executed ceramic pieces. These works produce a sensuous richness of surface and color, causing complex shadows to form naturally.

The ceramic sculptures create exciting tensions as Donhauser skillfully juxtaposes organic shapes against hard-edge, solving the problems of visual organization. The continual experimentation of his highly individual approaches toward form, surface, and color gives his work personal distinction.

Like many artists Donhauser is always searching for new horizons. He has recently successfully challenged minimalist sculpture on an architectural scale, PBC surface with interstructure, and dramatically direct shapes with bright primary colored surfaces.

Professor Donhauser has been teaching at the University of Wisconsin-Oshkosh for twenty years and recently received a 1984 Endowment for the Arts award.

Karen Gunderman

Influenced by extensive travel in Ecuador, Peru, and Mexico, Karen Gunderman alludes to their mysterious pasts in the architectural sculpture she makes today.

Nature as an architectural form was an earlier concern of Gunderman. In the ceramic ledges that held surprises and subtleties, one saw the natural forms still in the embryonic stage; then later, fragments and ghosts of forms long past original identity are juxtaposed in the natural architecture of cracks in sidewalks, street gutters, and windowsills. This semblance of order and space was a natural transition to larger architectural forms.

Her new sculpture is influenced by pre-Columbian ruins in Peru where mass and void create the intrigue. Fossilized and organic forms relate to the past and the mysteries yet to be uncovered.

Karen Gunderman brings an uncompromising sense of independence by not being identified with any particular trend or fashion. Her work continues to be refined by her highly personal approach to the interplay of geometric forms juxtaposed with the softened, eroded, decayed areas within these ruins, giving the work individual distinction with architectural presence.

As associate professor of art at the University of Wisconsin-Milwaukee, Gunderman encourages her students to self exploration, to look at the limitless possibilities of ceramics, and to use the past and future for inspiration as she herself has done. Her architectural sculpture conveys the visual richness of the ruins as they now exist and demonstrates the rich multilayered history that these sites contain.

Karl Borgeson

Karl Borgeson has developed, through the years, from a traditional potter, working with stoneware and porcelain for functional purposes, to making forms that are purely artistic statements.

He currently uses the raku firing process to achieve rich distinctive art objects. They need to do no more than make an understatement of beauty and elegance, by extremely luxurious surfaces and the minimal use of glossy glaze placed expertly to give drama to each piece.

Borgeson's forms in clay explore containment as an abstract idea. The rich, textural quality of the work comes from the raku firing method which creates a wide variety of elegantly colored surfaces. Color, and its variations, gives a sense of boldness in the work.

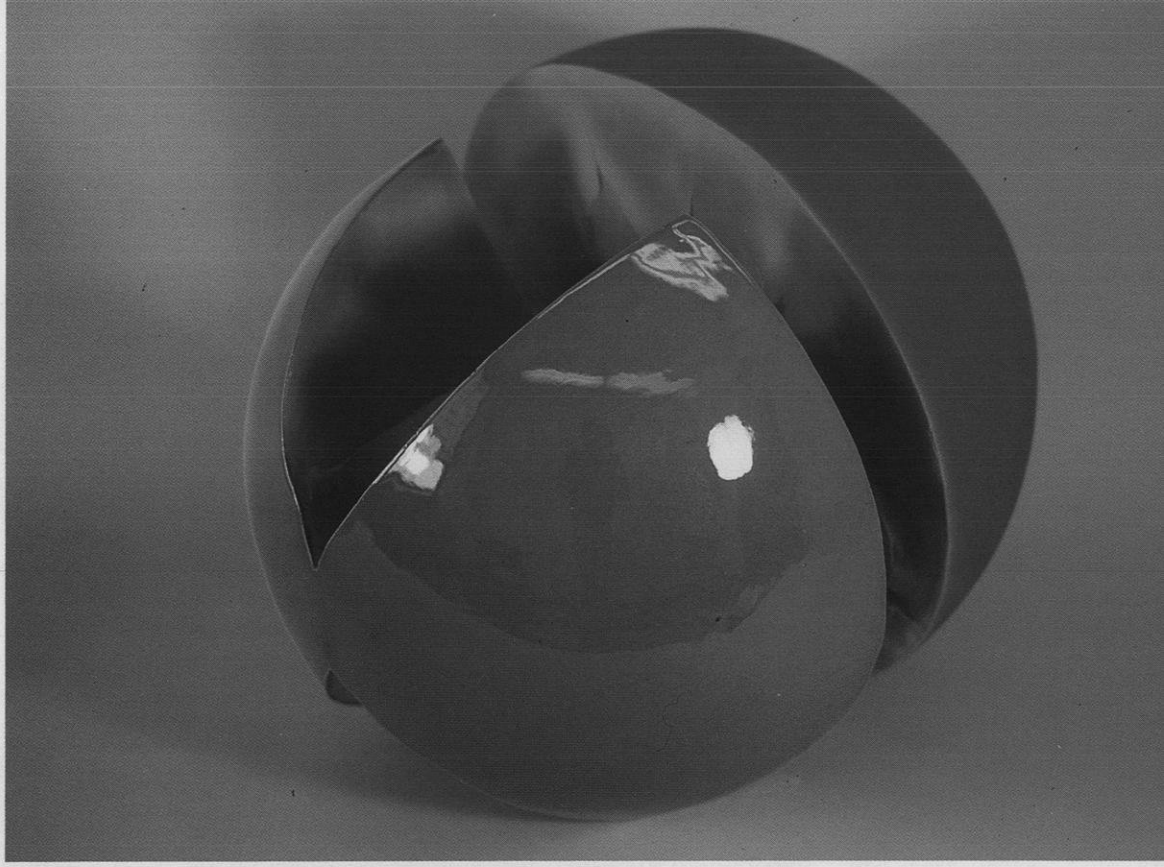
Borgeson, with his form of teapots, cups, saucers, and bowls, creates a balance of tensions by placing a glossy line on the matt surface. In the form these elements come together to create sculpture which provides the opportunity to explore inside and outside surfaces in an ongoing quest for spatial relations.

Through the use of this visual vocabulary, Karl Borgeson creates work with an expressive, understated potency and enduring value. He has been respected as a teacher at the University of Wisconsin-Whitewater and as an advocate of utilitarian and artistic expression as a function of the artist.

Bacia Edelman

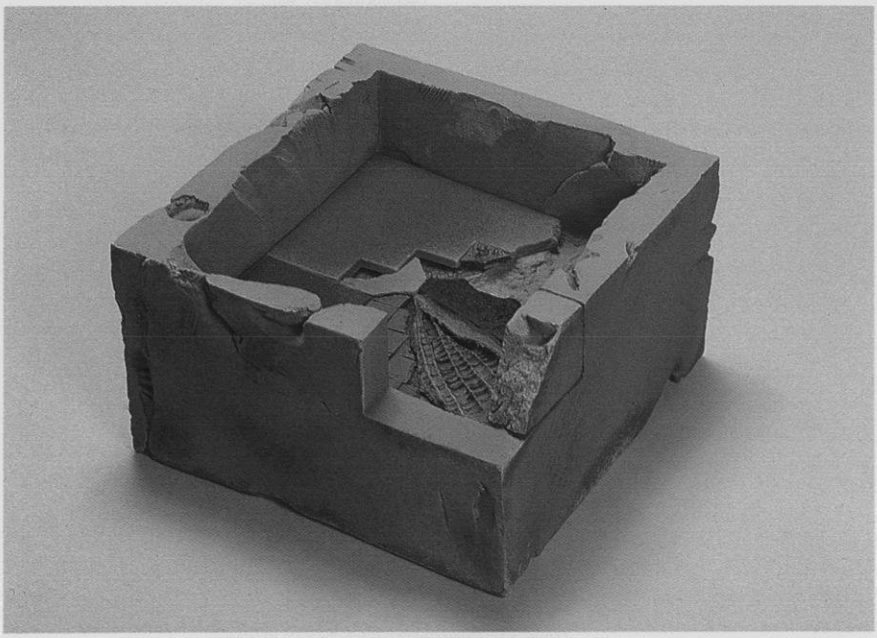
Bacia Edelman's sculptured forms have a quiet dignity. The shapes are genteel alterations of the vessel form with small openings that are incidental to the total shape. Her minimal alterations of traditional forms become sculptural by the simple structural change of the basic vessel form, and the altered shape and pattern become an art object.

The beautiful, subtle surface design is created by sawdust firing. The firing, done in a garbage can with wood chips and leaves, creates a smoky, mystical surface. The abstract patterns softly undulate. The sensuous surface excites a ritual feeling that creates the illusion of antiquity and discovery.



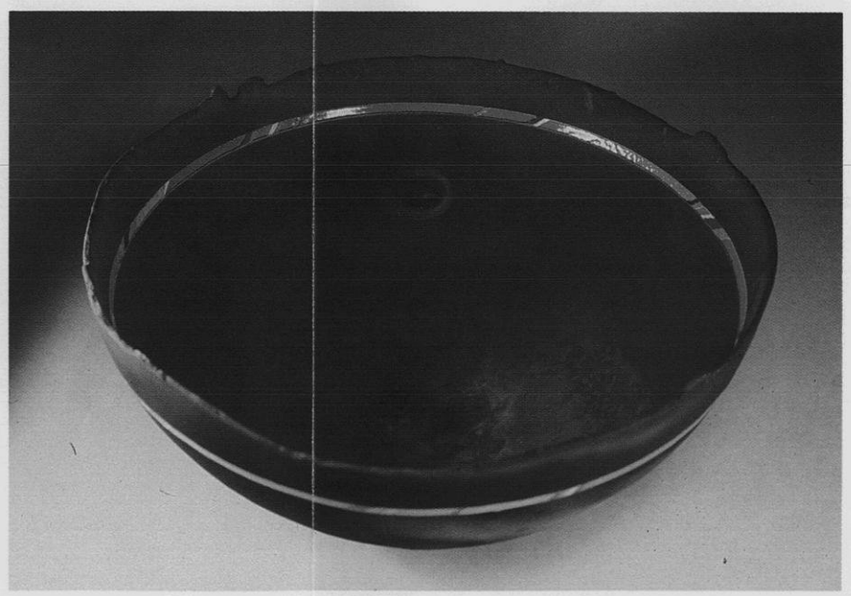
Paul Donhauser **Interior/Exterior 1984**
30″ × 18″ Ceramic

Karen Gunderman **Andean Chamber Series #1 1983**
10″ × 10″ × 8″ Clay

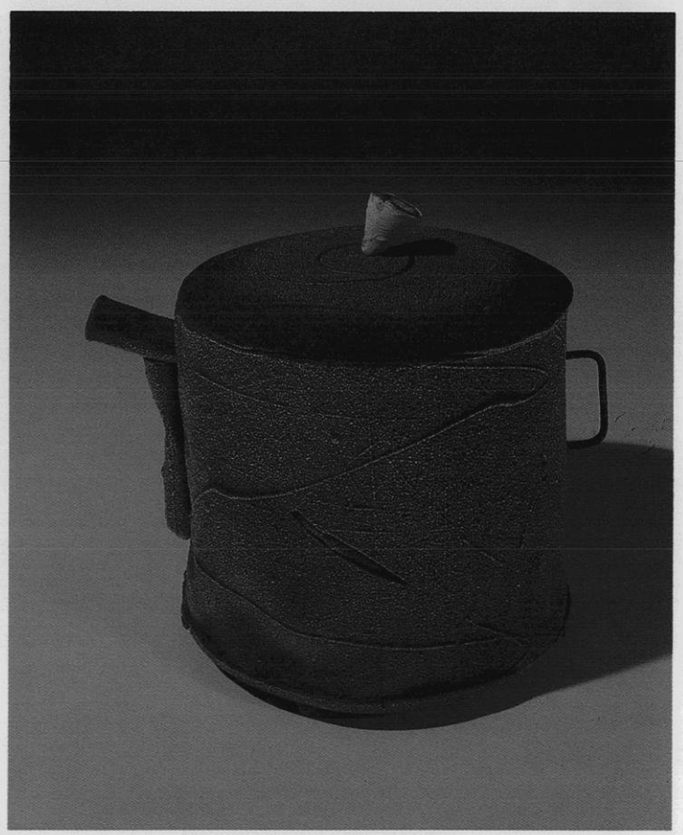


Bacia Edelman Smoked Vessel 1984
6″ × 11″ × 11″ Sawdust-fired ceramic

Charles Olson Porcelain Teapot 1984
7″ × 8″ Porcelain



Karl Borgeson Bowl 1983
15″ × 7″ Clay



Edelman, a gifted studio potter, has in recent years elected to perfect a few personal sculptural forms rather than explore new areas. Edelman's pots have a visual patterning and colorfield not unlike native American ceramics. She creates this aura by using the altered vessel form in an abstracted end.

Charles Olson

Charles Olson, art professor at the University of Wisconsin-Whitewater, has been working with altered and cast porcelain as a medium for about ten years. He uses primarily container forms to express his three-dimensionality. The container or plaque becomes the vehicle for expression, conveying a quiet physical presence with regard for an honesty to the building process and the nature of handbuilt pieces. These forms become the receptacle in the case of the bowls and cups, providing a rich and inviting surface for his highly manipulated exterior covering.

The surface is carefully controlled to create varied textures and rich color with considerable attention paid to handles, interiors, and perforated floor sections. Surfaces on the plaques are fine abstract paintings. These constructions combine the skills and perceptions of other areas within the visual arts and ceramics. The exterior on the purposely altered functional forms is similar to the moon's surface, molten, bubbling, and cracked with unpredictable craters. His sculptural forms often contain small objects that are found, built, and then brought together to create ceramic landscapes. He works with intuitive spontaneity and by chance.

Olson, like other fine studio artists and instructors, contributes to the continuing heritage of ceramics as a vital part of the Wisconsin art scene by continuously challenging traditional notions of the ceramic arts.□

Academic

By Warren Moon
University of Wisconsin-Madison

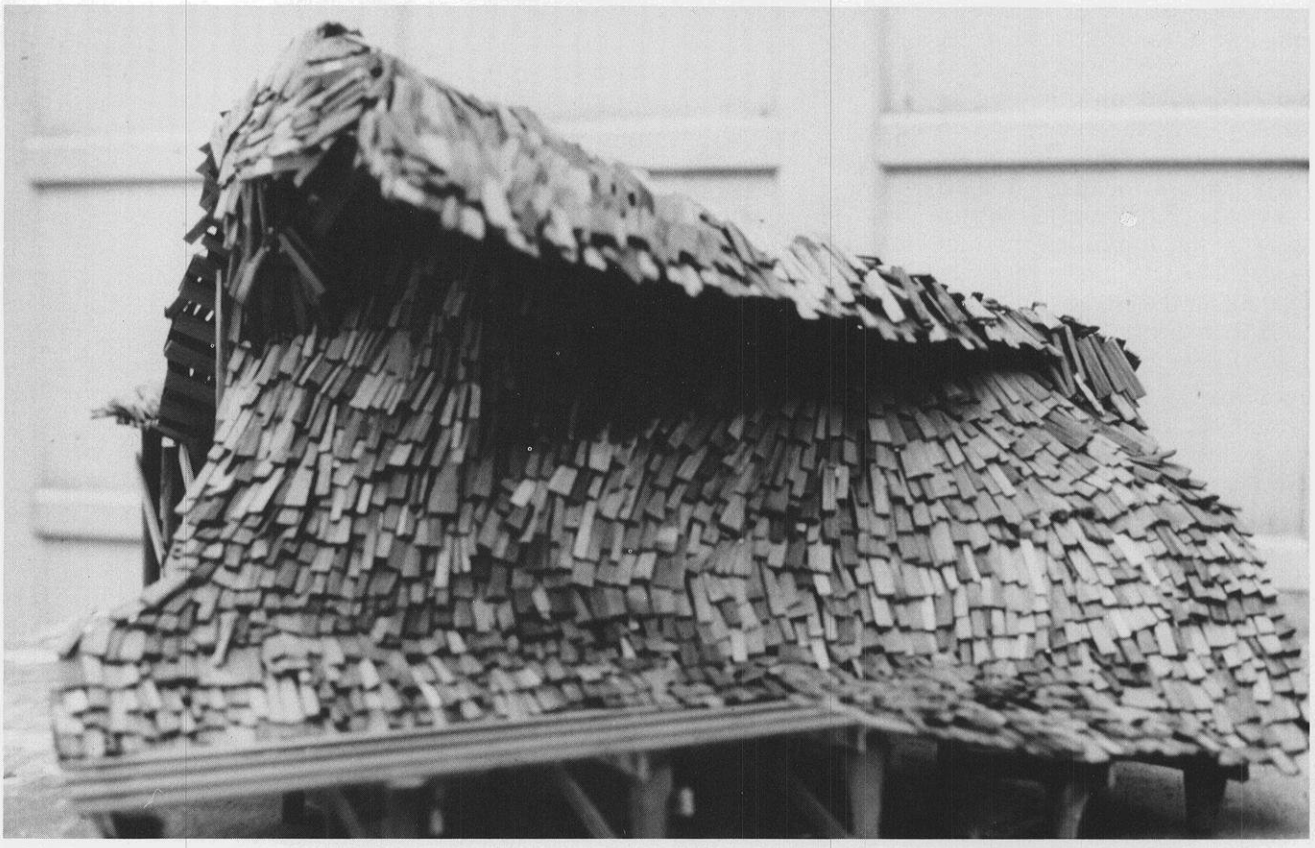
The word sculpture comes from the Latin *scalpo, scalpare* which means to take away, to cut or shape in a substructive process. The Greek *glypto, glyptein,* from which we get our word glyptic, has essentially the same meaning. When we think of the Greek legacy, in fact, sculptures figure prominently; these were mostly life-size, in stone and bronze (at least as survived) and are largely of people, though sometimes of animals and fabulous beasts. Our word plastic comes from the Greek *plastikos, or plasso, plassein* which means to make by molding, to mold, or to model or build with fingers. Perhaps an additive process is implied here. The vocabulary, then of present three-dimensional art is ancient. Not all cultures which have been rich in artistic production have been interested in large sculptural or three-dimensional expression. The Greeks—inspired to some degree by the Egyptians—were the first to explore big art in three-dimensions, in which eventually space and materials would have an inextricable, contextual relationship. Perhaps it is not all that surprising then that a specialist in ancient art should love to look at and write about modern sculpture. If any bias is detectable because of this background, I truly hope it is seen as a virtue.

Bruce Breckenridge

Hokusai, a consummate printmaker, book illustrator, and painter of the tumultuous late days of the Tokugawa Shogunate (c. 1835) is widely known for his watery scenes, *Under the Waves of Kanagawa*, for example. Breckenridge's virtuoso series of curling ocean and cresting waves, of seascapes and belles plages most evidently—and unforgettably—remind one of *Japanese Waters.* In his belief that all life is in flux, Herakleitos, a Greek philosopher (c. 500 B.C.), is epitomized by the dictum, "man cannot put his foot in the same stream twice." Breckenridge's waters similarly have variety. *All the Ships at Sea*, 1971, is the youngest and most modest scape, of a tall gleaming lighthouse cup atop a saucer which is disguised as rough, mackerel water (6″ × 8″). This is not far afield from Breckenridge's previous fine series of *Sweet-meat Dish Mountains* and a host of yet earlier Cezannesque still-life ceramic assemblages. But by 1974, with *Moon over Miami*, the viewer is truly on the bounding main in the first, monumental environment of foam-capped, wine-dark porcelain. Either Homer would be proud.

Department Provides Diversity

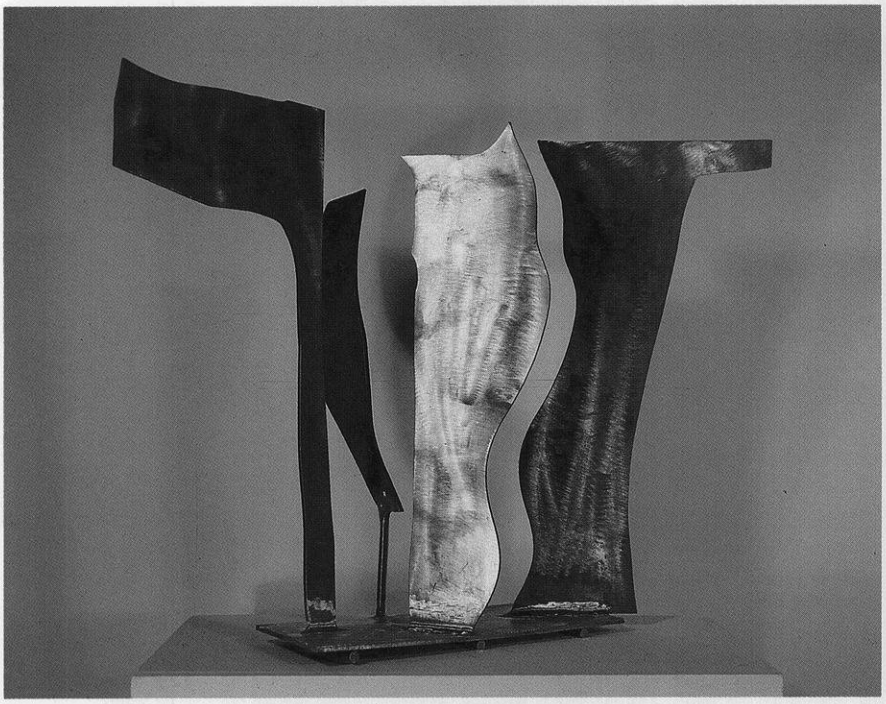
Bruce Breckenridge **Springmaid Beach On My Mind 1978**
19″ × 39″ × 29″ Wood



"Only two years of my life have been spent away from water, whether in Michigan, California, Wisconsin, or New York—I've always been near it. I especially love the ocean off South Carolina, where we have been vacationing since this wave series began." *Springmaid Beach*, 1978, which is illustrated here, is something of vignette, a typical stand of piles and pier, from that South Carolina coast. "And yet Hokusai and Winslow Homer are probably more the real inspiration behind these waves. My artistic concerns are and have always been primarily drawn from art and not from nature." Breckenridge is aware of the pageant of art across time: the *Sweet Meat Dishes* are, after all hip baroque Meissen and Derby; his slip-cast still-lives of bottles and fruit recall Morandi and, as mentioned, Cezanne.

Springmaid Beach is a redwood and cedar construction of a pier turning into a wave and a wave becoming the pier onto which it crashes. Independently, the smaller shinglelike elements which make up the blanketing wave assume the characteristics of shallow troughs and currents. But the totality provokes that big movie effect, that nasty scale Hokusai's fishermen felt, crushed under the Great Wave. The piece is in a private collection in New York.

Breckenridge is a problem-solver, interested in the reduplicative process (slip-casting) and in the subtleties of glazing techniques. There is some little affinity here with Shaw and Nagel, the clear colors and low temperatures of their Granny glazes. Breckenridge was initially a painter: "I see ceramics as an extension of painting." Perhaps this is why he has so willingly and successfully cooperated with Al Held (1971) and Peter Dean (1983) on two large editions of soft-curve, painted ceramic plates, which any connoisseur would covet. These are quite spectacular.

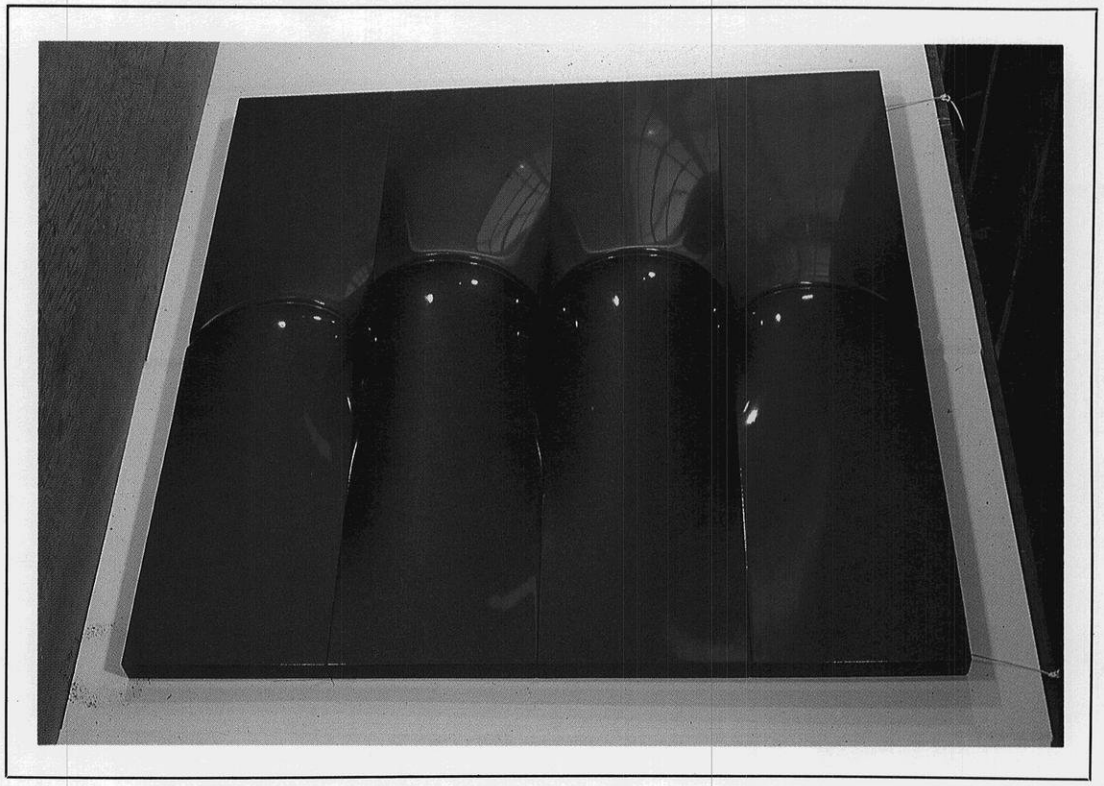


George Cramer **Figure Trail Phase #2 1984**
28″ × 35″ × 18″ Welded bronze

George Cramer

Cramer was a geology major as an undergraduate at the University of Michigan; he is part native American. These are qualifiers that help us understand his work, those mesas in metal for which he is and will continue to become better known as something of a "modernist." In the past five years or so he has created a series of metal sculptures (one of which is illustrated here) with moveable parts, in small scale (typically 27″h × 13″w × 33″l) which iconographically unfold as vast terrains of positive/negative space whose shadows move like spectral monuments to the Indian past and, as their titles suggest, to the passing of people whom Cramer actually knew, some as friends. *Body Scape nos. 9 and 12*, 1984 and *So Many Friends* (outdoor piece; 16′h × 14′w × 22′l) belong here amidst a host of others. Cramer is an unbelievably prolific artist.

His contemporaries are Al Held, David Smith, Stewart Davis, and like them, but only to a degree, Cramer, as I mention, is a modernist, i.e. having an iconoclastic detachment from the traditions of the past (mostly referring to the classical past) and a greater involvement in the "attitudes, beliefs, and physical actualities in the contemporaneous world of the artist." Richard Reese's artistry will also be discussed in terms of this mode or attitude. The term can be applied to artists in any period—a movement away from "entrenched taste" is the keynote throughout. "I have always been fascinated by primitive art and I collect and have admired naive sign paintings." Like the Zero Group's of the sixties, his art is related to happenings, Cramer argued, not so much the Zero's scientific and technological, optical surrealism but the lore, magic, superstition of South American and native American traditions. In the Indian tradition "naming" something is possessing it; in the same way in Cramer's sculptures space trapped by form is as telling as the forms themselves. These flat, metal cut-outs become modifiers of space and need not necessarily be in the round to create dimension. "I like enigma, linearity; I used to be a hard-edge painter at one time." Cramer makes scapes, "site familiars," which can indeed be haunting and ceremonial, at his very best.



Wayne Taylor **Blue Flake 1967**
83″ × 83″ Polyvinyl

Wayne Taylor

Taylor is a minimalist, a lyrical abstractionist; he is presently preoccupied with light. His symphonic visual sculptures appear as still-lifes, recalling, at least to me, those industrial, reductio paintings of Charles Demuth: *My Egypt*, 1927; *Machinery Abstract*, 1920; *Sails*, 1919. Amusingly, throughout his house Taylor displays a little collection of grocer and merchandizer labels which were especially popular during the thirties and forties. Again, Demuth's *Eshelman's Feed Plant*, 1930, its caligraphy and color playing across the slablike form of the building's side, comes quickly to mind. Charles Sheeler's *Steam Turbine*, 1939, combines thick-pipe magnitude of form and those pools and stripes of dancing surface reflection. Taylor's polyvinyls—*Chocolate Flake*, 1968; *Blue Flake*, 1967—are equally amphitheatrical. "My vinyls are just as much about painting as about sculpture, about mass and the abstract patterns of light raking over it." One wonders if Sheeler would have said the reverse about *Smokestack Fugue*, 1945?

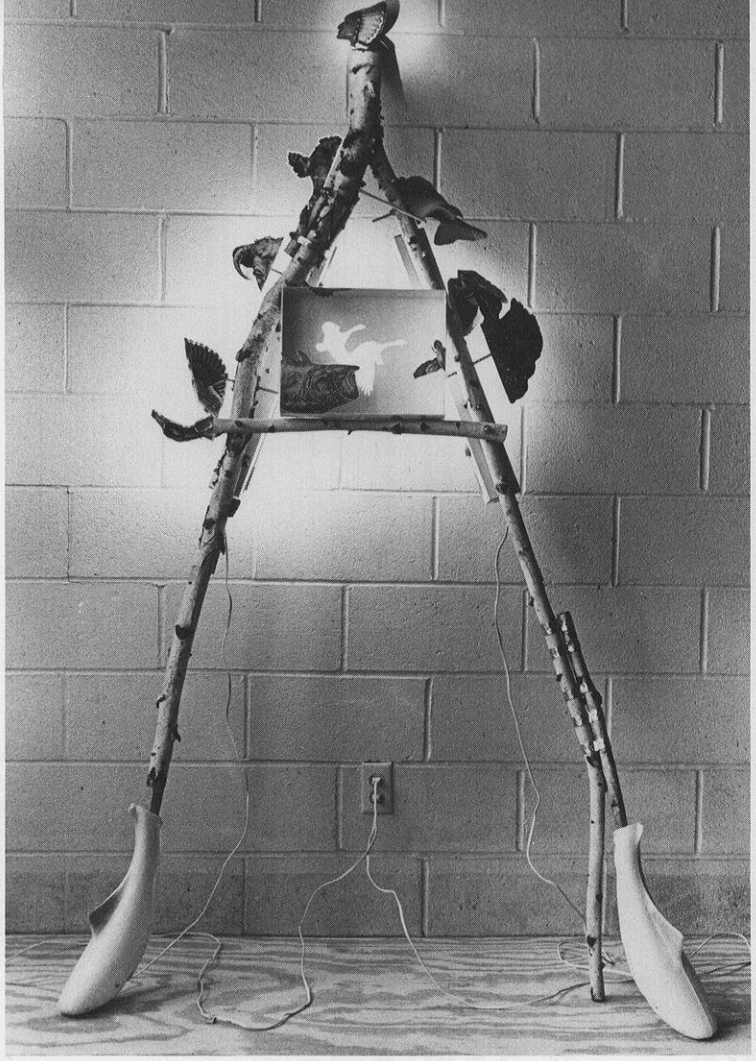
Some of the roots of abstraction—at least as can be applied to Taylor—go back to the very latest paintings of Monet, to those paintings where thickly scumbled paint marks actually become the subject-matter. This used to be called abstract impressionism. The second and later subsequent generations of abstractionists were less angry, better educated, became lyrical, sought beauty and the sublime. "My monoprints"—Taylor's present medium—"are free conceptions, forms emerge as rhythm flows." Taylor's black and whites here are sublime.

That Taylor is a successful clay artist should not be overlooked—this medium perhaps from a less serious time of his California fun, wit, and fiery sarcasm. His ceramic gold and silver lamé *One Arm Bandits*, of the late fifties and sixties, their Las Vegas lips and party pink female emphases are quite pulse-quickening—and hilarious. "When I was a young artist I was desperately poor; I'd go to the casinos, couldn't afford to gamble, but loved to observe. You can't image how little old ladies in hats and white gloves would change character the minute they stood before the slot machines—they played the Magdalen." Social commentary is another side of Taylor, a most talented artist.

Mel Butor

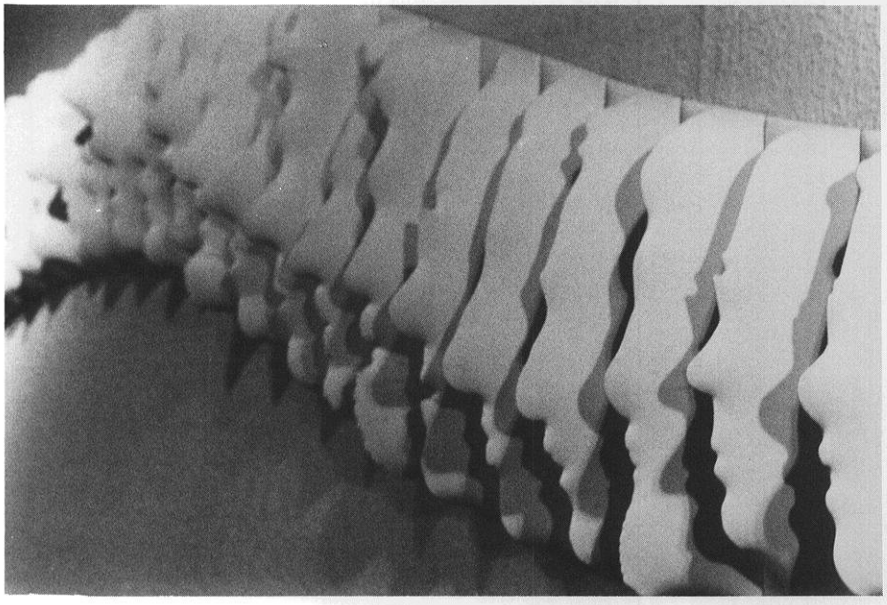
For many years Butor made op art, hard-edge, holographic, Mylar boxes with paroxysms of color-light refraction. The optical surrealism of Zero Group of the sixties compares favorably; Brigett Riley, Vasarely, Kruschik, and Anuskiewicz, the latter a close friend of Butor, are other artists who have similar interests in the optics of color.

About six years ago Butor turned to the human figure, to profile portraitures of painted cloth stretched over wooden frames. Forty of these side-by-side comprise the family album of the art department (illustrated), a human accordian with a vertibrate, paleontological cast to it. Butor is presently hanging another rogues gallery, this time of Madison optimates in lighted plastic—for the blush—in the Civic Center. This wave of physiogamies, seventy-two adults and fifteen youngsters, will help celebrate the fifth anniversary of the Civic Center. One finds it hard to believe that people really do have such characteristic noses. The impressive work is high tribute to the center.



Richard Reese **Ez-All 1980**
82″ × 90″ × 12″ Mixed media

Mel Butor **Faculty 1981**
5′ × 30′ Wood, paint, fabric



Richard Reese

Reese's constructions are *pure* modernist. "No history, I don't want history suggested; I even avoid it in the materials I choose. I like new materials, new wood, shiny metal, plastics. I don't buy supplies at an art-supply store but prefer to shop for odds and ends at K-Mart or Fish Lumber." Reese delights in commodity. "Cadmium pigment has a sensuous quality which gives rise to creativity. Materials can be man-made or natural; the requirement is that they not be old (or not too old at least). Nothing that people have lived with too long." Cultural garbage, the social, industrial refuse that fads pick up is often the choicest scaffolding for a piece. The movie "Jaws," for instance, produced plastic sharks, little nick-nack shark banks that in themselves indicate the immediate acceptance or rejection of something, some fad, in which we are all immersed. Similarly, the Pizza Pit devil has become the conceptual nexus for *Devil Kissing a Nurse.* (The Nurse looks suspiciously like the Morton Salt Girl.) "I love fastening devices and hinges, industrial hardware." *Devil Kissing a Nurse* is painted on metal and has a moveable panel so that the devil can get around. "There should be no difference to the front and the back of a piece of art."

The work illustrated is entitled *Ez-All* which is the artist's fantasy on art-making in Wisconsin. The Mylar panel is bedecked with Wisconsin clichés: cow, bull, fish, and ducks, such as playing at the Horicon marsh. An Indian head is perched on the summit of the assemblage—it's an automobile hood ornament, one never used. The easel is braced with stainless steel radiator clamps, aluminum straps, staples, and bolts. The easel's legs are shark feet—the detritus of the movie "Jaws" that we mentioned. "To have the piece displayed just as you enter Wisconsin Dells would be the ultimate compliment to me." Although we yearn for the natural Paradise, an America unspoiled and primeval, natural forces will continue to be domesticated by science and technology. "I want to put into visual form notions and ideas spawned by the confrontation between the premodern individual's union with nature and its divine forces and the modernist individual's view of nature controlled by science and technology."

C. R. (Skip) Johnson

"I'm a happy man, I'm an optimist, I have a good time in life and I think my art reflects it. I love wood, its purity, the inherent natural painterly quality of the material." Johnson's work is whimsical, delightfully humorous. And he chortles when it provokes this re-

Photo by Henry A. Koshollek, Capital Times

C. R. (Skip) Johnson **Mine Car Disaster 1982**
52″ × 47″ × 24″ Walnut, oak, and wenge

sponse from the viewer. A few years ago he cut out two silhouettes of pigs and placed them in a neighboring field. "People used to stop and stare to see if the pigs would move. You should have heard what they said about the 8′ tall asparagus patch alongside the pigs. Heading west from Stoughton on Highway 138, one passes a seemingly forgotten little country graveyard. It's a mock cemetery, in Johnson's own yard, with headstones in a foamlike material, displaying slogans that bemoan the passing of such things as the nickel beer, the 10-cent cup of coffee, Kilroy. Skip's neighbors "just shake their heads and jokingly turn their eyes, heavenward." Quite happily art doesn't always have to be a heartrending outpouring of concern about the *sturm und drang* of human existence.

Woodworking in university art departments does not have a long history in the United States, but there is a remarkable growth of interest, particularly within the last decade. Johnson as teacher is responsible for some of this. A Dane, Tage Frid, Johnson's own professor, now emeritus professor of woodworking and furniture design at the Rhode Island School of Design, was perhaps the first to teach woodworking at the college level, in 1948, at the School for American Craftsmen. He was the teacher of teachers, a professional cabinetmaker who created furniture for collectors and whose books and lectures emphasize strict technical mastery and total knowledge of the material. Because of Frid and his immediate successors woodworking in this country was (and to some extent still is) furniture and furniture design. To some extent—here is where Skip Johnson's recent art differs. Wood can go far in expressing satire, irony, and humor.

The first American MFA in woodworking was Wendell Castle, a sculptor, still a major mover in the profession. "He made wood do what plastic was doing in sculpture all along." He stretched it, bent it; Castle had a new idea of line, of form, floating sea forms at first; Johnson has some of this. From his teacher, Tage Frid, Johnson learned respect for technical mastery, fine joinery, for the purity of the material—"I don't personally mask the wood with paint but I can appreciate others who do use wood as a canvas. Perhaps because of Frid's example, all my work has some functional aspect." Johnson's robot series proves the point. A squat bulldog, an antenna confirming it as a robot, is at once a footstool. A walnut fire hydrant, admittedly a piece of whimsy, has a practical side as it opens and becomes a storage area for tapes, etc. One of his robots is an endtable. Feature writer Carmen Elsner recorded her impression of another of Johnson's wooden men, "a square wooden figure stood at one side of the room, with knobs for eyes and nose, hinged arms and claw hands, mesh antenna ears—and a radio for a heart." "I like to fool people," Johnson confesses, "I want to make pieces (like the walnut hydrant) that have a catch, something that removes total comprehension." Always, most enjoyable and fascinating legerdemain, indeed.

L. E. (Ernie) Moll

"If only the Greeks had used better paint, the entire history of sculpture might very well have been different." Moll's observation could not be more correct. Greek classicism, too, was anthropocentric, in other words it featured the human body. The Greeks, posterity describes, had conceived of humanity in idealized, chilly purity. Sculpture as it was taught subsequently, whether in Rome more immediately or on the Continent and in America until somewhat recently, was first pristine and secondly figurative. Moll's early sculptures were thus of prepubescent young girls in fine white plaster.

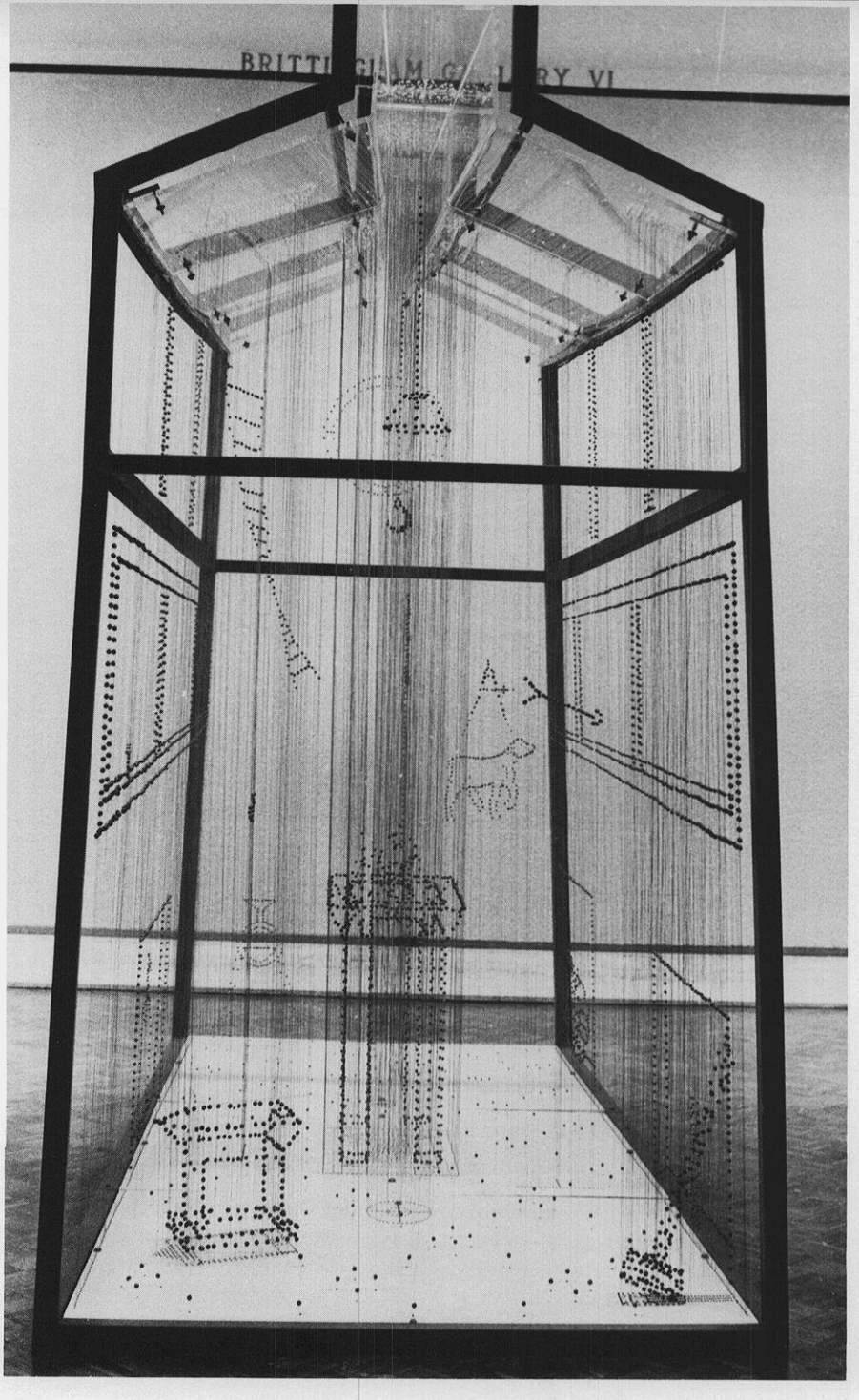
Moll muses about his own teacher, Erwin Fry, that he was a statesmanlike artist in a three-piece suit, as rigid as the classicism he saw as the only true sculpture. Fry is best remembered for his *Revolutionary Soldier*, in unpainted limestone, in Fairmont Park, Philadelphia. It is no surprise that figurists like Moll, De Andrea, Gallo, and Hansen in redress should have

L. E. (Ernie) Moll **Susan Reading 1981**
25″ × 25″ × 23″ Fiberglass, mixed media

become preoccupied with the popular image, popular materials (fiberglass) and the pop irony of the human condition. "We wanted to bamboozle people, to poke holes in all that lifeless stone." Moll's are slick, squeaky-clean, shiny painted surfaces with a painterly illusion of form. The prints of Roy Lichtenstein, a contemporary and acquaintance of Moll's, have much to recommend comparison.

Moll's sculptures are increasingly focused, the scale more recently is less than life-size, all is more detailed. His recent works have more to catch the eye; their surfaces, more than ever, treated as a canvas. *Dogs Not Allowed*, 1982 (36″ long) seems a parody of the classical Leda and the Swan. One is given a morsel of an environment: a patch of sand melds into towels and beach accessories, the sunworshiping ingenue supports and embraces a languid dalmatian. Moll, De Andrea, other similar artists still pursue their Apollos and Daphnes; just as in Hellenistic times there were endless artistic renditions of Aphrodite, based on live models. Along these lines Moll's most recent Venus is *Life Drawing Model*, 1983/84 (33″ high).

Moll has been an indefatiguable and successful administrator, besides artist, for many years. Most significant, he is a brilliant teacher. "The questions one asks about art are more important than the traditional answers." A number of nationally known young sculptors are exponents of Moll's philosophy: Sam Hernandez, Mary North, Joe Seiple; Frank Gallo admits to having been much influenced by Moll.



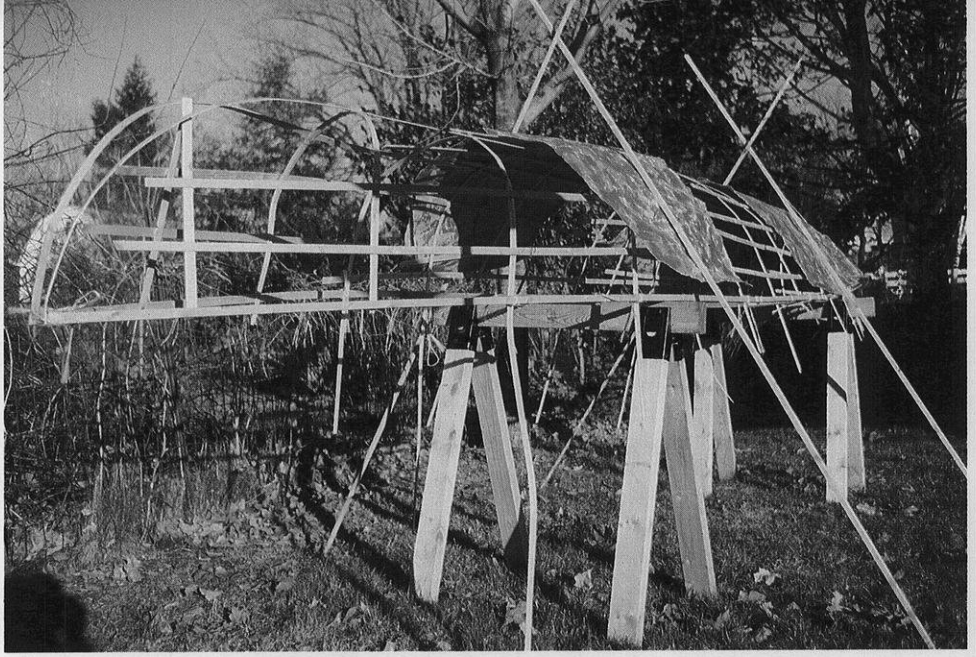
Steven Feren **Homo Faber 1983**
5′ × 8′ × 10′ Steel, lead, plastic

Steven Feren

Acrobats, wild animals, and clowns, "I love and fear the circus—I almost joined the circus when I lived in Florida. It takes us out of life with spectacle and laughter, but it's the illusion of fun—and to some degree a facsimile of power, like that gremlin-filled mindlessness of Halloween." The circus for Feren is a place to turn when you don't have faith in the day-to-day—or in art when you don't find the expected resonances in yourself for traditional forms of beauty. "I would rather probe those forms that are awkward, refine them." There is something harmonic and hypnotic in that which is askew. The aesthetic polarity between *Homo Faber* (illustrated) and *Family* (cast glass 17″ × 24″), i.e., between the safety of the hard line and the uneasy cascade of interdependent curves shows the quest involved in such a philosophy. *Family* is an emotional Calderlike abstraction of the enjoining of people—a highly successful piece.

"I am interested in play and sport as ritual activity; people compartmentalize and systematize time; they don't appreciate it. The topsy-turvy effects of the circus experience, the jostling of reality appeal to me. I am interested in boundaries, limits, frames—thus confined

space, confinement of time and, I suppose, of affection and emotion." Joni Mitchell comes to mind: "And the seasons they go round and round, and the painted pony goes up and down, we're captured on the carousel of time!" Certainly this finds application to Feren's three-piece assemblage, *In the Ring*, in which the animal, out of its natural environment, is trained—delimited—to jump through the hoop. *Spiral Arches*, a series of flashy marquises, are the portals through which we enter the circus—painted pony—world. *Homo Faber* (illustrated) is either cage or chapel, the beaded veil of its walls serving as the delicate line that separates the two.



Truman Lowe **Proto-Mississippian 1984**
204″ × 57″ × 37″ Wood, twine, paper

Truman Lowe

Lowe is an artist, a native American, a Winnebago. He has had an immense fascination with American Indian imagery, with natural materials, forms, and contexts. Lowe's art is personal and introspective, subtle and symbolic. "My inspiration comes from tribal art and objects of the mid-states' Indians, but not from any one specific nation or tribe. None of my sculptures is religious, nor do I allow myself to be influenced by any sacred objects. They are broadly totemic, about home and hearth, about the efficiency of Indian life and community. The design of the birchbark canoe *Proto-Mississippian*, 1984, (illustrated) is perfect, cannot be improved upon."

The Roman amphitheater, similarly, is a *non plus ultra* engineering feat. "I like structures, the underpinnings of whatever—the Roman colosseum is prettier to me without the seats. The skeleton of the canoe or of the wigwam *Woodland Shelter I*, 1980 is its support, its strength, like the individual members of a community. By leaving underparts, struts, laths exposed I emphasize the process of building; I introduce a sense of time and patience. When I was young, I was drawn to the beauty of design."

Though stark and elemental *Woodland Shelter I*, 1980, is about warmth. Its rounded, dome shape is soft, its scale inviting. "To the Indian the wigwam is comfort and security." Lowe tells an amusing story about an older Indian woman who was given a new, fully modern house of her own. She was thrilled but had one minor complaint. "Look at all the corners in the rooms—all that unused space." The domed wigwam (the lady still had one wigwam in the backyard of her new house) was efficient—"you only need a little fire to keep the whole structure toasty warm"—and its rounded form is one of the commonest in nature. The proximity to nature, conforming to its cycles is the essence of Indian culture, and of Lowe's artistry. Art mirrors Nature.

Feathers, simulated in wood and other materials, predominate many of Lowe's pieces. They're eagle feathers: "Only a true warrior could wear eagle feathers. They symbolize truth, strength, and honesty." "Are your art works those of a warrior?" I asked Truman. "A warrior's function is to protect his tribe. My art is not about that. Mine are personal investigations into the peoples and traditions of the Great Lakes and Plains. These cultures are much less known than those of the Northwest Coast or Southwest.

Lowe's art and imagery are contemporary, with deep roots, ethnological and archaeological perhaps but personal and independent. The *Proto-Mississipian* is part Chippewa.

Don Reitz

"When I was younger, I was a butcher. I took great pride in finishing and dressing the extremities of a large piece of meat—rosettes on the standing ribs, etc." The handles and feet of his vases are also "dressings," fussy finishings that complete vases which are otherwise monumentally architectural and somewhat ceremonial. More than once in print, has Reitz recently been referred to as one of the three great ceramic artists alive. My own appreciation of his work finds this no exaggeration.

Reitz is a person of coursing vitality, explosive compassion, fortitude, and intense conviction. The man and his work are about motion. His glaze applications, the bursting of salts, the scraffito jottings, those looping, wormy vessel handles and feet—those dressings I

mentioned—are all "energy patterns," It all works like a Zen painting. The fluidity of the surfaces of his pieces, from earliest on, have an iconographic impact, rhythmic syntheses of the nearly visceral process of throwing and addressing vast amounts of clay, by an artist at the pinnacle of control and commitment.

Future commentators on his artistry will say, and quite rightly, that various physical and personal vicissitudes, tragedies in some instances, have led to changes, departures in his work: accute bursitis affected scale and design; a serious automobile accident brought about new, painterly flat work; a little niece's fight for life intensified Reitz's imagery, his own private poetry. There is, nonetheless, consistency throughout his total production; in every instance Reitz brings so much of himself to every piece.

The suite of painted plaques for Sarah, a series of communiqués between Reitz and his niece are very strong works of art because both of them are very strong people. These are childlike discussions of courage and world view, of torpedoes, of menacing monsters and gremlins on the one hand, and fish becoming mountains, giraffes, and merging flowers on the other. The death demon is always crossed out: "We must remember that demons and monsters are only figments of the mind." "When I was a child I was frightened by the dark, the shadowy, mysterious dark that made the animals and other designs in the wallpaper of my room come alive. I remembered these images when I felt Sarah's plight." Reitz uses clay-like letterpaper; the veiwer leafs through these big plaques, covered (on both sides like paper) with cartoons, doodles, the signs and symbols of a rich correspondence that is at once charming and gripping. Colors here are perky, like freshly cut vegetables, and the messages are equally clear: *What Does it Mean—We've Lost Her.* The zoological, the fantasy, the banks of symbols are also "energy-patterns"; the liquid figurative surface is a force-field, not unlike the splashes and glaze rivulets of earlier work. One wonders how far Reitz will pursue this tabloid approach. Certain clay platters, pitchers, and plaques had a commemorative usage in the nineteenth and twentieth centuries, in the Staffordshire potteries particularly. Like Currier and Ives, these were journalistic and reportorial, with no predominating relationship between clay and decoration. I don't need to reiterate that this is not the case with Reitz.

Don Reitz is married to Paula Rice, also a clay artist, whose recent work (unfortunately, not represented here) is some of the most original, nationally, in the field.

Photo by Sally Behr

Don Reitz Guardian II 1982
56″ × 18″ Woodfired clay

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As a teacher myself I wonder what advantages are offered a student who chooses to work at UW-Madison in 3-D area studies. The artists are productive, most with wide exposure, some national, others internationally known. The range of expression, materials, styles, and techniques is diversified to a degree not easily exampled at other major universities. Certain artists' statements are more introspective, others are exponents of broader movements, all the work is legitimate and professional. Op, pop realism, revisionist modernism, mimimalist abstractionism, clay, wood, glass, metal, plastic, and polyvinyl, commentary, social disenfranchisement, robust humor. The climate in Wisconsin seems healthy for study and for artistic growth (if for nothing else). In most of its area studies the art department at Madison is on the move. The new productivity has ranked the department recently among the top ten departments in the country.□

New Boundaries of Mixed Media

in Wisconsin Art

By Marylou Williams

The lines of demarcation between art forms have been disappearing in the twentieth century. Today art critics and art audiences are often unable to identify confidently an art work as painting or sculpture. This has prompted art critic Allen Weller to question, "Is a two-dimensional object made of metal a piece of sculpture? It is certainly not a painting."

It is possible to combine printmaking methods with sculpture, as Robert Myles Geniusz demonstrates. The term mixed media originated with a registrar who was cataloging art collections; when existing categories were insufficient, another had to be devised.

The survey of significant work by prominent Wisconsin artists working in three-dimensional forms confirms that increasingly large numbers of artists are combining media. However, as recently as 1961, the catalogue of Wisconsin's major juried exhibition, the "47th Annual Exhibition of Wisconsin Painters and Sculptors," listed only one work in mixed media.

In recent years, the artists who are expanding sculptural boundaries through the use of mixed media account for the largest number of works shown in three important Wisconsin exhibitions: "Wisconsin Sculpture 1979"; "Totems, Icons, and Environments," 1980, both at the Wustum Museum of Fine Arts, Racine; and "Wisconsin Directions 3: The Third Dimension," the Milwaukee Art Museum, 1981. Current reviews of juried exhibitions in the state reveal that approximately half of the works submitted combine mixed media in either two- or three-dimensional forms.

Historically, mixing media coincides with the emergence of modern art. Experiments of Braque and Picasso in collage and assemblage influenced futurist, cubist, and surrealist and related movements of Dada and constructivism. Thus, bequeathed to us were the readymades of Duchamp, Schwitters's *Merzbau*, and Moholy-Nagy's *Kinetic Construction System.*

Robert Merline **To Ease The Time Of Idleness and the Memory of Decay 1983**
3′ × 7′ × 18′ Cedar, brass, copper, marble

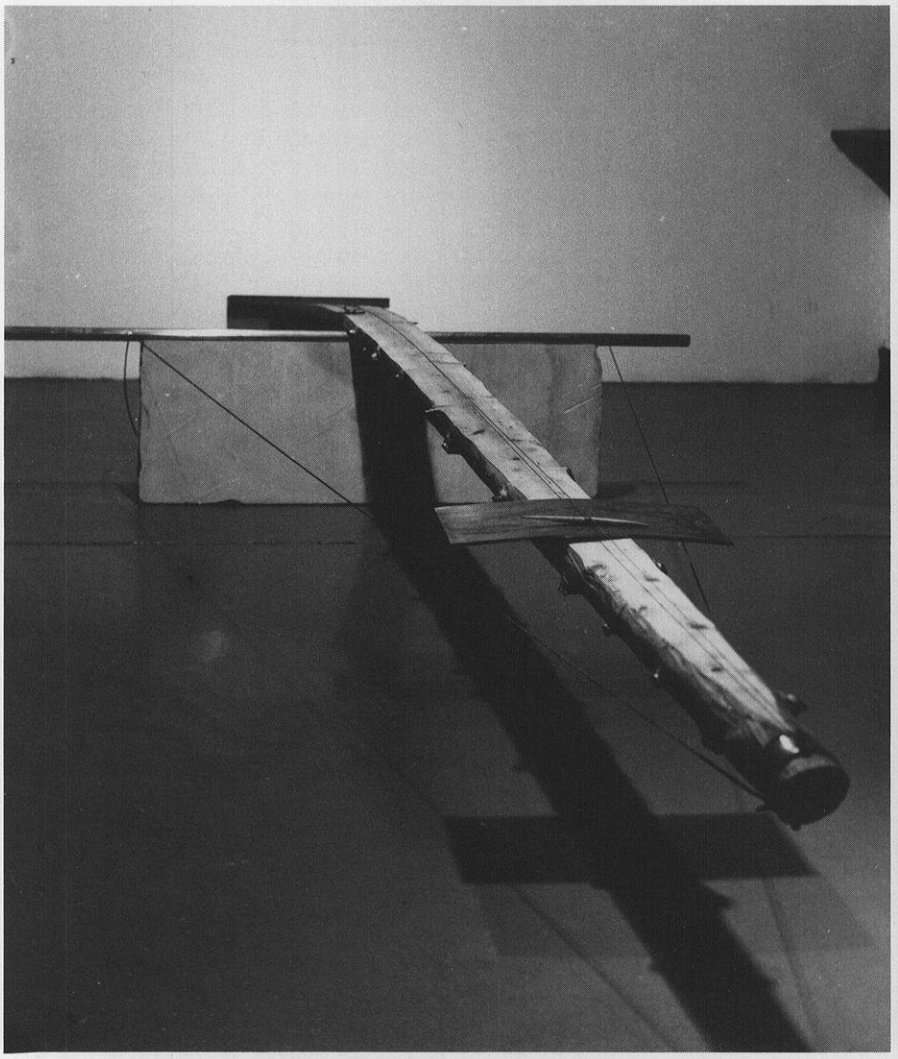


Photo by Thomas Skomski

Giving impetus to this new direction were the Bauhaus and New York's Museum of Modern Art which, by exhibiting, documenting, and collecting the new genre, helped to legitimize it.

These precursors were followed by Rauschenberg's thrusting through the canvas to create a "combine painting"; Claes Oldenburg's *Giant Soft Fan*, of vinyl, wood, and foam rubber; Calder's mobiles, and Joseph Cornell's boxes.

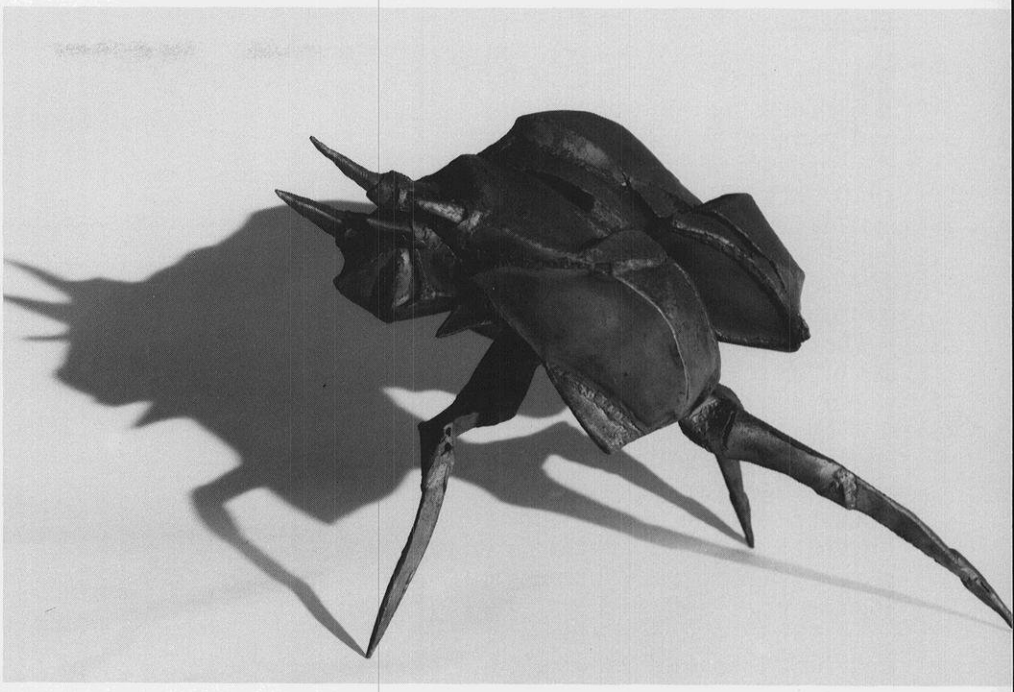
The industrialization of society led to new materials, among them acrylics, polyesters, and polyvinyls, and new techniques for working with the old ones. Assisting in breaking down restrictions were sophisticated innovations for bonding, welding, and assembling.

The boundary breakthroughs that extended mixing media have assisted in blurring some long-standing distinctions between fine arts, crafts, and folk arts. The works of many of the artists in this issue appear with regularity in regional, national, and international craft exhibitions, including those of the American Craft Musuem, New York. In Wisconsin, the exhibitions of the Kohler Arts Center, Sheboygan, under Ruth Kohler's directorship, have broadened this concept.

James Auer, *Milwaukee Journal* art critic, made a significant comment in reviewing the 1983 exhibition, "Art Street Sculpture," at the Neville Public Museum, Green Bay. Auer said, "My thinking for some time has been that the general category of sculpture—embodying as it does a variety of materials, from clay and steel through paper, fiber, and miscellaneous found objects—is the cutting edge of Wisconsin art."

Consideration of mixing media provides a clue to the nebulous link between the so-called fine arts and crafts. Furthermore, it challenges us constantly to redefine our idea of just what constitutes an acceptable piece of art in general and sculpture in particular.

Wisconsin sculpture has been noted for its contribution of personal and regional variations to national and international directions and contemporary themes. These include an exaltation of nature and a closeness to the land, people, and their customs. An archaeological approach is apparent in their work, along with a display of humor and sensitivity to contemporary life and artifacts.



Rollin Jansky **Anomalanimal 1984**
24″ × 19″ × 18″ Welded steel

The artists of this state demonstrate great individuality in creative expression. Several artists working with mixed media are reviewed elsewhere in this issue. The reviews that follow pertain to these outstanding artists who are working innovatively with mixed media in three dimensional forms.

Robert Merline

Robert Merline's work reflects fragile tensions. His sculpture, chiefly of wood, wire, and metals, is intended to illustrate an ongoing concern for the interrelationships between opposites: life/death, right/left, male/female and the symbiotic balance that assures the existence of either half. There is a mysterious quality about the strength in the delicate-appearing constructions that give the impression of artifacts of unknown time and place.

The artist claims that his own roots in Wisconsin's woods and waterways have been influential as personal artifacts put together in a simple primitive form. The work *Toiling in the Danger and in the Morals of Despair* is similar to a huge 13′ slingshot made of cedar and copper wire, its two arms on the ground and the base elevated by a 3′ marble block, the wire strung from the base to the ends of each arm.

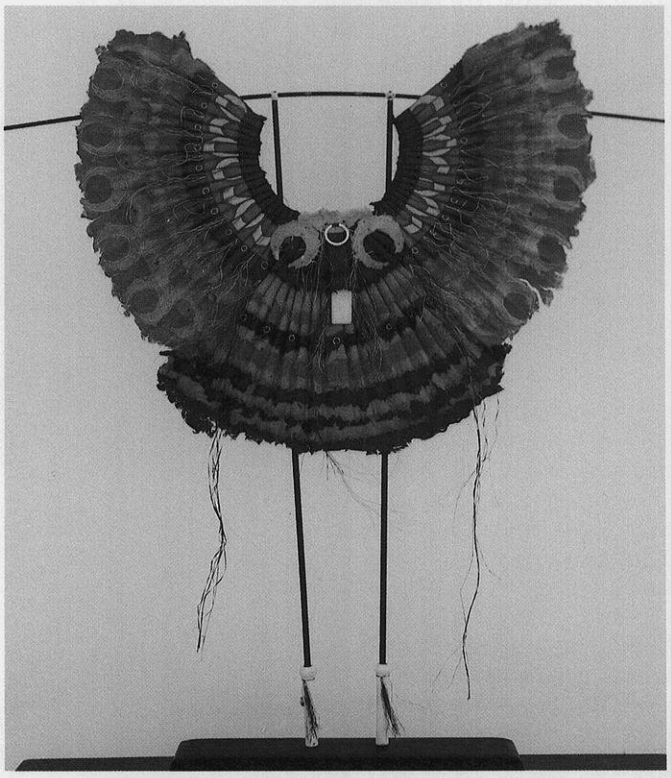
Merline's works often seem like giant traps. These elements are visible in the work presented here titled, *To Ease the Time of Idleness and the Memory of Decay.* Of cedar, brass, copper, and marble is a teeter-totter, the wire connecting the various parts. It brings to mind primitive machinery or weaponry.

Chicago art critic Richard Gage has said of Merline's art: "The tension is palpable and the results exciting."

Rollin Jansky

Rollin Jansky's work shows the change in his directions in the past years. He was working chiefly in fiberglass and polyesters during 1981–1983. Then in 1984 he began making art in steel. A recent showing of his works at the University of Wisconsin-Parkside spanned this transition.

The curatorial committee for this exhibition selected one of his latest works, a metal sculpture. Jansky says about it: "The mixed media directions are seen in *Anomalanimal* of welded steel. It's a departure from the sensuous and curvilinear toward a crustier, angular approach. I am currently mixing the angularity of sheet steel with tubular forms." This is a carry-over from his previous utilization of polyesters and fiberglass. Jansky says that *Anomalanimal* retains the biomorphism of his earlier endeavors but expresses it in a more angular and planar fashion. Jansky is uncertain at this time if he will return to the other media. Meanwhile, we can enjoy the force and vigor of this first sculpture to have been completed since he turned to this welded steel.



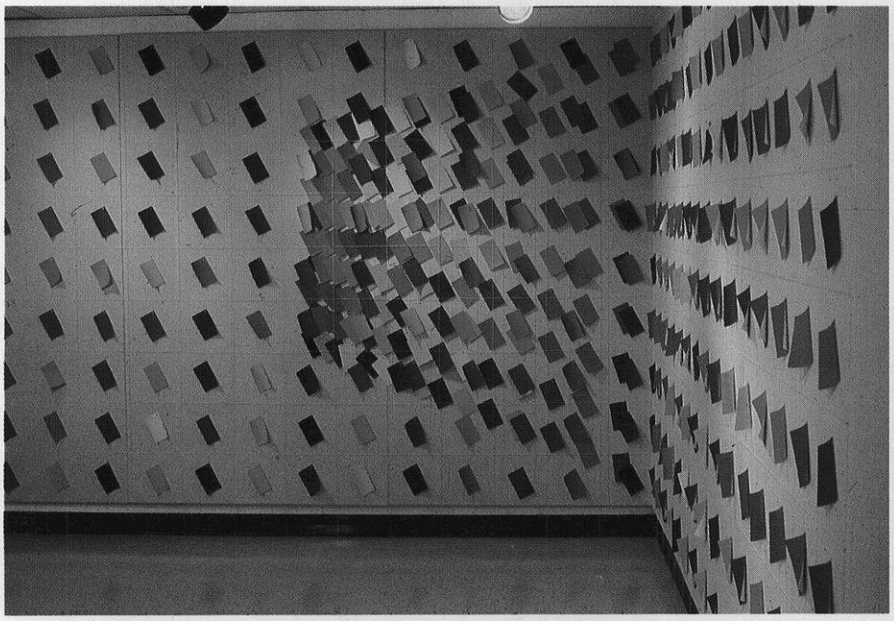
Thomas Grade **Lunar Passage 1984**
29″ × 32″ × 3″ Paper, cloth, copper, ivory

Tom Grade

Tom Grade is one of the leaders in papermaking as a three-dimensional art form. Other leading artists of Wisconsin include Walter Hamady, William Weege, and Joe Wilfer. Grade finds that the qualities of handmade paper are well suited to what he refers to as "the layers and layers and forms I strive to achieve."

His background includes loom weaving and the complexities of vat dye processes in addition to jacquard looms. Grade's foreign study and travels in China and Mexico have influenced his work.

Among the media he has combined with paper are raffia, straw, porcelain, wood, pigments, armadillo shells, ivory, bone, copper, pine needles, and sharks' teeth.



Dennis Coffey **Color-Aid Swatches**
8′ × 2′ × 12′ Paper

Lunar Passage, of handmade paper, cloth, copper, and ivory, is a fine example of the delicacy, balance, and expression that typify his homage to the artifacts and rituals he celebrates.

Precise construction, imagination, and a power to communicate endow Grade's art with an alluring mystique.

Dennis Coffey

The innovative juxtaposition of untraditional art media combined in on-site installations is Dennis Coffey's recent direction. He has received numerous awards and grants for public art projects and outdoor installations.

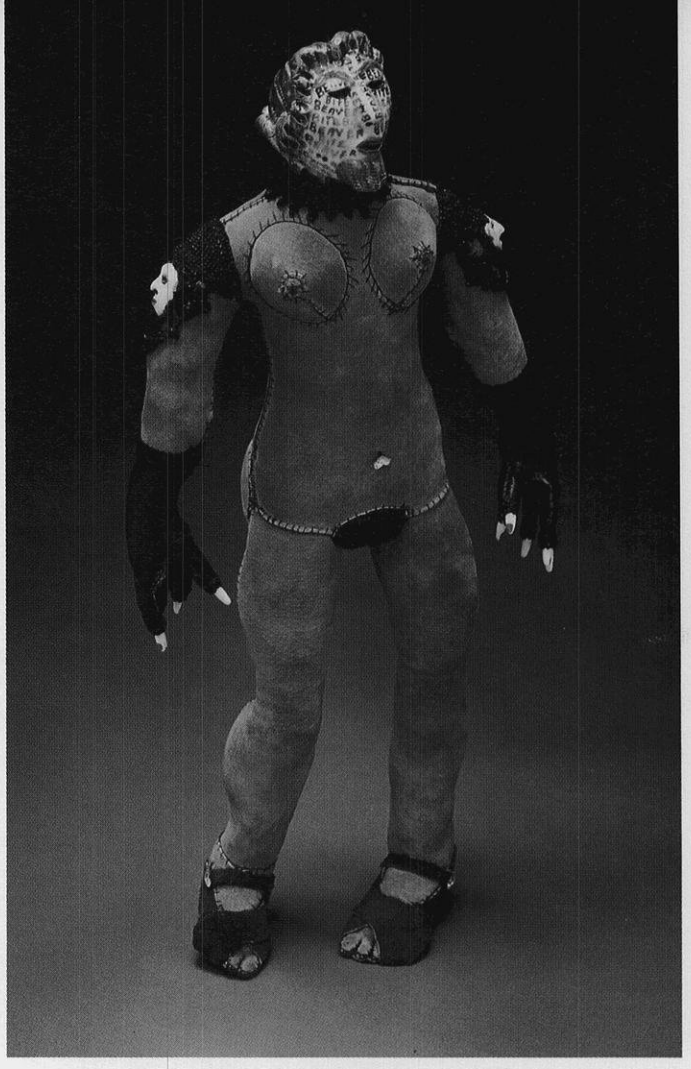
Plexiglas, string, yarn, acrylics, fence stakes, resins, and dry pigments are typical elements in Coffey's explorations. Through these and similar substances, he declares that he is "investigating, with an occasional outburst of expression."

Coffey's works invite the viewer's participation in conceptual configurations through space alteration. Subsequent changes by the artist invite a new audience involvement from different viewing angles.

Coffey's installations have been temporary and are as likely to be located indoors as out. Because the artist is continually changing and modifying his works, the documentation of the installations consists of videotapes, film, and slides taken at different times.

The installation *Color-Aid Swatches*, at the University of Wisconsin-Waukesha, is placed on two walls, each 8 ½′ × 12′. The piece could serve to reinforce Albers's famous color interaction theories.

Coffey's work provides an opportunity for discovery. He has described his art as "an upset in perception rather than a convincing illusion." He challenges our response to color, depth, and perspective.



Anne Kingsbury **Beaver Bites Lady** **1981**
18″ **Ceramic, leather**

Anne Kingsbury

Anne Kingsbury's seemingly unlikely combinations of ceramic and leather soft sculpture dolls, when they first appeared back in the 1970s, both surprised and pleased viewers. Some of her characters were comical, others tragic, but the dolls, which were 10″ to 6′ in height, reminded those who first discovered them of Calder's early circus entertainers. Calder's work, like Kingsbury's, was unique when it was first exhibited. In this brief period of time, Kingsbury's work has been widely acclaimed and exhibited in major exhibitions from regional to international importance.

Many of Kingsbury's characters relate to people in real life, while others are historical or fictional in derivation. The artist's representation of them is a variation of portraiture through caricature in Kingsbury's special media: braid, feathers, beads, applique, crochet, and leather.

Feminist attitudes are affecting art, and Anne Kingsbury's is no exception. Art critic Chris Kohlmann has commented in discussing her work, "The puritan custom is fascinating in itself, but Anne's translation of it has far-reaching implications. Much of her work involves traditional sexual themes—Adam and Eve, fertility goddesses, courting and wedding rituals—which she has taken and in a sense demythologized." One of her tragic characters is Eleanor of Aquitaine, made of ceramic and leather and well described as a bruised and battered child, tormented, and disfigured. Her work reflects women's changing self-identity in today's society.

In the artist's recent Beaver series portraying characters from the Beaver saga of her own invention, Kingsbury created three roles, the fairy beaver as homemaker, the fairy beaver as artist, and the fairy beaver as arts administrator.

Anne Kingsbury also expresses herself by keeping a daily schedule, recording her working habits and things to do, with sketches related to her sculpture on each of them. The drawings have been exhibited with the dolls. Her journal with lists and drawings is being published by Black Mesa Press. In discussing her work and recent journal publication, Anne states:

> My work has always been additive: joining various modules to build and create a form. Although my work is often simple in terms of construction, simplicity does not always mean speed. I need to see a piece gradually grow and change. Hand sewing becomes essential—not for just joinery or surface enrichment, but for the organic growth it allows due to the length of the process. . . the incorporation of language into my work extends from a compulsion to make lists, a need for structures, and lately, the extension of thinking of hand sewing as a form of calligraphy of stitches to sewing actual words to be added to my pieces. My philosophy of making work by adding parts to complete the whole extends to language and making concepts by adding letters to make words that make visible thoughts.

Gary Hagen

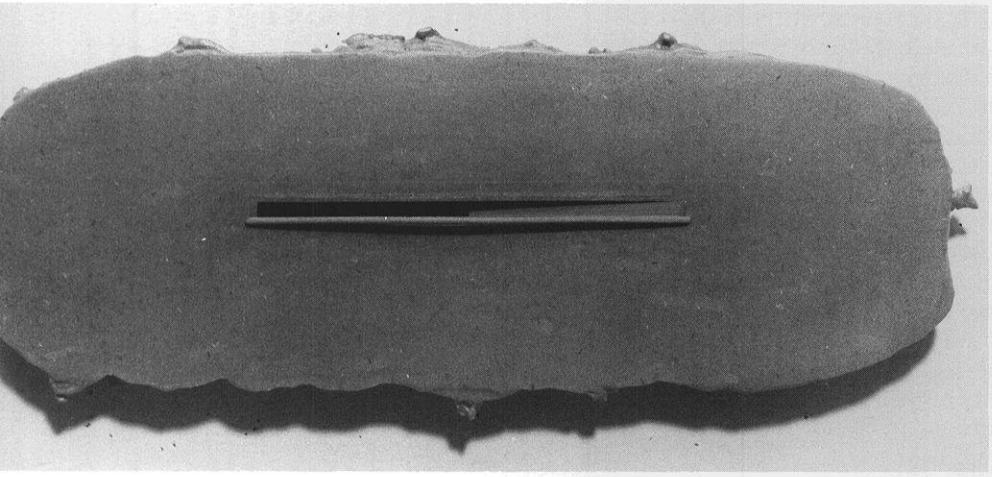
Hagen's three-dimensional constructions are usually composed of plexiglas, rhoplex, and dry pigment. The result of the artist's involvement is, as he states, "a symbiosis of austere fields of space and relatively small architectonic elements." The subtle colors are selected for both aesthetic and philosophical reasons while the architectonic elements are intended to hover on the edge of recognition.

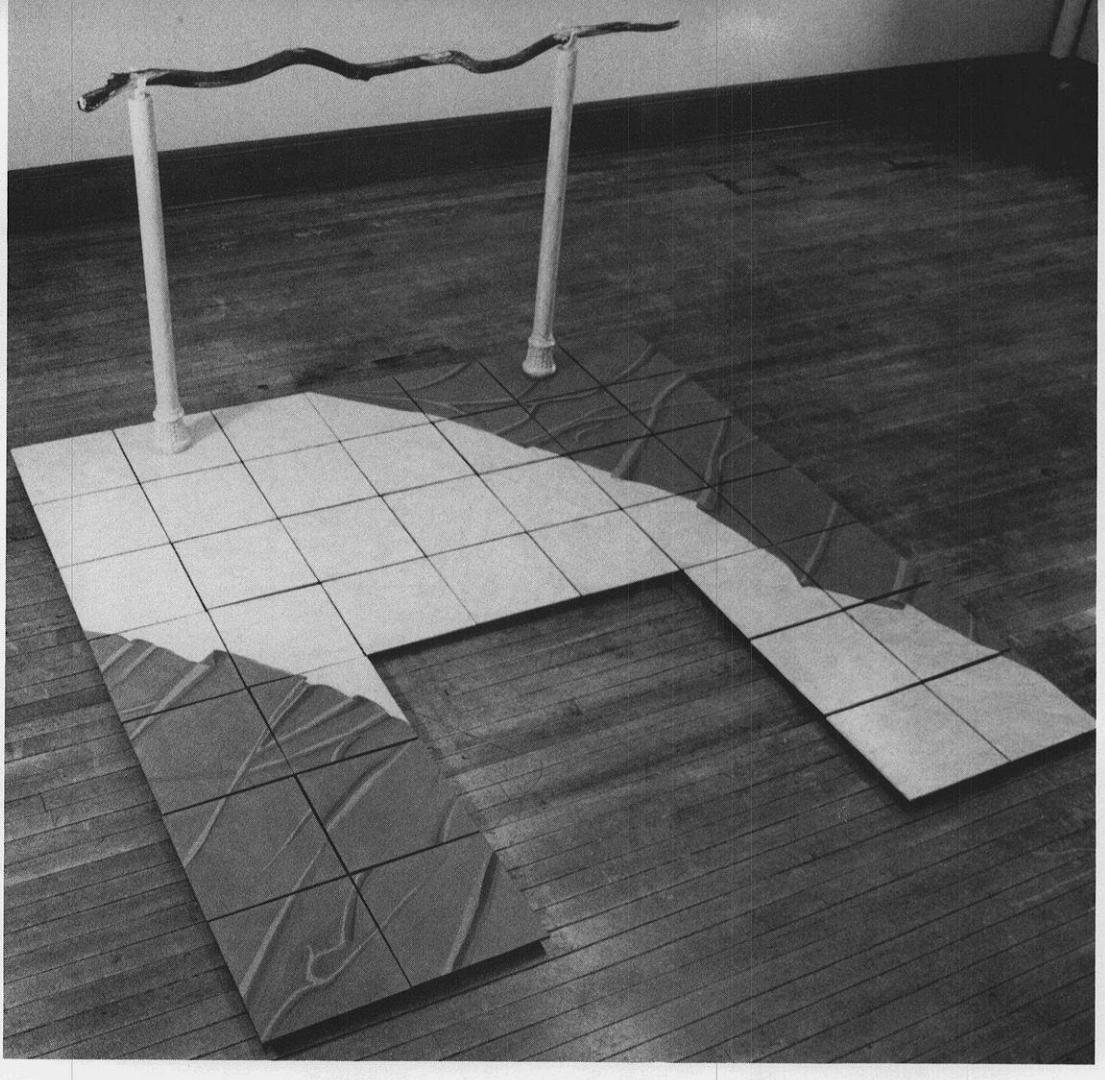
The poet Gary Snyder has motivated Hagen. Snyder's introduction to "Turtle Island" speaks of the creation myth and the energy pathways that sustain life. He says each living being is a swirl in the flow, a formal turbulence, a song. The land, the planet itself, Snyder says, is also a living being—at another pace.

Snyder's influence has led Hagen to identify with primitive cultures. His particular interests have centered on desert and tundra regions through his travels. Near the Arctic Circle and its featureless tundras Hagen has become attuned to Eskimo perceptions of climate, space, time cycles, all as inspiring as the environment. Also inspiring was the Eskimo response to this environment through simple rituals, fetishes, and simplicity in art expressions.

Gary Hagen's constructions have in appearance been compared to unidentified objects exuding a sense of mystery. Hagen intends them to be contemplative and mysterious, yet related to the physical atmosphere.

Gary Hagen **Tootyak 1983**
7¼″ × 18½″ Rhoplex, wood, dry pigment





William Skodje **Marble Floor 1982**
7′ × 7′ × 4′ Fiberglass, wood

William Skodje

Steel, Styrofoam, fiberglass, wood, and paint are the usual media of William Skodje's dramatic, stagelike sculptures. Evocations of artifacts of ancient or modern derivation arise from the artist's unique and skillful handling of materials.

A spacious simplicity dominates the complexities of simulated tile floor patterns in the artist's *Marble Floor*. Trompe l'oeil techniques, a gesture to elements of nature, and the immaculate rendition of columns of classical antiquity present a compelling conflict of reality versus illusion. Viewers taken aback by these incongruities find the work disturbing, but also amusing and thought-provoking. Some who view this piece perceive it as a shrine or temple.

Conveying the same feeling is *Tile Floor*, a related work in the series with dimensions of approximately 7′ × 7′ × 3′. Skodje's smaller pieces appear more as monuments or votive figures than shrines. However, they memorialize ideas, thoughts, and objects in the same paradoxical manner.

It is not surprising to learn that the artist has had considerable experience as a professional sign painter, a skill that serves him well. He shares this background with many well-known artists, among them Braque and Rosenquist.

The talents of this young artist, who is completing his graduate training, have been recognized by awards and special exhibitions of his work, which has drawn the enthusiastic attention of art critics.

Robert Myles Geniusz

The many talents of Robert Myles Geniusz have been channeled into designing and fabricating a unique form of three-dimensional assemblages. The latest projects of this extremely creative and innovative artist and teacher involve papermaking, printmaking, sculpture, and cinematography.

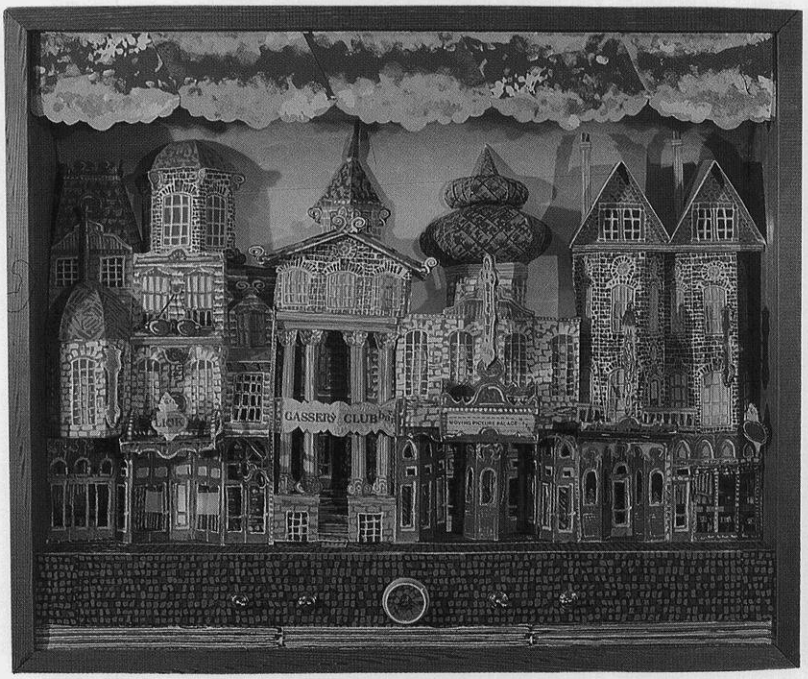
Although this artist's manipulation of materials seems magical, he explains the procedures quite simply. A large sheet of paper is made especially to support the designs that are to be applied to the paper through the printmaking medium of serigraphy. The completed print then is adapted to the construction plan—folded, cut, attached three-dimensionally. The construction is then mechanized.

Geniusz may create a zoo, a moving train, a city street, an environment that is circular as a stage would be, or a diorama such as *Bricktorian Bright Box*, which is shown here. This piece is activated by atmospheric changes to turn itself on and off.

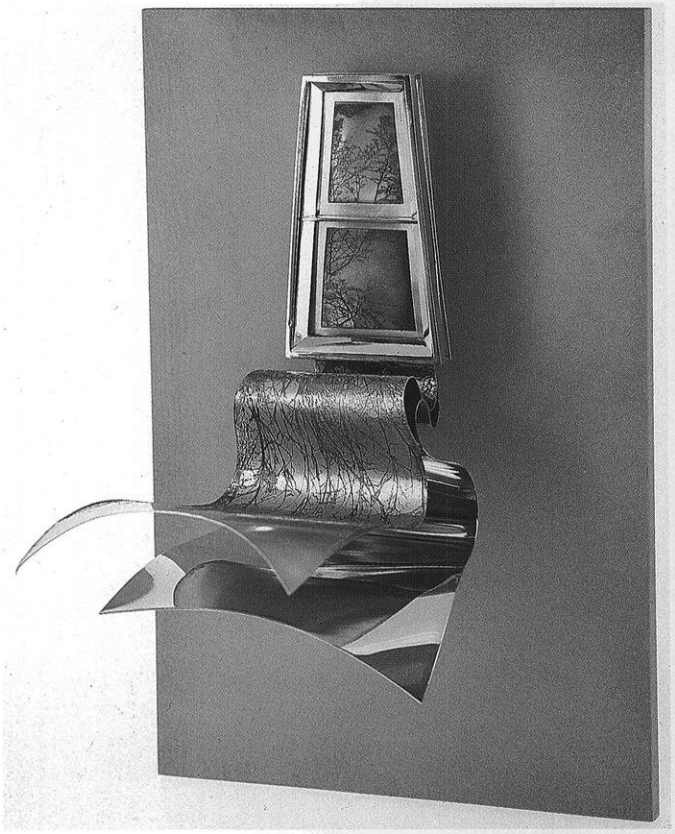
Among Geniusz's many wonders are *The Great Serpent Route*, featuring an electric train with dragon heads rising and lowering as it proceeds along its track. A train titled *Loose Living* becomes a street car. Another in this series is a house that becomes a tree which falls and the house reappears.

Robert Myles Geniusz says of his work: "My prints are usually three-dimensional, often extremely large, sometimes motorized and seldom flat. Several entire editions of prints supply interchangeable parts which, in turn, are grouped to form microcosms or whole environments."

While at times these may be reminiscent of Alexander Calder's circus or Joseph Cornell's intricate box, these are uniquely Geniusz.



Robert Myles Geniusz **Bricktorian Bright Box 1979**
20″ × 26″ × 6″ Serigraph with switch and lights



Linda Threadgill **Window 1981**
14″ × 12″ × 4″ Brass, copper, goldleaf

Linda Threadgill

Linda Threadgill has been repeatedly called one of Wisconsin's most innovative artists. An experienced metalsmith, she has exhibited nationally and internationally more than regionally.

Threadgill combines media, such as sterling silver, nickel, brass, copper, and pewter, with imagination and originality unique to three-dimensional forms in metalwork. For such skill she has received many honors, including a 1984 Visual Arts Fellowship from the National Endowment for the Arts.

Linda Threadgill has most often been praised for her immaculate craftsmanship. One of her techniques involves a combination of

Tom Fleming **Corburra Boundary 1983**
57″ × 84″ × 27″ Glass, window

photoetching and milling which puts layered dissimilar metals into new contexts by completely perforating them. Of the process and result Linda says:

> My recent work details spaces and periods from memory. Many represent interiors or fragments of interiors, which are close in scale to draw the viewer in. I am interested in the way these confined areas are defined by infiltrating light, the way light becomes a solid form and solid forms dissolve in light reflections. Technically, the work is the result of the joy of working with materials and becoming part of the structures. Photoetched patterns and images are the predominant focal point of each piece.

In this journal, *Window*, a small environment of brass, copper, and goldleaf demonstrates these directions and techniques.

Tom Fleming

Tom Fleming combines glass, wood, and paint in his sculpture. Frequently, fragments of discarded glass and ceramic pieces are added to make the point that "refuse becomes elegant."

Fractionalized images have concerned Fleming since 1980. His work during these years reflects his interest in the cromlech, a prehistoric tomb or monument consisting of a large flat stone laid across upright stones. The word became the inspirational namesake for altar, deathbed, or sarcophaguslike forms. These were massive and monochromatic with strong references to an enduring decay and regenerative process.

Fleming says, "Gradually my work has taken on a more complex nature with the introduction of active color within a polygonal structure. In the broken fragments of these pieces in the Shard Cromlech series the intricacies of structure, color, and negative space become more prominent, and therefore more important." His work, he says, has moved from controlled structure/emotional chaos towards a reversal of tension and order in which this relationship becomes more ethereal and emotionally charged.

Fleming's work will be widely viewed in the traveling exhibition "American Glass" which is to appear in Denmark, England, Germany, Iceland, Switzerland, and the Netherlands through 1986. He is represented in the collections of the Corning Museum of Glass in New York City and in the Musee des Arts Decoratifs in Lausanne, Switzerland.

Karon Hagemeister Winzenz

Karon Hagemeister Winzenz is one of a group of Wisconsin artists whose work reflects similar concerns and directions. These include nature, cosmic relationships, past cultures, and a personal fulfillment through self-realization.

While her directions have changed somewhat in the past few

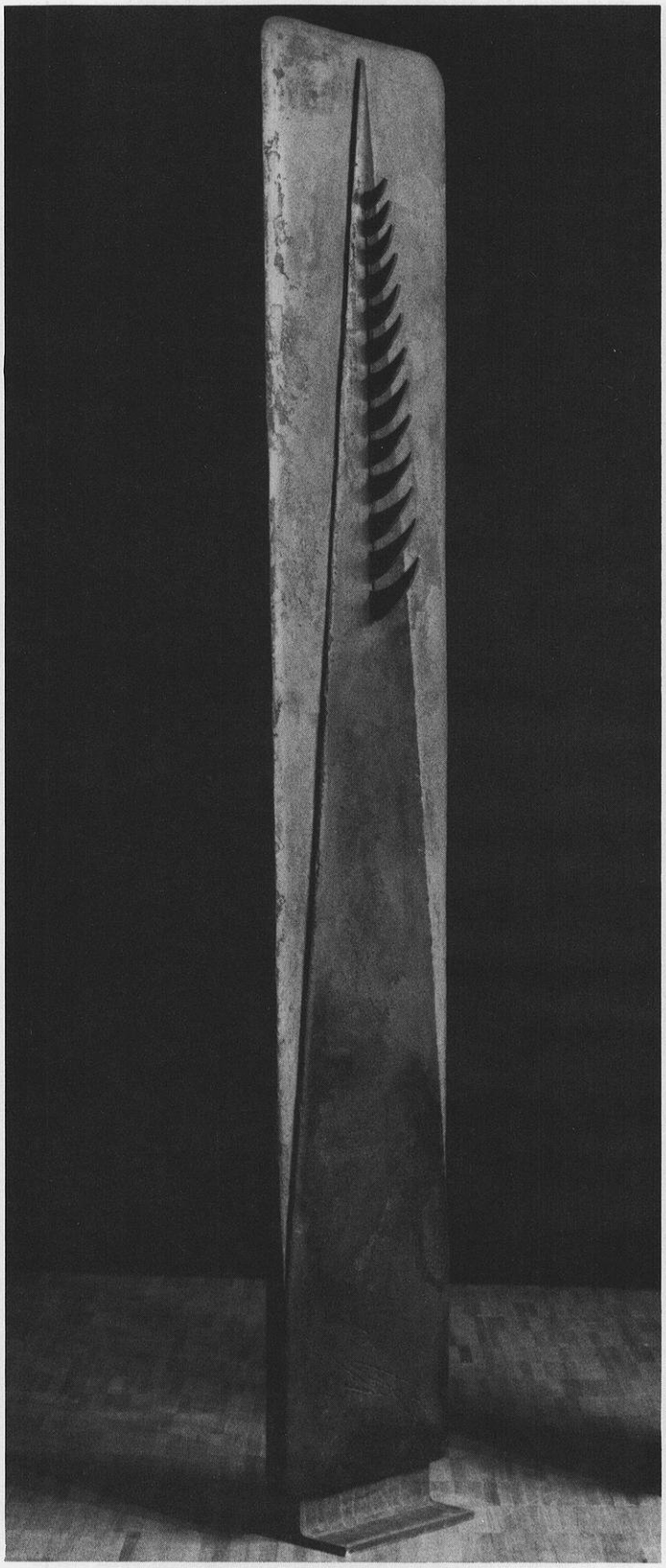
years, her basic concerns and involvement in the spiritual aspects of past civilizations remain dominant. She is a student of primitive art. Extremely articulate in relating her influences and intentions, she tells us:

> My respect for the art of primitive cultures, archaic or tribal, resides in my work. These cultures created objects of power, magic, and ritual as ways of dealing with the most basic and universal concerns of mankind. Their art embodies a search for essential meaning and purpose.
>
> Obviously, my interests as an artist are centered on personal expression and content. I will use whatever material or technique that seems appropriate.

This respect for the primitive and archaic is apparent in her work. Through processes of combining muted tones of earth colors, materials either natural or those fabricated by the artist, integrated by shapes and textures of tribal or archaic derivation, the artist's intentions are realized. The fact that some viewers on first encounter accept her works as actual artifacts from an archeaological dig has not lessened the sense of awe that they stimulate.

The artist's natural media are charred wood, earth, sand, leaves, feathers, raffia, and cast paper. But commercial media such as acrylic paints, modeling paste, and bonding adhesives are frequently more suitable for some artworks such as the Monolith series, her most recent work. Within the framework of her objectives, the large totem-like 6′ tall structures are best suited to the versatile properties of acrylics in forming the constructions of acrylic modeling medium and sand on wood with a steel base.

The Monolith series was first exhibited in 1984 at ARTPARK, (Lewistown, N.Y.), one of the best known of the summer art programs, funded by the National Endowment for the Arts. Her monoliths will be permanently displayed there. □



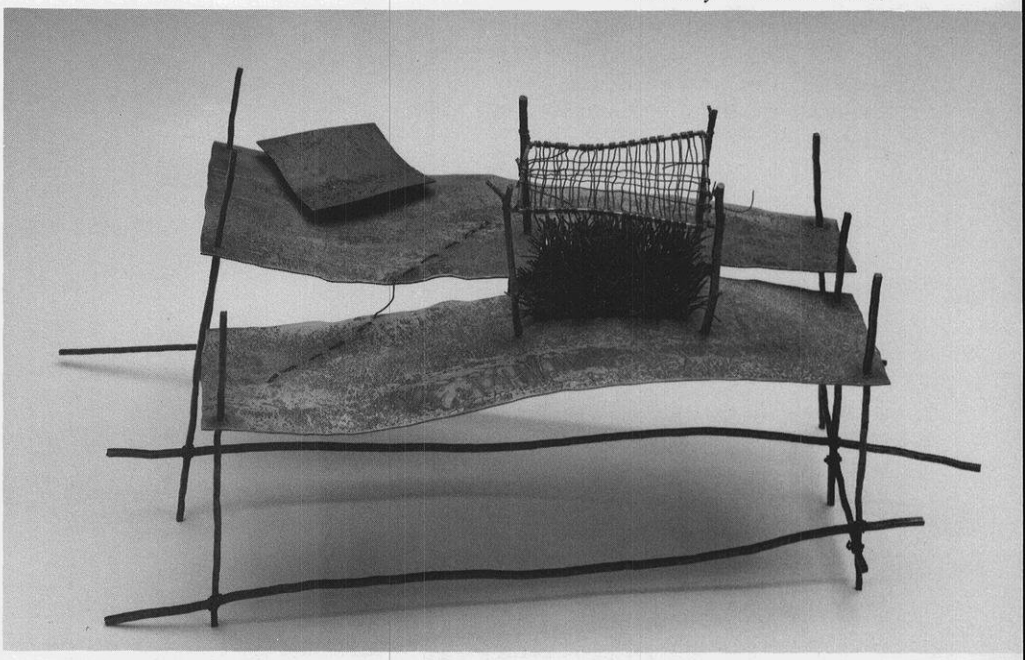
Karon Hagemeister Winzenz **Monolith II 1984**
88″ × 15″ × 8″ Wood, steel, sand, acrylic

Metallurgists Weld, Cast, Carve to Produce Art

By Janet Ela
Curator, Madison Art Center

The twelve sculptors described below are all ones in whose work metal plays a major if not exclusive role. Some fashion metal directly; others make use of modeling or carving to produce cast metals; many introduce nonmetallic and color substances in their pieces. With no unanimity on the single best method for handling materials, the group shows even more leeway in visual ideas and choice of styles. In studying these twelve sculptors, my aim has been to try to discover the essential blend of imagination and skill that makes the work of each distinctive.

Photo by William Lemnke



Martha Glowacki **Split Field on Stilts 1982**
14″ × 9″ × 7″ Bronze, copper, brass, paint

Martha Glowacki

Martha Glowacki, who was born in Milwaukee and has lived in Madison for the past fifteen years, is truly a Wisconsin artist, not merely by residence but by reliance on Wisconsin's land as a major source of her imagery. Her works are not landscapes in any traditional sense, dramatic or picturesque, but distilled symbols of the earth's surface being continuously imprinted by human use and the passing of time.

The meaning of Glowacki's sculptures may not hit us at first glance, although their visual loveliness registers immediately. Typically, we see a pattern of slender rods sloping upward, laced at intervals by a few horizontal rods that sustain an undulating plane, and on this plane are shrublike tufts or some structural shapes. The relationship between these spare elements is both tentative and precisely right; the piece is in perfect balance and yet seems to quiver and shift a bit before our eyes. This inner tension of rhythms is a factor in the metaphor of the interdependence of time, matter, and spirit.

Martha Glowacki came into sculpture after thorough training in jewelry-making. From jewelry she inherits a preference for metal as a medium and truly meticulous craftsmanship, but her intellectual tastes have drawn her away from any of the sybaritic practices that may tempt the jeweler into her concerns with archaeology, maps, rural history, and philosophy. For materials she uses nonprecious metals—bronze, copper, brass—and occasional found objects or corrugated scraps from the junkyard. The horizontal plane of her composition, stand-in fragment for an unbounded area, is almost invariably textured by the etching process via a photographic negative of a plowed field, rippled sand, or blowing grasses. Sometimes she adds touches of paint in a sombre palette of greens, ochres, and browns.

Glowacki's sculpture has been done thus far on a relatively small scale but with a sense of scope that belies actual dimensions. At this moment she is engaged in a composition that is half again larger than her present pieces. If this indicates a new direction, still it is unlikely that this young artist's subtle vision will ever care to make bold and overblown statements, but will continue to inform us that delicate is strong.

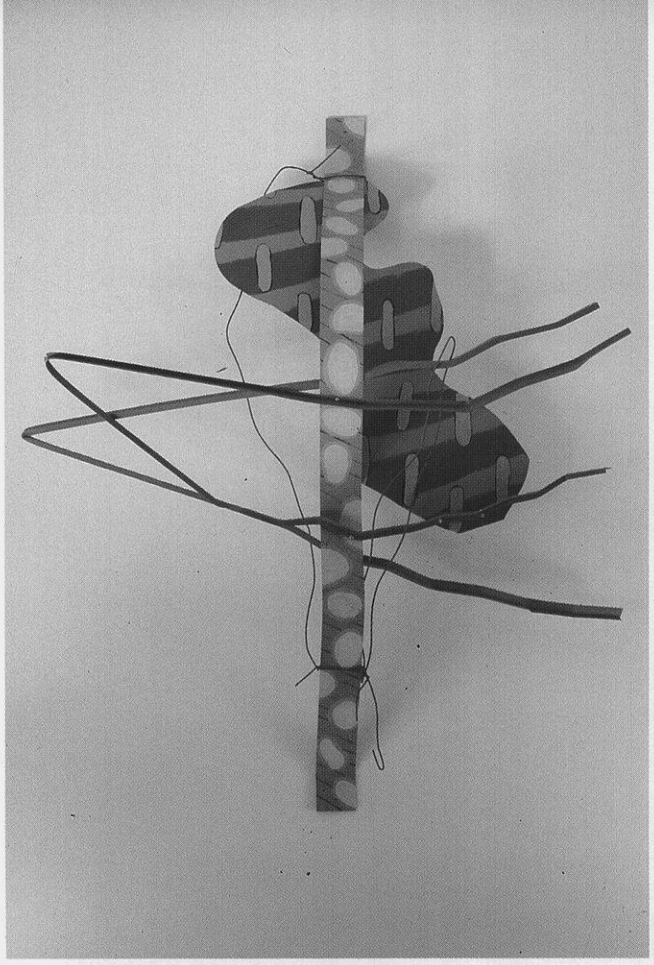
Andree Valley

Andree Valley worked in ceramics—functional shapes as well as sculpture—until a few years ago when a first baby's schedule competed with the kind of daily tending that clay-in-process demands. Her switch to metal sculpture has been a happy one. She chose aluminum because it is manageable in weight, almost as malleable as clay, and congenial to vivid painting.

Valley's first tries in metal were free-standing designs, but she soon knew that wall pieces had better prospects for use indoors, their necessary habitat with painted surfaces. The scale of her sculptures is generous: the largest dimension (usually the vertical axis) ranges from about five to seven feet. Materials are aluminum in sheets, rods, wire, and scraps of preformed edging bands.

With a clear concept of her finished design, she fashions each element separately—the flat geometric or vaguely organic shapes, the billowing bands, the counter-thrusting rods, and meandering wires. She paints each part in its appropriate colors, red, green, henna, gold, silver, or black. And then comes assembly. This must be a time of wonderful fun when she attaches the inanimate sections and watches them begin to dance and sing. There is a high factor of rhythm in all of Valley's sculptures: each has a choreography and musical score of its own, with the voices of flute, bass, horn, drum, and strings weaving through the shapes and colors.

Andree Valley has lived, studied, worked, and taught in Massachusetts, Colorado, Montana, and Texas, but she is still a very young artist, as testified by the buoyant freshness of her current work. However, as a seriously motivated artist, well trained and well organized in directing her energies, she can be counted on as a most welcome addition to Wisconsin's sculptors.



Andree Valley **Houston Series #4 1982**
68″ × 51″ × 21″ Polychrome aluminum

Narendra Patel **Image 1973**
4′ × 4′ Copper, brass, tin

Guido Brink **Radiance (Milwaukee County Zoo) 1969**
6′ × 4′ × 4′ Baked Enamels

Narendra Patel

Narendra Patel, a native of India, studied painting and sculpture at the University of Baroda and had early success with carvings in stone and wood. He came to Michigan in 1961 and there, during six years of teaching and advanced studies at Wayne State and Cranbrook, he grew deeply interested in metals, not as a medium for casting or welding, but as flat planes with a surprising potential to create the range of colors and illusionistic depth that are normally associated with painting.

He joined the art faculty of the University of Wisconsin-Milwaukee in 1967, and here he has developed and refined the techniques that produce his "paintings in metal." Several different principles underlie this work. He may make use of the innate properties of copper to change under varying high temperatures into a spectrum of reds and yellows or to react with certain chemicals into greens, blues, and translucent whites. Or he may exploit the cool-to-warm and light-to-dark visual contrasts of steel, tin, lead, brass, and bronze when they adjoin each other in a composition. Depth illusion is created by grinding and sanding a one-color surface so that areas recede, move forward, or turn corners; since this is a phenomenon of light reflection, we get also a sense of motion and time-passing if we change our positions while we look at such images.

Patel finds nature a chief source of his imagery. Sky, horizon, land, and water are the ingredients of his abstract landscapes. Sometimes, as in *Reflection Series*, he uses a few simple elements to convey the many stages of sun and moon paths over water, whereas many of the large wall pieces are more complex and dramatic in their organization. A second fund of imagery is ancient architecture. *Cheops Restructured* is a free-standing piece that joins two flat triangular sheets; the textural grinding of their surfaces makes them seem to slant off into additional triangular planes that form a mysterious new breed of pyramid. In another large piece, he scores and incises stainless steel with lines that obey the rules of perspective drawing and create a scene of ancient stairways and overhanging ledges leading back into a distant dark vault.

Patel does not guard any of his secrets but shares his technical innovations with students and colleagues, who recognize, of course, that these are hard techniques to control and require long discipline. He thrives on experiment and recently has done some prints on metals in editions of ten and has started to build more three-dimensional forms on which to apply his painting methods.

Guido Brink

Guido Brink, who has lived in Milwaukee since 1953, had his art training in his native Duesseldorf, where Paul Klee was one of his teachers. In this background he naturally absorbed the European modernists' discovery that empty spaces are as active as volume in creating sculpture. His interest is not in additive modeling or carving but in the many ways in which open space plays against solid matter to give us three-dimensional experiences.

Brink may start with a shaped silhouette and perforate it with a few strategic openings to make a human being, or position two such shapes together to suggest a social situation. Two cut shapes may be interlocked through their centers for another type of sculptural statement. Perhaps his favorite method

is to draw his complete design on a longish flat sheet of metal; after he has cut out inner holes and incised edges, he paints the piece (often with a different color on each side) and then proceeds to curve and bend it into an asymmetric cylinder with air in its center and lively appendages radiating out.

Brink's sculpture seems to be governed by two quite distinct ways of seeing; this is inevitable, says he, if you've had a German father and an Italian mother. One vision is totally abstract, sometimes with the elegance of pure mathematics; the other takes off from actual creatures—humans, birds, animals—and streamlines their forms with free rhythms and a strong sense of play.

In the abstract mode, a favorite motif uses a disc poised on a diagonal axis and penetrated by a number of slender rods. The idea is like a theorem that allows many proofs: the disc may become a half-circle, an oval with a curved plane, a glass rectangle; the rods may alter in lengths and angles of entry; two motifs may coexist and rotate around each other.

However, Brink works much more often in the other vision, a lively stylizing of tangible objects, and this vein is dominant in his large-scale commissions for libraries, schools, public parks, and many corporate buildings. Some of his titles—*Go-go Dancer* or *The Metermaid*—indicate the fresh currency of subjects he enjoys, but even lofty titles like *Nobility* or *Unfolding* belong to images that are never pompous. Vibrant colors, especially reds and yellows are applied as baked enamels to withstand weather, and they play an essential role in this whole family of his work, whereas the abstract images tend to rely on metal's own color and reflecting light.

Guido Brink retired not long ago after teaching many years at the Layton School of Art and at the Milwaukee School of Art and Design. He continues to work on sculptural projects and enjoys the leisure that permits him to return to painting as well.

Photo by Daryl Ridgely

Alan Gamache **Frock II 1983**
31″ Bronze

Alan Gamache

In the 1960s when Alan Gamache was pursuing his art studies, he developed a deep commitment to the human figure as his subject and to clay as his vehicle; neither of these was à la mode at the time. He accepted a teaching post at the University of Wisconsin-Stout in 1967, and of his early career he writes, "Besides teaching, I spent much time reading art critics, all explaining how my feeling for sculpture (the figure) was an artistic irrelevancy. I decided to abandon 'art' for clay modeling and things have gone much better." With this wry modesty he has stayed by the skills that suited him—clay modeling and bronze casting—and has trusted the subjects he loves.

Gamache nourished himself on traditions that trace back to Greek and Roman times, but his work is fully contemporary in spirit. And if one of his young models with arched back and awkwardly spread feet makes us think momentarily of Degas's dancing girls or if a subtly mobile face murmurs to us Charles Despiau, we never feel that this is copy work but rather the kind of homage to some of our own great favorites that gives us added pleasure.

Gamache models in the round, in high and low relief, shares his interest between portrait heads and full-length figures, concentrates upon individual subjects rather than grouped compositions. The scale of his figures ranges from about a foot in height to pieces that stand at one-half to three-quarters life-size. Two aspects of his sculpture that separate him clearly from the classicists and fit him into his

own times are the poses of his subjects and the handling of his surfaces. The posture of his models is of major importance to him, but the stance they take is quick and casual, not frozen for monumental effect. The pulse of life in his people is enhanced by the slightly rough (though not shaggy) handstrokes of his modeling. Portraits sometimes have a more tightly smooth treatment of the skin but a brisk handling of other areas. Some of the most haunting portraits are masks with broken edges or partial heads unfinished verso.

Among the artist's awards and commissions are several for works of a religious nature. These are done with strong feeling, as is all of his work, but where they differ artistically from the secular pieces is in greater simplification of their forms. This move toward abstraction may arise from the urge to free spiritual images from the pious literalness of too much church statuary. Overall, Gamache's sculpture shows the consistency and steady growth of an artist who knows what he wants to say and has no need to be in the swim.

Charles Kraus **Action-Reaction 1984**
13″ × 13″ × 3″ Cast bronze

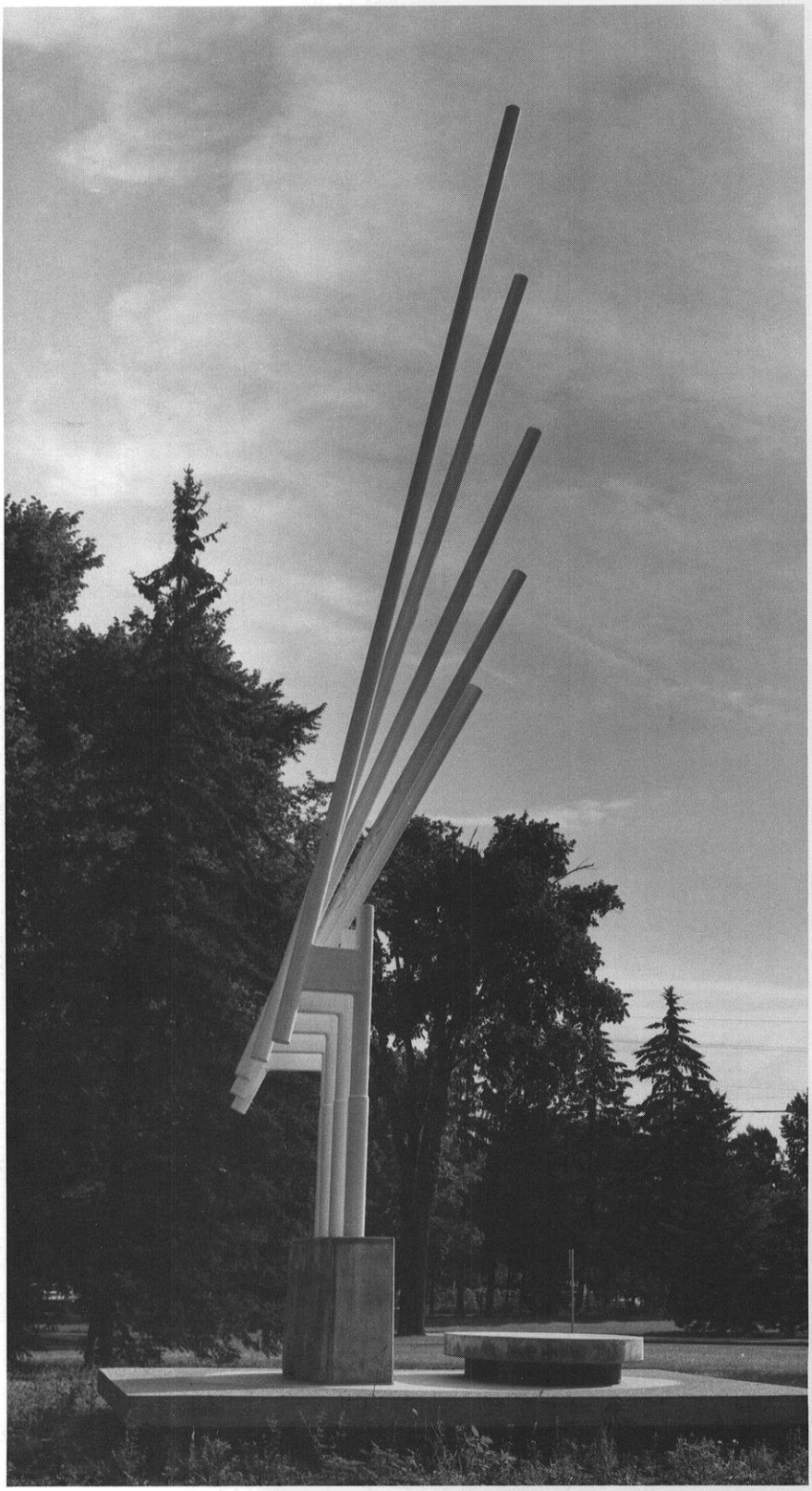
Charles A. Kraus

Charles A. Kraus was born in Chicago and studied sculpture at Southern Illinois University. In 1972 he came with a research grant to the University of Wisconsin-Milwaukee, joined its art faculty the following year, and is now associate chairman of the art department.

Kraus is a metalworker noted for his understanding of materials and keen interest in exploring technological changes that sculpture can use to advantage. He works in all techniques and in the full weight range of metals, aluminum to iron, but has a preference for casting in bronze. In earlier years he modeled his images in wax and used plaster for molds, but since 1975 he has replaced these methods with new ones: he now uses Styrofoam blocks and carving to create his image, and his molds are made with "ceramic shell," an industrial product that can be poured, layer by layer, over the shape to produce a mold only ¼″ thick and is more dependable than plaster under temperature changes.

The imagery of Kraus's sculpture comes from organic sources but seldom with literal reference. We may see forms that remind us of tree trunks, human arms, mythic animals, but the fact that several such allusions may emerge from one shape tells us the Kraus's real subject is the universal energy of growth. When this idea was translated through wax modeling, the forms often tended to swell and undulate swiftly. Carving has brought more emphasis onto planes and more balanced styles of rhythm.

Kraus enjoys putting a theme through a series of interpretations. For example, *Eternal Fire* uses a pair of bent lines that move toward and away from each other on their upward course. The basic linear motif undergoes many volume changes of angularity, roundness, and outswelling flanges to suggest flame, arms in prayer, a luna moth, and so on. Sometimes Kraus turns to the Bible for imagery. He began the series entitled *Genesis 1:1* in 1980 and has completed seven pieces that range from 3′ to 6′ in height. At this time he is working on another biblical subject, *The Four Horsemen of the Apocalypse*, sponsored by funds from the graduate school of UW-Milwaukee; for this project he plans to cast two of the figures in bronze, one in aluminum, and one in iron. A recent commission for Kenosha's Memorial to Veterans entails seventy panels cast in bronze and stainless steel that image the continents of the globe.



Norman Keats **Blue Star Compass 1983**
UW-Stevens Point campus 12′ × 12′ × 26′
Blue concrete, white steel tubing

Norman Keats

Although Norman Keats is a highly productive sculptor, he likes to think of himself as a "generalist," and with good reason. He gets keen pleasure from teaching and has played an active part in expanding the cultural horizons of UW-Stevens Point. He established an art gallery on the campus and directed it for ten years; he has served as director of arts and lectures; and in 1983 he launched a sculpture annex program to acquire large outdoor and indoor sculptures for the campus. His *Blue Star Compass* is the first piece realized in this plan.

Painting shares interest with sculpture when Keats has ideas about color or atmosphere. However, most of his ideas find ready outlet in metals—bronze, aluminum, steel, which he casts, welds, hammers, plates, works with patinas, accents with paint, and combines at will with wood, fieldstones, or found objects. He likes to explore new materials and techniques and is ingenious with such feats as making bronze casts of fresh green peppers. At the same time, he enjoys pushing a single theme through a wide range of variations.

For instance, the *Interval Series*, which Keats has made in different metals and several sizes, makes use of two identical boxes, each with one face curving convexly to its center. When one curve is poised atop the other, they create interval spaces of mystery and nervous tension. The *Equation Series* also uses pairs of identical units so contoured that when one is placed on top of or athwart the other, they lock firmly into balance. This idea was exemplified in many different pairs of intricate shapes.

Blue Star Compass, Keat's largest and most ambitious sculpture, was recently installed in an open greenspace at the very heart of the Stevens Point campus. It awaits further landscaping and a platform stage to become the site for informal music and dance events. Five tall telescopes thrust into the sky,

and as one circles slowly around them and scans up along their shafts of differing heights and varying angles, one is drawn into their message of aspiration.

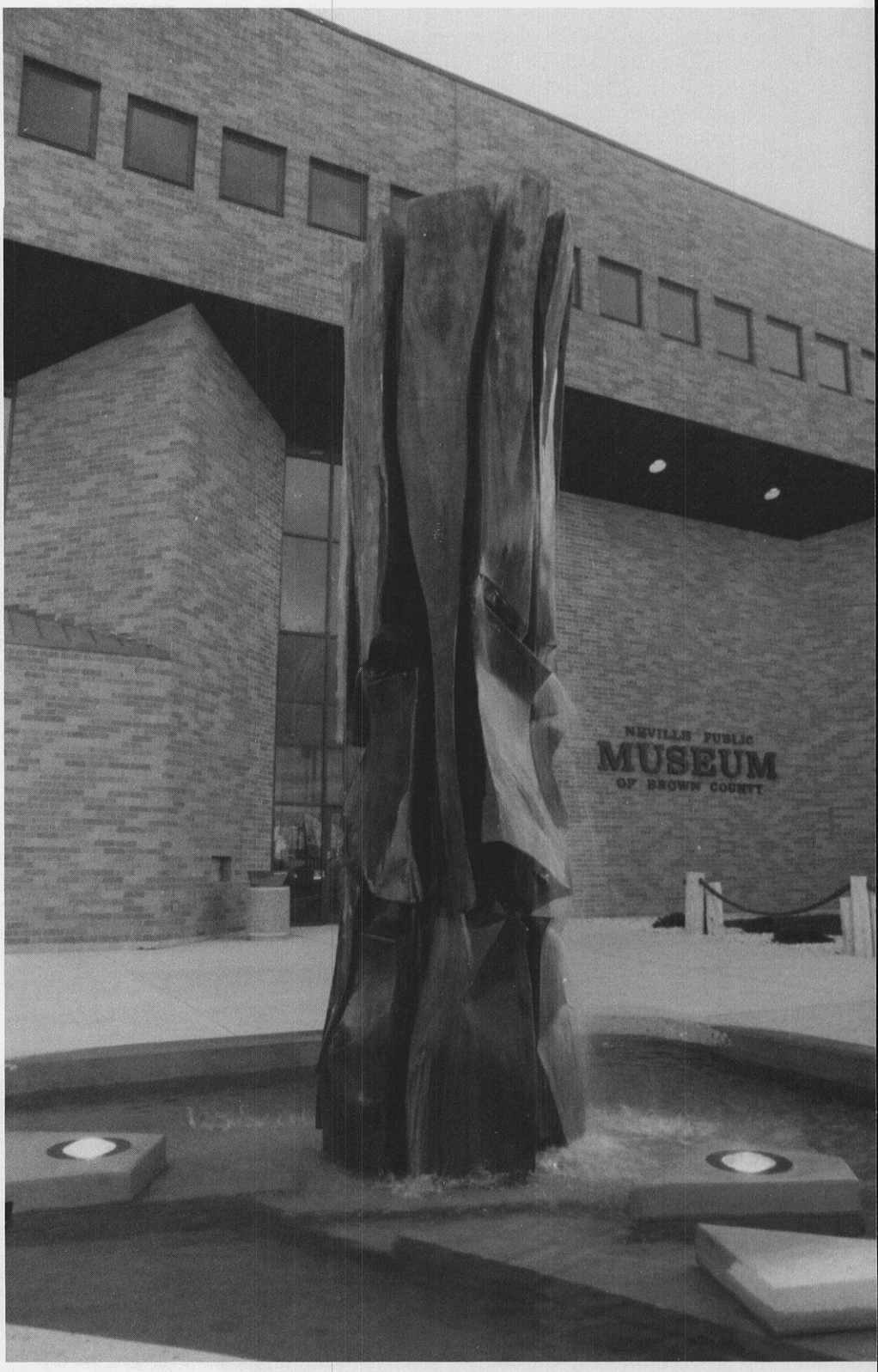
O. V. Schaffer

Verne Shaffer's art studies were in drawing, painting, and design. The colleges in which he earned degrees offered no sculpture except clay modeling, and this did not particularly interest him. The first decade of his professional career was in museum work in two college galleries—at Olivet, Michigan, and at Beloit, Wisconsin. The experience may have been useful in learning how to balance the interests of art-viewers and artists. During this period, Shaffer discovered metal as his right medium and became a self-taught sculptor. By 1961, his output was well received and considerable enough for him to set up his own studio as a free-lance sculptor. Since then he has worked independently in the Beloit area.

Shaffer works with metal sheets (brass, cor-ten steel, and stainless steel, sometimes aluminum) which are fashioned by cutting, tool-texturing, bending, hammering, and welding. His seams are polished and textured to suggest the supple flow of cast metal rather than the jagged corners that often characterize welded work.

Not being doctrinaire in temperament, Shaffer feels no need to take sides on abstraction versus representation but chooses the degree between the two poles that suits a particular idea. He enjoys doing small, intimate pieces that are fairly realistic, such as an expressive face-mask or a recognizable hawk or blackbird, but his large sculptures use broad and simplified planes because he feels that overspecific detail weakens forms that must be understood from a distance.

Shaffer has had an enviable number of commissions from libraries (such as the Madison Public Library), churches, hospitals, banks,



O. V. Shaffer **Glacial Edge 1983**
Neville Public Museum, Green Bay
16′ Welded brass

and corporations in the Midwest and other parts of the country. His success in this area is due to his record for thoughtful attention to the individual needs of each project he undertakes. He makes a thorough study of the architecture and contours of a site, of thematic imagery that will satisfy the client and himself, of the budget's capacity to meet the materials and scale he would like to use. While this thinking is leading toward the right design, he builds a small three dimensional replica of the setting; then, when a scale model of the sculpture design is ready for positioning, he can make sure that it works from every angle with the lines, colors, and textures of its background. Once the plans are approved, the working months ahead are a time of exhilarating creation.

In this past year Shaffer has executed major pieces for the Neville Museum in Green Bay and for the Plant Park in Tampa, Florida, and he has completed, ready for installation in the spring of 1985, a 23′ high sculpture for the Verex Corporation in Madison.

Joan Miller **Mask IV 1982**
18″ × 10″ × 2″ Bronze, silver, suede

Joan Miller

Silver is Joan Miller's first love among metals, and the processes she uses in her work (and in her teaching) read like a glossary of terms for silversmithing: bending, casting, chasing, hammering, inlay, plating, repoussé, and so on. Her versatility is matched with exquisite craftsmanship in each of the techniques.

Until about five years ago, she confined her skills to jewelry and to sterling objects of functional purpose. Often her rings, pins, and buckles are cast pieces in which sculptural modeling is evident. The hollowware pieces—teapots, salt cellars, covered dishes—are contemporary and lively in design and yet achieve a classic look because their asymmetry never becomes eccentric but flows with a central, logical rhythm.

It is not surprising that her strong plastic sense of design needed actual sculpture as an outlet for further ideas. The range of form and imagery in her sculpture is considerable, depending upon a work's intended use or the artist's own prevailing interests. She has done several church commissions, a cross of Romanesque lines for St. Hedwig's parish, a lectionary cover of gold-plated bronze, a reliquary that combines silver, wood, and Plexiglas. In contrast to the religious iconography of such works is the imagery we find in the mask theme that has produced a number of highly secular and sophisticated pieces. Some are domino shapes, fabricated silver with leather edging and tie-strings; a larger head-shape (not actually a mask but an enigmatic featureless face) makes use of silver, bronze, silk, and leather. Between these two ideological camps is a group of wall and table sculptures whose designs are abstract, either geometric or lyrical. In these compositions, silver continues to be the primary metal but is almost always accented with bronze plating, inlays of titanium or color enamel, and is often mounted on grounds of cloth, leather, or Plexiglas.

Joan Miller clearly belongs to Wisconsin and especially to its southeastern cities. She had a bachelor's degree in education from Dominican College in Racine and taught in a Racine high school. She returned to Milwaukee, her birthplace, for one master's degree and had a second master's from Cranbook, which also extended to her a grant for study in London. For the past four years she has taught college and graduate art classes both at UW-Milwaukee and at UW-Parkside in Kenosha, and her work receives many invitations and awards in shows from New York to California.

Robert Curtis

Until the age of fourteen, Robert Curtis lived on a ranch in northern California where his father had to build by hand everything that needed to be built; from his father, Robert learned not only manual skills and self-confidence in tackling tough jobs, but also a veneration for the role that building plays in human experience.

After teenage and college years in Arizona, Curtis came to Milwaukee in 1972 and found himself for the first time in an urban and industrialized milieu. If it was a shock, it was a good shock. It clarified for him that his sculptural drive is motivated by buildings. Constantly aware of the structures surrounding him—old stone mansions holding tenaciously in the shadows of steel girders, crumbling brick sheds, windowless concrete hulks and glass shafts—he marveled that most people simply take the birth and death of buildings for granted.

So far it is not architecture per se that fascinates Curtis, not the final and accomplished building (although this may change, as he is enrolled this year as an architecture student at UW-Milwaukee). Instead, his interest is in the act of building and in built objects in relation to human users. For example, he may do an open composition of metal units bolted together in perpendicular support and then lean against them several poles that seem to belong there only for a moment. Or, some of his more compact pieces, suggestive rather than abstract in their simple planes, may serve as prototypes of tents, altars, desks, worktables, and stir quite personal connotations in the viewer. Curtis also has a deep feeling for materials—granite, marble, stainless steel, rusted steel, poured concrete. He uses surface and color contrasts for sensuous pleasure, of course, but he does something even more interesting in the way he gets his materials to develop their own dramatic lines out of dissimilar characters and pedigrees.

Curtis likes working on a big scale, and although it is not easy for a young sculptor to indulge this preference, his large pieces have won several commissions and numerous awards in exhibitions. *Time Keeper*, installed at Law Park by the city of Madison in 1983, measures 11′ × 16′ × 24′. It is a handsome work as seen from afar but very much more satisfying as one walks slowly in and around it, absorbing a message of continuity and change. Many of his smaller studio pieces also have the kind of robust presence that would carry through well in much larger dimensions. Curtis has indeed a true inner eye for just proportions, a prized trade asset for sculptors and architects, such as perfect pitch for musicians or an inborn compass for seafarers.

Photo by David Sandell, Capital Times

Robert Curtis **Timekeeper 1983**
Madison Law Park 11′ × 16′ × 24′
Cement, painted steel, Cor-ten, red granite

Mary Michie

Mary Michie was born in Ripon and has been a Madison resident for most of the years since 1951. However, the two periods when she lived outside the United States were significant in her artistic development. From 1947 to 1951 she was in England, and her first sculpture study was at the London Central School of Art and Craft; from 1967 to 1971 she lived in Kenya, an alien but highly sympathetic terrain.

Michie's earliest work was in portrait heads, modeled in clay and kiln-fired. These were done in the years when four children claimed her attention, and many of these charming pieces are likenesses of her own children. By the mid-1960s new ideas were crowding her representational style, and she was groping for other channels of expression. Then she went to Kenya, a land so spacious and timeless that it cannot fail to transform one's vision. She worked with energy during the four East African years, exhibited in Nairobi galleries, and came home with a storehouse of visual memories that continue to be strands in her imagery.

She has not ceased to use modeling, in clay or in wax, as her working method, but she now translates modeled forms into cast metal (aluminum, brass, bronze), and she adds to round modeling a considerable body of work in low relief. The relief modeling is spacious and fluid; its imagery departs from human subjects to other themes. In some of the works with landscapes sources, such as *Wisconsin Field Images*, the references of circle shapes, curved concentric bands, and jagged meanders to trees, plowed land, and rock ledges are fairly clear and highly decorative. Other images are more abstact and seem to revolve around the concept that nature's rhythms flow out freely and are then arrested by boundaries; neighboring shapes of diverse outlines and supple surfaces are broken up either by spacial gaps or strong linear boundaries.

Mary Michie **Mother and Child XI 1983**
10″ Bronze

Michie likes to introduce color variety in her metals and experiments with bronze patinas, combinations of brass and aluminum in one piece, contrasts of scored and polished areas. *Head-dress*, a 3′ aluminum wall piece of irregular outline, has great flair, both in the fabriclike folds of its planes and in the range of its color tonalities. Sections are polished to full sheen, others dulled by linear incisions or darkened by fume oxidation, while deep red pigment is rubbed into striped patterns.

This more abstract work supplements but does not replace Michie's devotion to human models. She has done numerous figures, about 10″ high, of African and American women, walking, toiling, relaxing. These are modeled in the round and cast in bronze, sometimes as unique pieces and sometimes in editions of three. *Student Mother*, 1984, is a very contemporary species in this genre.

Celine Farrell

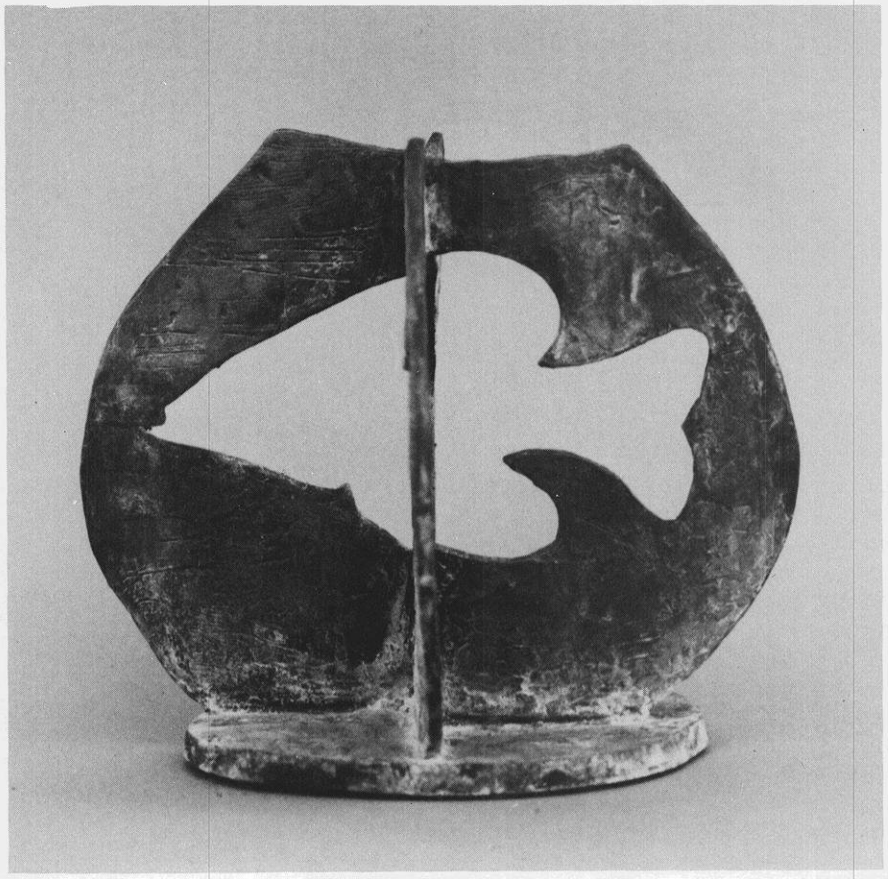
Celine Farrell's metal work is highly varied in subject, material, scale, and style, and yet it finds a unified nature in the fact that the artist's own personality traits shine through more clearly than is common in sculpture. Whether she is doing a group of people walking hand in hand, a school of fishes darting through weedbeds, a small, very plump tree, a column of overlapping hearts, or even a dish of aluminum letters entitled *Alphabet Soup*, you know she is in tune with her theme and having fun with it. Her work is spontaneous, warm, energetic, and always steers clear of pretension or overlaboring.

This must not suggest that Farrell is not serious about her craft. She had excellent training at the Layton School of Art and the University of Wisconsin-Milwaukee, at Cranbrook Academy in Michigan, Haystack Mountain School in Maine, and a special bonus year in Italy at the Pius XII Institute, Florence, through a scholarship from Cardinal Spellman. She has followed this formal schooling with almost continuous study in metallurgy and foundry at the Milwaukee Area Technical College. Her earlier work was most frequently in copper and bronze, raised and brazed, welded or cast; recently her metal preference has been aluminum and aluminum/bronze combinations, and her work method is carving polystyrene and casting in green sand.

Farrell credits her fondness for animal imagery to her childhood on a dairy farm near Pine Bluff (west of Madison). Her animals come in all sizes and shapes from 4″ to 5″ castings up to creatures of almost life-size, fashioned in the round from sheet copper. Their degree of realism ranges from pecking hens one might well meet in the farmyard to animals with quite fantastic attributes. Nice examples of the latter are *Circus Walker*, 5′7″, a deer-like body whose horns and tail are festoons of copper ribbons, and *Furry Beast in New Home*, 4′9″, which combines the elegant horns of a sable antelope with the long droopy coat of a yak.

Commissions have come to Farrell from very diverse sources—both Catholic and Unitarian churches, hospitals, schools, banks, and corporations. Printmaking was a major interest at one time, and she has recently turned again to silkscreen to indulge her love of color. She has had much pleasure from the historic Mathias Lamers building in Walker's Point, which she bought in 1972 and has single-handedly restored. It provides her own living quarters and studio, plus two attractive shops at street level. Of this interesting ethnic neighborhood in Milwaukee, Farrell says, "There is a kind of honesty in the area. It brings out what I like best about myself." □

Celine Farrell **Fish Bow 1969**
5½″ × 6″ Cast bronze



BOOK MARKS/WISCONSIN

MRS. PAT: THE LIFE OF MRS. PATRICK CAMPBELL
by Margot Peters. New York: Alfred A. Knopf, 1984. 532 pp. $22.95.

By Michael Edmonds

Bernard Shaw advised her to write a memoir called "Why, Though I Was A Wonderful Actress, No Manager or Author Would Ever Engage Me Twice If He Could Possibly Help It." Yeats claimed she had an ego like a raging tooth, and her second husband, after the collapse of their marriage, said he would rather jump from a fifth-floor window than return to her.

Yet others described Mrs. Patrick Campbell as warm-hearted, devoted to her family, and passionate about her art. She took unknown young performers under her wing and threw away money to help friends and acquaintances. Imperious but vulnerable, impoverished yet extravagant, she was one of the most eccentric and contradictory subjects a biographer could have the good fortune to stumble upon.

Author Margot Peters, who teaches English at UW-Whitewater, had even further good luck when she turned up more than 100 of Mrs. Campbell's previously unknown letters, rescued by a porter from the wastebasket of a seedy London hotel. Peters has sifted these with hundreds of documents in libraries from San Francisco to Oxford to tell the story of England's most famous turn-of-the-century actress.

She was born Beatrice Rose Stella Tanner in 1865, the granddaughter of an Anglo-Indian weapons manufacturer and an Italian adventurer who had fled to Bombay. Her father was a well-intentioned failure whose impractical schemes condemned the family to genteel poverty in a London suburb. Her Italian mother somehow managed to instill taste and an unquenchable love of beauty in the six children while struggling to make ends meet.

At nineteen Stella escaped from this dismal world into an even grimmer one when she became pregnant and married Patrick Campbell, a bank clerk with no great expectations. They had two children before he went out to Africa as a bumbling empire-builder and Stella took to the stage to support the family.

Her first major success came in 1893 when she played the title role in *The Second Mrs. Tangueray*, and over the next two decades J. M. Barrie, Arthur Wing Pinero, and W. B. Yeats wrote plays for her. She became not only a flamboyant celebrity on two continents, but a serious artist whose dramatic skills were ranked by critics with those of Sarah Bernhardt and Eleanora Duse.

In 1914, at the height of her fame, she played the original Eliza Doolittle in Shaw's *Pygmalion*. Shaw had followed her career from the start, and about 1912 he fell hopelessly in love with her. Their tempestous romance, though never sexually consummated, made delicious gossip in prewar London and started a bittersweet relationship that lasted three decades.

In 1918, when the war ended and the theaters were full again, Mrs. Campbell was middle-aged. The lithe movements and svelt sensuousness of Paula Tangueray were gone, and a stout and haughty matronliness had taken their place. Gone, too, was star billing at London and New York's most prestigious theaters. Instead, Mrs. Campbell bravely endured interminable railroad tours and one-night stands in places like Cleveland, Oshkosh, and Blackpool. Eventually even these dried up, as producers found her egotism and arrogance intolerable, and audiences found her attempts to play younger women embarrassing. Mrs. Pat spent her last two decades wandering from London to New York or Hollywood and back, accompanied by obnoxious little dogs and innumerable shabby trunks, in a vain quest for film or theater parts. Her acting career stretched from Ellen Terry to Loretta Young before she finally died at the age of seventy-five, dependent on the charity of old friends, in a cheap pension in France.

Throughout it all Stella Campbell maintained unconquerable self-confidence, outrageous wit, and staunch dedication to the drama. After decades of exaggerated, histrionic acting, she brought naturalness and intellect to the stage, and helped make the "difficult" plays of Ibsen and Shaw palatable to audiences formerly lulled by light comedy and romance.

Margot Peters has woven a staggering number of facts and anecdotes into *Mrs. Pat*, and this impressive richness ensures that it will be the standard life for years to come. But the overwhelming amount of detail is also the book's only important flaw, since the mercurial qualities of individual personalities are often buried beneath an avalanche of trivial information.

Though Mrs. Campbell and the irrepressible Shaw usually pierce through the heavy layer of names, dates, theaters, and plot summaries, most of the other characters are smothered. Such lively figures as Oscar Wilde, Jennie Churchill, Max Beerbohm, Noel Coward, and Alexander Woollcott are snuffed out by the author's ruthless adherence to chronological detail. Road tours are described city by city, play after play is recounted and review after review is quoted, while intriguing questions go unanswered.

Why did Mrs. Campbell not support her feminist colleagues more strongly? Was her collapse in 1912 largely a psychosomatic midlife crisis? How did the sexual politics of the Edwardian theater affect her career?

The book would be even better if it had a little less of Mrs. Pat and a little more of Ms. Peters—interpreting, doubting, and hazarding conjectures from a well-defined point of view. Instead, she leaves readers to make their way alone through a dense undergrowth of raw facts, giving us too much detail and not enough direction.

But Stella Campbell herself cannot be stifled by mere facts. When all the names of long-dead productions are forgotten and all the American road tours blend into one in our minds, she remains vivid. Fighting to make her living in the 1880s, glittering and famous at the turn of the century, and absurd yet somehow noble in the 1920s, she emerges from *Mrs. Pat* a strong, complex, and fascinating woman.

Michael Edmonds is on the staff of the State Historical Society; his book reviews also appear in the Milwaukee Journal and the library press.

SOME OF THE THINGS I DID NOT DO: Stories by Janet Beeler Shaw. Urbana: University of Illinois Press, 1984. 131 pp. $11.95.

By Dennis Moore

In an age of one-minute news updates and abrupt personal changes, the short story is aptly enjoying a renaissance. Writers like Max Apple and Alice Adams have gained considerable repute on the basis of their short fiction; *The New York Times Book Review* is giving increased attention to the genre; and several university presses have begun publishing single-author collections on a regular basis. Since 1976, four such collections have come to us annually from Illinois, and Janet Beeler Shaw's *Some of the Things I Did Not Do* is a volume in the most recent series. It is a welcome addition indeed.

Shaw lives in Wisconsin (she was formerly writer-in-residence at UW-Madison), and in these ten stories she writes mostly about people who live in the upper Midwest—ordinary, nonintellectual Americans suffering from acute vulnerability and need. Recently widowed, divorced, out of work, shaken by Viet Nam service, newly married, or painfully lonely, Shaw's men and women are driven to risk themselves in relations with others where the outcome is at once characteristic and surprising. Things happen in these stories, and both inner and outer weather play a part.

To read this collection as a whole is to watch Shaw in process as a writer, with a cumulative effect that is not always pleasing. There is some repetition of gesture and image. In two stories we see clouds the color of purple bruises; in several stories there are flasks or half-pints proffered; women's hair often falls loosely to the shoulder; and in four stories characters lick their fingers after they eat. Beyond this some stories are not as fully realized as others. "The Geese at Presque Isle," "The Courtship of the Thin Girl," and "Inventing the Kiss" all have plausible premises, but—admittedly this may be a matter of taste—we end up feeling that somewhere the writing is missing a beat.

But in the context of the overall success of this volume, these instances simply remind us of the fragility of the house of fiction and the special difficulties of speaking in another's voice. Shaw very much wants her stories to express her characters' personalities, and at its best her narrative evokes the artful naturalness of Robert Frost's dramatic monologues. This book could have been called *North of Chicago* just as well as *Some of the Things I Did Not Do.*

Shaw's range is remarkable in this slim volume. Literate readers may see some of the stories in the light of earlier writers. "In High Country" follows a father and son from Chicago's North Shore as they hike in the Arizona mountains. This kind of story is traditionally a male franchise, but Shaw knows what she is doing. The boy's parents have just divorced, and both father and son are at sea in the backwash of this parting. On the first night, they bed down in sleeping bags, and the boy spontaneously begins to sing:

> He started in on "Rock and roll is here to stay," moved on to "Blueberry Hill," then went way back in time for "One little, two little, three little Indians." "That's the first song Mom taught me," he said, not especially talking to his dad.
>
> Silence.
>
> Then from inside his sleeping bag his dad said, "Wrong. 'Baby's bed is like a boat,' that was her song for you."

The father proceeds to sing it, there in the dark on the mountain, and the effect is as tender as anything Hemingway ever achieved.

The title story carries another kind of resonance. It depicts the reactions of a troubled son when his mother commits suicide by burning herself to death in a hog barn. The story's rich texture of fatalism, wretched memory, and cleansing

sentiment recalls the spirit of Flannery O'Connor in a new incarnation, and one guesses that O'Connor may be a favorite of Shaw.

But Shaw is finally her own person in this collection, and never more so than in two splendid stories centering on beleaguered women. "Love and Other Lessons" is an account of a young Colorado woman with an illegitimate baby who falls in love with a priest because he is nice to her. The complex development of this story is very deft, and it concludes with a shock for the young woman and a memorable image of human anguish for us. "A New Life" is a later story set in Kansas City, in which a young woman named Kristin is maneuvered into regularly caring for the baby of her best girlfriend's married lover. Kristin is recently widowed and trying to start over, and at first this gambit seems to be a digression, but before long the baby has charmed her into making a kind of progress with her life:

> Lewis had been dead for over a year now, but still she often woke before light, her heart crashing. Something was wrong, something that couldn't be fixed, but she was unable for an awful moment to remember. Then, when she *knew*, no matter how she tried to arrange the pillows, she was unable to sleep again. More than anything else, she missed sleeping with him, curled against his long back, her arm over his side, her knees tucked behind his. It had been a safe place. These days she gave up, fixed her breakfast, and thought of where she might take Tim; maybe there was somewhere she could show him puppies, kittens, ducks, some of the animals she grew up with on the farm.

Shaw skillfully plays the characters off against each other throughout this story, and in the bittersweet ending every chord sounds just right.

All in all, *Some of the Things I Did Not Do* is an attractive introduction to a generous talent. Reading these stories, we look forward to the things that Janet Beeler Shaw will do as a writer in the years to come.

Dennis Moore teaches American literature at Beloit College.

ERNEST HEMINGWAY—THE WRITER IN CONTEXT edited by James Nagel. Madison: The University of Wisconsin Press, 1984. 239 pp. $27.50.

By Larry W. Phillips

One approaches the subject of Ernest Hemingway, in a short review, with a certain trepidation. What can one say, in a few short pages, on the subject of this author? Perhaps better to tackle the whole field of writing itself, or possibly World War II. Here, for example, we have a writer who worked for the *Kansas City Star* and the *Toronto Star*; who was in World War I, the Cuban Revolution, the Spanish Revolution, the Spanish Civil War, the War in China, and World War II—(present at the liberation of Paris, the D-Day landing, and other events.) Here is a writer at various times in boxing matches, safaris, hurricanes, avalanches, car accidents and, on one occasion in Africa, two plane crashes within forty-eight hours. Here is an expert on such things as painting, writing, trout fishing, military science and tactics, navigating, and bicycle racing; who spoke three or four languages, lived in Paris, Cuba, Idaho, Canada, Spain, and Italy, and knew most of the famous people of his time. This is a man hunting and fishing all over the world—a man who once boated an 800 pound shark off Bimini on one occasion, and shot an 8-foot, 700-pound grizzly bear in Wyoming on another. (Ask your hunting friends if this is difficult.) At the same time as all this he managed to find the time to be married four times, to write nine novels, a hundred fifty or so short stories, articles, essays, one nonfiction book on bullfighting, one play, one book of memoirs, and win the Pulitzer and Nobel Prizes for literature.

When we find that we cannot penetrate satisfactorily to the heart of a matter, perhaps we resign ourselves to go the other way; to pile up all the pieces—assemble them bit by bit, brick by brick, that, in this way at least, we may come to see the whole picture, or at least offer a thread to scholars of the future, who will. This is all a roundabout way of saying that I found James Nagel's new book to be a valuable contribution to this necessary scholarly process. It is a valuable addition to the Hemingway canon, and useful for all who toil therein.

This work is divided into four parts. All the essays are drawn from a symposium of the Hemingway Society which met at Northeastern University in 1982. In Part I Charles Scribner Jr., and Patrick Hemingway (the author's publisher and son, respectively) offer remembrances of the author, and Tom Stoppard, the English playwright, a tribute. These are the sorts of things, I have always felt, which it is valuable for someone to get down and collect before, life being what it is, they are lost forever.

Patrick Hemingway especially offers the unique point of view of remembrances seen through boyhood eyes as a participant in numerous adventures with his father in Cuba and on the Gulfstream, comparing these experiences with material from the novel, "Islands in the Stream." Tom Stoppard offers a tribute to Hemingway as an influence on his own life and writing, as a lasting influence, and as a stylistic technician.

Farther along in the book we come to an essay by Robert W. Lewis on the making of "Death in the Afternoon"—a technical analysis of the original manuscript of that book (Hemingway gave the original to Dr. Don Carlos Guffey, the Kansas City doctor who delivered his two sons, Patrick and Gregory. The manuscript currently resides at the University of Texas.) This is an oftentimes confusing list of corrections and emendations, but shows the care Hemingway took

with his work. One wishes there were a better way in prose to describe sentence-changes and paragraph-changes in manuscripts yet still evoke the differing overall impact of each without losing the whole business in a tangle of words and footnotes. Some thoughts do not lend themselves to ease of the eye on the printed page, and the subject of revisions and emendations between various manuscripts is one of them. Yet short of having someone come over to your house with the manuscripts and changes, there is perhaps little to be done.

A similar problem seemed to me to plague Paul Smith's essay on the revisions in four drafts of the Hemingway short story, "Ten Indians." I confess that I found this confusing, or at the very least, not light reading, yet is the result of the same problem outlined above. The important, or overriding point, however, is that the work exists, that this difficult exercise by Mr. Smith is available.

Part III of Professor Nagel's book offers an enlightening essay on Grace and Clarence Hemingway, the author's parents, and a psychological profile of family life at 600 N. Kenilworth Avenue in Oak Park. "Clarence and Grace were paradoxical combinations of determination and insecurity," one sentence reads, reminding us of Ernest himself. A combination of organic normalcy in the manner of summertime trips to the lake and other boyhood adventures is underscored with a kind of underlying darkness, which casts a light on all of Hemingway's work, on the Unsaid in his later fiction, and perhaps on what it takes to make a writer.

In chapter 7 Millicent Bell offers some very useful insights on developing credibility in writing, by means of interjecting, "the seemingly accidental detail (which) appears to have been stuck into the narrative for no other reason than that it happened, than that it was there" (to make a story seem truer) and "notation of what the witnessing eye might simply have chanced to see." This is a valuable concept on creating credibility in any writing.

Part IV details Hemingway's relationship to other writers—the interplay between Hemingway and Faulkner; the influence of Henry James on Hemingway's work; Hemingway's always enlightening (and amusing) correspondence with Ezra Pound (and Pound's advice to the ever-volatile writer, couched in humor and flattery: "I wish you wd. keep your eye on the objek *more*, and be less licherary." Etc.)

Finally, in this book, an important essay by James D. Brasch brings to light for the first time letters exchanged between Hemingway and critic Malcolm Cowley, which focus on Hemingway's theme of the creation of fiction from knowledge. Here finally is a long overdue elaboration of Hemingway's "iceberg" theory of writing (E.H.: " . . . there is a lot that could be in this story that I did not put in to keep it to the old sound proportions of the iceberg; one-eighth that shows and seven-eighths underwater to give it balance")—that mysterious relationship in writing between what is written and the unsaid, the seen and the unseen. It suggests an extensive knowledge of a subject, which is then *selected* from—resulting in a prose which Cowley called a "transparent medium" for revealing the story beneath the surface. You spend time first creating the world, like a fabric, and then when it is all there, you cut your figures from it.

Larry W. Phillips is a freelance writer from Monroe, Wisconsin, and the editor of Ernest Hemingway on Writing, *recently published by Charles Scribner's Sons.*

SPANISH CATHOLICISM: AN HISTORICAL OVERVIEW by Stanley G. Payne. Madison: The University of Wisconsin Press, 1984. 263 pp. $27.50.

By Rodolfo J. Cortina

This is a welcome addition to the growing work of historical inquiry on Spain, which shies away from the traditional anti-Spanish bias of the black-legend historians. It comes from Professor Stanley G. Payne, Hillsdale and Jaime Vincens Vines Professor of history at the University of Wisconsin-Madison, whose previous works on Spanish and Portuguese history assure the reader of solid scholarship. Professor Payne's work, *Fascism: Comparison and Definition*, published also by the University of Wisconsin Press in 1980, helps us to read in his scholarly interest a tendency to study the forces which helped to fashion the present Spanish state. Any neophyte in the study of contemporary Spain would recognize fascism and Catholicism as two important factors in that development. But as easily as though these terms may be uttered in connection with the attempts at understanding present-day Spain, their facile surfacing in the student's vocabulary do not guarantee any depth of comprehension. The terms represent factors whose complexity is more vexing than may appear at first inspection. Thus after surveying Spanish history, Professor Payne dedicated a book to the study of fascism, and now he redoubles his effort with this book-length study of Catholicism.

The material presented in this work is the product of an extensive synthesis of previous, detailed monographic studies on the subject. A cursory reading of the bibliography of the book will reveal not just a mere listing of prior work on the period in question, but a reasoned catalogue and a careful review of the literature. An analytical index of specific topics covered in the body of the work is most useful for the student, since it cites names as well as issues contained in the discursive chapters.

These are nine in number, and they are organized in a relevant historical shape. Professor Payne spends but two chapters to cover the history of Catholicism from the Middle Ages to the end of the eighteenth century. The succeeding two chapters are centered on the nineteenth century, and the final five

chapters are devoted to the twentieth century. This organization of the material might incense students of Spain who traditionally spend a great deal of space and time on the Spanish Golden Age, the sixteenth and seventeenth centuries. Others may argue that little attention has been given to a detailed study of the Inquisition or of Spain's role in the Counter-Reformation. Still others could complain that not enough is made of the close relationship between the peninsular enterprise of the *Reconquista* (the reconquest of Spanish territory from the Moors by Spanish Christians) and its impact on the subsequent formation of the Spanish identity in the making of the modern nation state. Yet, when historians make it their task to understand the present by tracing the past, they will undoubtedly follow Professor Payne's example.

His most interesting and incisive work, therefore, is perforce in the early chapters, since these exhibit an enormous effort in identifying the important strands of the history of Spain and of the history of Catholicism in Spain. His most important contribution, however, lies not in the synthesis of his judgments about early Spanish history, but in his careful analysis of the more recent history of Spanish Catholicism. The laborious enterprise of weighing cooly the issues involved in the great debates of the nineteenth century, or of critically appraising highly volatile issues in the period of the Second Spanish Republic and the Spanish Civil War marks this work as an importantly critical tour-de-force. Professor Payne's utilization of economic and statistical data always supports his reading of trends, and his contextual reading of documents serves to illustrate intent in the actions of individuals, groups, organizations, unions and governments.

The conclusion to which the book moves is that the changes in contemporary, later, and post-Franco Catholicism have come from within rather than from without. This Professor Payne points out, is the result of a revolutionary liberalization in present-day Spain. But the secularization of Spain by a more liberal clergy and a more radical laity has not freed religion from politics, even though political ideology has been affected by apparent religious tolerance.

The book presents the history of a religion as a spiritual foundation, a political force, and an agency of social repression and progressive change. In this way, the historical overview informs, clarifies, and illuminates. Professor Payne's *Spanish Catholicism* indeed accomplishes those objectives.

Rodolfo J. Cortina, professor of Spanish and Portuguese at UW-Milwaukee, is the author of several books on Hispanic letters and is a student of literary history.

RURAL REVOLUTION IN SOUTH CHINA: PEASANTS AND THE MAKING OF HISTORY IN HAIFENG COUNTY, 1570–1930 by Robert B. Marks. Madison: University of Wisconsin Press, 1984. 346 pp. $32.50.

By David D. Buck

Robert B. Marks, a Wisconsinite trained in Chinese history at the University of Wisconsin-Madison, has written an exceptionally good book in which he explores the history of the first rural soviet in China. Located about east of Canton in Guangdong province, the Haifeng Soviet was formed in 1927 under the leadership of a local man, Peng Pai. Peng Pai was truly a pioneer in this new form of collective local organization, for his efforts to form peasant unions date from 1922, before Mao Zedong's interest in peasant revolution. Peng Pai's Haifeng Soviet was crushed, however, in 1928, and he himself died in 1929 when in custody of the Nationalist government's police. Mao Zedong went on to develop the idea of rural soviets and rural revolution.

Peng Pai's contribution, even though he was also a member of the Communist movement, has been downplayed in the People's Republic of China. Foreign students of the Chinese Communist movement have, however, shown interest in him. Marks's book is the second major study in recent years, but certainly much better than Roy Hofheinz, *The Broken Wave: The Chinese Communist Peasant Movement, 1922–1928* (Cambridge: Harvard University Press, 1977). It should be noted that since Mao's death in 1976 and the subsequent reevaluation of his role in the Chinese revolution, Peng Pai once again receives mention as founder of rural socialist collectives.

Marks's approach to Peng Pai is markedly different from any interpretations advanced in China, as well as being at odds with the views of Hofheinz and other previous scholars who have written about the Haifeng Soviet. Marks presents a highly complex and sophisticated argument that emphasizes the peasantry's role in creating the Haifeng Soviet and reduces dramatically the importance of the Communist Party and its organizational techniques. For Marks "the peasants of Haifeng made their own history: they were not passive objects of someone else's history." (p. 282) In a chapter concerning the role of Peng Pai himself, Marks argues that Peng's emergence as a popular leader with the devoted cult following among the local peasantry was neither a personal flaw nor a fault of Communist Party policy, but merely a reflection of the class values of the Chinese peasantry, who in this matter, as in many others, imprinted their ways on the Communist Party's attempts to organize revolutionary movements.

As an historian Marks is working in the tradition of the French Annales school in an attempt to reveal the long-term underlying trends in the Haifeng region's economy and society. As a social scientist, he argues in favor of the theory developed by James S. Scott, formerly a professor of political science at Madison, about a moral economy

of the peasant. According to Scott's influential views there is an unwritten, but understood basis on which peasant life is conducted in any particular location. The composition of this order changes naturally with altered circumstances, but breaks down when those changes threaten the underlying moral assumptions on which the system is founded.

In the first part of his book, Marks goes back to the sixteenth century and the Ming dynasty to describe the evolution of this "moral economy." He argues that at the end of the seventeenth century an economy based on freeholding peasantry had appeared. In Haifeng this economy was characterized by specialized agricultural and handicraft production organized through a complex marketing system. Yet, Marks believes that the stability of this particular "moral economy" already was threatened by the early nineteenth century because of increasing population and the limits of arable land.

For Marks, however, the real assault on the traditional "moral economy" of Haifeng is made by Western economic imperialism. After the middle of the nineteenth century the forces of international trade, controlled by foreign entrepreneurs but operating largely through the familiar system of local marketing, penetrated the Guangdong coastal region. Marks sees the local economy becoming drawn into the world sugar economy and prospering between 1874 and 1908, but after that date suffering because of a crash of world sugar prices. When the political revolution to overthrow the Qing dynasty occurred in 1911, the economic and social atmosphere encouraged participation both by urban commercial elements and by peasants living in the villages. The new order, however, served only the interests of the urban commerical elements and the peasants achieved no real gains.

In this altered situation, it was not until 1922 when Peng Pai returned to Haifeng from studying in Japan that a means of reordering society appeared. Peng Pai successfully organized a peasants' union. By 1927 this union was strong enough to become a Peasants' Soviet during a high tide of national revolution. The Haifeng Peasants Soviet was crushed, however, within a few months of its creation, by the conservative wing of the revolution. Marks concludes this was a clear victory for the landlord class.

Marks's account of the Haifeng Soviet is well grounded in Chinese source materials and carefully uses the latest theories of peasant society and Chinese social organization. His arguments are theoretically complex and usually well supported by evidence; it is a fine first book in the mode favored by American academic historians.

Marks's historical explanations, however, will be challenged on two important grounds. First, Marks argues that although the traditional moral economy of the Haifeng region already was caught in serious problems by the mid-nineteenth century that imperialism tipped the scales when one of capitalism's periodic crises—a collapse of world sugar prices—broke the old social order. The problem is, for this reviewer at least, that Marks does not prove that the collapse of sugar prices imposed a crushing force on the old moral economy. Second, there is a criticism of Marks's concept that the peasants make their own history. Many historians and theorists are not ready to concede that peasants are not the objects of history. Marks has done an exceptionally good job, however, of arguing his case; much better than Ralph Thaxton, another Madison-trained scholar did in his recent book, *China Turned Rightside Up: Revolutionary Legitimacy in the Peasant World* (New Haven, Yale University Press, 1983).

David D. Buck, an associate professor of history at UW-Milwaukee, is the author of Urban Change in China.

THE END OF PRUSSIA by Gordon A. Craig. Madison: The University of Wisconsin Press, 1984. 102 pp. $15.00.

By Michael Phayer

This little book resulted from the 1983 Merle Curti lectures sponsored by the history department of the University of Wisconsin-Madison. Students of German history will find it delightful. Craig deals thematically with the period from 1800 to the National Socialist era by introducing four sets of antagonists through whose eyes we glimpse the Napoleonic, Romantic, Wilhelmian, and Weimar periods. The approach might seem trite or simplistic, but the "proof is in the pudding" and it's a gourmet's treat.

First up are Stein and Marwitz. The former foreshadows the 1848 liberal movement; the latter, Frederick William IV's Camarilla which sabotaged it. But Stein and Marwitz did have something in common: both tried to arouse the overly cautious and apprehensive Frederick William III so that Prussia would be prepared for Napoleon. The conflict between the two would-be reformers brings to mind the contest between the tortoise and the hare. Stein was bold and quick off the mark, but his imprudence soon forced him from office. Marwitz sulked while the king listened to and enacted Stein's reforms, but, persisting, the *Junker* distinguished himself in the wars against Napoleon. Rewarded in 1817 with a generalship, Marwitz reached a position from which he could work to undo Stein's achievements.

Although not really contemporaries, Craig chose Bettina von Arnim and Bismarck for his Prussian antagonists of chapter two, "Romance and Reality." Craig seems surprised that the romantic Bettina could be a realistic social critic as her *Armenbuch* showed her to be. The author may be less at home in the romantic era than in the latter decades of the nineteenth century, but he paints a fetching picture of Bettina. The theme of the book car-

ries through in chapter two—will Prussia survive by internal reform (Bettina) or perish by seeking power in Europe (Bismark). With Prussia having chosen the latter route, the question became whether or not Prussia, "which might have benefited from Bettina von Arnim's realism would survive Bismarck's." (p. 47)

The theme of *The End of Prussia* seems less dramatic in chapter three where the face-off is between Theodor Fontane and William II. This may simply be accounted for by the fact that the former was so crisp in his perceptions and the latter so foggily indecisive that no true polarity could emerge as in the personalities of the first two chapters. With Fontane, of course, Craig is completely comfortable. Lucidly, he shows how the writer, an admirer of traditional Prussian militarism, became disgusted with the shallowness and formality of the Prussian officer of the last quarter of the century. Fontane saw and predicted that the Kaiser's dependence on the East Elbian landed aristocracy would end badly for Prussia and through it for Germany.

The final chapter, featuring Otto Braun and Konrad Adenauer, holds less well together than the previous ones. It is also overly busy as, I suppose, any one-chapter analysis of both the beginning and end of the Weimar Republic would have to be. Whereas the confrontations between the antagonists in the preceding chapters were imbedded in very real and profound philosophical differences which then led to differences in practical approaches to German problems, Braun and Adenauer antagonized each other because of their personalities. Craig shows that they agreed on much more than they disagreed and regrets that the two could not pull together. The confrontation between them does not really materialize in a manner that is central to the discussion that the chapter presents. Braun's antagonists were really Hindenburg, Schleicher, and the *Reichswehr-Junker* tandem, not Adenauer. Hence, more of the discussion centers around these people and organizations than around the one-time mayor of Cologne. Adenauer has really only a cameo role to play at the chapter's end.

Simply said, the book is a beautiful piece. Insightful and lucid, it lacks some of the shortcomings of many books that result from a lecture series. It comes complete with footnotes, a bibliography, and index. *The End of Prussia* has the rare quality of being suitable for both the specialist and the more casual student of German history. The scholar will be able to fill in all the gaps that such a short book must have while enjoying the author's insights into the four encounters of antagonistic Prussians. The book will also please the casual but serious student of German history—and I would include here college undergraduates—because, in its own way, it is a self-contained study that traces the steps leading up to Prussia's "suicide in 1933." (p. 91).

Michael Phayer, professor of German history at Marquette University, publishes in the field of social history.

LAW AND ECONOMIC GROWTH: THE LEGAL HISTORY OF THE LUMBER INDUSTRY, 1836–1915
by James Willard Hurst.
Madison: The University of Wisconsin Press, 1984. 992 pp. $35.00.

By Randall E. Rohe

Law and Economic Growth, the definitive work in its field, was first published in 1964. It is a legal history of the lumber industry in Wisconsin from its early, small-scale beginnings about 1836, through its period of national importance following the Civil War, to its position of relatively limited local importance by 1915. Hurst examines the economic and legal implications of this mercurial growth and equally rapid decline and the factors and agencies which played significant roles in the legal and economic development of the lumber industry.

The author is a legal scholar with a special interest in the social history of law. *Law and Economic Growth* is organized about four legal concepts—property, contract, police power, and political economy. Under "Property" the author devotes three chapters to public lands, to the disposal of timber, and to franchises to develop bulk transportation. By their original ownership of the land, the United States and later the state of Wisconsin had access to the vast forest resource. Hurst thoroughly analyzes the determinants of government land and forest policy. As critical as raw material to the growth of lumbering was the development of bulk transport facilities by water or rail. Here again law conferred franchises and spelled out the regulations for stream improvement for log and lumber transportation, the establishment of railroads, and the development of water power sites.

The law of contract provided the framework for market dealings. The market was of central importance in shaping the course of the Wisconsin lumber industry, and the legal order was indispensable to the existence and regulation of the market. Contract law was a well defined and stable body of doctrine by the time lumbering became important in Wisconsin. Acceptance of standing timber as a commodity greatly expanded market operations.

Police power refers to the role of law as it "enters into and qualifies all rights of property and contract." In four chapters he examines police power in the regulation of private capital, labor, common transportation, and raising of public funds. Since protecting a renewable natural resource is a recognized function of police power, Hurst examines the authority of the federal and state governments for forest regulation and its failure to utilize police power to maintain the long term use of the forest. Land was used, and present use took precedence over future yield.

The concluding section, "Political Economy," reassesses the law's

role in the economy of northern Wisconsin in light of new regional policy, especially after 1915, for restoring the economic vitality of the region via a program of regional development by public-private reforestation. Rural zoning, forest land taxation, establishment of county forests are among the topics examined.

Hurst uses the Wisconsin lumber industry as a case study in the social history of American law and demonstrates that the general everyday events of the industry were as important as the highly publicized constitutional decisions in the development of law. While the focus is on Wisconsin, what transpired here is often tied to events elsewhere and to processes affecting the nation as a whole. Hurst, too, derived generalizations about law and social change. More than anything else, the exhaustion of the Wisconsin forest illustrates the influence of social inertia and drift set in motion "by the cumulative impact of countless narrowly focused actions."

Hurst makes a just assessment of the Wisconsin lumber industry in light of the laws, social conditions, and economic situation of the time: Capital and labor were scarce, and timber was plentiful and cheap. Since government did nothing to control exploitation of the forest, there was little concern for waste or depletion of the resource. Nineteenth-century values demanded the greatest possible return on capital and labor. Seldom were long-term consequences weighed against immediate results. The laws of the last century reflected these values and hastened the end of the forest, while in this century it has encouraged its rehabilitation.

Professor Hurst relies primarily on formal legal material, federal and state laws, court cases, and legislative journals in his study rather than using period newspapers and lumber trade journals. According to the legal records, for example, the area tributary to Oshkosh and Lake Winnebago did not fall "within the logmark record scheme" until 1878. Yet period newspapers indicate the general use of stamp marks immediately following the Civil War. But he does seem to have used the appropriate secondary sources available when the book was written, except works by George B. Engberg, including "Labor In The Lake States Lumber Industry, 1830-1930," doctoral dissertation, University of Minnesota, 1949.

While the subject matter of *Law and Economic Growth* inherently involves much of a relatively mundane nature, it would have been possible to inject some color into the story. The author, for the most part, ignores the men who played major roles in the Wisconsin lumber industry and how they influenced the legal and economic development of the industry.

Explicit contrasts with experience outside Wisconsin, in the lumber regions of the East, South, and Pacific Northwest would be useful. What impact did the earlier lumber districts of the East have? Where did Wisconsin lumbermen and loggers come from? How did this affect lumber industry related law in Wisconsin? Hurst ignores the possibility that differences in law from one lumber district to another were the result of differing environmental conditions that required alternative courses of action.

The length, 609 pages of text and 301 pages of footnotes, and detail of *Law and Economic Growth* will undoubtedly discourage some readers. Judicious editing would have improved it; it is repetitious and sometimes unnecessarily detailed. Though not a book likely to be enjoyed by the general public, for the scholar researching many aspects of the lumber era, *Law and Economic Growth* is valuable.

However, *Law and Economic Growth* as the definitive study of the legal history of the Wisconsin lumber industry has withstood the test of time.

Randall E. Rohe, assistant professor of geography at UW-Waukesha, has published numerous articles on the Wisconsin lumber era.

NORTHWOODS WILDLIFE REGION

by Jay M. and Constance Conrader. Happy Camp, CA: Naturegraph Publishers, Inc., 1984. 181 pp. $12.95 cloth, $7.95 paper.

By Faith B. Miracle

This slender reference book, easily tucked into a pocket or knapsack, will appeal to veteran lovers of nature as well as beginners with a world of discovery ahead of them.

The Oconomowoc husband and wife team covers mammals, birds, reptiles, and amphibians in addition to the most common plants in an area of northern United States (including the heights of the Appalachian range) and southern Canada bordered on the west by the prairie and on the east by the Atlantic coast. Descriptions are brief. Subjects are arranged in family groups, making the alphabetical index in the back of the book a handy tool. There is a refreshing lack of condescension, making the glossary an equally important tool for the novice.

The book is meant for field observation, and Constance Conrader's line drawings were executed with that in mind. Her airy plant illustrations are especially pleasing and detailed. However, in this era of super books with glossy color photos, identification may demand more effort on the reader's part. Jay Conrader provides well chosen, often exquisite, photographs with terse, informative captions.

The Conraders have woven a tapestry of symbiotic life in *Northwoods Wildlife Region* of which we are a critical part. Their hope is that "the intrinsic wonder and beauty of this unique region may be better understood and appreciated." The writing style is both scientific and lyrical. They speak of "delicate fronds ... arching from niches," white pines "with roots firmly clasped to cliff-side," a waterthrush daintily "stepping and bowing along the rocky margin."

I did find it surprising that poi-

son ivy is missing from the plant section. The cashew family is represented solely by staghorn sumac. Fascinating to me were the six and one-half pages, complete with easy-reference tables, devoted to the violet family.

Readers of *Wisconsin Trails* will need no introduction to the Conraders. Jay is a retired biology teacher, photographer, and lifetime naturalist. Constance is a librarian, artist, and author. Both have received national recognition for past works.

Faith B. Miracle is administrator for Wisconsin Library Association, Madison.

STAR QUILT by Roberta Hill Whiteman. Minneapolis: Holy Cow! Press, 1984. 81 pp. $6.95.

By Sharon Woolweber Rowe

The poems of Roberta Hill Whiteman are not unknown to readers of the *Wisconsin Academy Review*. Of the forty-two pieces collected in *Star Quilt* twenty have been previously published in anthologies and prestigious magazines, including two poems—"Currents" and "Variations for Two Voices"—which appeared in the *Review's* "Wisconsin Indians" issue of March 1982.

Roberta Hill Whiteman was born near Green Bay and grew up near, but not on, the Oneida Reservation. This perception of distance, of being an observer more than a participant, is a subtle undercurrent perceivable in her poems. If this is the conflict of the native American establishing a rapport with tradition, she knows it well, as when she writes yearningly of her visit to the reservation in "In the Longhouse, Oneida Museum," "House of five fires, you never raised me. / Those nights when the throat of the furnace / wheezed and rattled its regular death, / I wanted your wide door. . . . "

Nevertheless, if Roberta Whiteman's poems convey the impression that she is searching for bonds with her heritage, they also indicate that she knows where those bonds lie and has the skill to nourish their growth. The author has provided a glossary at the end of the book, and it may be wise to read it first; there she says of the Star Quilt, subject of the title poem: "Plains Indian women make quilts with a central star for their children and grandchildren. A young man seeking a vision may take one to use during that time. Some are also used as blankets. In either case, it is a valued possession, connecting the generations to one another and to the earth."

"Star Quilt" sets the tone of many of the poems that follow, combining ingenuous, childlike descriptions (patches, "purple, yellows, red like diamond suckers") with images of the land and of nature ("We know of land that looks lonely, /but isn't, of beef with hides of velveteen, / of sorrow, an eddy in blood.") She tempers these lines with a gentle reprise for the hands that sewed the quilt and a sensual affirmation of those who rest under it.

When the poet was nine, her mother died, and the girl was raised by her father and grandmother. A number of the poems here deal with that early loss and, less directly, with her relationship with her father. She has dedicated "Currents" to her mother, but its wistfulness is supplanted later in the book by the more direct "Mother," "Once I tried to build you out of boxes, / but none had the proper warmth / and I can't remember how you lugged / laundry to the line or tied your apron." The poem for her father, titled with his Indian name, "I'uni Kwi Athi? Hiatho," opens with lines evocative of an Oriental print: "White horses, tails high, rise from the cedar. / Smoke brings the fat crickets, / trembling breeze. / Find that holy place, a promise."

In the years during which many of these poems must have been written, the author participated in Poets-in-the-Schools programs throughout the country including Arizona, Oklahoma, Wyoming, Montana, South Dakota, Minnesota, and Wisconsin. These journeys and others are reflected in her poems. In "Nett Lake, Minnesota" she recounts an autumn evening at the lake shore. "The constant resonance brings hope / that colors grow richer in loneliness, / yet with this rain, autumn fades to embers, / folding layer after layer / of scarlet into auburn, magenta into slate." In "The Recognition," she turns from pastoral contemplation to consider a passing encounter with a coyote while traveling by car at night. "Such dogs avoid our eyes, yet he recognized and held / my gaze. A being both so terrible and shy / it made my blood desperate / for the space he lived in."

These poems are not all gentle, nor simple, nor straightforward, but they are consistently well crafted with a feel for finely tuned images. If the reality of Roberta Whiteman's world is sometimes harsh, she tempers it with a loving stoicism and increasing perceptivity. Delicate images continually surface, as in "A Song for What Never Arrives." "Perhaps we shouldn't plan to arrive at the end / of love, but should move inside its mystery / like chickadees, / those acrobats darting in and / out of branches, paled by frost."

The brightest moments in this book come in the poems for her children and her husband. Like the Star Quilt, the valued possession, she is passing a precarious inheritance to her children. In "For Heather, Entering Kindergarten," she entrusts her daughter to the schools with this observation: "Too willing to be wrong, she knows our clock / doesn't tock the same as theirs, and I'm afraid / she'll learn the true length of forlorn, / the quotient of the quick / who claim that snowflakes never speak, / that myths are simply lies."

In "Music for Two Guitars" she has written, "I don't have words to mark what clings to me." This is no longer true. The words are ripening. And this little book leads us to look forward to more observations into the world of Roberta Hill Whiteman.

Sharon Woolweber Rowe lives with her husband and three children in Columbus, Wisconsin.

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