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1991
ART

Ulrich Charles

Peter Fürst

Gérald Goy

Izabel

Hanspeter Kamm

Liuba Kirova

Raymond L'Epée

Henry Meyer

Armande Oswald

Gérard de Palezieux

Henry Roulet

André Tommasini

Italo Valenti

Albert-Edgar Yersin

ART IN SWITZERLAND

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Art in Switzerland 1991

Celebrating 700 Years Towards Democracy

Curated by Janice Golay, Jean-Pierre Golay,
and Russell Panczenko

Elvehjem Museum of Art, University of Wisconsin–Madison:
June 15 through August 18, 1991

Herron Gallery, Indianapolis Center for Contemporary Art,
Indiana University: September 6 through September 17, 1991

International Monetary Fund Visitors' Center, Washington, D.C.:
October 22 through November 22, 1991

Elvehjem Museum of Art
University of Wisconsin–Madison

Art in Switzerland, 1991
Celebrating 500 Years Towards Tomorrow

Edited by James C. ...
and Susan ...

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Introduction

Jean-Pierre and Janice Golay first approached me a couple of years ago about organizing an exhibition of contemporary Swiss art to celebrate the 700-year anniversary of the unification of the Swiss cantons and the entry of Switzerland into the European Monetary Fund. I found the idea novel, for I had never considered separating modern Swiss art from European art in general. However, the Golays' collection and their knowledge of artistic trends and developments in present-day Switzerland provided a sound basis for their proposal and communicated their unbounded enthusiasm for the subject to me. As a result, in December of 1990, the Golays and I traveled to Switzerland to visit private and public collections and artists' studios to develop the final exhibition checklist. We enjoyed the hospitality of the museums and were delighted with the range of work in the studios.

The present exhibition does not pretend to be comprehensive. However, in making our final selection of works of art, we did attempt to represent the broad range of styles which are currently practiced by contemporary Swiss artists. The exhibition includes ninety-five works in various media by fifteen artists from seven different cantons. Most of the works of art were produced in the last two decades. In three instances earlier works have been included in the exhibition because of their outstanding quality and availability. However, they are stylistically similar to more recent works by the same artists and therefore did not disrupt the unity of the exhibition. All but two of the artists are still living. Works by Jaques Berger and Albert-Edgar Yersin who are deceased were included because their work is still perceived by collectors and curators as part of the spectrum of "contemporary" Swiss art. Each artist is represented by four to seven objects, except in those cases where the individual pieces are particularly small in scale and delicate.

Two-dimensional work in the exhibition ranges from the intimate lyricism of such established masters such as Jaques Berger, Gérald Goy,

Henry Roulet, and Albert-Edgar Yersin to the forceful energy and exuberance of the younger Peter Fürst, Henry Meyer, and Liuba Kirova. Several of the artists, especially those of an earlier generation, are self-taught, although the resulting work demonstrates incredibly refined technique that has been developed through profound conviction and long practice. The work of others reflects a more formal training which also has been brought to a high level of perfection. All of the work shows individuality and a very personal and frequently intellectual approach to art production rather than being driven by the dictates of the art market.

Sculpture, due to the complexities and expense of transatlantic transportation, is understandably underrepresented, although the dynamic free-standing marbles of André Tommasini and the intimate porcelain figurines and wire constructions of Hanspeter Kamm show Swiss sculpture at its best.

The organization of the present exhibition has been a delightful learning experience. On behalf of the Elvehjem, I wish to thank and acknowledge the cooperation and assistance of the many people who made it possible. First of all, the museum is especially grateful to Janice and Jean-Pierre Golay for bringing a whole new world of artistic activity to our attention and for their dedication and extraordinary efforts in bringing the present project to successful completion. To them, the Elvehjem truly owes a debt of gratitude.

The works of art included in the present exhibition were gathered from a variety of sources. Just over forty percent came from the artists themselves; the larger portion, however, was generously lent by Jenisch Museum in Vevey, Pierre Gisling of Lausanne, the Museum of Fine Arts in Sion, the Gallery L'Entracte in Lausanne, and Janice and Jean-Pierre Golay.

I also particularly wish to thank Dr. Bernard Blatter, director of the Jenisch Museum not only for pointing out the work of several artists

who we had not originally considered but whose inclusion significantly enhanced the quality and range of this exhibition but also for his invaluable assistance with the complex logistics which are an inevitable part of every such international endeavor.

For their invaluable support, advice, and contributions to this project, I wish to extend the Elvehjem's gratitude to the Swiss Consulate in Chicago, especially the Consul General Arthur Burkhardt and the Vice Consul Alain Burdet, and to the Cultural Attaché to the Swiss Embassy in Washington, D.C., Francois Barras. We also want to thank Frieda Nyhart, Suzon Tommasini, and Hans Lenzlinger and the Swiss-American community of New Glarus, Wisconsin for their cooperation and assistance.

Funding for the exhibition, the accompanying catalogue, and the exhibition's tour to Indianapolis and Washington, D.C. was generously provided by the organizations listed on the following page. Swissair provided transportation for the exhibition across the Atlantic, essential support for the exhibition. We applaud their generous support for the arts.

The Elvehjem staff has diligently expedited the project in all aspects. Patricia Powell, the editor, oversaw the production of the catalogue; management of shipping arrangements was handled by the registrar Lindy Waites; financial and practical matters were coordinated by the assistant director for administration Corinne Magnoni; and accounts were kept and bills efficiently paid by Lori DeMeuse. The museum would also like to express its gratitude to Earl Madden, from the University of Wisconsin Publications Office, who designed the catalogue as well as to the Publications Office itself which has been exceptionally generous with its time and assistance.

Finally, I want to acknowledge the cooperation of the artists themselves in planning and mounting this exhibition; we are grateful for all their interest and assistance.

Russell Panczenko
Director, Elvehjem Museum of Art

*To these generous donors to the exhibition,
we express our profound gratitude.*

Canton and Republic of Jura, Delémont

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The Swiss Colony, Inc., Monroe, Wisconsin

Swissair

Foreword

Switzerland, lying in the heart of Europe, has had for some time a strong presence in the visual arts world: its public museums and private collections contain many masterpieces and the craftsmanship of its engravers and printers is internationally renowned, as are many of its contemporary artists, dealers, and art fairs. Though our country is rather conservative in some fields, it is a hub for contemporary art lovers.

That is why it is especially appropriate in 1991, the year Switzerland celebrates its 700th anniversary, to present in the United States an exhibition featuring paintings, sculptures, watercolors, drawings, and prints by fifteen Swiss artists who are not yet well known on this side of the Atlantic. The people of Wisconsin, Indiana, and the Washington, D.C. area will

have an opportunity to become acquainted with the quality and diversity of contemporary creation in a country still often associated with clichés.

I would like to extend my appreciation to Mr. and Mrs. Jean-Pierre Golay of Madison, Wisconsin, and Switzerland, whose ideas and dedication have been essential to the realization of this exhibition. I would also like to thank the directors of the Elvehjem Museum of Art in Madison, the Herron Gallery, Indianapolis Center for Contemporary Art in Indianapolis, and the International Monetary Fund Visitors' Center in Washington D.C., for their cooperation.

*Edouard Brunner
Ambassador of Switzerland
to the United States*

Modern Art in Switzerland

It is no easy task to describe art in Switzerland specifically, but it would be even more foolhardy to talk about Swiss art. The role of this small country in the international art scene, however, has been quite important.

The concept of Swiss art grew very slowly through centuries, at the same pace as the Swiss political entity grew, starting from a small nucleus of three states in 1291 at the birth of the Swiss Confederation and expanding to the present size only in 1815.

The French-speaking part of Switzerland is culturally oriented towards France, the German-speaking part towards Germany, the Italian-speaking part towards Italy, but until the beginning of the nineteenth century, it was more appropriate to speak of local trends or traditions of art and of popular art than of a real Swiss art.

In addition, the size of Switzerland (41,288 square kilometers or 15,944 square miles), most of it taken up by mountains, offers a somewhat restricted breathing space. Therefore the need for a broader outlook is quite strong, and Switzerland has often been unable to keep its own talented artists at home. We can mention in this respect to several art-

ists: Frank Buchser spent a long time in the United States, where he was very interested in black people living there. At the turn of the century, Ferdinand Hodler, whose powerful and symbolic art brought a fresh breeze and inspiration to the art scene, became a member of the French Art Society. In 1904, the Secession in Vienna devoted a large gallery room to Hodler, and the same year he became a member of the artists' Comity in Berlin. Cuno Amiet, from the canton of Soleure (or Solothurn), discovered the art of Gauguin and Van Gogh in Pont-Aven; he is one of the first Swiss painters to use pure colors and therefore could be considered a forerunner of the "fauves." Félix Vallotton spent many years in Paris and was a member of the Nabis group. Louis Soutter, whose art is so heart-gripping and overwhelmingly true, spent many years in the USA. Although his painting was dismissed in Switzerland for years, he is now highly praised by official critics.

Because of Paul Klee, Swiss painting gained an international influence and fame. European art is indebted to this genius, who taught at the

Bauhaus. The architect and painter Charles-Edouard Jeanneret, called Le Corbusier, lived an important part of his life in France, where he co-founded Purism with Amédée Ozenfant in 1918, the year the artists published their manifesto "Post Cubism." The sculptor Alberto Giacometti settled in Paris at age twenty-one. He exhibited his works with Miro and Arp and became a friend of Breton, Aragon, and Dali.

Although most of these artists created their work in a foreign country, almost all of them came back to Switzerland to live there and then die.

In fact, there is no exclusively "Swiss" art. There are, however, Swiss artists, open to the main contemporary artistic currents. The present exhibition is a proof of this evident fact.

Pierre Gisling, Art Critic at Swiss Television in Geneva

SOURCES

André Kuenzi, *A la Rencontre de la Suisse*, 1975.

L'Art en Suisse, Lausanne: Payot, 1983.

A Brief History of Art in Switzerland

The fine arts did not develop in Switzerland as independent, purely Swiss phenomena. Many artists came from abroad and did most of their work in Switzerland, or were born in Switzerland but worked abroad and earned their reputations there. Switzerland is a melting pot of styles and directions in the fine arts that developed in neighboring countries and regions.

Switzerland possesses a rare example of art from the early Middle Ages: a cycle of frescos found in the abbey church of St. John in Müstair. This masterpiece of Carolingian art, produced in the ninth century, is representative of European medieval art; it is in Switzerland because the Müstair Abbey was in a strategic geographical position. Romanesque painting is well represented in Switzerland, but a unique example is found on the painted wooden ceiling of a church at Zillis. Over 150 scenes from the life of Christ were executed in their regional style, which combined traditional with contemporary elements. Other significant examples of Romanesque art can be found in Chur cathedral, the abbey churches of Payerne and Romainmôtier, and in the chapel of Chalières near Moutier.

Although painters of the Middle Ages were anonymous, individual artists emerged in the Renaissance: Konrad Witz (ca. 1400–1447), from Rottweil, painted the first Swiss landscape scenes in 1444. He painted Lake Geneva and the Salève mountains, not as scenery in itself, but as the backdrop to Christ with the fishermen. It preserves the conventions of sacred medieval painting. Niklaus Manuel (1484–1530), Urs Graf (ca. 1485–1527), and Hans Leu the Younger (ca. 1490–1531) are true Renaissance figures. Not only do we know their pictures, which show mythological and battle scenes as

well as religious motifs, but we can trace the careers of a politician like Niklaus Manuel or a mercenary such as Urs Graf. Hans Holbein the Younger (1497–1543) produced much of his work in Basel, where his paintings still hang in the city art gallery. However, he left Basel at the Reformation, because of the lack of commissions for his work. He built up a new and successful career in England at the court of Henry VIII.

The Baroque period was a golden age of Swiss painting: Jean-Etienne Liotard (1702–1789) of Geneva remains fascinating for his finely observed pastel portraits. The Winterthur artist Anton Graff (1737–1813) was a famous portrait painter. Johann Heinrich Füssli (1741–1825) left Zurich and, like Holbein before him, won recognition in England. The beauty and variety of the Swiss landscape has inspired Swiss artists and travelers since the time of Konrad Witz. Painters like Caspar Wolf (1735–1783) were already trying to capture the soul of landscapes. The *Kleinmeister* (small masters) such as Johann Ludwig Aberli (1723–1786) and Franz Niklaus König (1765–1832) form a bridge to the landscape themes of Maximilien de Meuron (1785–1868), Alexandre Calame (1810–1864), and Barthélemy Menn (1815–1893). Their scenes of the Swiss countryside, country life, and the onset of economic development appealed to a broad public, which could be satisfied because of developments in copying and printing techniques. Menn's historical significance lies less in his own work than in the fact that he taught Ferdinand Hodler (1853–1918), who was the real founder of a style of painting that can accurately be defined as Swiss. Hodler's artistic aim went far beyond what the

"Kleinmeister" wanted to convey.

The Solothurn artist Frank Buchser (1828–1890) achieved success by breaking away from immediate surroundings to work in Morocco and America. Albert Anker (1831–1910), a characteristic exponent of Swiss art of the nineteenth century, also did not just work in his home town of Ins in canton Bern and did not merely paint idyllic scenes of local country life. The Basel artist Arnold Böcklin (1827–1901) appears to have taken a completely different direction. He was much influenced by the scholar Jacob Burckhardt, from whom he later made a painful break. Like several artists after him, he turned his attention to what was going on in Munich rather than in Paris. The mythological and fantastic aspect of his pictures, which are populated with nymphs, sprites, satyrs, and centaurs, is based on Basel humanism and direct interest in classical antiquity.

Ferdinand Hodler's monumental figures or timeless, often ethereal scenes of mountains and Lake Geneva are some of the most beautiful and unmistakably Swiss works of art. They are practically the only example of a truly national style. However, even Hodler would not have achieved a breakthrough had he not first received acclaim abroad. His first success was in Paris in 1890, with the monumental painting *Die Nacht*, which expresses the anxieties of the period. (It now hangs in the Bern art gallery.) Together with Hodler, Cuno Amiet (1868–1961) was able to celebrate triumphs in the Vienna Secession movement. Amiet had to rid himself of Hodler's influence. By World War I he had created a large body of work confident in form and color, but he was never able to overcome the effects of losing so many

artistic contacts during the war. His enormous output in the later years of his life cannot be compared to the important early phase up to 1914.

Among the modern classics are Paul Klee (1879–1940), who was not Swiss by birth but grew up in Bern, and Sophie Täuber-Arp (1889–1943), a brilliant artist who prepared the way for the Zurich movement of concrete artists. This movement's main representatives are Max Bill (b. 1908) and Richard P. Lohse (b. 1902), who are still working today. French-speaking Switzerland was dominated by Felix Vallotton (1865–1925), who was active mostly in Paris as a natu-

ralized French citizen. Apart from his popular and uncomplicated woodcuts he also produced a complex set of paintings of varying quality.

The Giacometti family of artists deserves special mention. Augusto (1877–1947) was a magician with colors and designed the stained-glass windows in the Grossmünster and Wasserkirche churches in Zurich. Giovanni (1869–1933), his cousin, was also an artist as was Giovanni's son, Alberto (1901–1966), who is the most famous member of the family. Alberto left his home village in the Bergell Valley in 1922 to study in Paris. In time he became a Parisian

himself. In Paris he created his surrealist works and later the disturbing long, thin, large bronze sculptures. Together with Füssli, Hodler, and Giovanni Segantini (1858–1899) he belongs to those Swiss artists who have become recognized figures in the history of art. Varlin (1900–1977) was another artist from the Bergell Valley who was a close observer of his contemporaries. This brings us to a selection of artists who are working today, not an easy task.

*Pro Helvetia,
Arts Council of Switzerland*

A SWISS SPECTRUM: From Meticulous to Fanciful

There is no way to organize an exhibition of contemporary Swiss artists which would offer a completely fair representation of art in Switzerland today. Even though Switzerland is a very small country, it is not homogeneous; there are many cultural differences and traditions, rooted in many historical European trends. Four official languages are spoken in Switzerland (French, German, Italian, and Romansch), and the cultural products which emerge from these various regions and trends reflect such diversity.

However, some shared features in contemporary Swiss art emerge from its diversity and variety. We hope that works chosen for the present exhibition will convey two such shared features to the American public. These features appear simultaneously in most of the artists' works represented in the exhibition, although in some cases just one is present.

Meticulous . . .

Switzerland has few natural resources. Being obliged to import most raw materials, its inhabitants had to compete in business for a long time by the high quality of their workmanship, often effected on rather small objects. This is a partial explanation, along with long winters and traditional values, for the country's success in watch-making, exquisite lace production, porcelain painting, or high-quality printing. Things have since changed in industry and production of the goods, but the trend is still visible in art, and many Swiss works of art reflect a very precise training in fine arts.

Fanciful . . .

There is another factor. Swiss society is held together and molded by numerous rules and limitations, strong values, and serious enforcement of these rules. This is the Swiss way of making coexistence peaceful and orderly in a crowded and complex country. In our opinion, one cannot achieve this relative order without creating at the same time a strong need for compensatory expansion, rebellious thinking, surrealistic visions and imagery in the minds of some

creators, as well as audiences. This is a partial explanation for the existence of such a dimension in Swiss art. Perhaps it shouldn't be surprising that the surrealistic movement had so many active creators and enthusiastic adepts in Belgium and Switzerland at a certain point in history.

A Rainbow . . .

In Swiss art, these contradictory attitudes—the tradition of meticulous work and the need for creative imagination—still operate. Sometimes one of these two motivations appears and acts separately; sometimes both coexist in the same artist, in what one might perhaps call a specific Swiss way.

This exhibition, we think, shows these two trends quite clearly and through beautiful pieces. One would be misled, however, in thinking that the artists have been chosen to fit the rationale of (or to confirm) our theories on contemporary Swiss art. Our choice of artists is personal. Other artists in Switzerland could also have been appropriate for showing these trends or for showing other trends. Each artist has his or her *unique* and complex way of creating and communicating. All works in this exhibition are close to our hearts and have moved our spirit in one way or another.

We decided to show thirteen living artists and two important predecessors, who died relatively recently: Jaques Berger in 1977, and Albert Yersin in 1984.

Jaques Berger, born at the beginning of the century, lived through many trends in art, vacillating sometimes between abstract and figurative painting, until he reached the apex of his creativity. After dropping academic rules and conceptualized theory (this was clear when he had such difficulty answering theoretical questions in some of his interviews), Berger came to trust random chance or "hazard," although a hazard which one has to stimulate ("The only truth is the hazard. One must instigate it" ¹), as well as a trust in speed and trial. This attitude and technique has been beautifully documented by a video showing Berger in his last years working on lithographic stones with speed and impulsive but

precise gestures. The results are striking paintings and beautiful *Figures* (the title of a series of late lithographs). These show the same quality one enjoys in calligraphy, the same reduction to the essential, conveying the same feeling of hieratic postures (he admired the Greeks). In his painting however, this amazing calligraphy is enriched by a feeling of patina, partly due to the use of distemper, a paint Berger made himself with egg, water, and glue from rabbit skin. It gave him the impression he was closer to what he mentions in an interview: "distaste for new things" . . . "A new pot has something inhuman about it. Slated roofs worn out by the rain . . . rust . . . moss-grown walls . . . that's where one finds his true nurture."²

Interest in the hieratic representations of the human figure in classical antiquity, sensitivity to the trace of time on human tools, confidence in hazard and speed—these somehow summarize Berger's late work. Usually, a sudden and unconditional attraction is also how a viewer reacts to Berger's painting. As one of his friends said in describing his first contact with Berger's works:

The real discoveries, the ones which change us, usually are instantaneous. The stroke of lightning. It is the encounter of artwork tuned with some part deep in ourselves. It speaks to us, unveils a language which is innate, but which we weren't aware of, a hidden potential in us. Then you enter in it right away.³

Even if he did not depict Swiss cows or the Alps or any folklore in his works, even if he spent part of his life in foreign countries, more particularly in the U.S., not many artists could be considered more "Swiss" than **Albert Yersin** in his production of meticulous prints.

To make a living, but not only for that, Yersin engraved plates for Swiss postage stamps with precision and skill. In his own prints though, his skill and meticulous way of working are geared towards extraordinary cosmic miniatures in which imagination and space open endless paths. Exuberant landscapes are liberated

but at the same time tamed by the genial cartographer.

The titles of the prints are interesting: some are a tribute to sensitive and visionary authors; others do not make sense, sometimes because they refer to private events which occurred during the making, like "Michel et moi" (Mike and I). The ambiguity enlarges the meaning of the print, or opens one more unknown dimension to the imagination, while still complying with the rule of giving a title to the print.

Although Yersin's work emphasizes the imagination, the creative multidimensional meaning should not detract from the precision of the technique. Using a binocular magnifier, his painstaking skills, and self-made tools, Yersin has been able to insert specific structures in the plate, grains or textures, meant to retain differently the various inks and colors, lighter or stronger, brought by the dabber on the plate. These sophisticated structures produce in color printing a great visual effect, simultaneously with an immeasurable power of evoking feelings and experiences.

One might not be sensitive to the same duality in **Hanspeter Kamm's** work and first notice only the powerful imagination and wit. One might also be misled by the type of material which is occasionally used for some of the "objects," for example the Icarus or the Biker, and erroneously think of some casual production. A closer look, for example at the *Letzte Krabbelkiste*, and particularly at the *Haus der Dinge* would indicate the patient and meticulous production which characterizes many of Kamm's works. There is no use of scrap material: this is a deliberate way of handling wires or little pieces of material to give the feeling of a handmade construction, a human touch.

Kamm represents basic needs and basic means of locomotion which are not too far from nature. Not that Kamm is unaware of mass production and industry, or powerful engines and jets: in many works he shows a deep understanding of this, as well as a distance from it. During a short period Kamm included electronic parts in his works, which reacted to temperature or noise or

viewer's motion around them, and activated some features in the art piece; for example, he built a working thermometer in the shape of a pyramid, which instead of giving a mathematical and impersonal number, kindly suggested how many hand-knitted sweaters to put on that morning. In one of his well-thought-out representations of Icarus trying to fly with his deep black wings made of wire and extra-light paper, Kamm added in front of them a pair of little propellers, made of thin wire and tin, purposely not connected to any engine and not trying to look real, but juxtaposed to suggest the mental image of a modern turbo-prop, creating a sense of the absurd.

Some people might be deceived by the apparent facility of Kamm's works and fail to grasp the multiple levels of his pieces. The old biker can be enjoyed as a colorful, extravagant figure, but there are at least two other levels of meaning. Many elements—the exuberant vegetables on the head, the happy face and wide smile, the polysemic white robe (a woman, a priest, whatever) worn by this slender dream crossing our world—contribute precisely to our feeling of light happiness, liberation from the heavy industrialized world, as if we had rediscovered a balance between mechanization and nature. The relationship with nature is a very important part of the message. If you do not see it in the biker then the *Haus der Dinge* again a polysemic object, will help you to realize it.

A third level is the treatment of apparently simple material: the wires look hand-bent, almost without tools; porcelain is unbaked; there is no attempt to hide the extensions of the wires, on the left and on the right of the figure, used to secure some stability for the piece. All this conveys a statement about where real values are: Kamm had meticulously to look unmeticulous, to express his preference for genuine humanity and nature over design and industrial production. So the house is carefully "unheavy," free, unpredictable, but still filling our need for a more human habitat.

Henry Meyer is another case of visionary creativity, whose significance one would fail to grasp if look-

ing only at appearance. **Henry Meyer** is a "pataphysicist"; as such he goes faithfully along an alternative philosophical line, which seems a "nonsense line" or "paralogical" line. But he does it in a very methodical and, as required by the logic of this system, self-challenging way. He is deeply rooted in high culture, but remains at the same time an outsider. For example, in *Cubistine chez elle* (a reference to Sade) or in the *Generals*, there is a systematic application of cubist painting in three dimensions. But the derisive laughter, as well as the material used (paper maché and egg wrapping, instead of brass or marble) creates an attraction and a distance at the same time, a kind of parallel thinking. *Le Fantôme de la Nicotine* conveys similar feelings about a terrifying monster, even in a small dimension, but also appears as a scornful outburst about nothing. It is not without importance that the piece has a humble rationale which coexists with the representation: when the artist gave up smoking, he embedded some of his pipes in the paper maché, creating the monster around them. It is worth going around the little sculpture, to observe the meticulous and creative work on all sides. The egg, appearing like a flower, could be any fragile dropping by the monster, a reminder of the great dinosaurs, or a reminder of the egg cartons which are used to build the figure.

An interesting comparison can be made between these highly actualized productions and other of Meyer's works still in progress or which did not achieve the same level of parallel logic, complexity, and meticulous construction. Even if they might be very imaginative, they do not strike one the same way. It shows that a strong logic, meticulously applied, is necessary in order to convey nonsense and flamboyant surrealism.

Looking at **Gérald Goy's** pastels offers a quite different experience. Goy seems to be a perfect example of the tradition of meticulous workmanship. Indeed, the closer you look, the more it is true: layers and layers of discrete pastel are applied to the paper and fixed carefully before the next reworking of the art piece. But

even before that, light had been controlled in his studio; a humble background had been chosen (maybe an old washed-out tablecloth); carefully selected little objects had been placed with care, reflection, and experience on the table: an old, almost moldy lemon perhaps, a very little basket, a small white ceramic pot or a black bottle. Some viewers might see an excessively restrained cosmos, a shrunken approach to the world: why not paint the beautiful landscape which surrounds Goy's apartment in Lausanne? Why not paint the Alps which are so close? Why, when Goy looks through his window and draws houses with snow on their roofs, be so sparing of pastel, to the point that these houses almost disappear into the paper?

Goy's art is precisely this quest for the essence of things and behind this for the essence of presence. Goy does not proceed by verbal philosophical means; I even suspect that he does not trust verbal skills, at least not his, to apprehend this question. His quest is visual, humble and proud at the same time.

As everyone knows, and quite often forgets, "things" are present to us because they reflect light. Instinctively, Gérard Goy dims the objects, dims the light, dims the pastel, until the pattern of presence, until the pattern of essence comes out of the quest. It is somehow the reverse of exuberance, but it is as daring, as creative, as any other more exuberant-looking art work.

Goy, also a refined watercolorist, indeed has painted the Lake Lemman, the largest lake in western Europe, making beautiful watercolors at dawn, not grandiloquent, but catching the intimate fragility and unscratched beauty of the early morning light on the water.

A similar perfection and delicate approach can be seen in **Gérard de Palézieux's** watercolors, an art form in which Palézieux, already an excellent oil painter, became a master, after having been first in touch with Goy. Even if his works are quite different, Palézieux is satisfying the same way because of being light without being flimsy, searching for perfection without being mannered, being traditional without being out-

paced. Some people might feel that both Goy and Palézieux seem to ignore their time, its struggles, its atrocities, its calls for urgent action. Wrong: being both humble and not humble, they maintain standards in perfection and beauty. This is an important statement.

Raymond L'Epée belongs to a similar trend. Like Goy or Palézieux, he first looks prominent because of the quality of his technique, the precision of his skills, the demanding requirements of his idea about painting, rather than by an exuberant imagination. Again, this first impression may be deceiving, although the characteristics we just mentioned are in fact present and effective in his work. Present, but not applied just in order to offer us a nice image of reality. In L'Epée's work there is an intense process of selection and suppression and reinforcement, supported by a technique of "flat" layers. One of the best examples of interaction between technique and meaning is the painting depicting a baroque staircase under high-noon light. Italy can be picturesque and has been reported as such by many excellent painters, particularly of the nineteenth century. In many of L'Epée's large paintings, "flat" layers of painting seem to rub out details or accidental picturesqueness, somehow like overexposure in photography: irregularities blend into pure surfaces whose task is to send bold vibrations of air and light toward us, a superior layer of existence. It could be the light of a hot midday sun, like in *A Midi*; it could be the coolness of shadow under a Mediterranean door, like in *Rideau de Perles*.

Most of the time, L'Epée's colors are delicate and blend into one another. When bright, usually in the foreground, they speak loudly about themselves and the object they depict (usually a flower), but even more, by contrast, about the delicate and precious atmosphere of the background seen through a window or behind a railing.

"Most of the time," I wrote, because L'Epée is not bound by tricks, but an artist in the quest of essence and beauty. His signature, fading into the canvas to the point of almost vanishing—something to hunt

for—is that of a discrete and confident artist, conscious of his qualities but knowing where the essence is.

With **Armande Oswald**, who shows a remarkable balance between unpretentiousness and consciousness of her talents, we are back to a more obvious presence of both the meticulous and the explosive creativity. In this exhibition both the big drawings and the relatively small etchings have a systematic, almost compulsively controlled accumulation of nonrepresentational little "marks," (countless strokes of lead, and of eraser in the big drawings) from which a powerful meaning emerges.

Oswald, more than some other artists, requires the participation of the viewer: from the multitude of lead strokes, meaningless per se, when a certain density has been reached (it is hard to say when), then a face, a body, an attitude, finally the depiction of the human condition will emerge with the complicity of the viewer. For the viewers, there is an extraordinary moving and satisfying feeling of accomplishment when the meaning of the piece emerges from the separate meaningless strokes. A kind of gratitude then binds us to the artist who has been able to engineer this trip through perception and take us with her. In the etchings *Au delà des Masques*, there is a similar experience of enjoyment: we start from the perception of meaningless aquatint irregular grays, then we vacillate for a second between the discovery of undefined landscapes and the recognition of faces; then we reach the idea of "beyond the masks." This artistic motion (and source of emotion) leaves with us the pleasure of discovery and the enriching ability to perceive eternal landscapes on faces (and perhaps fragile faces in landscapes).

Some other drawings, done in the same technique as *Transit*, explore even further the limits of recognition and ambiguity; they too offer the rewarding privilege of the human brain being able to achieve perception out of many insignificant "marks."

On the four huge walls of a museum gallery, Oswald recently played in a very different way with

ideas of emergence and decline. She painted around the four walls the emergence of life on earth and its disappearance, starting from a large uniformly painted red wall, until the idea comes full circle.

André Tommasini's aspiration and work are totally different. Maybe due to his first training (an early apprenticeship in marble tombstones, before attending the school of art), and to his character (worrying and demanding), added to his sensuality, Tommasini has developed a strong need for perfection in shapes, finishing of the surfaces, smooth passage from one volume, one form to the other. It could be seen as classical, and because of the meticulous craftsmanship, very Swiss. It would be a shame to end with the approach here.

The series which reveals most explicitly another dimension in Tommasini's work is *Etau* (Benchvise). Using two different kinds of marble, or even stainless steel, Tommasini grips with a clearly represented vise the rounded shapes coming out (or trying to come out) of the marble: "I like the rounded shapes because they express the internal force, a rising of sap."⁴ Part of the struggle of the sculptor is to fight for the emergence of these forms from the stone, or beauty from the world.

When the world was shaken by the reappearance of hostage-taking, Tommasini was already involved in the idea of constraints preventing forms from blossoming from the stone: "I like fulfillment when thwarted . . . Shapes which crash together go beyond themselves."⁵ Using steel cables, he produced a series he named *Otage*, which is a sculptural response to his time, but also the expression of a less time-bound reality, a more permanent task: to "go beyond themselves." These oppositions or duality have also been expressed by mixing marbles (light and dark, for example).

Particularly attractive is the series called *Expansion*, in which rounded shapes expand from cubes and angular forms, or vice versa. Less obvious than some series, *Expansion* conveys very well the idea of constraints and contradictions, the pleasure of a ca-

ress, the opposite with the sharp edge. By careful finishing and eliminating the incidental in the raw material, Tommasini reaches what he calls the "tension of forms" and expands to the "beyond."

It is difficult to say what kind of artist Henry Roulet is. It is a lot easier to say what he is not: not a "naïve," or a "primitive." Even if his work might suggest artists like Auberjonois or Giotto, he is not their follower. Even if he is obviously attracted by Tuscany and Venice, he is not an "Italianist." Even if all of his paintings have scenery and show figures, he is not just telling stories. Even if he uses color as the most important component of his painting, he is not a "colorist." Not this, not that: something basic in Roulet's art makes it approached better by subtraction than by addition, by asceticism than by accumulation.

What happens to the colors on his canvas or to the drawing and anatomy of the people? The same thing happens to both of them: For example in *The Train for Napoli*, *Le Bar*, or *L'arrivée du Cirque* in which one expects abundant motion and animation, Roulet cuts out the movements of the arms or knees toward the left or right side of the painting. He keeps only the central part of the people depicted, as in a photograph of a person in motion, when shot at very low speed: on the film the density is strong enough only in the central part of the body to produce an image on the sensitized paper, and the rest fades. By trimming the sides of his figures, Roulet elongates them to stable verticals; through this reduction he reaches their internal permanence, often increased by the contemplative look on their face. By subtracting the realism of motion and stiffening of the body, Roulet offers the image of peaceful souls in which sadness is never despair, joy never excitement, humor never acid, and satire is tender. The colors also exhibit the same spirit; they are strong, but deprived of their loudness. Quite often Roulet paints red on a red background (*Le Bar*), green on green (*Course d'escargots*), with equal density given to air or water as to solid things, walls, or people. By increasing the general density, Roulet

excludes the possibility of the individual and the momentous overwhelming the permanent.

This process is almost the opposite of naïve or folk painting, which is interesting to the viewer because of its accounting for the moment and the particular.

Who could be more different than Peter Fürst, the celebrator of energy, the passionate musician, the deeply involved contributor to carnival masks and costumes, the cook and the distiller of refined and powerful plum liqueur?

Fürst's life embodies Swiss contradictions: in the middle of a successful career in Basel in advertising and decoration, Fürst turned his back on a certain kind of sophisticated life in favor of giving free rein to his imagination and need for expression.

First he worked on iron, hammering and welding, creating loud and meaningful structures; loud in many ways: during openings or special music sessions, he would climb into his sculptures and bang and bang on them, or play his jazz flute with his group, one of them taking over the percussion.

In a later stage, he was attracted to watercolor, which he learned to master with Kirova. Drawing and painting back stage during jazz sessions and concerts, sometimes he would expand with the music to its climax (*Plein Tube*). Sometimes he would meticulously respond to delicate rhythms and watercolorlike moods (*Gismondi*). Whatever Fürst paints, rhythm and music are important elements. Whatever music he plays, his musical space is organized in structured sequences. It is a beautiful experience to watch his art work while listening to his music, or to the music he is responding to in painting.

Even though it is not a Swiss invention, mezzotint is very appropriate to Swiss traditional mentality: it is a time-consuming, meticulous job, even before any image begins to appear on the plate. First the artist has to move a rocking tool, the rocker, across the plate as long as necessary, scoring the metal and giving it a velvety appearance. Only then can she or he start to have some image appear by pressing on this textured surface with the burnisher or other tools

to create a shadow image. Inks are applied very carefully and get caught in the "velvety" finish which is still left on the plate. The ink is then wiped away from the more or less glossy surfaces with a cloth, often at the end with the palm of the hand. This procedure gives the prints the fleshlike grain and mixture of softness and depth one can admire in **Izabel's** works. Many of her prints put together various objects or elements which share a kind of softness and flexibility and suggest a caress in one way or another: feathers, rich textiles, parts of the human body. By keeping enough ambiguity and balancing quite skillfully representation and fantasy, Izabel reaches a high degree of sensuality, without falling into monosemic voyeurism. In her more recent works, (she had been working in mezzotint for many years), collages and mini-installations, she goes further in exploring the juxtaposition of different materials and symbols, pursuing a discrete and tasteful interaction.

When applied to trivial circumstances, compulsiveness might be considered a defect in average people. However, when it goes far enough, it can reach art and ethereal dimensions. This is what one is tempted to think about **Olivier Charles**.

Very different from the other "perfectionists" we have already encountered in this exhibit, but also producing works which carry us away, Charles seems to start within himself and accumulates on the canvas small signs from his memory, borrowed from a rich internal alphabet: letters, dots, spots. With them, he creates a daybreak or twilight universe which expands so far that one can become totally enraptured, the same way we might lose our earthly ties while gazing at the innumerable dots of stars on a clear winter night, entering an intersidereal space. Charles's canvas, filled and framed like the well-ordered mind of a Swiss

man, explodes and frees itself in an intense, breathtaking image.

Liuba Kirova has lived and been active in Switzerland for many years and received Swiss citizenship in the late seventies. As many people did when moving to the U.S., she brought an interesting contribution to her new country from her native Bulgaria, where she received most of her training in art. She also lived in Italy and France.

An expert in watercolor, she is a colorist and "motionist." By saying "motionist," we try to characterize her specific way, through the distortion of ordinary perception and traditional perspective, to express the motions she sees in structures, surfaces, shapes, which surround the figures she places in most of her paintings. Because paintings are not movies, the painter cannot have her figures move on the canvas; but she can express their liveliness, as well as her own, by having everything move around them: walls or buildings running to their vanishing point, steeples swinging in the sky, unidentified objects flying through the canvas. In addition, she introduces symbols of movement and drops them in the animated space: windmills, horses, carrouseis, kites (or maybe just whirling colors).

Kirova is more than lively; she is gifted with an exceptional ease in painting. She is almost never at rest. The amazing discovery she made is that the works providing the viewer with the greatest feeling of life, lightness, and freedom of motion are often those which required the most care and structure.

Italo Valenti is the most internationally famous of the artists we show. He has been exhibiting with Julius Bissier, Jean Art, Ben Nicholson, Mark Tobey. But more striking than his fame is the beauty of his work, whatever medium he chooses.

In the case of Italo Valenti we are not going to approach the subject of meticulous and fanciful, even if

Valenti is both. Each painting or collage is striking as a whole, as a perfectly balanced piece. It calls for an immediate and deep relationship in which first the pleasure of the senses overcomes understanding and thinking. Later the artwork might return to one's mind as conveying thoughts about happiness and seriousness, about the richness and the complexity of the world around us. But first his art addresses the viewer as visual and sensual. Being restrained in the use of words is a way to pay a tribute to its beauty.

Valenti was part of an exhibition organized by Bernard Blatter under the title of *Painters of Silence*. Indeed Valenti makes it eloquent.

Conclusion

There have been and still are many dimensions and trends in Swiss art, including, more recently, minimalism, new geos, etc. As the recent important art fair catalogues show, some famous Swiss names and successful artists are on the international market.

The present exhibition presents Swiss artists who all have qualities which last beyond trends and time. They are successful in their country, but they deserve a wider public. We are very pleased that they are offered an opportunity to be seen and appreciated in the United States.

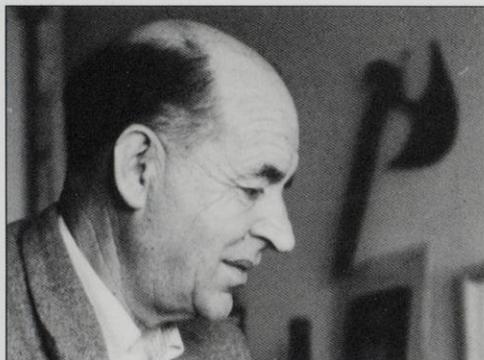
March 1991

Janice and Jean-Pierre Golay

NOTES

1. *Jaques Berger*, Lausanne: Editions Marendaz, 1982.
2. Idem.
3. *Jaques Berger*, Vevey: Jenisch Museum, 1985.
4. *André Tommasini*, Martigny: Pierre Gianadda Foundation, 1987.
5. Idem.

Jaques Berger



Jaques Rouiller

1902-1977
Studied at University of
Lausanne (Classics); School of
Fine Art, Lausanne; Atelier
Ecole-Aubert

"I always was interested in avoiding control of the eye, of the brain, of reasoning. While drawing, as soon as a line has been drawn, one thinks of correcting it; one questions: is it really the way I should do it? The only way of avoiding this question is to close your eyes and say to yourself: I am going to draw a sitting woman, I draw a line, another one, then I place another form at the opposite side of the paper ... Finally, the shapes overlap, cut into each other, complement each other, meet in a perfectly unexpected manner. One is confronted with things one would never have invented without [closing your eyes]."

(*Jaques Berger*, Lausanne:
Marendaz, 1982, p. 44.)

SELECTED EXHIBITIONS

Vallotton Gallery, Lausanne (several)
Arte Centro Gallery, Milan (several)
Contemporaine Gallery, Geneva
(several)
International Art Fair, Basel (several)
and several exhibitions in Bern,
Zurich, Basel, Geneva, Berlin, and
Venice

PERMANENT COLLECTIONS

Several private collections and
museums in Switzerland,
particularly the Jenisch Museum
in Vevey



Tête de femme (Head of a Woman), ca. 1974
Distemper on cardboard, 22.7 x 22 cm.
Jenisch Museum, Vevey



Couple, 1976
Distemper on plywood, 20.2 x 27.5 cm.
Jenisch Museum, Vevey



Personnages (Figures), 1976
Distemper with traces of pencil on cardboard, 20 x 24 cm.
Jenisch Museum, Vevey

Oliver Charles



D. Groux

SELECTED EXHIBITIONS

L'Entracte Gallery, Lausanne, many times
1974 Arts and Letters Gallery, Vevey
1952- Many exhibitions in Switzerland and abroad

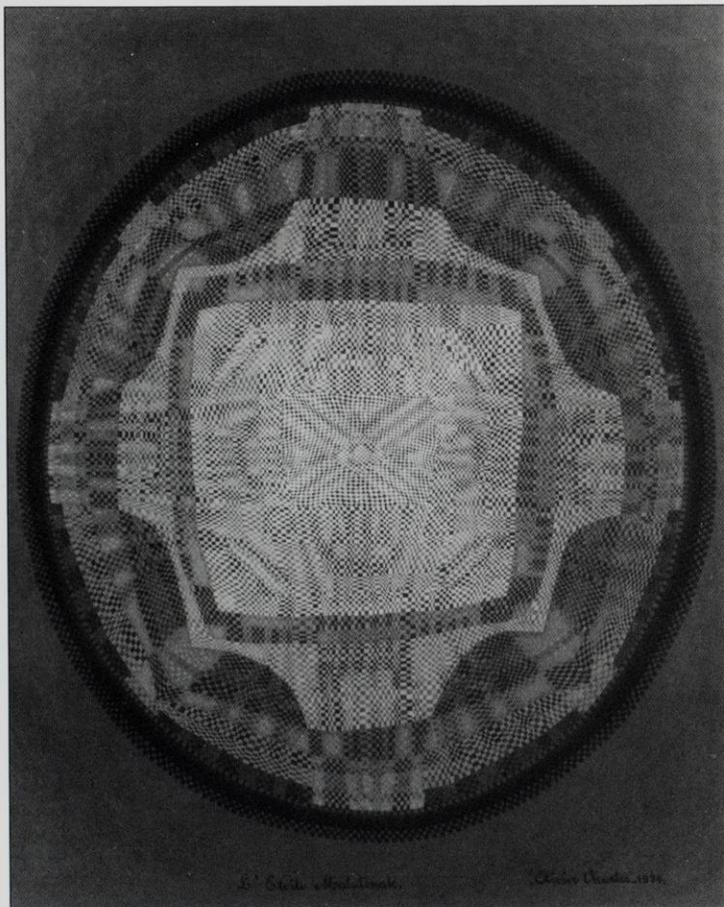
PERMANENT COLLECTIONS

Several public and private collections in Lausanne, Geneva, Zurich, Munich, Venice, Milan, and New York

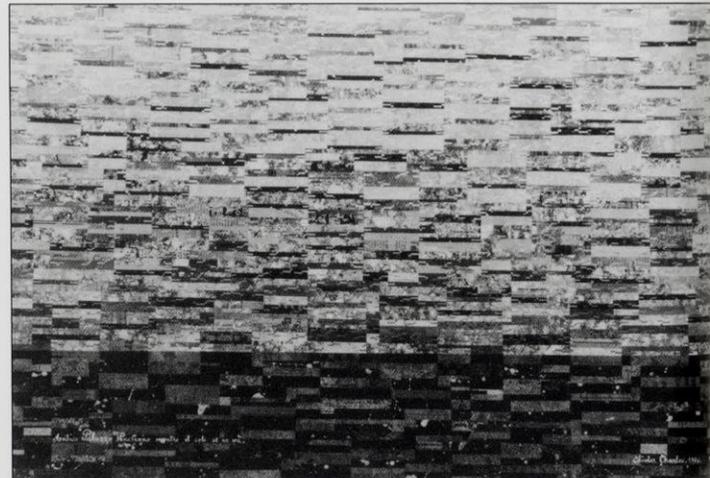
Born 1931

Lives in Lausanne

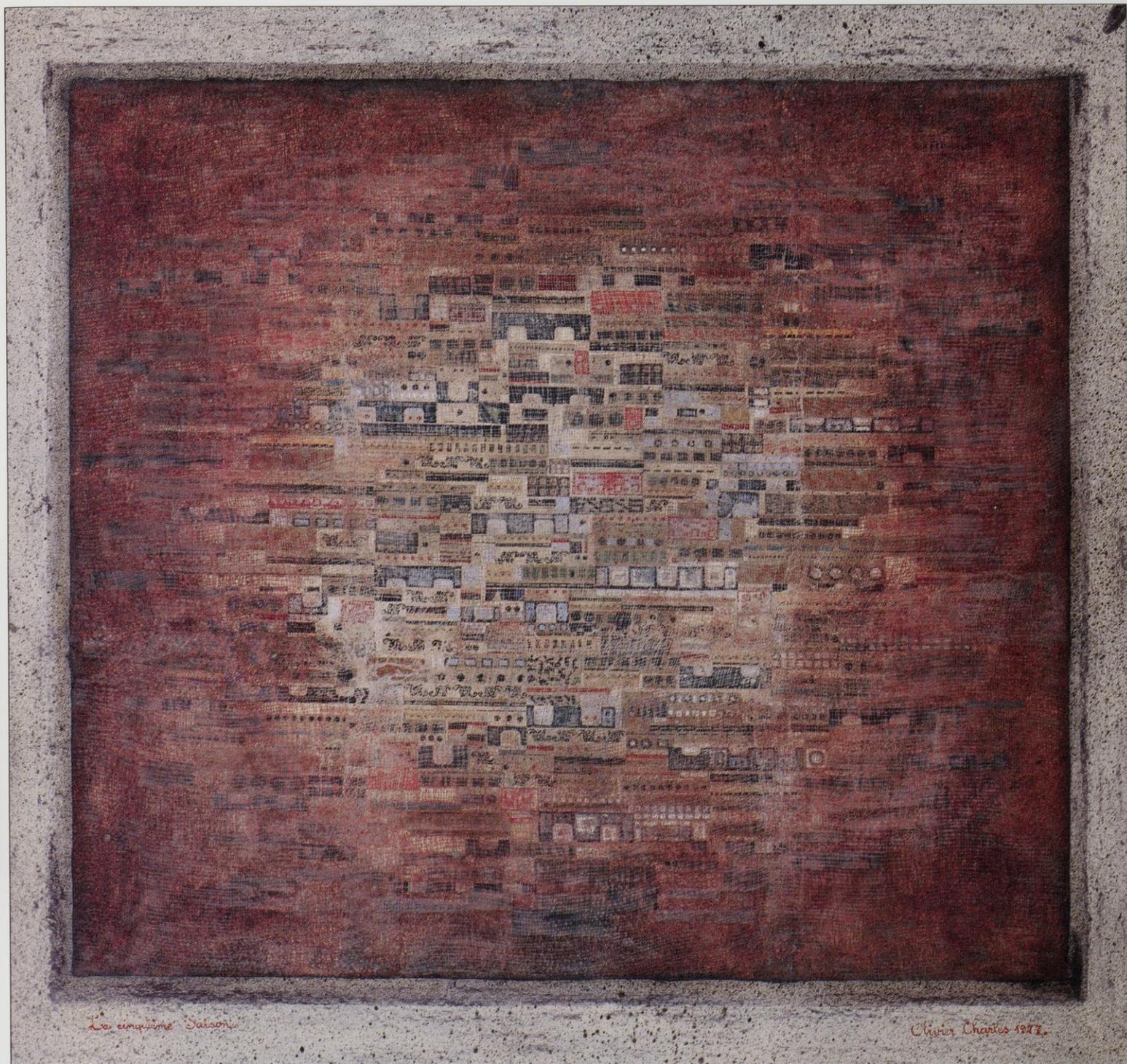
Studied at the School of Fine Art, Lausanne, and the Swiss School of Ceramics, and took a workshop at the Art Students League in New York with Barnett Newman



Le rêve de Borromini (Borromini's Dream), 1974
Oil on primed paper, 61 x 51 cm.
Jenisch Museum, Vevey



Antico Palazzo Veneziano mentre il sole se ne va (Ancient Venetian Palace in the Sunset), 1980
Mixed media on paper, 55 x 80 cm.
Jenisch Museum, Vevey

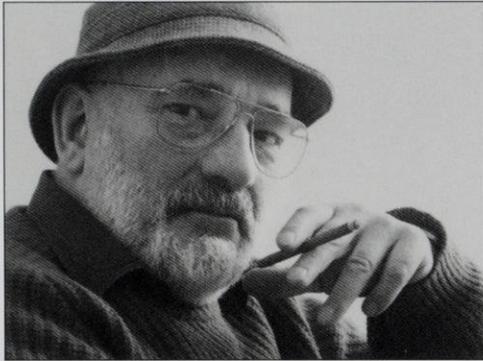


La cinquième Saison

Olivier Chantès 1977

Le cinquième saison (The Fifth Season), 1977
Mixed media, 57.3 x 60 cm.
Jenisch Museum, Vevey

Peter Fürst



Born 1933 in Basel
Lives in Seprais, Switzerland
Studied at School of Fine Arts,
Basel, and School of Music,
Basel

"I am an active jazz musician (flute). Therefore my painting almost always develops in relationship with improvised music, sometimes right during the performance (*O.C. I* and *II*: Ornette Coleman in Willisau), or in my studio while listening to recordings (*Mechanical Music*: Carla Bley, or *Full Blast*: Willem Breucker).

Recycling is part of my philosophy and is most visible in my sculptures made of scrap-iron, but also in my paintings when I partly cover old images with new painting (*Recycling I* and *II*), or print lithographs on them.

Another important feature, in my life as well as in my work, is the adventure of improvising and playing with chance—even while cooking."

SELECTED EXHIBITIONS

1991 Frankengasse Gallery, Zurich
1989 Giacometti Gallery, Chur
1987 Bürgerhaus Unterschleissheim, Munich
1987 Union Gallery, Sofia, Bulgaria
1985 Fifth Biennial of Swiss Art, Olten

PERMANENT COLLECTIONS

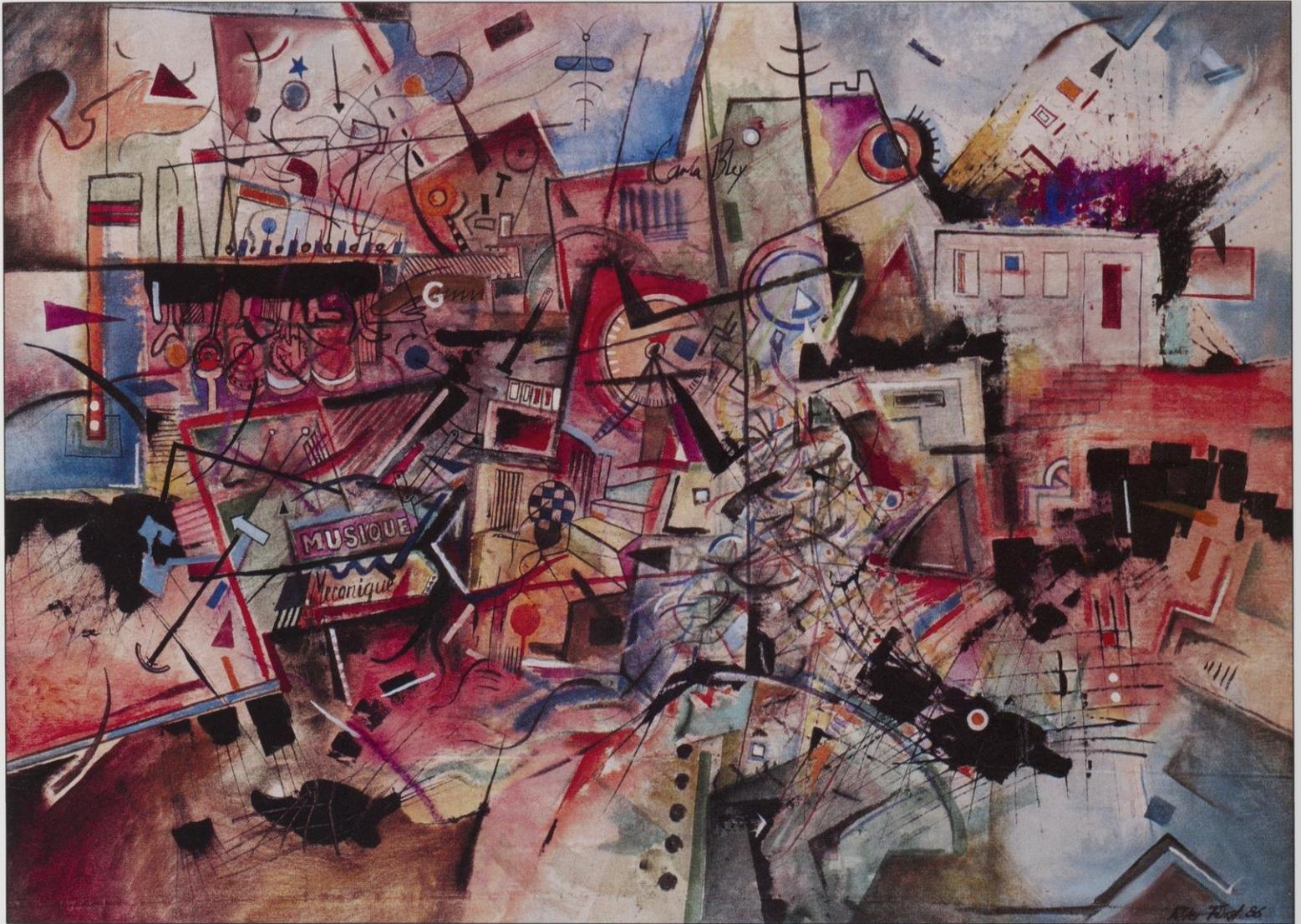
Republic and State of Jura
Jura Museum of Fine Arts, Moutier
Swiss Bank Association, Basel
State Department of Finances, Basel
Museum of Humor and Satire, Gabrovo, Bulgaria



Recuperation II (Recycling II), 1990 (1987)
Watercolor and acrylic on paper, 100 x 70 cm.
Collection of Artist



O.C. I, 1988
Watercolor, 31 x 23 cm.
Collection of Artist



Musique Mecanique (Mechanical Music), 1986
Acrylic, 95 x 130 cm.
Collection of Artist

Gérald Goy



Born 1921
Lives in Lausanne
Studied at School of Fine Art,
Lausanne

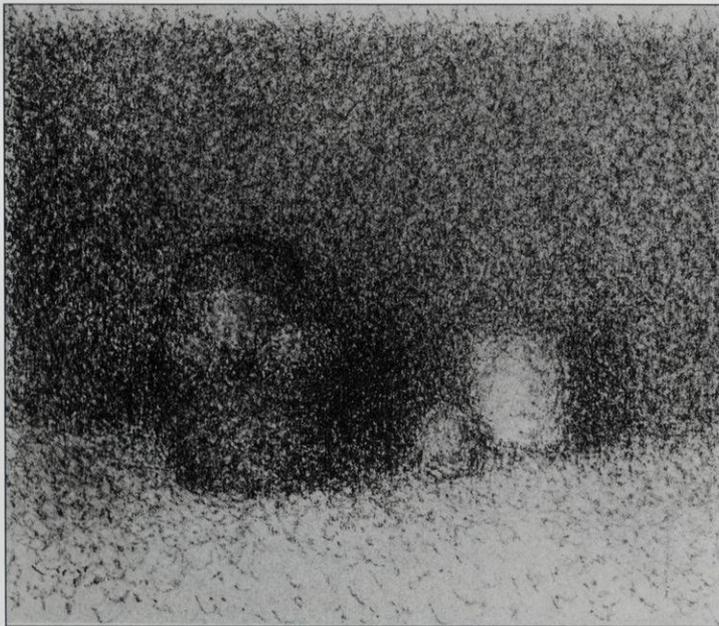
"At the art school I studied drawing with Casimir Reymond and painting with Charles Chinet. Then I started my career as a painter, while teaching drawing and painting in high schools. The techniques I used were oil painting, watercolor, pastel, drawing in pencil, ink, and black pastel. Then I became deeply involved in watercolor and pastel, of which I am particularly fond."

SELECTED EXHIBITIONS

1989 Arts and Letters Gallery, Vevey
1988 Ditesheim Gallery, Neuchatel
1987 Jacques Isoz Gallery, Sierre
1986 Vallotton Gallery, Lausanne
1986 Wolfsberg Art Salon, Zurich

PERMANENT COLLECTIONS

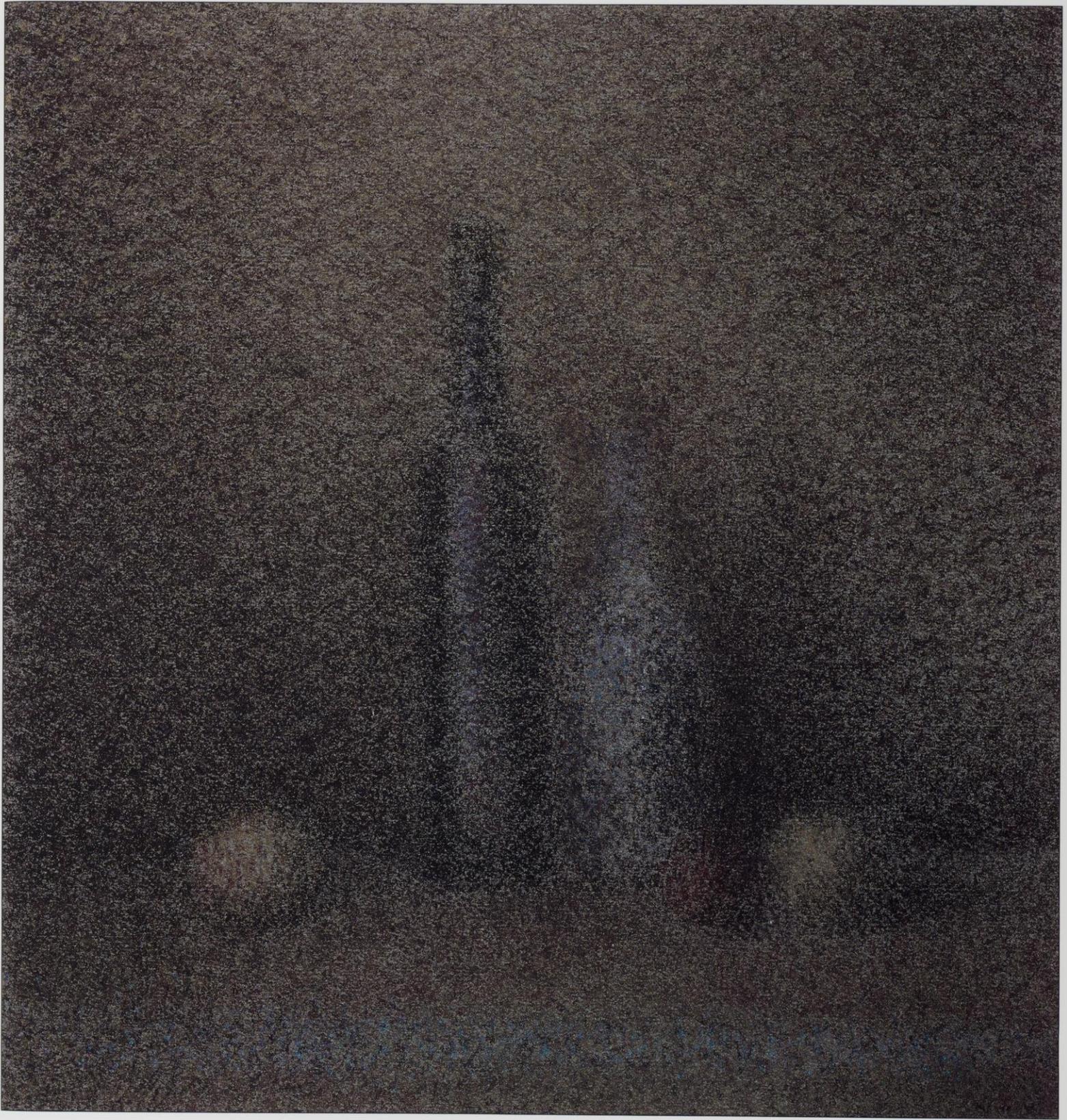
Museum of Fine Arts, Lausanne
Jenisch Museum, Vevey
Louis-Moret Foundation, Martigny
François Ditesheim Collection,
Neuchatel
Jacques Isoz Collection, Sierra



Panier de fruits (Fruit Basket), 1985
Pastel, 22 x 27 cm.
Collection of Artist



Le flacon blanc (White Flask), 1986
Pastel, 33.5 x 38 cm.
Collection of Artist



Bouteille noire (Black Bottle), 1978
Pastel, 33 x 31 cm.
Jenisch Museum, Vevey (Foundation Léo Fiaux)

Izabel



© Copyright Claude Huber

Born 1955
Lives in Rivaz

"The time consuming and mysterious mezzotint can provide a way to unveil a woman in full bloom, exposing her sensuality, fragility, strength. A fragment of her body is but a silent act of sharing, an offering, not quantitative, of inner quest.

On the contrary, a collage can express, through the use of fresh colors and spontaneous gesture, a need for freedom, a rejuvenation.

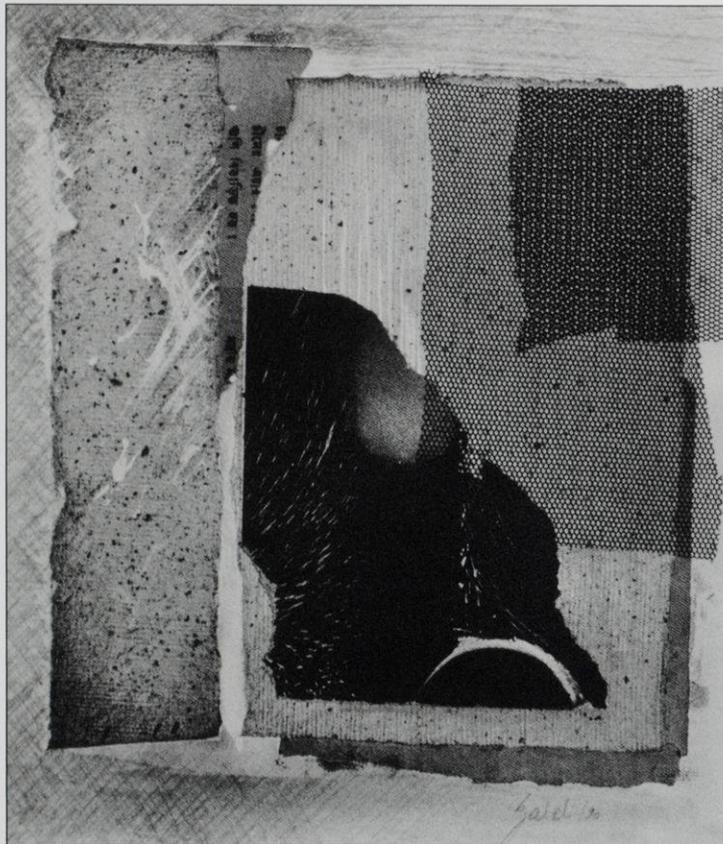
Plexiglas cases really are boxes filled with surprises; they contain intimacy, instinct, an evocation, the intangible."

SELECTED EXHIBITIONS

1990 Louis-Moret Foundation, Martigny
1990 Museum of Le Locle
1987 Bernard Letu Gallery, Geneva
1984 Fischlin Gallery, Nyon
1982 International Festival of Printmakers, Castillon du Gard, France

PERMANENT COLLECTIONS

Tambourini Foundation, Castillon du Gard, France
Jenisch Museum, Vevey
Fides Society, Lausanne
International Publicity, Lausanne
National Library, Bern



Sans parole 18 (Without Words), 1990
Collage, 24 x 20 cm.
Collection of Artist

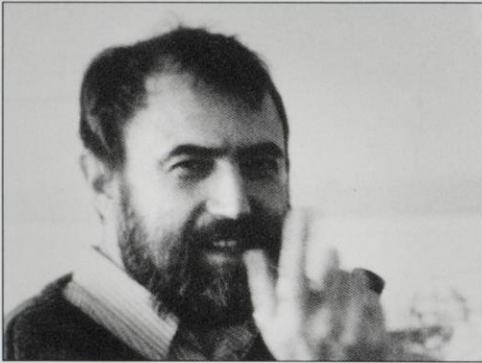


Sans parole 2 (Without Words), 1989
Collage, 10.5 x 13.5 cm.
Collection of Artist



Source du Gange (Source of the Ganges), 1989
Collage, 57 x 40 cm.
Collection of the Artist

Hanspeter Kamm



SELECTED EXHIBITIONS

1991 Hufschmid Gallery, Zurich
1989 Maison d'Ailleurs, Yverdon
1987 Hufschmid Gallery, Zurich
1986-85 Museum of Decorative Arts,
Lausanne

PERMANENT COLLECTIONS

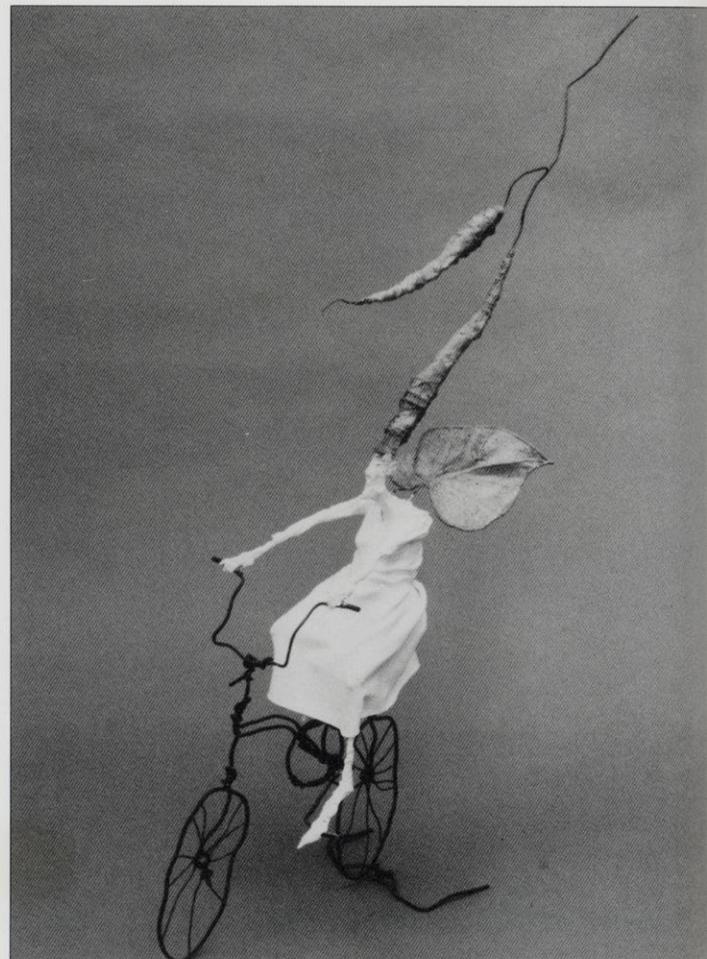
Several public and private collections
in Switzerland and abroad.

Lives in Wernetshausen

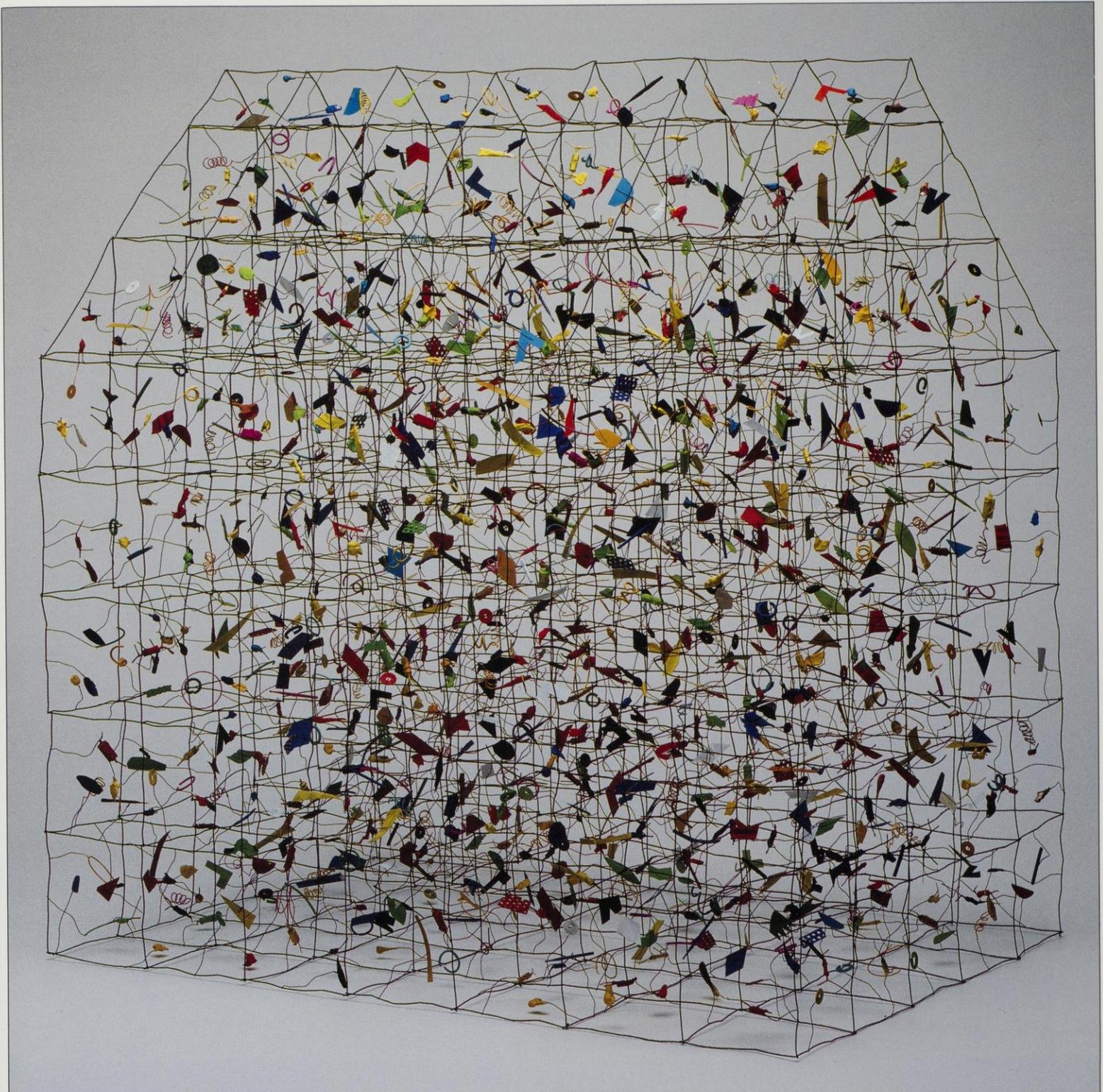
"I need the silence of the countryside
and the mountains covered by
snow."



Object - *Ödipus* (Object - Oedipus), 1991
Wire, modeling clay, and color, 38 x 27 x 12 cm.
Collection of the Artist



Object - *der Radfahrer* (Object - Bicyclist), 1988
Wire and unbaked porcelain, 60 x 15 x 96 cm
Golay Collection



Haus der Dinge (House Full of Objects), 1991
Wire, tin, and color, 75 x 55 x 83 cm.
Collection of the Artist

Liuba Kirova



Born 1943 in Sofia, Bulgaria
Lives in Seprais, Switzerland
Studied at the School of Fine
Arts and Academy of Fine Arts,
Sofia

"I am preoccupied by today's intense fluctuations and the way they perturb the everyday human life. I wish I could harness the tangled confusion and offer a chance to breathe. I try to guide human beings and help them find their corner in the vast surrounding world, as well as cheer them up. Colors, lines, blobs, rhythm, and motion are subjected to a quest for contrast: dramatic, optimistic."

SELECTED EXHIBITIONS

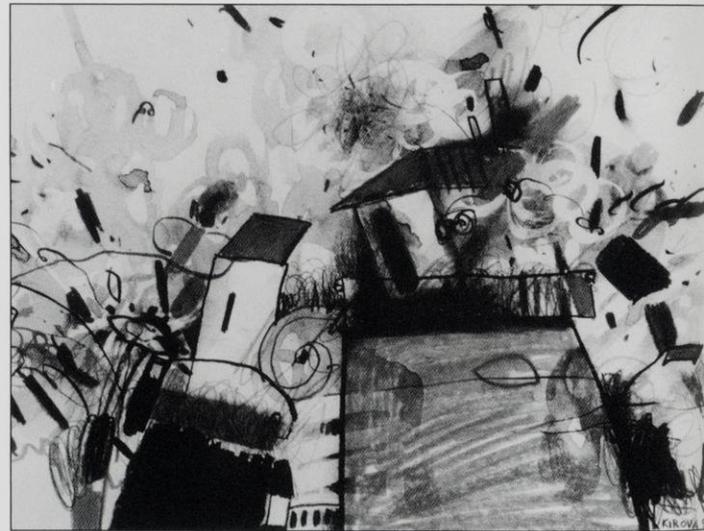
1990 Museum of Modern Art,
Tolboukin, Bulgaria
1990 Maison de la Culture, Namur,
Belgium
1989 International Biennial of Print,
Varna, Bulgaria
1988 International Triennial of
Painters, Sofia, Bulgaria
1986 Schoeneck Gallery, Basel

PERMANENT COLLECTIONS

Republic and State of Jura,
Switzerland
State of Basel, Switzerland
National Galleries in Sofia, Varna,
Tolboukin, Bulgaria
State Bank of Jura
Swiss Bank, Delémont



La Casa gialla (The Yellow House), 1990
Mixed media, 90 x 70 cm.
Collection of Artist

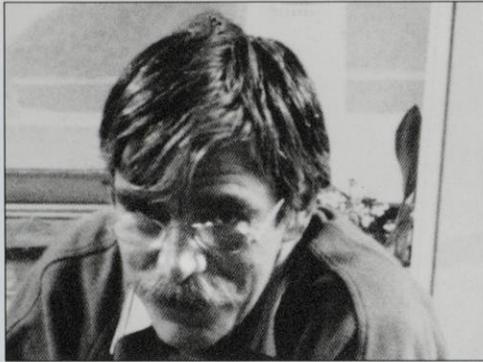


Collina nel cielo (Hill against the Sky), 1990
Watercolor, chalk, 29 x 39 cm.
Collection of Artist



Terrasse de luxe (Luxurious Terrace), 1989
Oil on canvas, 100 x 100 cm.
Collection of Artist

Raymond L'Epée



© copyright Erling Mandelmann

Born 1942
Lives in Corcelles/ NE

"Light is the interlocutor in my painting. Sometimes it converses with back-lighting inside a room, sometimes it fills up the whole space of the canvas in a large vibrant tide. Sometimes it trickles through a slatted shutter, placed there as an ultimate barrier against its invading surge.

My painting is like a large translucent curtain, drawn between the light and the viewer, on which blurred mass and line create this sensuous immateriality of the image."

SELECTED EXHIBITIONS

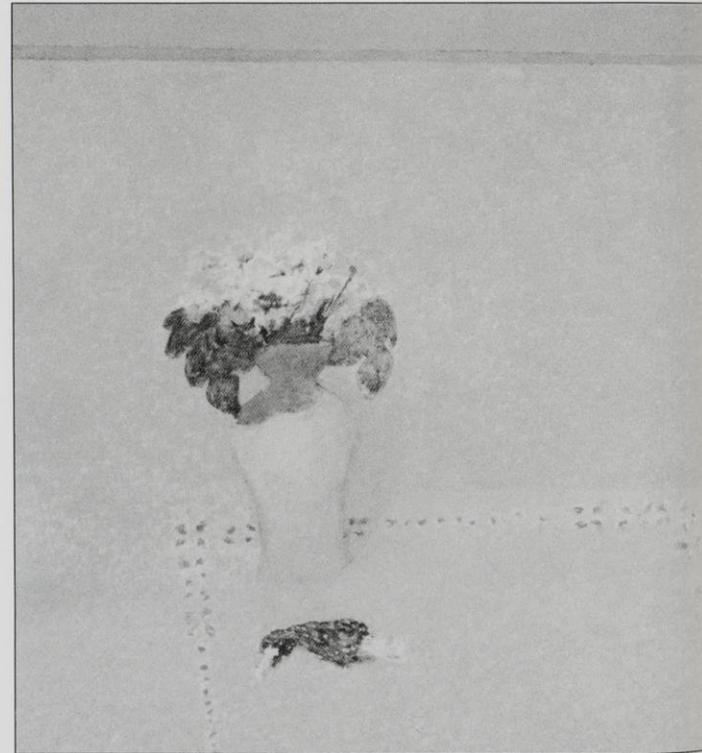
1987 Cathedral Gallery, Fribourg
1989-86 Vallotton Gallery, Lausanne
1986-82 Faubourg Gallery,
Neuchatel
1978 Ditesheim Gallery, Neuchatel
1973-69 Numaga Gallery, Auvier

PERMANENT COLLECTIONS

Museum of Fine Arts, La Chaux-de-Fonds
Museum of Fine Arts, Neuchatel



Pavone (Poppy), 1990
Oil on canvas, 120 x 80 cm.
Collection of Artist



Primavera (Spring), 1990
Oil on canvas, 40 x 40 cm.
Collection of Artist



Self-Portrait, 1986
Oil on canvas, 97 x 97 cm.
Collection of Artist

Henry Meyer



Yvan Muriset

Born 1952
Lives in Lausanne

"My humble works are attempts to 'narrate' people not much stranger than you and I and to tell fragments of their stories, which I tear away from the whole as best I can. I try to stay close to primitive and popular art—one can make a "primitive" and 'popular' reading of any 'educated' art.

If I had enough time, courage, and aesthetic skill, I would start collecting the diverse refutations of the world which have been made. I do not know if any of my 'Punches' might be part of this collection. Maybe."

SELECTED EXHIBITIONS

1991 Fischlin Gallery, Geneva
1990 Gallery Maison des Jeunes, Neuchatel
1990 Fischlin Gallery, Nyon
1989 Art Magazine Gallery, Zurich
1988 L'Entracte Gallery, Lausanne

PERMANENT COLLECTIONS

L'Art Brut Collection, Lausanne
Jenisch Museum, Vevey
Maison D'Ailleurs Museum, Yverdon



Philosophe espagnol (Spanish Philosopher), 1981
Gouache, wash-tint, 43 x 41 cm.
Golay Collection

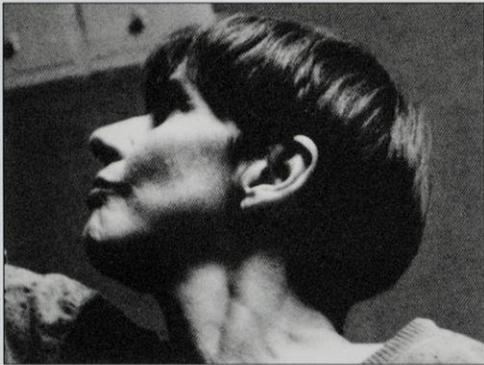


Le Fantôme de la Nicotine (Ghost of Nicotine), 1986
Paper maché and egg cartons, 34.3 x 20.3 x 22.9
Golay Collection



En attendant les Palmes Académiques (Awaiting Academic Honors), 1981
Gouache, wash-tint, and collage, 43.2 x 40.7 cm.
Golay Collection

Armande Oswald



Primula Bossard

Born 1940 in Neuchatel
Lives in Cortaillod/NE
Studied at School of Decorative
Arts, Geneva; Atelier S. W.
Hayter, Paris

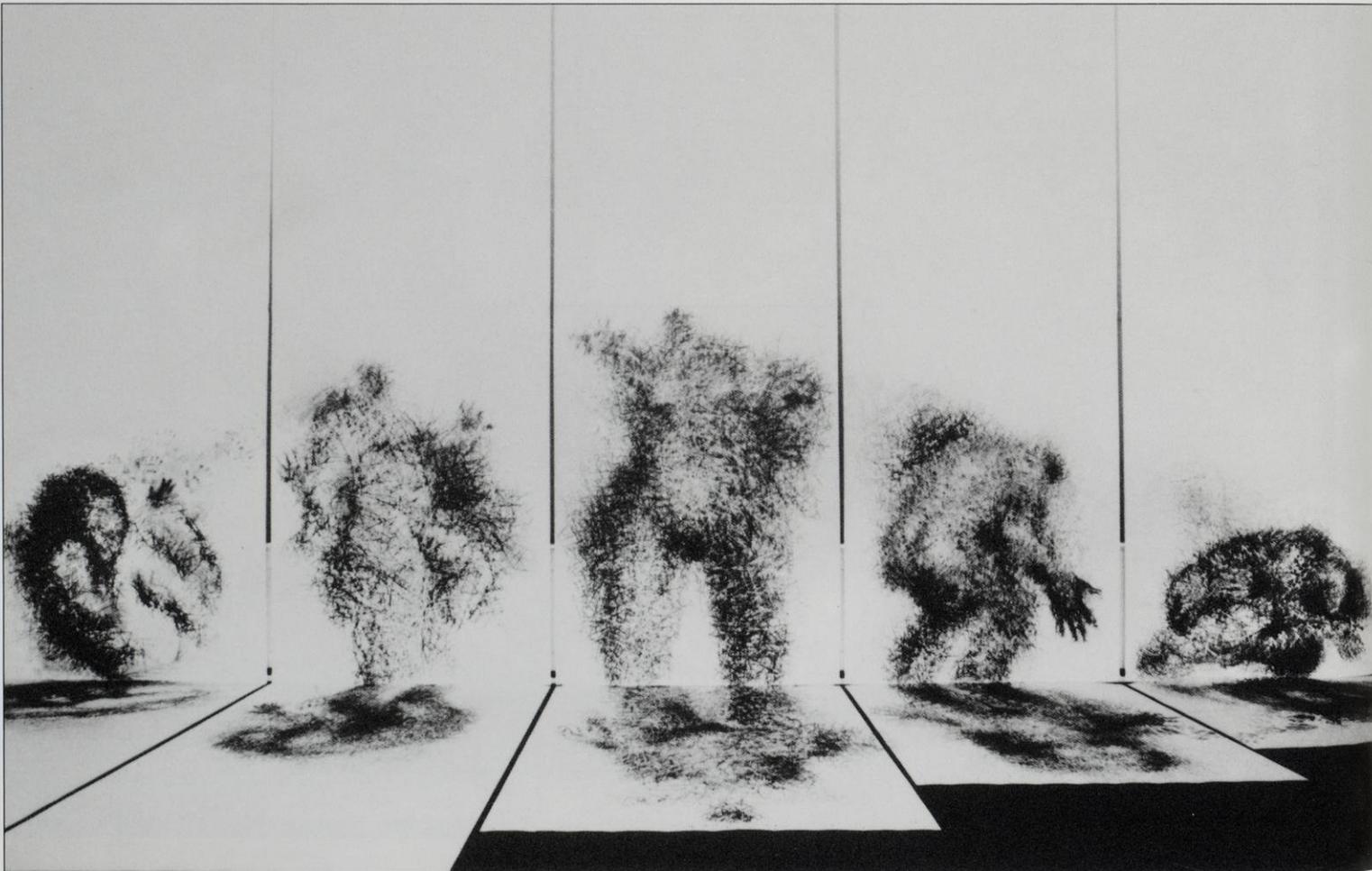
"*Transit* is a whole, made of ten drawings telling the main stages of life. Originally, this work was meant to be installed in a room which was a passage from one place to another. Thus it is symbolic of the passage from life to death or of the transition from one stage to another. Each drawing hung vertically is complemented by another, laid on the floor as its shadow, its complement or opposite. So the reflection of birth is death, of youth is old age, and so on."

SELECTED EXHIBITIONS

1991 C. Maurer Gallery, Bern
1990 Museum of Fine Art, Neuchatel
1989-90 Numaga Gallery, Auvignier
1988 Les Génies de la Bastille, Paris
1986 Montreal-Geneva, Bronfman
Center, Montreal, Canada

PERMANENT COLLECTIONS

Museum of Fine Arts, Neuchatel
Museum of Fine Arts, La Chaux-de-
Fonds
National Library, Bern
Federal Commission on Fine Arts,
Bern
State of Neuchatel

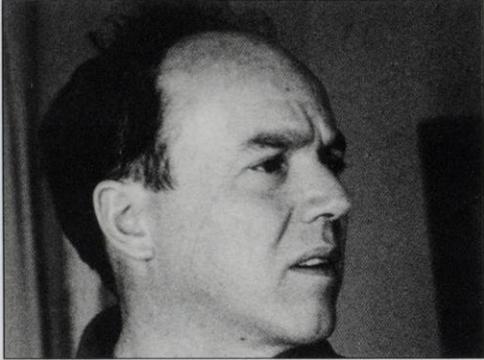


Transit (Transition), 1986
Pencil drawings, 200 x 750 cm.
Collection of Artist



Transit (Transition—Maturity), 1986
Pencil drawing, 200 x 150 cm.
Collection of Artist

Gérard de Palézieux

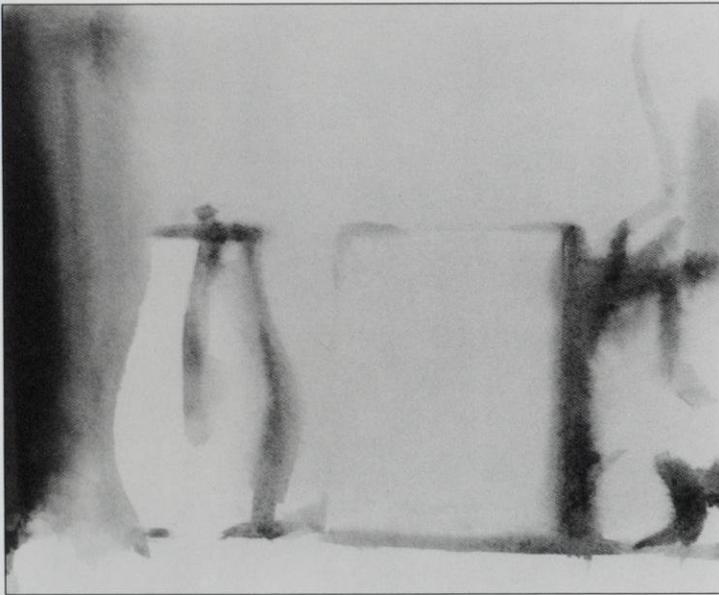


"It is difficult for a painter to present his work. Rather the works should speak for themselves."

SELECTED EXHIBITIONS
1989 Jenisch Museum, Vevey

PERMANENT COLLECTIONS
Jenisch Museum, Vevey
Museum of Fine Arts, Lausanne
The Metropolitan Museum of Art,
New York

Born in 1919
Lives in Veyras/Sierre, Switzerland
Studied at the School of Fine Art,
Lausanne, and the School of Fine
Art, Florence



Nature morte au pichet (Still-life with Pitcher), 1988
Watercolor, 23.1 x 26.1 cm.
Jenisch Museum, Vevey

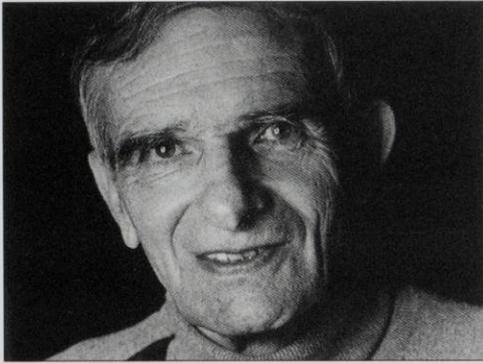


Lagune (Lagoon), 1988
Watercolor, 16.2 x 28.1 cm.
Jenisch Museum, Vevey



Illgraben, 1986
Watercolor, 23.5 x 27.6 cm.
Jenisch Museum, Vevey

Henry Roulet



Peter Friedli, Bern

Born 1915
Lives in Corin/Sierre
Studied at Course Louis Jacot-
Guillarmot, Geneva

"I paint things I have seen, but I do not paint them the way they were in reality, or not in their original setting. I use my memory; a new painting is a complete recreation in my imagination."

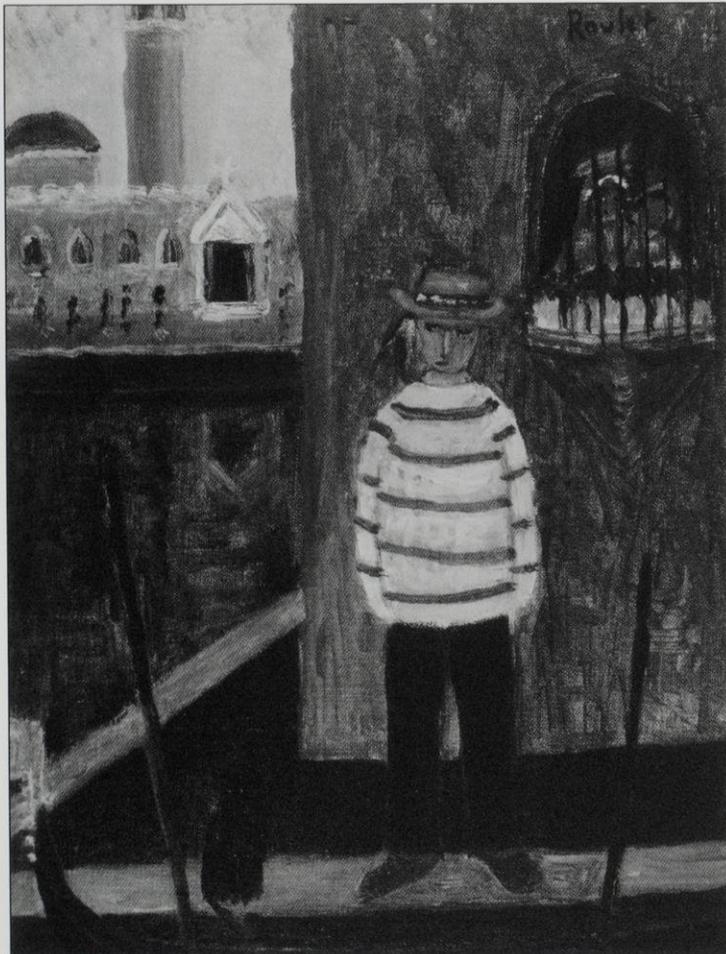
Conversation with Jean-Pierre Golay, Sierre, December 1990

SELECTED EXHIBITIONS

1990 Etraz Gallery, Lausanne
1988 Farb Gallery, Worb-Bern
1987 Etraz Gallery, Lausanne
1985 Kunstverein Steffisburg
(retrospective), Bern
1982 Escapade Gallery, Geneva

PERMANENT COLLECTIONS

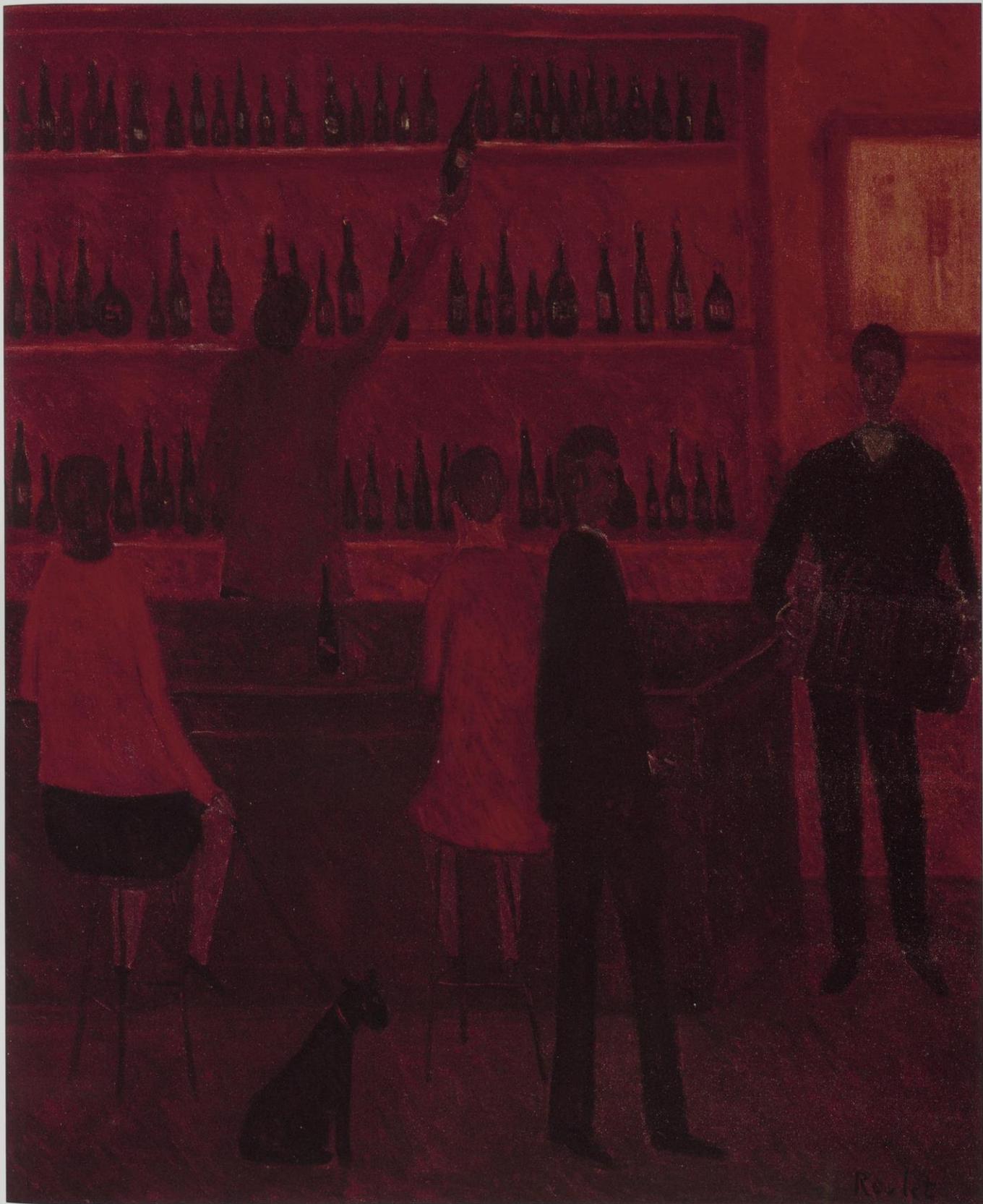
Luc Sandmeier Collection, Geneva
Professor M. Deller Collection,
Lausanne
Dr. Peter Friedli Collection, Bern
Ernst Itten Collection, Winterthur
Museums in Geneva, Sion, Olten,
Solothurn, Bern, Zurich



Le Gondolier (The Gondolier), 1990
Oil on canvas, 35 x 26 cm.
Collection of the Artist

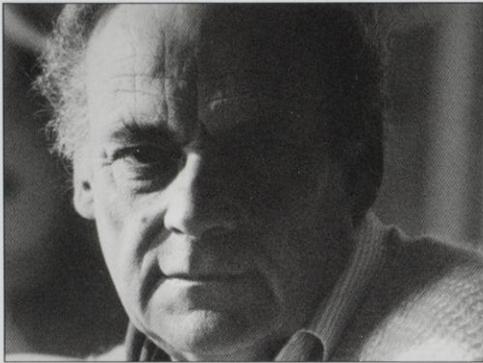


La Cage (The Cage), 1990
Oil on canvas, 25 x 31 cm.
Collection of the Artist



Le Bar (The Bar), 1968
Oil on canvas, 80 x 75 cm.
State Museum of Fine Arts, Sion

André Tommasini



Born 1931
Lives in Lausanne
Studied at the School of Fine Arts, Lausanne

"My sculptures are in marble and granite. I am attached to these materials because they are noble and resistant; they do not yield to the first impulse; the outcome requires a long reflection. The sculptures always are carved directly; this procedure requires patience and fidelity to the initial project. But there is always a risk any time you attack the raw mass of the stone block. The polishing of the marble allows you to eliminate the picturesque as well as unwanted features in the material and then to reach the essential.

Through coyness and sensuality, I express in my forms the scrapes and anxieties of life as well as its joy."

SELECTED EXHIBITIONS

1991 Pierre Gianadda Foundation, Martigny
1989 Jade Gallery, Colman, France
1987 Pierre Gianadda Foundation, Martigny
1982 May Gallery, Lausanne
1975 Numaga Gallery, Auvernier

PERMANENT COLLECTIONS

Pierre Gianadda Foundation, Martigny
Jade Gallery, Colman, France
Museum of Fine Arts, Lausanne
Philip Morris Europe, Lausanne
State and University Hospital, Lausanne



Etreinte IV (Embrace IV), 1989
Rose-dawn marble, 32 x 51 x 25 cm.
Collection of Artist

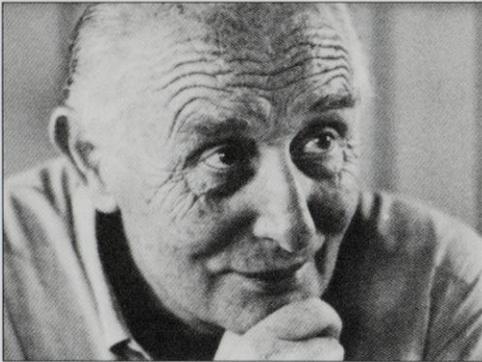


Expansion VI, 1989
Collombey marble, 34 x 51 x 28 cm.
Collection of Artist



Otage VII (Hostage), 1988
Belian granite and stainless steel cable, 52 x 20 x 19 cm.
Collection of Artist

Italo Valenti



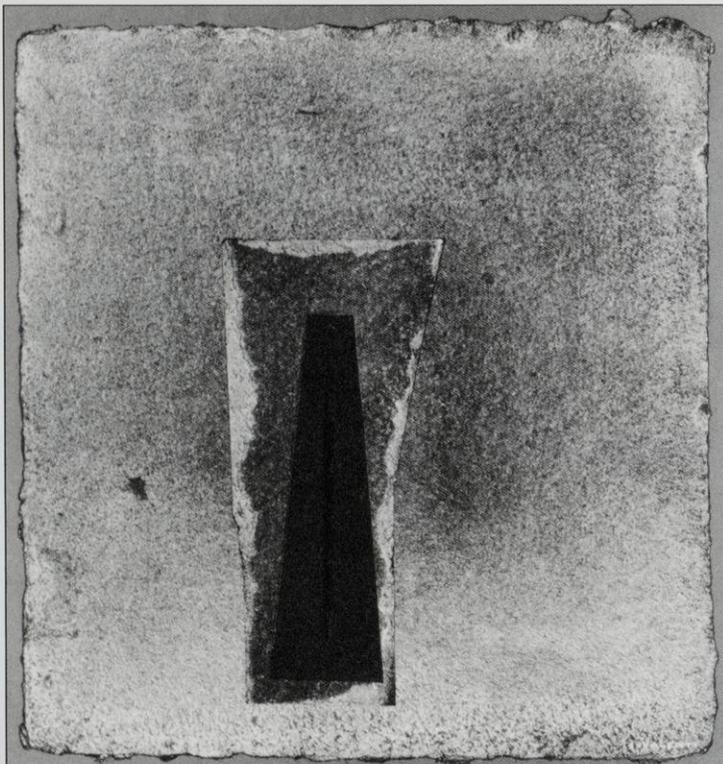
Born 1912
Lives in Ascona
Studied at the Academy of Brera,
Milan, Italy

SELECTED EXHIBITIONS

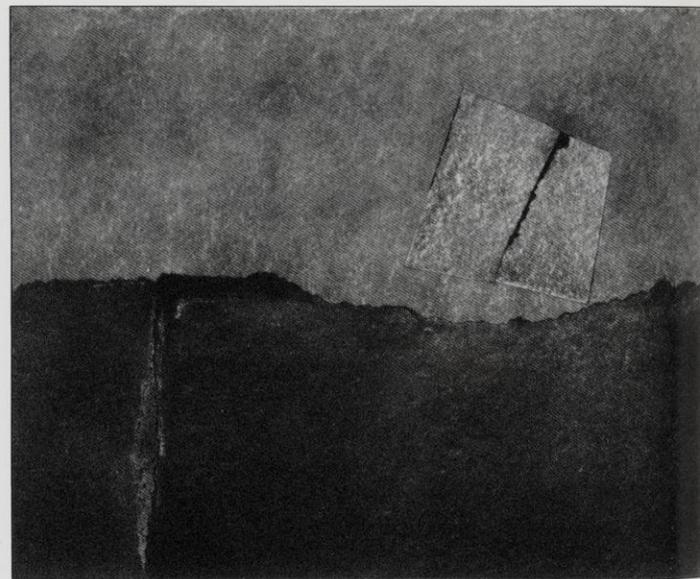
1991 Livica Gallery of Art, Bellinzona,
Switzerland
1989 Arts and Letters Gallery, Vevey
1988 Ditesheim Gallery, Neuchatel
1987 Pierre Gianadda Foundation,
Martigny
1985 Corrente 1930-1945, Palazzo
Reale, Milan

PERMANENT COLLECTIONS

Kunsthau, Zurich
Jenisch Museum, Vevey
Tate Gallery, London
Scottish National Gallery of Modern
Art, Edinburgh
City Gallery of Modern Art, Milan



Stèle, 1980
Glued papers, 39 x 37.5 cm.
Jenisch Museum, Vevey



Homage à Conrad (Tribute to Conrad), 1979
Glued papers, 34 x 52 cm.
Jenisch Museum, Vevey



I-VALENTI

L'oiseau P'Eng (The Bird P'Eng) , 1984
Glued papers on painted fiberboard, 65 x 65 cm.
Jenisch Museum, Vevey

Albert-Edgar Yersin



1905-1984

Studied at Pratt Institute, Brooklin, NY; Royal College of Art, London

"Am I doing right; I have no fear about the final print—yes, still [afraid] while drawing the main shapes on the drawing board. But as soon as I have the burin in my hand, any feeling of fear, even of respect, disappears."

("Journal, May 1938," in *Catalogue raisonné*, Lausanne: Simecek, 1983, n.p.)

"The tool meets some resistance. Beautiful and smooth resistance. Suddenly I am no longer external to my two blades of grass ... Now, I am in the coils, at the root, the germ, and the game begins ... Spontaneous and wonderful breathing while, against the tough resistance of the material, the hand works out what the mind is inventing."

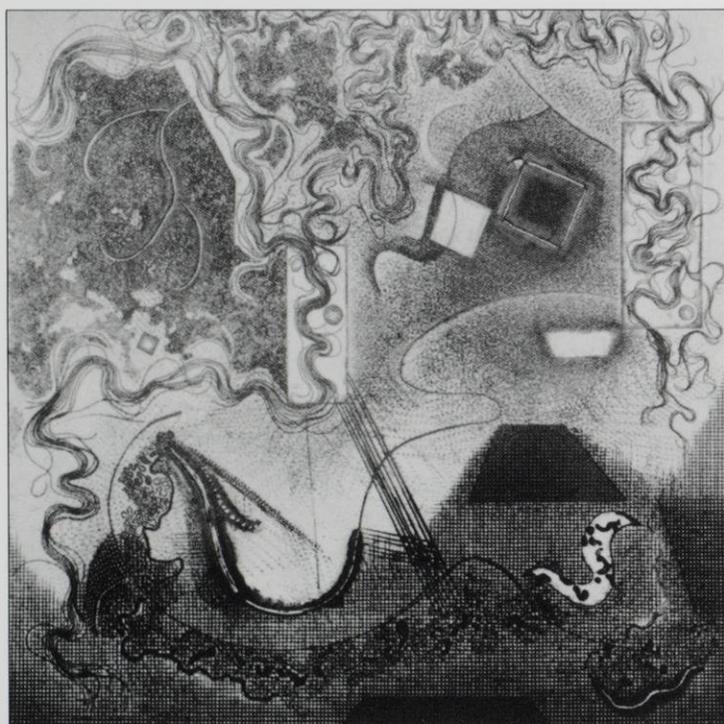
("Notes d'un Témoin," Lausanne: Parisod, 1973, quoted in *Catalogue raisonné*.)

SELECTED EXHIBITIONS

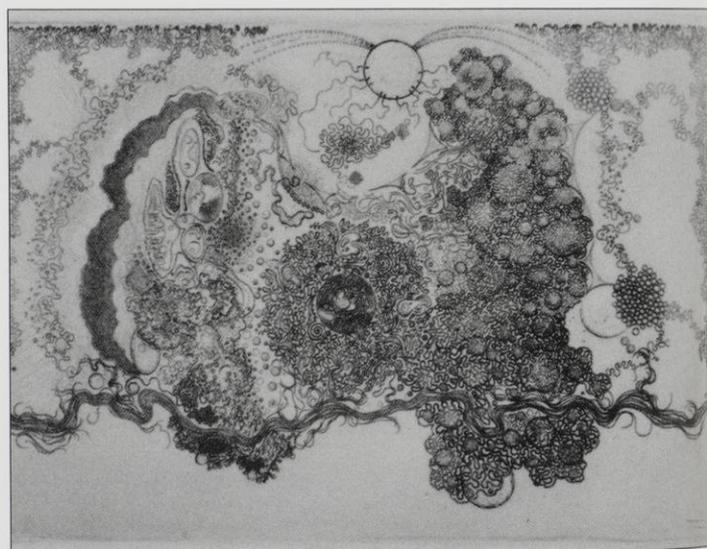
1983 Retrospective at Elysée Museum, Lausanne
Many international exhibitions of prints: Tokyo, Stockholm, Santiago, Ljubljana, etc.
1973 Philadelphia Print Club
1962 Dordet Gallery, Washington, D.C.
1948-1951 Several exhibitions in Paris

PERMANENT COLLECTIONS

Jenisch Museum, Vevey
Lessing J. Rosenwald Foundation, Philadelphia
L'Entracte Gallery, Lausanne
Print Collection, Geneva and Zurich
Many private collection in many countries



Une Affaire de Cheveux (A Question of Hair), 1969
Engraving, 10 x 10 cm.
Golay Collection



Michel et Moi (Mike and I), 1980
Engraving, 6.6 x 9.6 cm.
Golay Collection



Zone de Depression (Trouble Zone), 1978
Engraving, 10.6 x 7.7 cm.
Golay Collection

Checklist

(Titles are given first in language used by artist, followed where necessary by translation into English in parentheses)

Jaques Berger

- Personnage à la robe rouge* (Figure in a Red Dress), 1974
Distemper, 24.5 x 12.2 cm.
Jenisch Museum, Vevey
- Tête de femme* (Head of a Woman), Ca. 1974
Distemper on cardboard, 22.7 x 22 cm.
Jenisch Museum, Vevey
- Couple*, 1976
Distemper on cardboard, 55 x 46 cm.
Jenisch Museum, Vevey
- Couple*, 1976
Distemper on plywood, 20.2 x 27.5 cm.
Jenisch Museum, Vevey
- Personnages* (Figures), 1976
Distemper with traces of pencil on cardboard, 20 x 24 cm.
Jenisch Museum, Vevey
- Personnage* (Figure), 1977
Distemper with traces of pencil on cardboard, 20 x 20.5 cm.
Jenisch Museum, Vevey
- Composition*, 1977
Distemper on plywood, 14 x 18 cm.
Jenisch Museum, Vevey
- Peinture* (Painting), 1977
Distemper, ballpoint, and pencil on plywood, 15.8 x 20 cm.
Jenisch Museum, Vevey

Olivier Charles

- L'Etoile matutinale* (Morning Star), 1974
Oil on canvas, 60 x 50 cm.
Jenisch Museum, Vevey, Fondation Léo Fiaux
- Le rêve de Borromini* (Borromini's Dream), 1974
Oil on primed paper, 61 x 51 cm.
Jenisch Museum, Vevey
- Le cinquième saison* (The Fifth Season), 1977
Mixed media, 57.3 x 60 cm.
Jenisch Museum, Vevey

- Antico Palazzo Veneziano sotto la Neve al mattino presto* (Ancient Venetian Palace covered in Snow in Early Spring), 1980
Mixed media on paper, 55 x 80 cm.
Jenisch Museum, Vevey
- Antico Palazzo Veneziano mentre il sole se ne va* (Ancient Venetian Palace in the Sunset), 1980
Mixed media on paper, 55 x 80 cm.
Jenisch Museum, Vevey
- Tivoli Waterworks III*, 1986
Acrylic on paper, 29 x 41 cm.
Jenisch Museum, Vevey

Peter Fürst

- Musique Mecanique* (Mechanical Music), 1986
Acrylic, 95 x 130 cm.
Collection of Artist
- Plein Tube IV* (Full Blast IV), 1987
Acrylic, 100 x 100 cm.
Collection of Artist
- O.C. I*, 1988
Watercolor, 31 x 23 cm.
Collection of Artist
- O.C. II*, 1988
Watercolor, 31 x 23 cm.
Collection of Artist
- Recuperation I* (Recycling I), 1990 (1982)
Watercolor and acrylic on paper, 100 x 70 cm.
Collection of Artist
- Recuperation II* (Recycling), 1990 (1987)
Watercolor and acrylic on paper, 100 x 70 cm.
Collection of Artist

Gérald Goy

- Bouteille noire* (Black Bottle), 1978
Pastel, 33 x 31 cm.
Jenisch Museum, Vevey (Fondation Léo Fiaux)
- Nature morte au fond décoré* (Still-life with a Decorated Background), 1984
Pastel, 34 x 33 cm.
Collection of Artist

- Toits sous la neige* (Roofs under Snow), 1985
Pastel, 25 x 19 cm.
Golay Collection
- Panier de fruits* (Fruit Basket), 1985
Pastel, 22 x 27 cm.
Collection of Artist
- Le plateau jaune* (Yellow Plate), 1985
Pastel, 31.5 x 33 cm.
Collection of Artist
- Le flacon blanc* (White Flask), 1986
Pastel, 33.5 x 38 cm.
Collection of Artist
- La balustrade* (The Railing), 1987
Pastel, 17.5 x 18.5 cm.
Collection of Artist

Izabel (Isabelle Schnurrenberger)

- Chuchotements* (Whispers), 1984
Mezzotint, 17.8 x 10.2 cm.
Golay Collection
- Volupte* (Voluptuous Delight), 1986
Mezzotint, 14.8 x 14.5 cm.
Golay Collection
- Cannelle* (Cinnamon), 1987
Mezzotint, 15.3 x 15.5 cm.
Golay Collection
- Le temps suspendu* (Suspended Time), 1988
Mini-installation in Plexiglas case, 22 x 22 x 8.5 cm.
Collection of the Artist
- Sidalcea 3 - 7*, 1988-89
Mezzotint, 6.5 x 5.5 cm. (one 6 x 5 cm.)
Gisling Collection
- Clin d'oeil* (Wink of an Eye), 1989
Mini-installation in Plexiglas case, 13 x 11 x 6 cm.
Collection of Artist
- Sans parole 2* (Without Words), 1989
Collage, 10.5 x 13.5 cm.
Collection of Artist
- Source du Gange* (Source of the Ganges), 1989
Collage, 57 x 40 cm.
Collection of Artist
- Sans parole 18* (Without Words), 1990
Collage, 24 x 20 cm.
Collection of Artist

Hanspeter Kamm

Object - Ikarus (Object - Icarus), 1985
Wire, fabric, and modeling clay, 42 x 60 x 48 cm.
Golay Collection

Object - der Radfahrer (Object - Bicyclist), 1988

Wire and unbaked porcelain, 60 x 15 x 46 cm.
Golay Collection

Letzte Krabbekiste (Last Swarming Crate), 1990

Wire, fabric, glue, and color, 40 x 190 x 46 cm.
Collection of Artist

Haus der Dinge (House Full of Objects), 1991
Wire, tin, and color, 83 x 75 x 55 cm.
Collection of Artist

Object - Ödipus (Object - Oedipus), 1991
Wire, modeling clay, and color, 38 x 27 x 12 cm.
Collection of Artist

Liuba Kirova

Gli uccelli (The Birds), 1989
Mixed media, 42 x 59 cm.
Collection of Artist

Terrasse de luxe (Luxurious Terrace), 1989
Oil on canvas, 100 x 100 cm.
Collection of Artist

La Casa gialla (The Yellow House), 1990
Mixed media, 90 x 70 cm.
Collection of Artist

Collina nel cielo (Hill against the Sky), 1990
Watercolor, chalk, 29 x 39 cm.
Collection of Artist

Raymond L'Épée

Rideau de Perles (Bead Curtin), 1986
Oil/canvas, 96.5 x 96.5 cm.
Golay Collection

Self-Portrait, 1986
Oil on canvas, 97 x 97 cm.
Collection of Artist

A Midi (At Noon), 1989
Oil on canvas, 97 x 120 cm.
Collection of Artist

Toscana (Tuscany), 1990
Oil on canvas, 97 x 97 cm.
Collection of Artist

Primavera (Spring), 1990
Oil on canvas, 40 x 40 cm.
Collection of Artist

Pavone (Poppy), 1990
Oil on canvas, 120 x 80 cm.
Collection of Artist

Henry Meyer

Philosophe espagnol (Spanish Philosopher), 1981

Gouache, wash-tint, and collage, 40.7 x 35.6 cm.
Golay Collection

En attendant les Palmes Académiques (Awaiting Academic Honors), 1981
Gouache, wash-tint, and collage, 43.2 x 40.7 cm.
Golay Collection

Cubistine chez elle (Cubistine at Home), 1981
Paper maché, 40 x 33 x 9 cm.
Gisling Collection

Le Général Pétun (General Tobacco), 1982
Paper maché, 60 x 38 x 36 cm.
Gisling Collection

Le Général à la Marotte (General with Fool's Scepter), 1984
Paper maché, 46 x 30 x 30 cm.
Gisling Collection

Le Fantôme de la Nicotine (Ghost of Nicotine), 1986
Paper maché and egg cartons, 34.3 x 20.3 x 22.9 cm.
Golay Collection

Passage de la Vérité (Truth's Crossing), 1988
Etching, 20.7 x 14.3 cm.
Golay Collection

Tranquillité de l'Ame (Peacefulness of the Soul), 1988
Etching, 20.7 x 14.6 cm.
Golay Collection

Erratum, 1988
Etching, 20.7 x 14.6 cm.
Golay Collection

Armande Oswald

Au delà des Masques (Beyond the Masks), 1982
Aquatint, series of four, each 20.4 x 20.4 cm.
Golay Collection

Transit (Transition), 1986
Pencil drawings, series of ten, each approximately 200 x 150 cm.; 200 x 750 cm. overall width
Collection of Artist

Gérard de Palezieux

Bords du Rhône (Banks of the Rhone), 1978
Watercolor, 22.2 x 24.5 cm.
Jenisch Museum, Vevey

Illgraben, 1986
Watercolor, 23.5 x 27.6 cm.
Jenisch Museum, Vevey

Lagune (Lagoon), 1988
Watercolor, 16.2 x 28.1 cm.
Jenisch Museum, Vevey

Nature morte au pichet (Still-life with Pitcher), 1988
Watercolor, 23.1 x 26.1 cm.
Jenisch Museum, Vevey

Nature morte à la bouteille (Still-life with Bottle), 1988
Watercolor, 24 x 25 cm.
Jenisch Museum, Vevey

Henry Roulet

Course d'escargots (The Snail Race), 1955
Oil on canvas, 33 x 55 cm.
Bern, Collection Burckart

La visite (The Visit), 1962
Oil on canvas, 33 x 55 cm.
State Museum of Fine Arts, Sion

Le Bar (The Bar), 1968
Oil on canvas, 80 x 75 cm.
State Museum of Fine Arts, Sion

La Loterie (The Lottery), 1981
Oil on canvas, 65 x 54 cm.
State Museum of Fine Arts, Sion

La Cage (The Cage), 1990
Oil on canvas, 25 x 31 cm.
Collection of Artist

Le Gondolier (The Gondolier), 1990
Oil on canvas, 35 x 26 cm.
Collection of Artist

André Tommasini

Expansion VI, 1985

Collombey marble, 34 x 51 x 28 cm.

Collection of Artist

Otage VI (Hostage VI), 1988

Belgian granite and stainless steel cable, 51 x 24 x 17 cm.

Jade Gallery, Colmar, France

Otage VII (Hostage VII), 1988

Belgian granite and stainless steel cable, 52 x 20 x 19 cm.

Collection of Artist

Etreinte IV (Embrace IV), 1989

Rose-dawn marble, 32 x 51 x 25 cm.

Collection of Artist

Etreinte II (Embrace II), 1989

Rose-dawn marble, 41 x 40 x 34 cm.

Collection of Artist

Italo Valenti

Forme, 1959

Glued papers, 24 x 30 cm.

Jenisch Museum, Vevey

Pierres (Stones), 1961

Glued papers, 19 x 24 cm.

Jenisch Museum, Vevey

Homage à Conrad (Tribute to Conrad), 1979

Glued papers, 34 x 52 cm.

Jenisch Museum, Vevey

Stèle, 1980

Glued papers, 39 x 37.5 cm.

Jenisch Museum, Vevey

Van Axel, 1982

Glued papers, 111 x 114 cm.

Jenisch Museum, Vevey

Eurydice, 1984

Glued papers, 88 x 66 cm.

Jenisch Museum, Vevey

L'oiseau P'Eng (The Bird P'Eng), 1984

Glued papers on painted fiberboard, 65 x 65 cm.

Jenisch Museum, Vevey

Albert-Edgar Yersin

Une Affaire de Cheveux (A Question of Hair), 1969

Engraving, 10 x 10 cm.

Golay Collection

Jour et Nuit (or *Archetype Interieur*) (Day and Night), 1970

Engraving and etching, 16.2 x 14.4 cm.

L'Entracte Gallery, Lausanne

Miroir des Origines (Mirror of Beginnings), 1970

Engraving, 14.2 x 19.4 cm.

Gisling Collection

Meandering or *Work in Progress II*, 1970

Engraving on Plexiglas, 18.4 x 13.1 cm. and 18.0 x 12.5 cm.

Gisling Collection

L'Arbre et L'Herbe (Tree and Grass), (3rd state), 1971

Engraving, 16 x 12 cm.

Gisling Collection

Melisande or *Work in Progress IV*, 1972

Engraving, 14.7 x 10.7 cm.

Gisling Collection

Zone de Depression (Trouble Zone), 1978

Engraving, 10.6 x 7.7 cm.

Golay Collection

Pour Hans Baldung Grein (For Hans Baldung Grein), 1979

Engraving, 17.9 x 14.4 cm.

L'Entracte Gallery, Lausanne

Michel et Moi (Mike and I), 1980

Engraving, 6.6 x 9.6 cm.

Golay Collection

Guide du jour (Guide for the Day), 1982

Engraving on lithographic stone, 19.0 x 13.0 cm.

Golay Collection

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MUSEUM OF ART

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