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## **University of Wisconsin-Madison Department of Art faculty exhibition: University of Wisconsin-Madison, December 8, 1990-January 20, 1991. 1990**

Elvehjem Museum of Art

[Madison, Wisconsin]: University of Wisconsin, 1990

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**20 January** **University of**  
**8 December** **Wisconsin-Madison**  
**Department of Art**  
**Faculty Exhibition**

**Uwehlem Museum of Art**  
**University of Wisconsin-Madison**



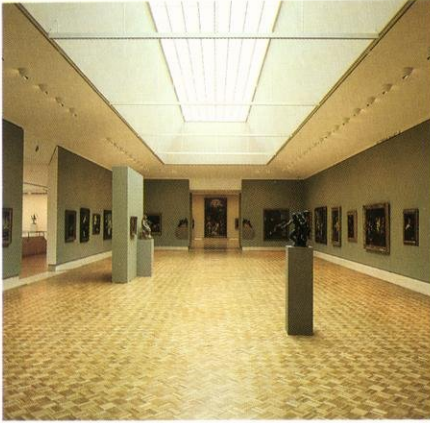
**Elvehjem Museum of Art  
University of Wisconsin-Madison**

**University of  
Wisconsin-Madison  
Department of Art  
Faculty Exhibition**

**University of Wisconsin-Madison  
December 8, 1990-January 20, 1991**

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## Twentieth Anniversary of the Museum and the Fifth Department of Art Exhibition



In October 1990 the Elvehjem Museum of Art celebrated the twentieth anniversary and reopening of the museum after a year of renovation and repair of the environmental control systems. Upon the museum's opening the public had two months to view the permanent collection in a new installation and exhibitions highlighting the strengths of the permanent collection.

The first loan exhibition in the renovated museum is the fifth quadrennial University of Wisconsin-Madison art faculty exhibition. This much-anticipated show continues a tradition that began at the Elvehjem in 1974 and showcases recent work by members of the nationally known department. Forty-four artists are represented by work in all media, attesting both to the extraordinary breadth of the department and the diversity of formal approaches that individual members practice and teach.

From the beginning, this project has been shaped by its participants. All permanent art faculty members were invited to submit work which best represents their directions in the past four years. Unlike other group exhibitions, this effort did not seek to impose curatorial judgment or limit representation to one or two key examples. Rather, teach-

ing artists were encouraged to exhibit a representative body of new work. Most have elected to present several works, thereby pointing up each artist's interrelated ideas and images or diverging thoughts in a variety of media.

Diversity is the hallmark of the exhibition. The show surveys virtually the entire range of contemporary art: painting, drawing, sculpture, printmaking, video production, performance art, computer-aided art, graphic design, ceramics, photography, papermaking, bookmaking, woodworking, and metalworking. What is more, the exhibition points up the range of expressive forms, materials, and techniques that individual artists explore.

The four-year span between art faculty exhibitions emphasizes their dynamic character. Changes that occur in the interim, both in terms of the faculty members included and the range of styles represented in their work, are underscored. This year's exhibition, for example, displays the work of six new faculty members who bring to the department a diversity of experiences and traditions. Painters Dan Ramirez and Carol Pylant, printmaker Frances Myers, ceramic sculptor Elaine Scheer,



and graphic designers John Rieben and Jim Escalante are exhibiting in the show for the first time.

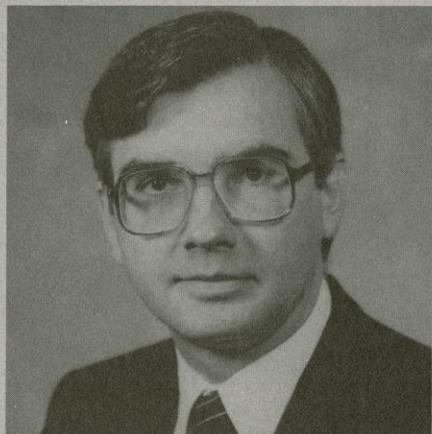
Equally significant is the opportunity that the exhibition affords the visitor to examine changes and new departures in the work of familiar artists. Sculptor Bruce Breckenridge is showing new, architectonic ceramic installations which carry his technical experiments to unprecedented scale. Printmaker Dean Meeker is exhibiting sculptural works which expand upon the additive and subtractive techniques of his better known graphic art. Sculptor George Cramer is including computer-augmented lithographs and monoprints, the fruits of recent explorations in nontraditional media.

Figural traditions are represented in the paintings of Pat Fennell, Richard Long, Carol Pylant, and Ron Neperud, while abstraction characterizes the work of painters and mixed-media artists Marjorie Kreilick, Richard Lazzaro, Kenneth Ray, and Daniel Ramirez. A large and diverse representation of three-dimensional work, frequently defying traditional concepts of sculpture, brings together the art of Steve Feren, Mel Butor, Truman Lowe, Leslee Nelson, Richard Reese, Elaine Scheer, and

Valerie Weihman. The strength and breadth of the graphic arts program is represented by the work of Ray Gloeckler, Walter Hamady, Frances Myers, Wayne Taylor, Bill Weege, David Becker, Hal Bundy, Jack Damer, and Andy Rubin, and by photographer Cavalliere Ketchum. Electronic and machine-imaging for diverging expressive or pedagogic ends is found in the work of Laurie Beth Clark and Douglas Marschalek. Jewelmaking and traditional metalsmithing is represented by entries from Fred Fenster and Eleanor Moty. The graphic design program is featured in a variety of work from Jim Escalante, Phil Hamilton, and John Rieben.

The exhibition also highlights some of the achievements on which the current department is founded by including new work by emeritus professors Warrington Colescott, John Wilde, Harvey Littleton, Skip Johnson, Gibson Byrd, Robert Grilley, and Santos Zingale.

## Foreword from the Director



It is a special pleasure to present the work of the faculty of the University of Wisconsin-Madison Department of Art. The department is nationally known both for the reputations of its individual artists and the diversity of art forms they practice and teach. In this, the fifth quadrennial art faculty exhibition, one can examine the entire range of contemporary art: painting, drawing, sculpture, printmaking, video production, performance art, computer-aided art, graphic design, ceramics, photography, papermaking, bookmaking, woodworking, and metalworking.

All work in this exhibition has been produced since *Views 1986*, the fourth quadrennial faculty show. All permanent art faculty members were invited to submit work which best represented their directions in the past four years.

The organization of the exhibition was guided by a committee which included from the Department of Art, N. Wayne Taylor as committee chairman, Phil Hamilton, department chairman, George Cramer, Jack Damer, Doug Marschalek, and from the museum Corinne Magnoni, Patricia Powell, and myself.

I want to acknowledge the special efforts of the various individuals who brought together the work of over forty artists in the exhibition and produced the accompanying catalogue. Most important in making and implementing decisions about the exhibition, of course, is the exhibition committee itself. I especially wish to thank John Rieben, a new art faculty member, for his innovative design for the catalogue and other printed materials and Patricia Powell, the museum editor for gathering and editing information for the catalogue.

Thank you also to Corinne Magnoni, the museum's assistant director for her apt management of the exhibition's finances and Dale Malnar, our preparator, for his sensitive handling of the installation.

Finally, on behalf of both the Elvehjem Museum of Art and the Department of Art I want to thank the Anonymous Fund Committee for its generous support, without which this project could not have taken place.

**Russell Panczenko**



## Foreword from the Chairman of the Department of Art



The faculty of the Department of Art are pleased to have the opportunity once again of mounting an exhibition at the Elvehjem Museum of Art. This fifth quadrennial show continues a tradition that began at the Elvehjem in 1974. Although individual members of the department regularly show their work in local, national, and even international galleries and museums, an annual comprehensive local show is prohibited by the constraints of space and scheduling.

Faculty members feel it is valuable to exhibit as a department for the students and the university community. For viewers the four-year span between exhibitions emphasizes the many changes that occur during the interim, both in terms of the faculty members included and the diversity of media and styles represented in their work. During the past four years, for example, seven professors have retired and six new faculty have been hired; the two groups are well represented in the current exhibition. Particularly apparent to those who have viewed earlier exhibitions by the art faculty is their continued experimen-

tation in areas beyond their primary fields of expertise, especially in the applications of new and developing technologies. The range of styles and media exhibited illustrates the variety of courses we offer.

My colleagues and I would like to express our appreciation to the many individuals who have contributed to the realization of the present exhibition and accompanying catalogue. In particular we want to acknowledge the financial support provided by the university's Anonymous Fund Committee and to extend our thanks to the Elvehjem's director, Russell Panczenko, and his staff, including Patricia Powell and Dale Malner. We also want to identify the special contributions of the Department of Art's Exhibition Committee which is chaired by Professor Wayne Taylor: George Cramer, Jack Damer, and Doug Marschalek, and coordinated by Kay Hensen. John Rieben, a new art faculty member, designed and produced the poster, catalogue, and invitation.

**Phil Hamilton**

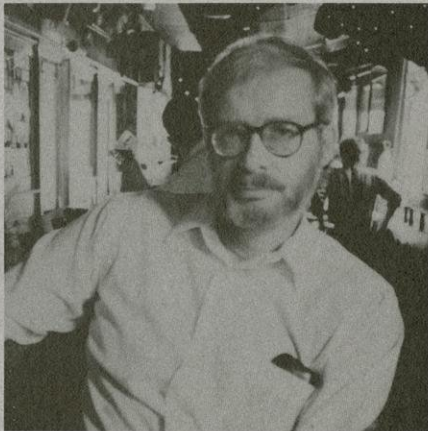
Elvehjem Museum of Art  
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**University of  
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Faculty Exhibition**

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# David Becker



## Professor

UW-Madison Department of Art: 1985-

## Other teaching positions

Wayne State University, Detroit

## Area

Drawing and printmaking

## Education

BS 1961 University of Wisconsin-Milwaukee

MFA 1965 University of Illinois, Champaign-Urbana

*Truth Implement Co.*, 1990  
graphite pencil on Mylar, 18 x 28 in.

## Recent exhibitions

1990 Solo Exhibition, Jane Haslem Gallery, Washington, DC

1990 *National Academy of Design 165th Annual Exhibition*, New York

1990 *Prints by Printmakers*, Staller Art Center, State University of New York-Stonybrook

1988 *The Figure in American Prints Since 1950*, John Szoke Graphics, New York

1987 *Intergrafik 87*, Berlin, Germany, DDR

## Permanent collections

Library of Congress, Washington, DC

Art Institute of Chicago

Museo de Arte Moderno, Cali, Colombia, South America

Brooklyn Museum

Detroit Institute of Art

## Statement on artist

"Becker is something of a contemporary Hieronymus Bosch, a fine draftsman who graphically details the absurd actions and grotesque appearances of what would seem to be insane asylum inmates. In compositions such as *Landscape With 30 People and 3 Dogs* and *Drainfields*, he depicts a kind of nightmarish world where people variously sit in corners laughing hysterically, shoot and strangle each other or stand in foul water up to

their knees and vomit. Some float impossibly in the air, hovering over fantastic and superbly rendered landscapes. Others operate bizarre but feasible-looking instruments and equipment. All the worst vices and carnal proclivities of humankind are explored in these prints and pencil-on-Mylar drawings. But Becker is clearly an artist with a compassionate eye. Each work here functions as a kind of fable, complete with a plot and a moral. They are, in effect, obscene morality plays, replete with a cast of repeating characters—including, predictably enough, a Colombina-like figure of a dead woman, who in one image is being kissed back to life by her own absurd Pierrot."

(From a review by Michael Welzenbach, "Becker and McGarrell at Jane Haslem," *The Washington Post*, April 28, 1990.)

## Works in exhibition

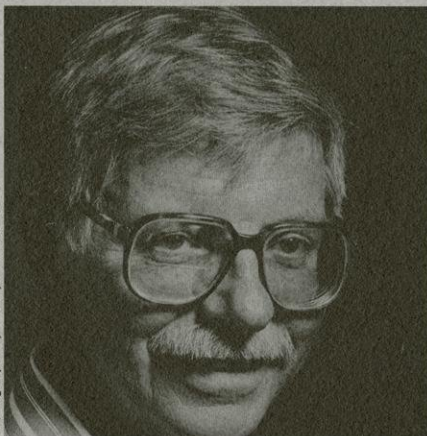
*Empty Every Night*, 1990, graphite pencil on Mylar, 22 x 34 in.

*Drainfields*, 1990, graphite pencil on Mylar, 22 x 34 in.

*Landscape with 30 People and 3 Dogs*, 1990, etching and engraving, 22 x 34 in.

# Bruce M. Breckenridge

Photograph by Henry A. Koshollak



## Professor

UW-Madison Department of Art: 1968-

## Other teaching positions

Olivet College, California College of Arts and Crafts, Hunter College, Brooklyn Museum Art School, University of California, Berkeley; Arizona State University

## Area

Ceramics

## Education

BA Ed 1952 Milwaukee State Teachers College  
MFA 1953 Cranbrook Academy of Art, Bloomfield Hills, MI

## Recent exhibitions

1990 Tile Guild Opening, Los Angeles  
1989 Breckenridge, Reitz, and Rice, Colucci Gallery, Madison  
1989 *Ten Years After*, Yuma (AZ) Art Center  
1989 Ceramic Invitational, Rockford (IL) College Art Museum  
1989 *Cosas Preciosas*, Yuma (AZ) Art Center

## Permanent collections

Elvehjem Museum of Art, University of Wisconsin-Madison  
Cranbrook Academy of Art, Bloomfield Hills, MI  
Richmond (CA) Art Center  
California College of Arts and Crafts

## Artist's statement

For the past fifteen years my major preoccupation has been describing and defining space through the manipulation of color. Although the work seems to take several concurrent directions, ranging from tile murals painted in the ancient technique of majolica to pieces produced utilizing modern industrial processes such as slip casting and jiggering, the impetus for each remains constant. The questions recently posed by the description of space through color have created, for

me, a different dialogue—that of a system based on the arrangement of geometric and architectonic images.

## Works in exhibition

*Boyle Heights Series I*  
ceramics, 88 x 220 x 110 in.

*Madison 90 Cup I*,  
ceramics 14 x 8 x 6 in.

*Madison Series Platter*  
ceramics, 6 x 19 in.

*Boyle Heights Series II*  
ceramics, 88 x 220 x 110 in.





# Hal E. Bundy



## Works in exhibition

Untitled, 1990, mixed media,  
77 x 31 x 2 in.

Untitled, 1990, mixed media,  
51 x 35 x 2 in.

## Graphics technician

UW-Madison Department of Art: 1988

## Other teaching positions

Baker University, Summervail  
Workshop for Art and Critical Studies

## Area

Graphics

## Education

BA 1980 Baker University, Kansas  
MFA 1988 Washington University,  
St. Louis

Untitled, 1990, mixed media,  
46 x 29 x 2 in.

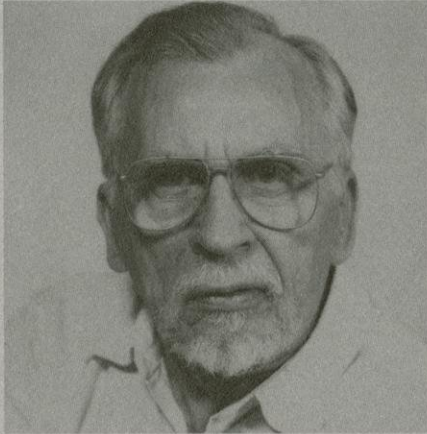
## Artist's statement

I started this work as a response to assisting other artists with their work. I became tired of dealing with technical/formal concerns, as well as a narrative/descriptive approach to creating work. So, I started working. I read about and kept in mind the criticism of others who have worked in a similar manner.

When materials, the body, and the environment interact; I use the random events that occur to form my art. I court accidents. But, I don't just set something in motion and walk away thus removing my responsibility for what happens. Nor, am I naive enough to believe that what occurs is something unique, or on the other hand, commonplace. The work exists as both a record of events and an object.



# Gibson Byrd



## **Emeritus professor**

UW-Madison Department of Art: 1955-1985

## **Other teaching positions**

University of Michigan Extension Division, Tulsa Central High School, Birmingham (England) College of Arts and Crafts

## **Area**

Painting

## **Education**

BA 1949 University of Tulsa  
MA 1950 State University of Iowa

## **Recent exhibitions**

1990 Solo Show, Bradley Galleries, Milwaukee  
1988 *Gibson Byrd: A Retrospective Exhibition*, Lawton Gallery, UW-Green Bay  
1988 *100 Years of Wisconsin Art*, Milwaukee Art Museum  
1988 *Neo-Regionalism*, Speed Art Museum, Louisville, KY  
1987 *Gibson Byrd Landscapes, 1984-87*, Wisconsin Academy of Sciences, Arts and Letters, Madison

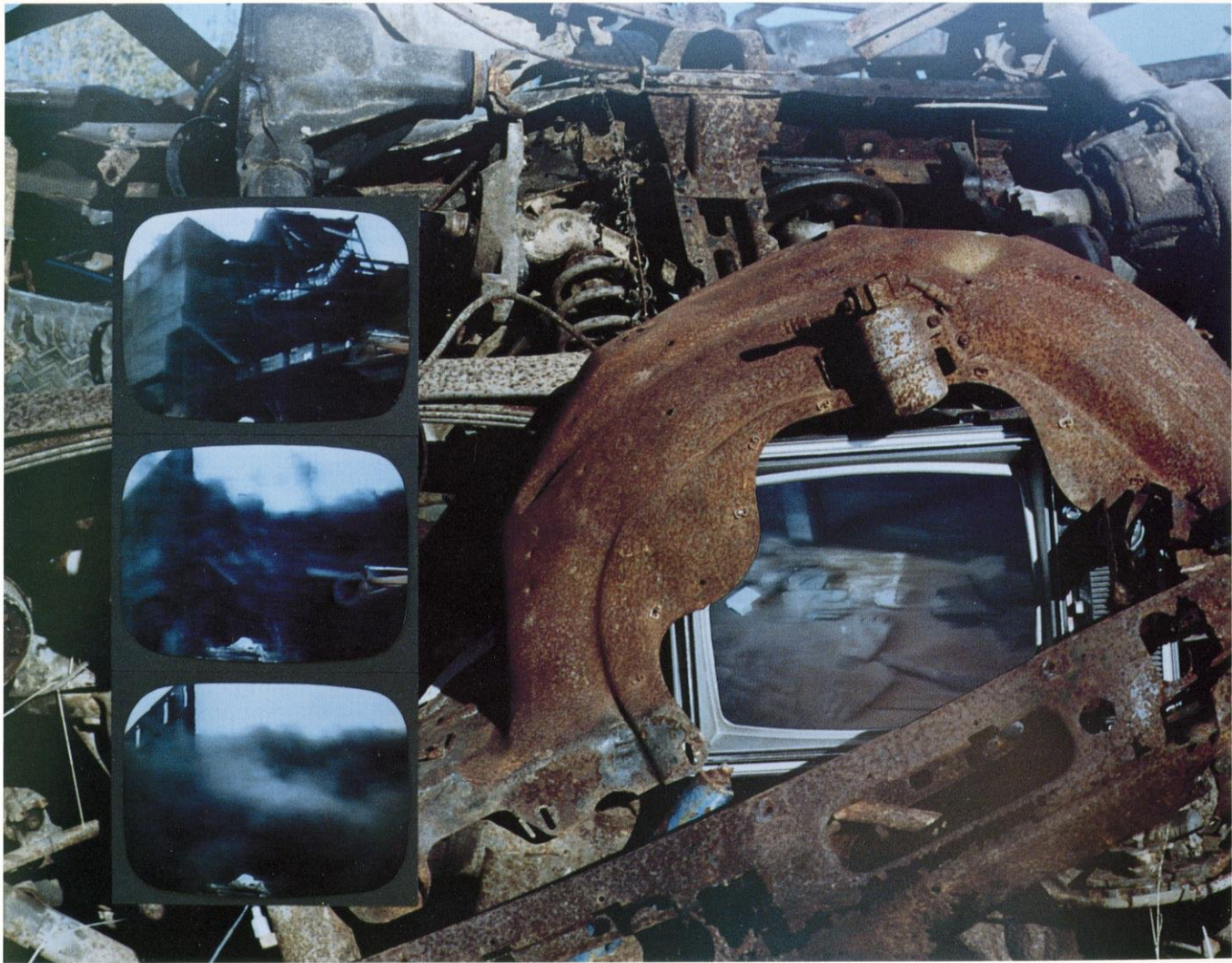
## **Permanent collections**

Butler Institute of American Art, Youngstown, OH  
Milwaukee Art Museum  
Bergstrom-Mahler Museum, Neenah, WI  
Madison (WI) Art Center  
Wright Art Museum, Beloit (WI) College

*Intruder*, 1989, oil on canvas,  
32 x 40 in.



Byrd '0



# Laurie Beth Clark

Photograph by Jerry Capps



## Associate professor

UW-Madison Department of Art: 1985-

## Other teaching positions

University of Minnesota-Duluth

## Area

Nonstatic forms: performance art, video, and installations

## Education

BA 1976 Hampshire College, Amherst  
MA 1981 University of New Mexico-Albuquerque  
MFA 1983 Rutgers University, New Brunswick, NJ

Study for *Un/Necessary Percent*, 1990-91, video installation. Jeannie Burmeister, photographer.

## Recent exhibitions

1990 *Approach/Avoidance*, installation, Madison (WI) Art Center Performance, Isthmus Playhouse, Madison

1989 *Five of Swords*, performance, Cleveland (OH) Public Theater; Randolph Street Gallery, Chicago; Walker's Point; Center for the Arts, Milwaukee

1987 *Accept the Next Job Offer You Get*, performance, Franklin Furnace, New York; Randolph Street Gallery, Chicago

1986 *Don't Call Us*, installation, WARM Gallery, Minneapolis

1986 *Chutes and Ladders*, Five Billboards, Milwaukee Art Museum

## Artist's statement on work in exhibition

*Un/Necessary Percent* explores chronic unemployment in the postindustrial rust belt. It is the final stage in a cycle of four projects about unemployment, of which the first three included an installation, a sitework, and a performance. The *Un/Employment Projects* (1985-90) consider facets of the complex interface between the institutions of working and not working. Working with videographer Matthew Konicek, I began taping for the *Un/Necessary Percent* in the summer of 1988 in two com-

munities: the Mesabi Iron Range in northern Minnesota and the inner city of Detroit.

*Un/Necessary Percent* deploys aesthetic strategies to address social issues. The structure of the installation integrates electronically manipulated visuals with synthesized audio to develop an environment that is visceral and evocative, rather than informational or didactic. For two years I have been traveling to Owego, New York to work at the Experimental Television Center to develop the image processing strategies that are integral to the completed video. By focusing on the aesthetics of decay, *Un/Necessary Percent* raises questions about devastation and alternatives.

Major support for this project was provided by Film in the Cities, with funds from the Jerome Foundation and the National Endowment for the Arts. Additional support was provided by the Graduate School, University of Wisconsin-Madison.

# Warrington Colescott



## Emeritus professor

UW-Madison Department of Art: 1949-1986

## Other teaching positions

Tyler School of Art, Rome; University of California, Berkeley

## Area

Intaglio, painting

## Education

AB 1942 University of California, Berkeley  
MA 1947 University of California, Berkeley

## Recent exhibitions

1990 *Forty Years of Printmaking: A Retrospective*, Nelson-Atkins Museum of Art, Kansas City, MO

1990 Solo Exhibition, Bradley Galleries, Milwaukee

1989 Invited Section, International Biennial of Humor and Satire, Gabrovo, Bulgaria

1988 *Forty Years of Printmaking: A Retrospective*, Elvehjem Museum of Art, University of Wisconsin-Madison

1988 Solo Exhibition, Perimeter Gallery, Chicago

## Permanent collections

Nelson-Atkins Museum of Art, Kansas City  
Milwaukee Art Museum

Art Institute of Chicago

Museum of Modern Art, New York  
Brooklyn Museum, New York

## Artist's statement

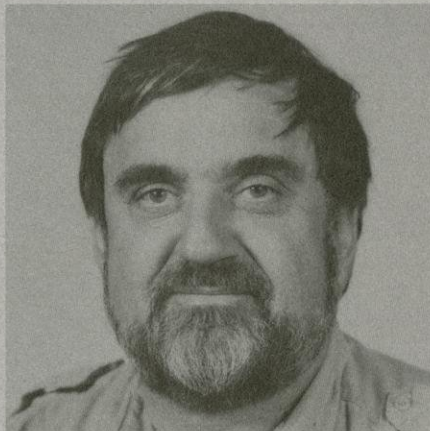
In tandem with my intaglio production I have been painting on paper in water-soluble media, seeking a quality of heroic expansiveness related in my mind to salon painting of the 19th century. As the themes I am dealing with are familiar social issues close to us all, and as there are no heroes, some irony is unavoidable.

*Death of Hitler (Apologies to E. Delacroix)* 1988, painting on paper, 40 x 58 in.





# George M. Cramer



## Associate professor

UW-Madison Department of Art: 1981-

## Area

Sculpture, computer-augmented print, and monoprint

## Education

MFA 1969 University of Wisconsin-Madison

*The Kiss That Brushes, Not Bruises*, 1989, monoprint, 60 x 80 in.

## Recent exhibitions

1990 *Crash*, International Computer Art Travel Exhibition, Danforth Museum of Art, Framingham University, NJ  
1989 *Crash*, International Computer Art Travel Exhibition, Morris Museum of Fine Art, Morristown, NJ  
1989 *Crash*, International Computer Art Travel Exhibition, West Bend (WI) Gallery of Fine Art  
1987 Solo exhibition of ceramic sculpture, Gallery 1230, La Bisbal, Spain

## Permanent collections

Elvehjem Museum of Art, University of Wisconsin-Madison  
Kohler Arts Center, Sheboygan, WI  
Anderson (IN) Fine Art Center  
Wright Museum of Art, Beloit (WI) College  
Madison (WI) Art Center

## Artist's statement on work in exhibition

Merge, merge, merge has been the operative philosophy for this series of works. Success or failure of these works is couched in the distress of European art technology and thought.

The computer logic cycles used to generate and/or venerate these styles have professionalized the images and the art sites in an extremely varied spatially "special" way.

The other operative system was a continuing distrust of realism as a mature logic coupled with a continued search for new sets of lies to use to provoke the study of human truth.

## Works in exhibition

*Winds*, 1990, lithograph edition, 39 x 52 1/2 in.

*Indian Dreams*, 1990, lithograph edition, 39 x 52 1/2 in.

*Lightning Seeks a Truth and Courage*, 1989, monoprint, 60 x 77 1/2 in.

*People of the Wood*, 1989, monoprint, 36 x 49 in.



# Jack Damer



## Professor

UW-Madison Department of Art: 1965-

## Other teaching positions

University of Indiana, Bloomington;  
Concordia University, Montreal,  
Quebec

## Area

Printmaking, drawing

## Education

MFA 1965 Carnegie/Mellon,  
Pittsburgh

## Recent exhibitions

1990 Solo exhibition, Philadelphia

Print Club

1989-90 *40th and 41st Boston*

*Printmakers*

1989 *Bradley National Print and  
Drawing Exhibition*, Bradley University,  
Peoria, IL

1989 *Travel Art*, Wustum Museum of  
Fine Arts, Racine, WI

1989 *Prints from the Permanent  
Collection*, Elvehjem Museum of Art,  
University of Wisconsin-Madison

## Permanent collections

Philadelphia Museum of Art

Brooklyn Museum

Carnegie Museum, Pittsburgh

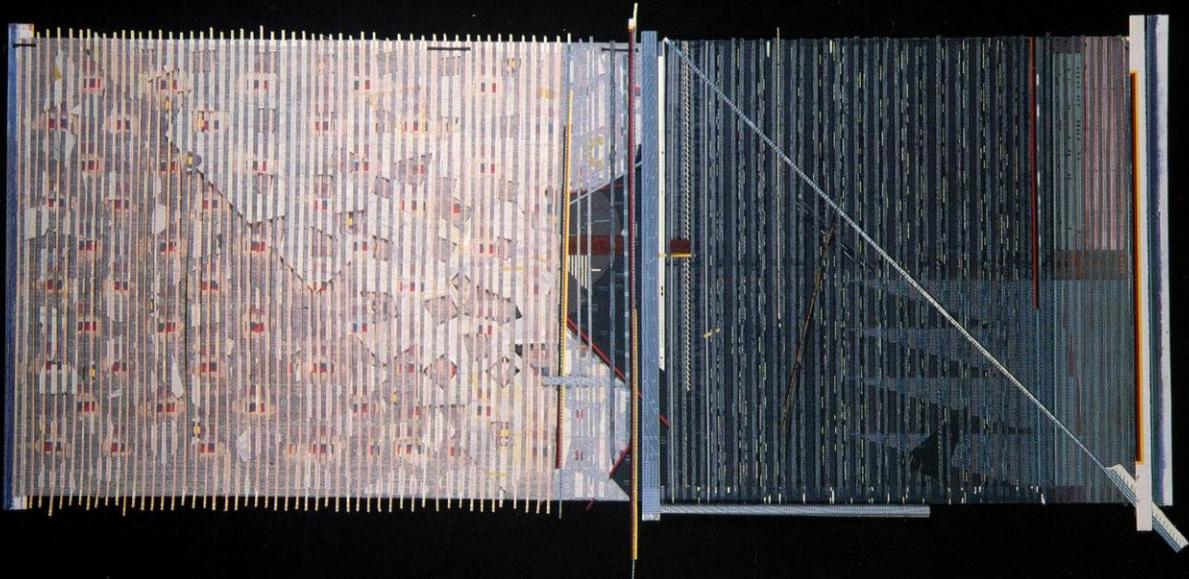
Museum of Art, Lodz, Poland

Library of Congress, Washington, DC

## Work in exhibition

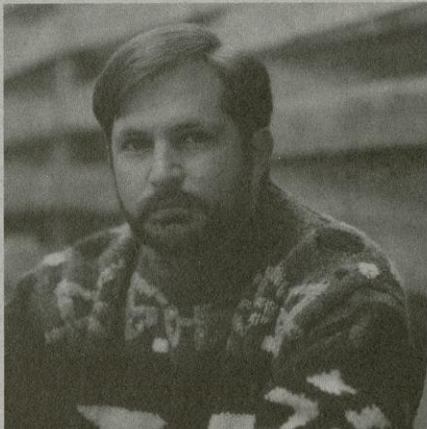
Untitled, 1989-90, installation, mixed  
media

Detail of Installation, lithograph/  
etching/collage





# Jim A. Escalante



## Associate professor

UW-Madison Department of Art: 1989-

## Other teaching positions

Southwest Missouri State University

## Area

Graphics

## Education

BFA 1976 North Texas State University,  
Denton

MFA 1981 University of Wisconsin-  
Madison

*Tomorrow We Smile* (short story by  
Naomi Shihab Nye), 1990, handmade  
book, 10 5/8 x 7 1/2 in. closed, 10  
5/8 x 29 1/4 in. opened

## Recent exhibitions

1990 *Artists' Books Exhibition*, Art  
Center of Battle Creek, MI  
1989 *Fifteenth Anniversary Exhibition*,  
Center for Book Arts, New York  
1989 *The Art of the Printed Book*,  
Oregon State University, Corvallis  
1988 *The Arts of the Book*, University  
of the Arts, Philadelphia  
1987 *AIGA Annual Graphic Design*,  
USA Exhibition, New York

## Permanent collections

School of the Art Institute of Chicago  
Yale University Library, New Haven  
University of California, Los Angeles,  
Special Collections  
New York Public Library  
Temple University Special Collections,  
Philadelphia

## Artist's statement

I work in book arts and graphic design,  
making handmade books, posters, and  
other forms of imagemaking in photog-  
raphy and printmaking. I am attracted  
to the books arts by my love and re-  
spect for language and my need and  
desire to make art. The books I make  
are usually first editions written and il-  
lustrated by my contemporaries. The  
process of collaboration is much like

that in drama or music. This is an espe-  
cially intriguing and inspiring process  
for me, one which adds vitality and en-  
ergy to my bookmaking endeavors.  
Combining contemporary graphic tech-  
nology, rich traditions in fine printing,  
and a kindred creative drive among au-  
thors, illustrators, and myself, I attempt  
to produce books which allow the  
viewer to discover the spirit and won-  
der of the materials and content.

## Works in exhibition

*The Miracle of Typing* (short story by  
Naomi Shihab Nye), 1990, handmade  
book, 9 1/2 x 6 1/4 in. closed, 9 1/2  
x 12 3/4 in. opened

# Patricia Fennell



## Associate professor

UW-Madison Department of Art: 1981-

## Area

Painting and drawing

## Education

MFA 1976 Pennsylvania State  
University

BFA 1974 Maryland Institute, College  
of Art

## Recent exhibitions

1990 *Aesthetics '90*, McPherson, KS  
1990 *62nd Annual Juried Exhibition*,  
Harrisburg, PA (first place-other media)  
1990 National Show, Roswell, NM  
(first place-mixed media)  
1990 *20th National Works on Paper*  
*Exhibition*, Minot, ND  
1990 *National Works on Paper, a*  
*Juried Competition*, University of  
Mississippi (merit award)

## Permanent collections

Museu de Art Contemporanea  
Internacional, Salvador, Bahia, Brazil  
Anderson (IN) Fine Arts Center  
Dakota Northwestern University, Minot

## Artist's statement on work in exhibition

" It is the first vision that counts. The artist  
has only to remain true to his dream and  
it will possess his work in such a manner  
that it will resemble the work of no other  
man—for no two visions are alike, and  
those who reach the heights have all  
toiled up the steep mountains by a differ-  
ent route. To each has been revealed a  
different panorama. (page 59)

" Have you ever seen an inch worm crawl  
up a leaf or a twig, and then clinging to  
the very end, revolve in the air, feeling for  
something to reach something? That's like

me. I am trying to find something out  
there beyond the place on which I have a  
footing. (page 85)"

Albert Pinkham Ryder  
From Elizabeth Brown, *Albert Pinkham*  
*Ryder*, Washington, DC: National  
Museum of American Art/Smithsonian  
Institution Press, 1989.

## Works in exhibition

*Seventy-Five*, 1990, oil stick, oil pastel,  
colored pencil, scratch board, and  
glitter on paper, 62 x 38 in.

*Flatline*, 1990, oil stick, oil pastel,  
colored pencil, charcoal, glitter, and  
Browning 9mm on paper, 91 x 220 in.

*The Food Critic*, 1990, oil stick, oil  
pastel, and colored pencil on paper,  
26 x 40 in.

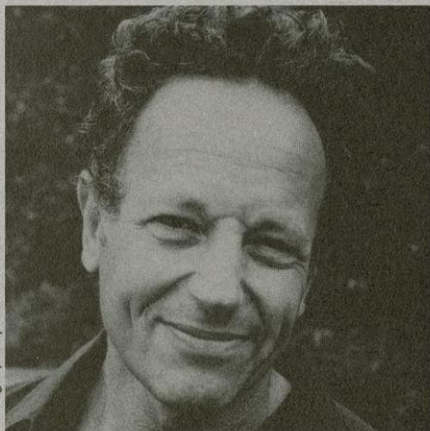
*Traveler*, 1990, oil stick, oil pastel, and  
colored pencil on paper, 44 x 42 in.





# Fred Fenster

Photograph by Ruth Neubauer



## Professor

UW-Madison Department of Art: 1962-

## Area

Metal work in gold, silver, pewter

## Education

MFA 1960 Cranbrook Academy of Art,  
Bloomfield Hills, MI

Ceremonial Wine Cup, sterling silver,  
9 x 6 in.

## Recent exhibitions

1989 Washington Craft Show,  
Smithsonian Museum, Washington DC  
1989 *Silver, New Forms & Expressions*,  
Fortunoff, New York

1989 *Contemporary Artifacts*, National  
Museum of American Jewish History,  
Philadelphia

1988 *Contemporary Metalcraft*,  
Walker Hill Art Center, Seoul, Korea  
1988 *The Founding Masters*, Society of  
North American Goldsmiths, Skidmore  
College

## Permanent collections

Yale University Art Museum  
The National Museum of Contemporary  
Art, Seoul, Korea  
Cranbrook Academy of Art, Bloomfield  
Hills, MI  
Detroit Institute of Art  
Milwaukee Art Museum

## Artist's statement

I work in gold, silver, and pewter. My primary interests are in designing functional hollowware for the home and ceremonial pieces for church, synagogue, and special occasions. I also design and produce gold and silver jewelry with precious and semi-precious gemstones. All of these activities are intimately related and demand a great sense of dedication and commitment.

I strive for excellence in craftsmanship and design. The exciting part is the process of solving both the visual and functional problems inherent in the production of any new piece of work. The thrill is in the process rather than the product. The joy is in the learning and exploration.

## Works in exhibition

Vase, pewter, 15 in.

Teapot and cups, pewter

Vase, sterling, 9 in.

Choker and pendant, sterling

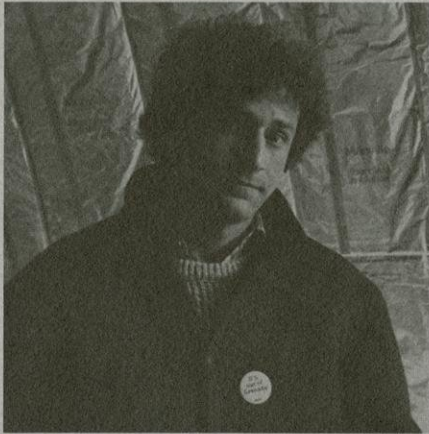
Choker and pendant, sterling

Ring, 14K and opal

Reversible pin, sterling



# Steve Feren



## Associate professor

UW-Madison Department of Art: 1982-

## Area

Sculpture, glass, neon

## Education

BFA 1979 Alfred University, New York  
MFA 1981 Rutgers University, New Brunswick, NJ

## Recent exhibitions

1990 *Masks*, Signature Gallery, Stoughton, WI  
1989 Tempe (AZ) Arts Center  
1989 Milwaukee School of Art  
1989 Madison (WI) Art Center  
1989 On-site outdoor sculpture exhibition, Rutgers University, New Brunswick, NJ

## Permanent collections

University of Wisconsin-Platteville  
Rutgers University, New Brunswick, NJ  
Santa Fe (NM) Neurosurgery Center  
Franklin (NJ) Public Library  
SAGE ARTS (Society for the Advancement of a Greater Ethic Through the Arts)

## Artist's statement

I consistently use the human figure as a starting point in my work. I have been attracted to the awkward rather than elegant, the subversive rather than the symmetrical. Elegance and symmetry seem romantic, unable to convey the basic complexity of the human condition. I am interested in work that is layered, takes risks, and is accessible. I am interested in the strategies, mechanisms, institutions, postures, and reflexes we have accumulated and evolved to deal with an existence in which nature refuses to

submit to our wishes. I wish my work to reaffirm a faith in our ability to take action and effect change in a world of chaos and uncertainty. I hope to create art that serves a significant role in the development of a visual environment, evocative, vital, and pertinent to the human condition. I believe art must find its true place in society, not as commodity or ornamentation but as force; art must earn its keep, must give back something to the world, for although we are ultimately alone, we are also ultimately bound together.

## Works in exhibition

*Kristalnacht: In Memory of Herschel Grynszpan*, 1990, glass, steel, concrete, 96 x 84 x 30 in.

*The Dream*, 1989, ceramic, steel, concrete, 60 x 30 x 30 in.

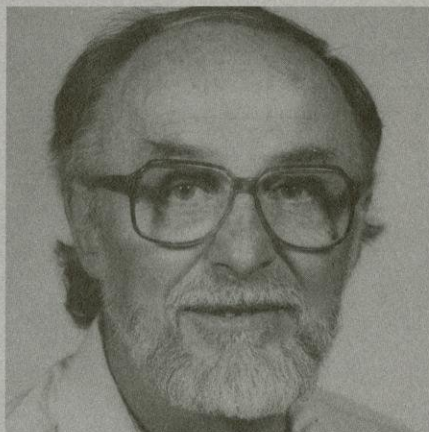
Untitled, 1990, glass, steel, concrete, 60 x 30 x 30 in.

*Pilgrim: For Julie*, 1989, glass, steel, concrete, 84 x 36 x 60 in.





# Raymond L. Gloeckler



## Professor

UW-Madison Department of Art: 1961-

## Other teaching positions

University of Wisconsin-Oshkosh;  
Eastern Michigan University, Ypsilanti;  
Flint Michigan Community College

## Area

Printmaking

## Education

BS 1950 University of Wisconsin-  
Madison  
MS 1952 University of Wisconsin-  
Madison

*Son of Man*, 1989, woodcut,  
48 x 28 in.

## Recent exhibitions

1990 *32nd North Dakota National  
Print and Drawing Annual Exhibition*,  
University of North Dakota, Grand  
Forks (Purchase Award)  
1990 *34th National Print Exhibition*,  
Hunterdon Art Center, Clinton, NJ  
(James R. Marsh Memorial Award)  
1989-90 *52nd British Society of Wood  
Engravers Exhibition*, Touring England  
1989 *22nd Bradley National Print and  
Drawing Exhibition*, Bradley University,  
Peoria, IL (President's Purchase Award)  
1988 *Pacific States National Biennial  
Print Exhibition*, University of Hawaii at  
Hilo (Purchase Award)

## Permanent collections

Butler Institute of American Art,  
Youngstown, OH  
Museum of Fine Arts, Boston  
Philadelphia Museum  
Detroit Institute of Art  
Cincinnati Art Museum

## Artist's statement

*The Woodcut*  
Without pretense.  
Black and white  
Tool and block,  
There is no place to hide.

## Works in exhibition

*Crown II*, 1990, woodcut, 22 x 36 in.

*Scourge*, 1990, woodcut, 22 x 36 in.

# Robert L. Grilley

## **Emeritus professor**

UW-Madison Department of Art: 1945-1987

## **Area**

Painting

## **Education**

MS 1947 University of Wisconsin-Madison

## **Recent exhibitions**

1987 *A 40-Year Retrospective of Grilley*, Wichita (KS) Art Museum  
1986 *A Ten-Year Survey of American Realism*, Wichita (KS) Art Museum  
1985 American Annual, Butler Institute of American Art, Youngstown, OH (Best in Show award)

## **Permanent collections**

Krannert Art Museum, University of Illinois-Champaign  
Butler Institute of American Art, Youngstown, OH  
Wichita (KS) Art Museum  
Madison (WI) Art Center  
Wustum Museum of Fine Arts, Racine, WI

## **Artist's statement on work in exhibition**

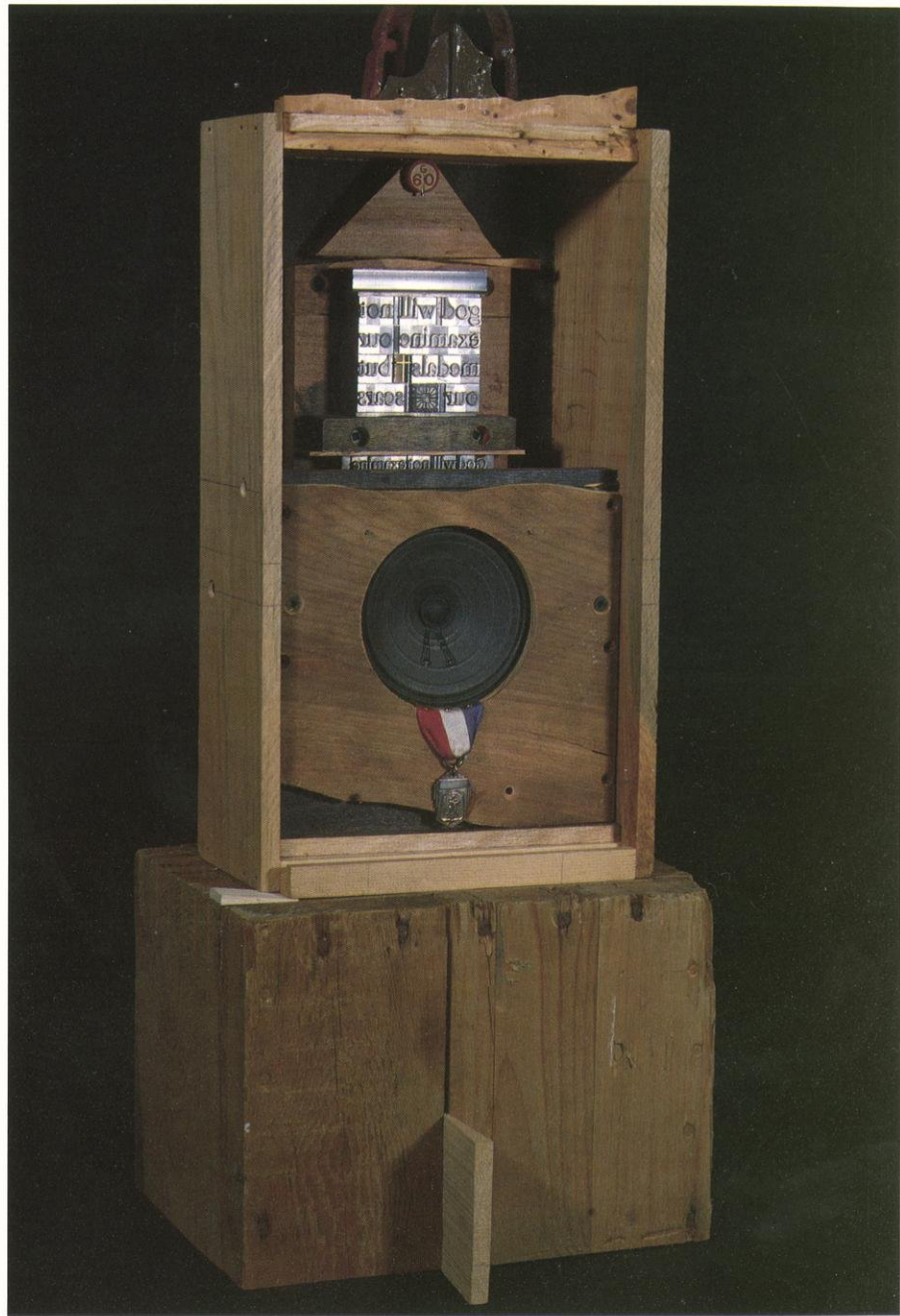
The present work *Juneko in a Plaid Skirt* is the latest in a series of ten paintings which chronicles the growth and maturation of my daughter, from a young child to a young woman in her fifteenth year. All but one have been life size and rather complex in composition. They have usually been made from drawings and have typically undergone rather substantial revisions in process.

Each of these works as a picture as well as a painting. Its pictorial nature reports the "look" of Juneko objectively, including careful measurements, while subjectively reflecting a close father-daughter relationship. As a painting, of course, it becomes a formal object, and since I still embrace somewhat older aesthetic notions, it must pass muster as a well-made object.

The painting called *Big Juneko* was the first of the large pictures of her. In its conception I decided seriously to pursue an illusionistic image. A deeper tonality and stronger chiaroscuro than I had been using seemed desirable to me, and yet I wanted to avoid the informality of photo-like realism. To this end, the painting was drawn and painted, redrawn and repainted, revised and adjusted until the painting was what it had to be. All the Juneko paintings have proceeded in this way.

*Juneko in a Plaid Skirt*, 1990  
oil on canvas





# Walter Samuel Haatoum Hamady



## Professor

UW-Madison Department of Art: 1966-

## Area

Bookmaking, papermaking, sculpture, drawing collage

## Education

BFA 1964 Wayne State University, Detroit

MFA 1966 Cranbrook Academy of Art, Bloomfield Hills, MI

*Box Number 60: Then raise questions as to the relevance of recognitional consideration. (God will not examine speakers and dancers), 1990, old wood, printer's foundry type, printer appurtenances, wedges, and medal, 24 x 9 1/2 x 9 in. Photograph by Christopher Tsouras*

## Recent exhibitions

1990-92 *Book Arts in the USA*, Center for the Book Arts, New York and US Information Agency (traveling exhibition)  
1990 *Box Constructions, Collage, and Books*, Granary Book Gallery, New York  
1990 *Collage and Books*, MJS Books and Graphics, New York  
1989 *Americans in Print: Pretsendrucke Amerikanischer Kunstler*, Twenty American Book Artists, Gutenberg Museum, Mainz, Germany  
1989 *International Book Design Exhibition*, American entries selected by the US Information Agency, Leipzig, GDR (award: Ehrenpreis of the Academy of Graphics and Book Design)

## Permanent collections

Brooklyn Museum  
Lenin Library, Moscow  
Marvin Sackner Archive, Miami, FL  
Victoria and Albert Museum, London, England  
Whitney Museum of American Art, New York

## Artist's statement

The work has to speak for itself; it is in its own voice spoken wordlessly. It speaks in statements and passages to all the senses but the mouth. The mouth tries to say what the eye, heart, and head receive, but usually can't as eloquently as the piece itself. *Saying boxes and books, paper, printing, poetry doesn't mean anything; making does.*

## Works in exhibition

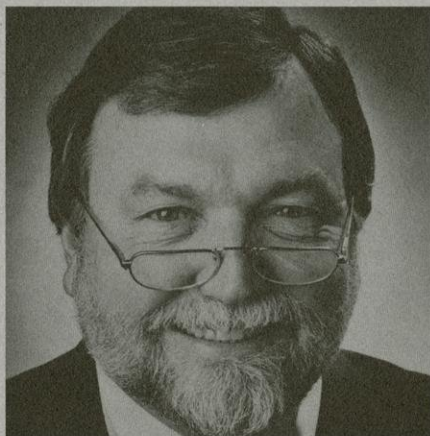
*Box Number 31: What entitles something to this honor. (Shrine of Saint Desligado), 1989, assemblage/objets trouves, old wood, hardware, ex voto, enameled sign, 16 1/2 x 13 1/2 x 3 in.*

*Box Number 48: Where nothing more complex is involved than the bare taking of a snapshot (Pyramid stelae with lead soldier's head), 1990, wood, printer's foundry type, and printer's appurtenances, 19 1/2 x 12 x 5 in.*

*Box Number 64: Satisfying some relation or other to something or other. (The aforesaid picture: Hamady Hardware 1958-60), old wood, metal, 11 point magnesium printer's plate, upright piano part, 17 1/2/ x 33 x 3 1/2 in.*



# Phil Hamilton



## **Professor/chair**

UW-Madison Department of Art: 1964-

## **Other teaching positions**

Indiana University

## **Area**

Graphic design

## **Education**

BS 1961 University of Cincinnati  
MFA 1964 Indiana University

## **Recent exhibitions**

1990 American Federation of Arts  
Annual Design Exhibition, San  
Francisco

1989 Letterforms and Typography  
Exhibition, Indiana University,  
Bloomington

1989 American Association of  
Museums' Publications, New York

1983-90 Banner, City/County Building,  
Madison

## **Permanent collections**

New York Public Library  
Newberry Library Collection, Chicago  
Vatican Library, Rome  
Dane County Executive Offices, City/  
County Building, Madison  
Indiana University School of Art  
Collection

## **Artist's statement**

Currently the art department chairman, I have also served as graduate chairman and chairman of the graphic area. My graphic design commissions include books, corporate and institutional logos, posters, banners, magazines, and architectural signage. I have exhibited and received awards in national shows including those conducted by Typomundus 20, the Type Directors Club of New York, the American Institute of Graphic Arts, the Society of Ty-

pographic Arts, the Chicago Book Clinic, Printing Industry of America, and the Council for Advanced Support of Education. My work appears in the collections of several museums, universities, and libraries. I have lectured, conducted workshops, and juried shows for groups including the cover show for the American Institute of Graphic Arts and the American Association of University Presses. I have also been a visiting artist at Ohio University, Indiana University, the Kansas City Art Institute, and Kent State University.

In this faculty exhibition I am showing recent graphic design projects including commissions and work completed with grant support from the Graduate School of the University of Wisconsin-Madison.

## **Works in exhibition**

Museum Walks, 1990, graphic design/litho accordion-fold brochure, 24 x 40 in.

Capital Letters, 1989, graphic design/litho accordion-fold book, 12 x 266 in.

Graphic Design, 1990, poster, 18 x 24 in.



### ELEVEN MILE MUSEUM OF ART

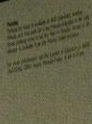
Location of WisconsinPalace  
802 University Avenue  
Madison, Wisconsin 53706 (608) 263-2246  
Hours: Tuesday through Saturday, 10 am to 4:45 pm  
Sunday, 11 am to 4:45 pm.

**Permanent Collection**  
Painting, sculpture and decorative arts ranging from 19th century to the present. The museum is currently displaying a collection of 19th century art. The museum is currently displaying a collection of 19th century art.

**Temporary Exhibitions**  
Temporary exhibitions, organized by the museum, add other museum interest and variety. See the museum for the most current information on exhibits. Call (608) 263-2246.

**Teens and Related Skills Packet**  
Teens of all ethnicities and special interests are a valuable resource when it comes to groups of 15 to 25 people. A program will help you to recruit and train these teens. The program will help you to recruit and train these teens. The program will help you to recruit and train these teens.

**Home Visit Center**  
An intensive study of all in-home, including all related and contemporary arts, sculpture and decorative arts. The program will help you to recruit and train these teens. The program will help you to recruit and train these teens.



### GEOLOGICAL MUSEUM

University of Wisconsin-Park  
111 Park Street  
Madison, Wisconsin 53706 (608) 263-2246  
Hours: Tuesday through Saturday, 10 am to 4:45 pm  
Sunday, 11 am to 4:45 pm.

**Permanent Collection**  
The museum's permanent collection includes a wide range of geological specimens, including minerals, rocks, and fossils. The museum is currently displaying a collection of 19th century art.

**Temporary Exhibitions**  
Temporary exhibitions, organized by the museum, add other museum interest and variety. See the museum for the most current information on exhibits. Call (608) 263-2246.



### WISCONSIN ACADEMY OF SCIENCE, ARTS AND LETTERS

1905 University Avenue  
Madison, Wisconsin 53706 (608) 263-2246  
Hours: Tuesday through Saturday, 10 am to 4:45 pm  
Sunday, 11 am to 4:45 pm.

**Permanent Collection**  
The museum's permanent collection includes a wide range of scientific specimens, including minerals, rocks, and fossils. The museum is currently displaying a collection of 19th century art.

**Temporary Exhibitions**  
Temporary exhibitions, organized by the museum, add other museum interest and variety. See the museum for the most current information on exhibits. Call (608) 263-2246.

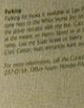


### MADISON ART CENTER

211 East State  
Madison, Wisconsin 53703 (608) 263-2246  
Hours: Tuesday through Saturday, 10 am to 4:45 pm  
Sunday, 11 am to 4:45 pm.

**Permanent Collection**  
The museum's permanent collection includes a wide range of art specimens, including paintings, sculptures, and decorative arts. The museum is currently displaying a collection of 19th century art.

**Temporary Exhibitions**  
Temporary exhibitions, organized by the museum, add other museum interest and variety. See the museum for the most current information on exhibits. Call (608) 263-2246.



### MADISON CIVIC CENTER

211 East State  
Madison, Wisconsin 53703 (608) 263-2246  
Hours: Tuesday through Saturday, 10 am to 4:45 pm  
Sunday, 11 am to 4:45 pm.

**Permanent Collection**  
The museum's permanent collection includes a wide range of art specimens, including paintings, sculptures, and decorative arts. The museum is currently displaying a collection of 19th century art.

**Temporary Exhibitions**  
Temporary exhibitions, organized by the museum, add other museum interest and variety. See the museum for the most current information on exhibits. Call (608) 263-2246.

# MUSEUM WALKS

Dane County Museums and Art Centers

## MUSEUM WALKS

Dane County Museums and Art Centers



### INTRODUCTION

It is our hope that the introduction of museum walks will help you to recruit and train these teens. The program will help you to recruit and train these teens. The program will help you to recruit and train these teens.



### DANE COUNTY HISTORICAL SOCIETY

100 North Park Street  
Madison, Wisconsin 53703 (608) 263-2246  
Hours: Tuesday through Saturday, 10 am to 4:45 pm  
Sunday, 11 am to 4:45 pm.

**Permanent Collection**  
The museum's permanent collection includes a wide range of historical specimens, including documents, photographs, and artifacts. The museum is currently displaying a collection of 19th century art.

**Temporary Exhibitions**  
Temporary exhibitions, organized by the museum, add other museum interest and variety. See the museum for the most current information on exhibits. Call (608) 263-2246.

**Home Visit Center**  
An intensive study of all in-home, including all related and contemporary arts, sculpture and decorative arts. The program will help you to recruit and train these teens. The program will help you to recruit and train these teens.



### WISCONSIN VETERANS HISTORICAL MUSEUM

123 North Park Street  
Madison, Wisconsin 53703 (608) 263-2246  
Hours: Tuesday through Saturday, 10 am to 4:45 pm  
Sunday, 11 am to 4:45 pm.

**Permanent Collection**  
The museum's permanent collection includes a wide range of historical specimens, including documents, photographs, and artifacts. The museum is currently displaying a collection of 19th century art.

**Temporary Exhibitions**  
Temporary exhibitions, organized by the museum, add other museum interest and variety. See the museum for the most current information on exhibits. Call (608) 263-2246.

**Home Visit Center**  
An intensive study of all in-home, including all related and contemporary arts, sculpture and decorative arts. The program will help you to recruit and train these teens. The program will help you to recruit and train these teens.



### MADISON CHILDREN'S MUSEUM

100 North Park Street  
Madison, Wisconsin 53703 (608) 263-2246  
Hours: Tuesday through Saturday, 10 am to 4:45 pm  
Sunday, 11 am to 4:45 pm.

**Permanent Collection**  
The museum's permanent collection includes a wide range of children's specimens, including toys, books, and artifacts. The museum is currently displaying a collection of 19th century art.

**Temporary Exhibitions**  
Temporary exhibitions, organized by the museum, add other museum interest and variety. See the museum for the most current information on exhibits. Call (608) 263-2246.

**Home Visit Center**  
An intensive study of all in-home, including all related and contemporary arts, sculpture and decorative arts. The program will help you to recruit and train these teens. The program will help you to recruit and train these teens.



### MEMORIAL UNION

University of Wisconsin-Park  
111 Park Street  
Madison, Wisconsin 53706 (608) 263-2246  
Hours: Tuesday through Saturday, 10 am to 4:45 pm  
Sunday, 11 am to 4:45 pm.

**Permanent Collection**  
The museum's permanent collection includes a wide range of historical specimens, including documents, photographs, and artifacts. The museum is currently displaying a collection of 19th century art.

**Temporary Exhibitions**  
Temporary exhibitions, organized by the museum, add other museum interest and variety. See the museum for the most current information on exhibits. Call (608) 263-2246.

**Home Visit Center**  
An intensive study of all in-home, including all related and contemporary arts, sculpture and decorative arts. The program will help you to recruit and train these teens. The program will help you to recruit and train these teens.



### WISCONSIN FOLK MUSEUM

100 North Park Street  
Madison, Wisconsin 53703 (608) 263-2246  
Hours: Tuesday through Saturday, 10 am to 4:45 pm  
Sunday, 11 am to 4:45 pm.

**Permanent Collection**  
The museum's permanent collection includes a wide range of folk specimens, including tools, clothing, and artifacts. The museum is currently displaying a collection of 19th century art.

**Temporary Exhibitions**  
Temporary exhibitions, organized by the museum, add other museum interest and variety. See the museum for the most current information on exhibits. Call (608) 263-2246.

**Home Visit Center**  
An intensive study of all in-home, including all related and contemporary arts, sculpture and decorative arts. The program will help you to recruit and train these teens. The program will help you to recruit and train these teens.



### NILES-KOYNE HISTORICAL MUSEUM

100 North Park Street  
Madison, Wisconsin 53703 (608) 263-2246  
Hours: Tuesday through Saturday, 10 am to 4:45 pm  
Sunday, 11 am to 4:45 pm.

**Permanent Collection**  
The museum's permanent collection includes a wide range of historical specimens, including documents, photographs, and artifacts. The museum is currently displaying a collection of 19th century art.

**Temporary Exhibitions**  
Temporary exhibitions, organized by the museum, add other museum interest and variety. See the museum for the most current information on exhibits. Call (608) 263-2246.

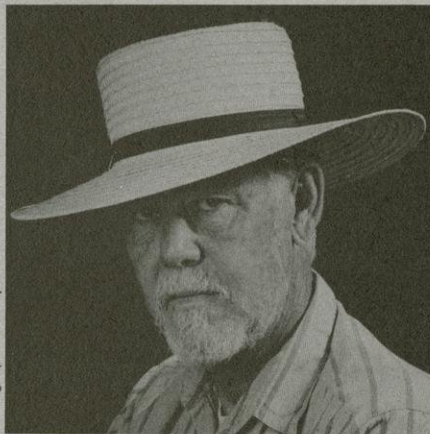
**Home Visit Center**  
An intensive study of all in-home, including all related and contemporary arts, sculpture and decorative arts. The program will help you to recruit and train these teens. The program will help you to recruit and train these teens.

Richard J. Hines  
Dane County Extension  
1978

Dane County Extension  
1978



# C. R. "Skip" Johnson



Photographer: Henry A. Koshollak

## **Emeritus professor**

UW-Madison Department of Art: 1965-1990

## **Other teaching positions**

State University of New York, Oswego;  
State University of New York, Buffalo

## **Area**

Wood sculpture

## **Education**

BS 1957 State University of New York,  
Oswego  
MFA 1960 School for American  
Craftsmen, Rochester, NY

*Unicopter about 1900 Plant Stand,*  
1989, purple heart, 32 x 20 x 20 in.

## **Recent exhibitions**

1990 International Turned Objects  
Show, Lexington, KY  
1989 Ten Arrow Gallery, Boston, MA  
1989 International Collaborative,  
Philadelphia  
1989 *Turner's Challenge III*, Alliance  
Gallery, St. Louis, MO  
1989 Wisconsin Craft Masters,  
Wustum Museum of Fine Arts, Racine

## **Permanent collections**

National Wood Turning Center,  
Philadelphia  
Arrowmont School of Crafts,  
Gatlinburg, TN  
Private collections too numerous to  
enumerate

## **Artist's statement**

To describe my work for a show six months in advance is to predict the future. I have lately been exploring the lathe and turned forms. Maybe something will happen to strike my "Fancy" (my wood nymph) this summer. "Function" and "Whimsey" (my two wood-working elves) will help me shape pieces for this exhibition; then again maybe not.

## **Works in exhibition**

*Sling Shot Mirror*, 1990, walnut,  
60 x 2 x 12 in.

*Flying Deer Table*, 1990, walnut and  
maple, 62 x 30 x 35 in.

*Weather Vane*, 1990, cherry,  
24 x 9 x 60 in.

*Rainbow Lamp*, 1990, walnut,  
60 x 14 x 72 in.

# Cavalliere Ketchum



## Professor

UW-Madison Department of Art: 1970

## Other teaching positions

Cortez High School, Phoenix

## Area

Photography

## Education

BFA 1962 Arizona State University

MFA 1970 University of New Mexico

## Recent exhibitions

1990 Solo Exhibition, University of Wisconsin-Stout

1990 Society of Photographic Educators Conference, Santa Fe

1989 Northlight Gallery Exhibition and Auction, Arizona State University

1989 *Symbol and Surrogate, the Picture Within*, University of Hawaii, Manoa and Clairmont College, Pomona, CA

1989 *Premio de Fotografia*, Rural Women through the Americas, San Jose, Costa Rica

## Permanent collections

Robert F. Kennedy Family International Museum of Photography, George Eastman House, Rochester, NY  
Art Institute of Chicago  
National Gallery of Canada  
Library of Congress

## Artist's statement

I was raised in Arizona with my mother's family, who were homesteaders in an agriculturally area called Scottsdale in Arizona Territory. My grandfather, George Cavalliere, was an ornamental iron worker and craftsman who worked on the building of the Arizona canal system as a blacksmith, interpreter, and foreman. The blacksmith shop was a gathering place for people who had played a part in western American history: men and

women who had ridden with Pancho Villa or Geronimo, cavalry members who had pursued both groups, Rough Riders, those who remembered Doc Holliday and Wyatt Earp. Ira Hayes, who had helped raise the flag on Mt. Suribochi on Iwo Jima during World War II, was a frequent visitor, as was Mafia figure Joe Bonnonos. Frank Lloyd Wright was a steady customer, and much of his iron work was fabricated there. I was in close contact with Hispanics, Apache, Yavapai, Navajo, Maricopa, Pima, and Yaqui. This had a profound influence on my life and work, which is in large part about the past and present, and culminates in artistic cultural collages of people's lives, environments, and objects.

## Works in exhibition

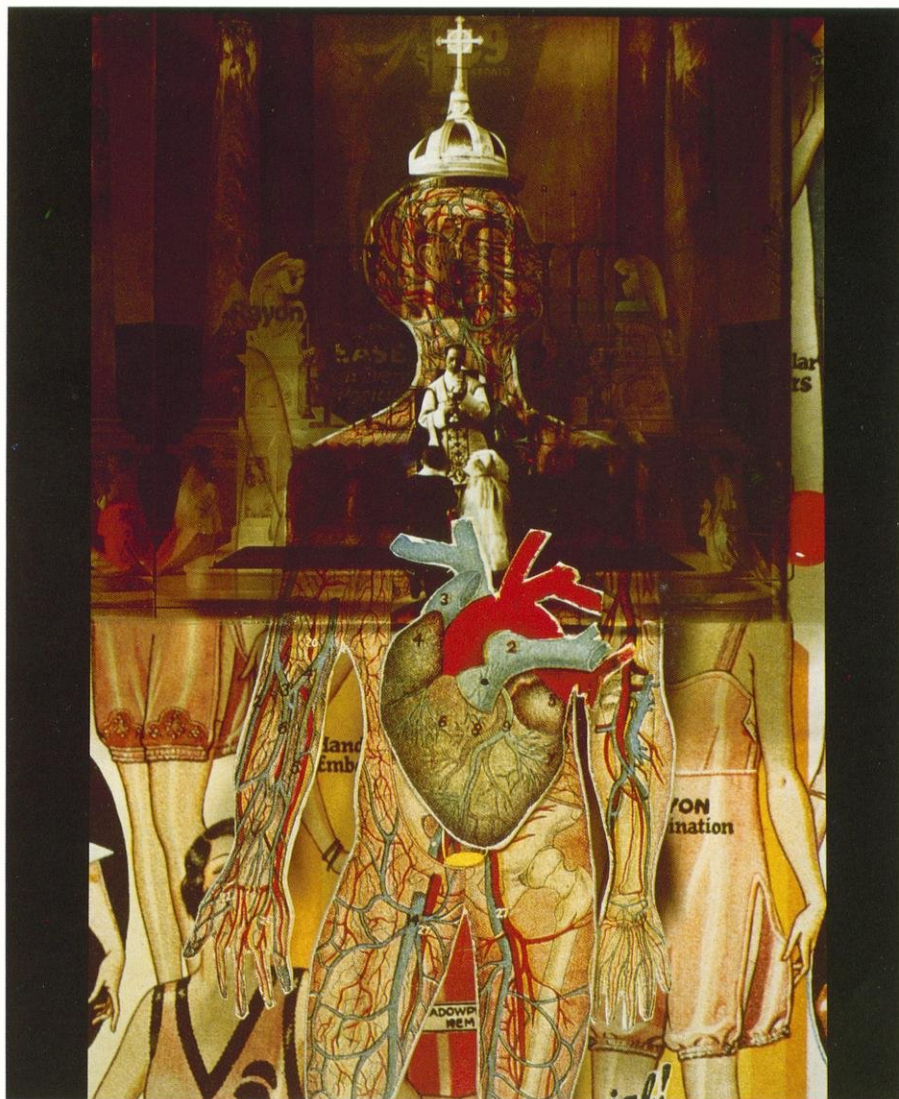
*Light, Time, Alterations—Kitchen*, cibachrome print, 11 x 14 in.

*Light, Time, Alterations—Untitled*, cibachrome print, 11 x 14 in.

*Snapshots—D.C. Monuments*, ektachrome print, 11 x 14 in.

*Snapshots—D.C. Monuments*, ektachrome print, 11 x 14 in.

*Light, Time, Alterations—Communion*, cibachrome print, 11 x 14 in.





# Marjorie Kreilick



## Professor

UW-Madison Department of Art: 1953-

## Other teaching positions

School of the Toledo Museum of Art

## Medium

Acrylic on canvas

## Education

BA 1946 Ohio State University

MA 1947 Ohio State University

MFA 1952 Cranbrook Academy of Art,  
Bloomfield Hills, MI

FAAR 1963 American Academy in Rome

*Color Facets IV*, acrylic on canvas,  
48 in. dia.

## Architectural commissions

Telfair Academy of Arts and Science,  
Savanna, GA

Wonderland Shopping Center,  
Livonia, MI

Augustana University, Sioux Falls, SD

Mayo Clinic, Rochester, MN

State Office Building, Milwaukee, WI

## Permanent collections

Columbia (SC) Museum of Art

Joslyn Museum, Omaha, NE

Samuel Johnson Collection, Racine, WI

## Artist's statement

Giacomo Balla's 1912 color constructions, *Iridescent Interpenetrations*, (first exhibited in the early fifties) were a rendition of expanding, overlapping, interpenetrating rays of spectral colors. He wrote of his new direction, "This bit of iridescence possessing and giving an infinity of color sensations is an effect that is better to consider unpaintable."

*Facets of Color*, a series of six paintings of radiant structure incorporating iridescent acrylic paint, is the manifestation of Balla's challenge. The light quality of iridescence has an unusually high spectral reflectance resulting in four times the color intensity. Another quality

of iridescent color is the shift, shimmer, and flash in hue within the painting as the viewing angle changes.

In nature light creates color, but in these paintings color creates the light. Color tensions are created by color intervals, contrasting hues, and surface qualities of matte versus iridescence. By organizing and contrasting relationships of size, shape, direction, and structure in symmetry versus asymmetry, unity versus fragmentation, a form is developed. This form grew and unfolded in the process of mutual adjustment like a crystal in an orderly repetitive array. Cleavage planes are defined and a triangular motif directs colored rays of radiating light. Add to this the tremulous quality of iridescence and the result is an attempted contribution to Balla's legacy.

## Works in exhibition

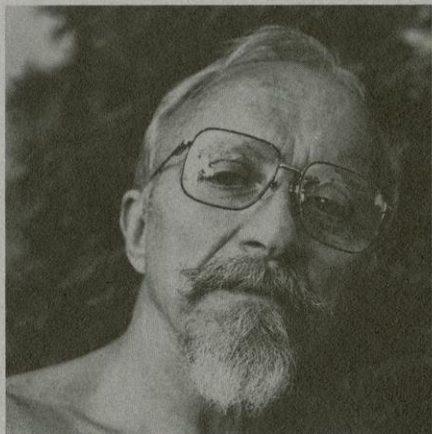
*Color Facets I*, acrylic on canvas,  
48 in. dia.

*Color Facets II*, acrylic on canvas,  
48 in. dia.

*Color Facets III*, acrylic on canvas,  
48 in. dia.



# Melvin F. Butor



## Professor

UW-Madison Department of Art: 1966-

## Other teaching positions

Cleveland, OH; Bronxville, NY; White Plains, NY

## Area

Reflective relief and lighted relief sculpture

## Education

BS Kent State University  
MA Kent State University  
Cleveland Institute of Art

## Recent Exhibitions

1989 *Watercolor Wisconsin*, Wustum Museum of Fine Arts, Racine  
1989 Group Show, D. Erlie Fine Arts Gallery, Milwaukee  
1989 *Coming of Age: 21 Years of Collecting*, Madison (WI) Art Center  
1989 *Dashboard Art*, Kohler Arts Center, Sheboygan, WI  
1985-87 *Madison Profiles*, Madison (WI) Art Center

## Permanent collections

Philip Morris Companies Collection  
University of Massachusetts-Amherst  
Kohler Arts Center, Sheboygan, WI  
Madison (WI) Art Center  
Contemporary Collection: Atlanta (GA) University

## Artist's statement on work in exhibition

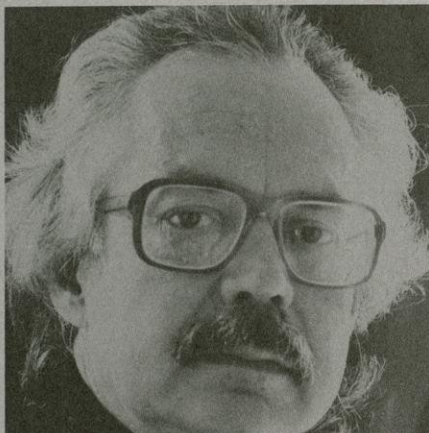
My lighted columns are created from fabrics and polyester resin. The fabric is tautly stretched over a wooden form, and then six to nine coats of resin are brushed into the fabric. Each layer is dried before another is applied. Pigments are both brushed and sprayed, leaving painted surfaces that are both transparent and opaque. The transparent areas let the fluorescent light pass through and transform it into a color.

## Works in exhibition

*Column A*, 1990, mixed media: wood, plastic, pigment, lights, 16 x 16 x 96 in.

*Column B*, 1990, mixed media: wood, plastic, pigment, lights, 16 x 16 x 96 in.

# Larry Junkins



## **Professor**

UW-Madison Department of Art: 1963-

## **Other teaching positions**

Alfred (NY) University, Texas Southern University, Houston

## **Area**

Drawing, painting, sculpture

## **Education**

MFA 1962 University of Iowa at Iowa City

## **Artist's statement**

I see art as a vehicle for transformation. The whole issue of creative endeavor ultimately focuses on the value of art to the realization of a more compassionate world. Art can still communicate a vision of hope for our planet and all its peoples.

I believe the exploration of art as a technology to heal individuals and nations is the ultimate source of aesthetic renewal. Any breakthrough to a profound new artistic vision will derive from the energy that flows from the passion for the reconstruction of our world from an attitude of peace for the planet Earth and its inhabitants.

The movement is increasing in momentum throughout the world in many disciplines other than art, but art is the only one that can create the appropriate images. There is an urgent need for new symbols as well as the revivification of old ones that proclaim the simple vision of compassion.

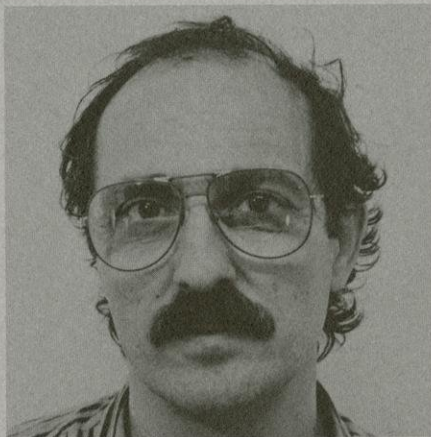
Now the challenge for artists is greater than ever in history because we need images that not only speak of individual artists' lives but that call forth a memory of a collective bond. I see this movement as the actual avant-garde of contemporary art.

Now and in the future if art does not speak to the fact of universal human aspiration, it will have failed entirely.

## **Work in exhibition**

*The Van Gogh Suicide Pieces*, 1990, mixed media, 81 x 103 in.

# Richard Lazzaro



## Professor

UW-Madison Department of Art: 1963-

## Other teaching positions

University of Illinois

## Area

Painting

## Education

Diploma 1959 Cleveland Institute of Art  
BFA 1961 University of Illinois  
MFA 1963 University of Illinois

## Recent exhibitions

1990 Solo, Kathryn Sermas Gallery,  
New York  
1989-90 Group, Broden Gallery,  
Madison

1989 Solo, Dennis Uhlig Fine Art,  
Milwaukee  
1989 Group, Wisconsin Painters and  
Sculptors, Signature Gallery,  
Stoughton, WI  
1988 Group, First International  
Invitational, Paces Mills Place,  
Atlanta, GA

## Permanent collections

Cleveland Museum of Art  
Portland Art Museum  
Dayton Art Institute  
American Federation of Art, New York  
B.K. Smith Center, Lake Erie College,  
Painesville, OH

## Artist's statement

The process of a painting is important to me in determining the formation of what the painting is about. It is a dialogue I carry on about my history of experience/awareness and struggle with the unknown. The act of painting is physical, and I emphasize this physicality since it is the only "truth" in the work. The "fables" are that which evolve from the surfaces as my fantasies emerge to orchestrate the physical act.

## Works in exhibition

*Monument and Fading Polemic*, 1989,  
gouache, 42 x 35 in.

*Monument and Phasing Tangents*,  
1989, gouache, 42 x 38 in.

*West East Resolve*, 1989, gouache,  
38 x 42 in.

*Monumentum A*, 1990, oil on canvas,  
72 x 60 in.

*Altered Domains*, 1989, gouache,  
42 x 38 in.

*Whitehaven*, 1988, gouache, 25 x  
31 in.

*Nocturnal Transposition*, 1989,  
gouache, 33 x 28 in.

*Preacher*, 1990, gouache, 48 x 38 in.





# Harvey K. Littleton



## **Emeritus professor**

UW-Madison Department of Art: 1951-1977

## **Other teaching positions**

Toledo Museum of Art

## **Area**

Glass sculpture

## **Education**

BS 1947 University of Michigan, Ann Arbor

MFA 1951 Cranbrook Academy of Art, Bloomfield Hills, MI

Pair of Ruby/Lemon/Blue Sliced Descending Forms, glass, 12 1/2 x 18 in.

## **Recent exhibitions**

1989 *Fujita/Littleton*, Glasmuseum, Ebeltoft, Denmark

1989 Glasmuseum, Rhimaki, Finland

1989 Solo show, Holsten Galleries, Palm Beach, FL

1988 Solo Show, Heller Gallery, New York

1988 Solo Show, Maurine Littleton Gallery, Washington, DC

## **Permanent collections**

Kunstgewerbe Museum, Hamburg, West Germany

Hokkaido Museum of Modern Art, Sapporo, Japan

Metropolitan Museum of Art, New York

Museum of Modern Art, New York

Philadelphia Museum of Art

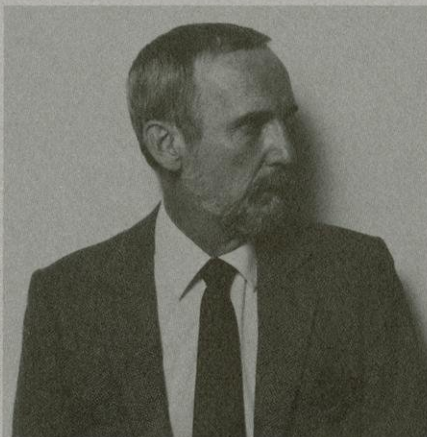
## **Artist's statement**

My work has its origins in geometry, which with the stretching and bending becomes topological geometry. I am preoccupied with color—transparent, translucent, and opaque—and the way it interacts as the light plays over and through the forms.

The order of geometry seems to define limits which I need to provide a logical, understandable framework for the intricacies of light and color to create an exciting and changing result. The linear movements of the orange color between the last two colored overlays help to define the form changes that have occurred as well as to impart a subtle vibrancy to the color.

# Richard Long

Photograph by Christopher Tsouras



## Professor

UW-Madison Department of Art: 1970-

## Other teaching positions

Elgin (IL) Public Schools, Elgin  
Community College, Northern Illinois  
University, DeKalb, IL

## Media

Mixed media, painting, drawing

## Education

BS Ed 1961 Northern Illinois University  
MS Ed 1963 Northern Illinois University  
MFA 1969 University of Wisconsin-  
Madison

## Recent exhibitions

1990 *Wisconsin Perspective 2D/3D*,  
Walker's Point Art Center, Milwaukee  
1989 *Wisconsin Perspective 2D/3D*,  
Delaware Center for Contemporary Art,  
Wilmington, DE  
1988 *Watercolor Wisconsin*, Wustum  
Museum of Fine Arts, Racine, WI  
1988 Anniversary Exhibition, Kohler  
Arts Center, Sheboygan, WI

## Permanent collections

Baldwin-Wallace College, Berea, OH  
Western Illinois University, Macomb  
Bucknell University, Lewisburg, PA  
Elvehjem Museum of Art, University of  
Wisconsin-Madison  
Gallery East, Chattanooga, TN

## Artist's statement

An candid discussion of my work would oblige me to address the dangerous question of the canonicity of the Western cultural tradition. Given the present atmosphere of the academic community, prudence would seem to dictate a cautious and accommodating stance. Sir Thomas More, my patronal saint, staked his chances for a venerable old age on the legal principle that silence implies consent—and even though in the end it didn't save *him*, I think I'll take a chance on the same strategy (after all, *I* am not a saint).

## Works in exhibition

*Arma Christi*, 1987, mixed media,  
45 x 18 1/2 in.

*Solitary Witness*, 1989, mixed media,  
32 x 40 in.

*English Martyrs*, 1986, mixed media,  
57 x 44 in.

*Oblation*, 1990, mixed media,  
32 x 40 in.

*Alice's Birthday*, 1987, mixed media,  
40 x 30 in.

*Theotokos*, 1990, mixed media,  
20 x 20 in.

*Bl. Edith Stein*, 1989, mixed media,  
28 x 22 in.



*Teresa Benavente*  
SISTER TERESIA BENAVENTE OF THE CROSS





# Truman Lowe



## Professor

UW-Madison Department of Art: 1975-

## Other teaching positions

Emporia State University, KS

## Area

Sculpture, wood

## Education

MFA 1973 University of Wisconsin-Madison

*Canoe Form*, 1989, wood  
24 x 82 x 24 in.

## Recent exhibitions

1990 Walker's Point Center for the Arts, Milwaukee  
1990 Milwaukee Art Museum  
1990 West Bend (WI) Gallery of Fine Art  
1989 American Indian Community House Gallery, New York  
1989 Lewellen/Butler Gallery, Santa Fe

## Permanent collections

Museum of Art, University of Michigan, Ann Arbor  
Fort Wayne (IN) Museum of Art  
Heard Museum, Phoenix  
Wisconsin Power and Light, Milwaukee  
Philip Morris Companies, Inc.

## Artist's statement

The woodland environment continues to provide the basis for much of my current work. The patterns of nature, and how natural materials have been adapted to provide for succeeding generations of human beings, are an endless source of fascination for me. The visual interpretations of these forms and concepts evolve into canoe-like forms and structures representing shelters.

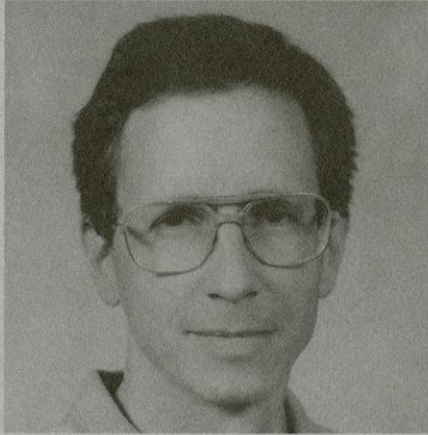
## Works in exhibition

*Feather Tree*, 1990, wood  
120 x 36 x 144 in.

*Canoe Form 2*, 1990, wood, feather, graphite, 10 x 43 x 10 in.

*Stream 1*, 1990, wood, stone  
36 x 10 x 96 in.

# Douglas G. Marschalek



## **Associate professor**

UW-Madison Department of Art: 1982-

## **Other teaching positions**

Miami University, Oxford, OH

## **Area**

Art education

## **Education**

Ed D 1980 University of Illinois,  
Champaign

## **Publications**

*Studies in Art Education, Leonardo, Journal of Educational Computing Research, and Visual Arts Research*

## **Artist's statement**

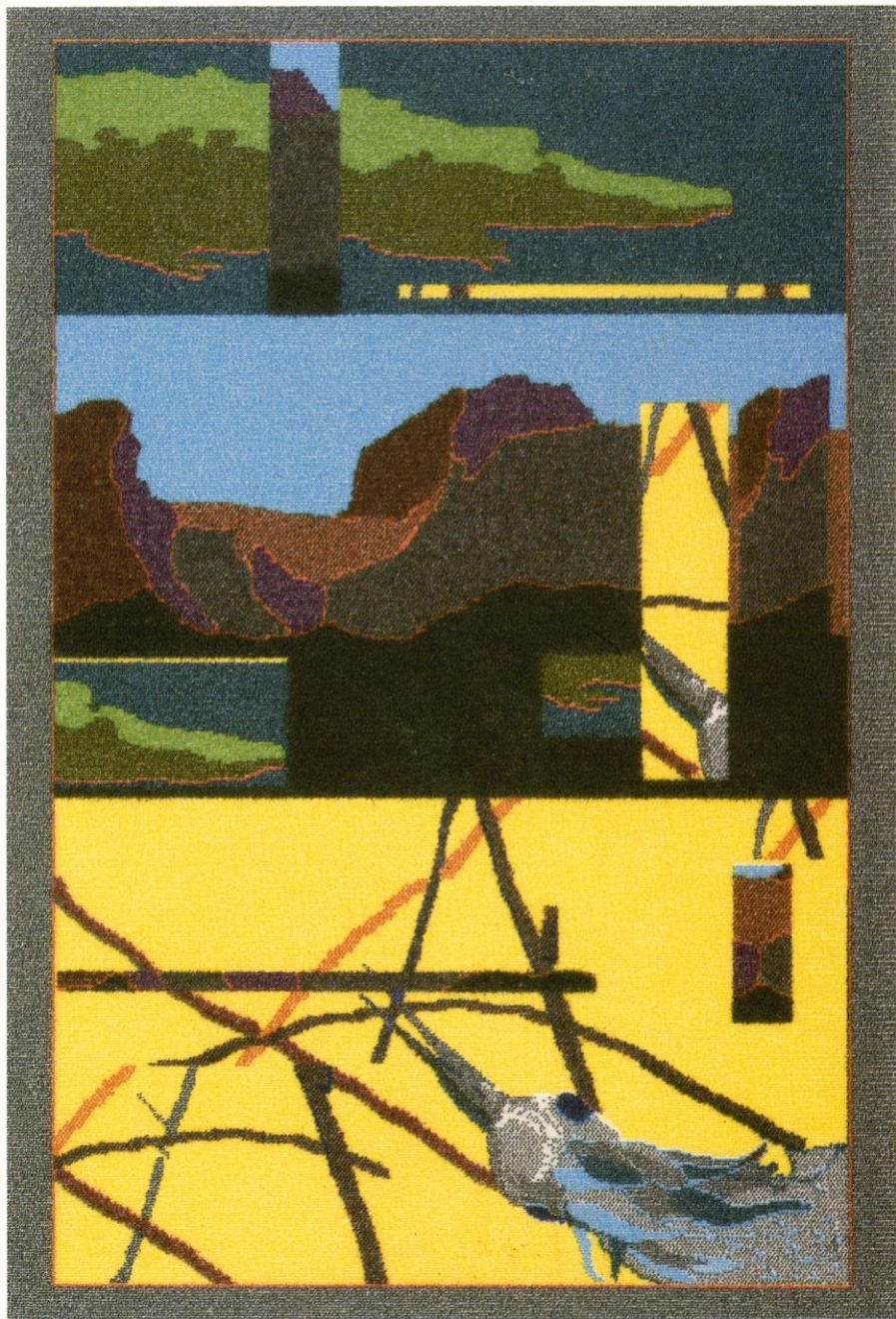
The relationship of art, art education, and computers has been of great interest to me in my personal work and research. The use of computers for image-making, image-processing, and viewer interaction has an influence on my conceptions of teaching, student learning, and research. The distinction between the fine arts and design, viewer and artist, and creating and the final product are becoming increasingly more interrelated.

My research has employed the use of computers for the presentation and alteration of art reproductions in order to understand better how basic cognitive processes (attention, processing rate, memory, and attention) influence viewing, responses, and learning in the visual arts. This research has been published in foreign and domestic journals, and I have received grants from the UW-Madison Graduate School and IBM for visual art research.

## **Work in exhibition**

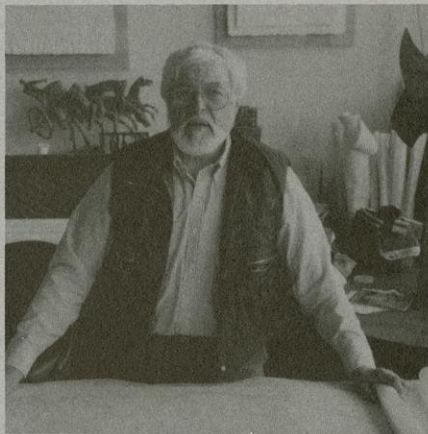
*Origins of Aesthetics II*, monoprint, computer art, 6 x 9 in.

*Origins of Aesthetics I*, monoprint, computer art, 6 x 9 in.





## Dean Meeker



### Professor

UW-Madison Department of Art: 1946-

### Area

Prints, sculpture

### Education

BFA 1945 School of the Art Institute of Chicago

MFA 1947 Northwestern University

### Recent exhibitions

1989 Novya Americka Grafika, Sarajevo, Yugoslavia

1989 Signature Gallery, Stoughton, WI

1989 J.C. Liesering Ltd., Santa Rosa, CA

1988 Utsukushi-ga-hara Open Air Museum, Japan

1987 Nina Owen Ltd., Chicago

*Minotaur*, 1988, bronze, 82 x 36 x 29 in.

### Permanent collections

Art Institute of Chicago  
Whitney Museum of American Art,  
New York

Library of Congress, Washington, DC  
Bibliothèque Nationale, Paris  
Hononi Utsukushi-ga-hara Open Air  
Museum, Japan

### Artist's statement

When an artist moves his major interest from one medium to another, it is often assumed that he is expanding his horizon, seeking to say something he could not in his old form, somehow becoming a new artist. In my own work the opposite is true. My concerns, first in silkscreen and then in combining silkscreen with the colograph plate, adding and subtracting, developing textures and forms in space (all common to my graphic work) are now extended to the ultimate form of sculpture.

The iconography has extended upward and stepped forward out of illusionary space and carries the same figurative metaphors that graphic art did in the past. Silkscreen monotypes, for me a new exploration, have offered immediacy and brevity in exploring sculptural forms.

### Works in exhibition

*Minotaur Head*, 1990, monoprint,  
45 x 33 in.

*Vengeful Virgins*, 1990, monoprint,  
45 x 33 in.

*Manta*, 1990, bronze, 96 x 70 x 32 in.

# Eleanor Moty

Photograph by Marylu Raushenbush



## Professor

UW-Madison Department of Art: 1972-

## Other teaching positions

Moore College of Art, Philadelphia;  
University of Arizona, Tucson; Boston  
University

## Area

Jewelry and metalsmithing

## Education

BFA 1968 University of Illinois-  
Champaign  
MFA 1971 Tyler School of Art, Temple  
University, Philadelphia

## Recent exhibitions

1990 *Crafts Today U.S.A.* (traveling exhibition): Museum für Kunsthandwerk, Frankfurt, West Germany; Zacheta Gallery, Warsaw, Poland; Musée des Arts Décoratifs, Lausanne, Switzerland; Museum of Applied Arts, Moscow, USSR  
1990 *Silver: New Forms and Expressions II*, Fortunoff, New York  
1989 *Eloquent Resolutions*, Ornamental Metal Museum, Memphis, TN  
1989 *Five Contemporary Jewelry Artists*, Franklin Parrasch Gallery, Washington, DC  
1988 *100 Years of Wisconsin Art*, Milwaukee Art Museum

## Permanent collections

The Lannan Foundation, Palm Beach, FL  
Birmingham (AL) Art Museum  
Minnesota Museum of Art, St. Paul  
Karen Johnson Keland, Racine, WI  
Robert Pfannebecker, Lancaster, PA

## Artist's statement

My current work, a series of brooches, incorporates natural minerals—rutiled and tourmalinated quartz—as the main focal point and design element. Linear configurations of the golden or rose-colored inclusions of rutile, or the black rods of tourmaline interrupt the clarity of the quartz and serve as a dominant graphic image. The stones are specially faceted

and polished to enhance the unique beauty of the minerals as well as to take advantage of qualities such as light refraction, reflection, and distortion. Silver, gold, and other materials are used in a geometric format to reinforce the images dominant in the stone, the random and the geometric, the transparent solid and the opaque plane.

## Works in exhibition

*Shard Brooch*, 1990, sterling, 14K gold, rutiled quartz, 4 3/4 x 3/4 x 3/8 in.

*Shard with Micarta Brooch*, 1990, sterling, 14K gold, tourmalinated quartz, black paper, micarta, 5 1/2 x 1 1/8 x 1/2 in.

*Triangulated Column Brooch*, 1990, sterling, 14K gold, rutiled quartz, tourmaline, 5 1/4 x 1 1/4 x 1 7/8 in.

*Fragment II Brooch*, 1989, sterling, 18K gold, rutiled quartz, 5 1/4 x 1 1/2 x 1/2 in.

*Icicle Brooch*, 1987, sterling, 18K gold, rutiled quartz, 5 5/8 x 1 x 3/4 in.

*Zorian Brooch*, 1990, sterling, 22K, 18K gold, rutiled quartz, sapphires, 5 3/4 x 1 5/8 x 1 in.







# Frances Myers



Photographer Marylu Raushenbush

## Associate professor

UW-Madison Department of Art: 1986-

## Other teaching positions

University of California, Berkeley; Mills College, Oakland, CA; St. Martin's School of Art, London

## Area

Intaglio prints, mixed media constructions

*Ecstasy*, 1990, mixed media construction of wood, cloth, oil paint, 82 x 62 x 6 in.

## Education

MFA 1965 University of Wisconsin-Madison

## Recent exhibitions

1991 *American Working Women in Print*, traveling exhibition of the corporate collection of Lang Enterprises (Time-Life) New York

1989-90 *New American Prints*, American Embassy, Belgrade and Sarajevo, Yugoslavia, sponsored by the U.S.I.A.

1989 *Urban Landscapes*, Madison (WI) Art Center

1988 Perimeter Gallery Solo Exhibition, Chicago

1986-87 *Public and Private: American Prints Today*, Brooklyn Museum, traveling to the Walker Art Center, Minneapolis, MN

## Permanent collections

Metropolitan Museum of Art, New York  
Art Institute of Chicago

National Museum of American Art, Washington, DC

Museum of Fine Arts, Boston

Musée des Arts Decoratifs, Paris

## Artist's statement

It occurs to me that the way I make art is much like gardening—laying out borders, devising a plan, planting the seeds and kernels which grow into shapes, colors, textures, new entities and then twine with similar or conflicting weedy opposites and the whole lot pushing over the edges. One might say I deal in metaphors. Certainly I mean to evoke a sense of anxiousness, of being on the verge. The work recycles common objects which become uncommon in their associative stances. Yet in a sense it is a part of the still-life tradition that reaches back to Cezanne.

## Works in exhibition

*Tending Jan's Garden*, 1990, intaglio and relief print, 42 x 62 in.

*Leaping Dog*, 1990, intaglio and relief print, 73 1/2 x 48 in.

*The Blue Vase*, 1990, mixed media construction of wood, lead, plexiglas, charcoal, print collage, 60 x 60 in.

*Being Lead*, 1990, mixed media construction of wood, lead, paint, collage, 60 x 60 in.

## Leslee Nelson



### **Associate professor**

UW-Madison Department of Art: 1984-

### **Other teaching positions**

University of Wisconsin-Green Bay;  
Mary Baldwin College, Staunton, VA

### **Area**

Mixed-media sculpture

### **Education**

BFA 1972 California College of Arts  
and Crafts, Oakland  
MS 1977 and MFA 1978 University of  
Wisconsin-Madison

### **Recent exhibitions**

1990 *Wedding Show*, A Show of  
Hands Gallery, New York  
1987 *Artists' Books*, Galerie Caroline  
Corre, Paris, France  
1985 *Le Livre Dans Tous Ses Etats*, Centre  
Culturel de Bretigny, Bretigny, France

1984 *Papier-Matiere*, International  
Exhibit of Contemporary Paper Art  
Works, Musee du Saguenay-Lac-St.  
Jean, Quebec, Canada

1983 *International Book Show*, Stand  
du Livre Français, Frankfurt, Germany

### **Permanent collections**

Patricia Carega, Washington, DC  
Jan Fox, Madison, WI  
Dr. Elizabeth Jones, El Paso, TX  
Lyle Rosbotham, Takoma, MD  
Liz Kregloe, Roanoke, VA

### **Artist's statement on work in exhibition**

I've been using Gampi paper to make sculpture since 1980. Each piece is a rich, dense, layering of color, pattern, and image. The painted structure is filled with found objects and small sculptures. I draw and paint on the Gampi paper skin. I often include written notes and observations. I draw and paint upon the finished form as well.

The pieces began in the form of small books, folded boxes, and miniature billboards. Later they evolved into towers and houses, then vessels and figures.

Last year at an exhibition opening, I saw a family, (mom, dad, and child) each peering into one of the figures of my "Family Three" (Moma, Poppa, and Big Kid). The little boy was kneeling to look inside; the mother was bent at the waist peeking in another opening; and the fa-

ther on his tip toes looked down into the top. This image inspired me to allow others to enter my sculptures and experience them in a more direct manner.

This environment expresses a world view that sees life, specifically family connections, as filled with an abundance of wonderful and terrible things. Within this complex layering of images and information, each individual can only respond to, recognize, and make meaningful a portion of all that is available.

I hope this environment can intensify the experience of daily life causing the viewers to step back and see how much more is occurring than they usually notice.

### **Works in exhibition**

*Borderline*, 1990, sticks and paper,  
74 x 70 x 18 in.

*Book of Dreams, Vol. I*, paper,  
20 x 16 x 2 in.

*Book of Dreams, Vol. II*, paper,  
20 x 16 x 2 in.

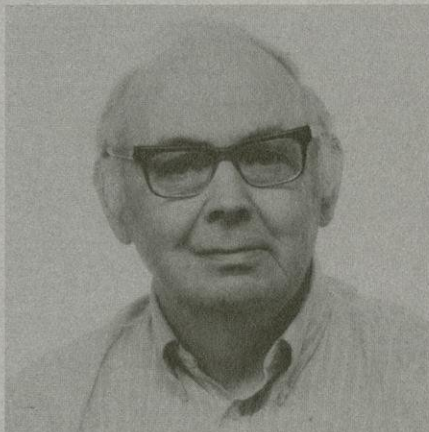
*Book of Dreams, Vol. III*, paper,  
18 x 12 x 2 in.

*House of Dreams*, 1990, sticks and  
paper, 72 in. H., 72 in. Dia.





# Ronald W. Neperud



## Professor

UW-Madison Department of Art: 1967-

## Other teaching positions

Eastern Washington State University,  
University of Oregon

## Area

Watercolor, researcher on aesthetic  
perception and cultural studies

## Education

D Ed 1964 University of Oregon

## Recent publications

*Foundations of Aesthetics, Art and Art  
Education* (Praeger 1988)

Articles in *Visual Arts Research, Journal  
of Multi-cultural and Cross-cultural  
Research in Art Education, Leonardo,  
Studies in Art Education, Arts and  
Learning Research, Journal of the Social  
Caucus in Art Education*

## Permanent collections

Portland (OR) Museum  
University of Oregon Art Museum

## Artist's statement

Working in the broad context of land-  
scapes, I am particularly interested in  
edges created by juxtaposing fluid ar-  
eas of watercolors and by the quality of  
light struggling to be revealed through  
foliage. Also, I strive to make each  
area of the landscape visually exciting  
in its own right.

## Works in exhibition

*Evening Hillside*, 1989, watercolor and  
colored ink, 20 x 30 in.

*Boulder River Cascade*, 1990, watercolor  
and colored ink, 20 x 30 in.

*Suger River I*, 1990, watercolor and  
colored ink, 30 x 40

*Suger River II*, 1990, watercolor and  
colored ink, 30 x 40

*Wisconsin River Valley*, 1989, watercolor  
and colored ink, 20 x 30 in.

# Carol Pylant

Photograph by Michael Kienitz



## Assistant professor

UW-Madison Department of Art: 1987-

## Other teaching positions

Simmons College, Boston; Art Institute of Boston; California State University-Long Beach; Wayne State University, Detroit

## Education

BFA 1977 Wayne State University  
MFA 1979 Wayne State University

## Recent exhibitions

1990 Hope Sound Gallery North, Brunswick, ME  
1990 Levinson Kane Gallery, Boston  
1989 Bowdoin College Museum of Art, Brunswick, ME  
1989 Oberpfälzer Künstlerhaus/Schwandorf, Fromberg, West Germany  
1987 Rockefeller Foundation, Bellagio, Italy

## Permanent collections

Malden (MA) Public Library  
Bowdoin College Museum of Art, Brunswick, ME  
Oberpfälzer Künstlerhaus/Schwandorf, Fromberg, West Germany  
University of Kansas, Manhattan  
Virginia Center for the Creative Arts, Sweet Briar

## Artist's statement on works in exhibition

Realist oil paintings on panel of figures in interior environments which open up onto urban and rural landscapes.

## Works in exhibition

*A View by the Sea*, oil on panel, 28 x 30 in.

*Italian Summer*, 1989, oil on aluminum, 26 x 30 in.

*New York Writer*, oil on wood, 24 x 28 in.

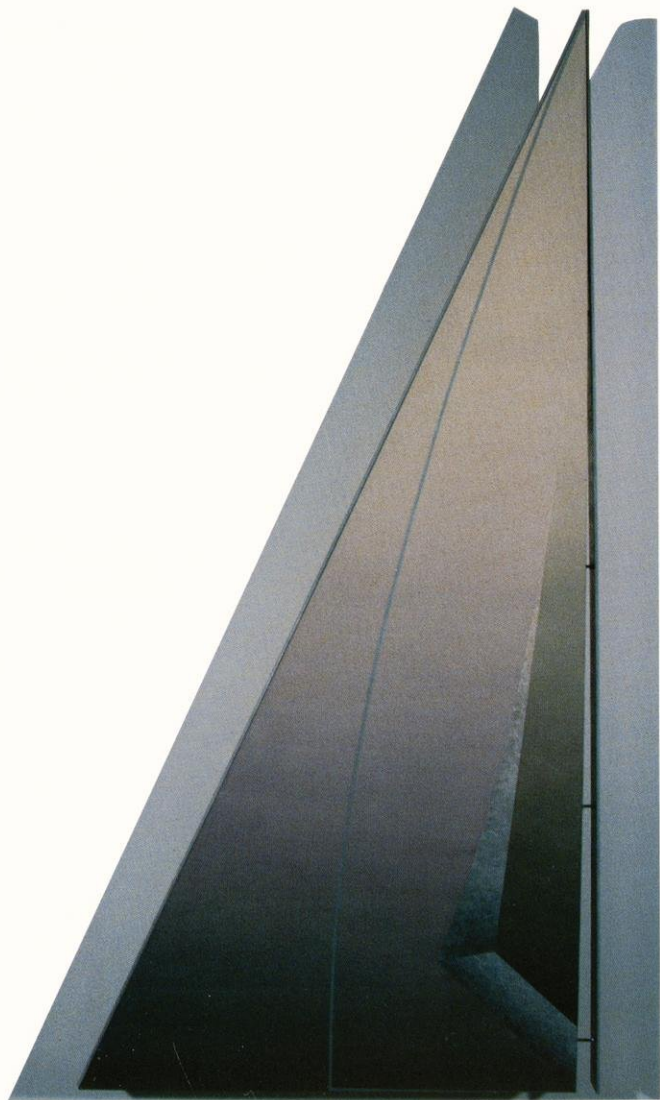
*Self portrait at 37*, oil on panel, 12 x 8 in.

Untitled, oil on panel, 17 x 15 in.

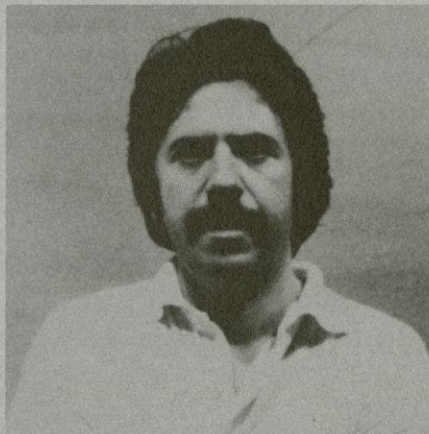
*Fenestrations-Tokyo*, oil on panel, 30 x 26 in.







# Daniel Smajo Ramirez



## Professor

UW-Madison Department of Art: 1988-

## Other teaching positions

University of Illinois-Chicago, Columbia College

## Area

Drawing, painting

*Robin's flight*, 1988-89, aluminum/bolts/  
acrylic on canvas, 90 x 43 x 7 1/2 in.  
From the collection of Toni and Joel  
Fenchel.

## Education

MFA 1977 University of Chicago

## Recent exhibitions

1990 Dart Gallery, Chicago  
1988 Museum of Contemporary Art/  
Chapaultepc, Mexico City  
1988 Illinois State Museum, Springfield  
1986 Ray Boyd Gallery, Los Angeles  
1985 Nexus Museum, Philadelphia

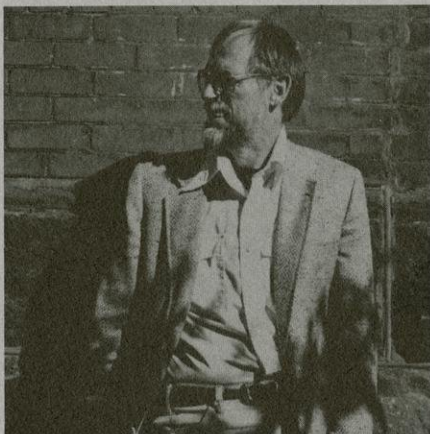
## Permanent collections

Art Institute of Chicago  
Museum of Contemporary Art, Chicago  
Indianapolis Museum  
Illinois State Museum  
Standard Oil

## Work in exhibition

*Caelestis Praesepe (Celestial Manger)*,  
1989-90, acrylic on canvas, 90 x 126  
x 7 1/2 in. Courtesy of Dart Gallery,  
Chicago

# Kenneth Ray



## Professor

UW-Madison Department of Art: 1970-

## Other teaching positions

University of Illinois-Champaign,  
University of New Mexico

## Area

Painting in oils

## Education

BFA 1957 Herron School of Art,  
Indiana University  
MFA 1960 Yale University, New Haven

## Recent exhibitions

1988 Jan Slusser Gallery, University of  
Michigan  
1987 Signature Gallery, Stoughton, WI  
1986 Beverly Art Center, Chicago

## Permanent Collections

Marine Bank, Milwaukee  
Kendall Collection, Los Angeles  
Reese Foods, Chicago  
Schochen Publication, New York  
Morris Petoff, Santa Fe

## Artist's statement

An object that manifests itself as joy and lightness of spirit is the surface motif. A giving of response to the plateau of treasured memory. One must engage the work to absorb the similitude of that reenforced value; it is a symbol, a simulation, a cure. I choose the methods of combined form multi-maximal color suspended geometry to acquire this symbol. The viewer could subliminally enjoin sensate projection toward how we both view the human verities.

## Works in exhibition

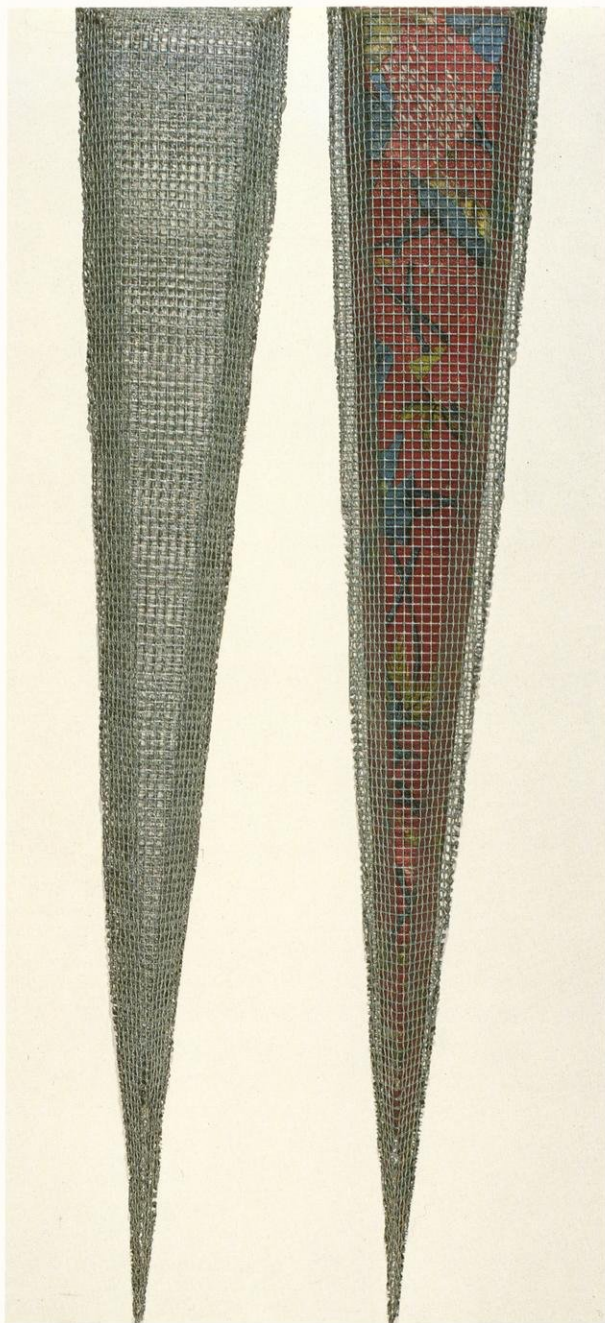
*Circumpallion*, oil, 40 x 65 in.

*Tectonic*, oil, 48 x 60 in.

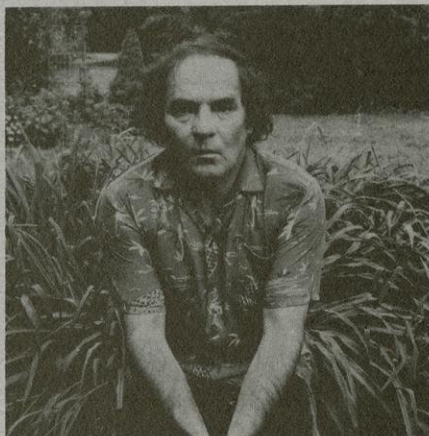
*Signet Rhythm*, watercolor/pastel,  
37 x 48 in.

*Siren Call*, watercolor, collage,  
36 x 50 in.





# Richard Reese



## Professor

UW-Madison Department of Art: 1966-

## Other teaching positions

Virginia Commonwealth University,  
Richmond; University of Wisconsin  
Extension

## Area

Painting, mixed media

## Education

MFA 1961 University of Wisconsin-  
Madison

*Trophies*, 1990, mixed media,  
26 x 13 x 2 in.

## Recent exhibitions

1989 Allan Schoening, Los Angeles  
1988 *Enigmatic Inquiry*, Gray Gallery,  
Greenville, NC  
1987 Art Association of Newport  
American Annual Exhibition, Newport, RI

## Permanent collections

Walker Art Center, Minneapolis  
University of South Dakota  
Dulin Gallery of Art, Knoxville, TN  
University of Wisconsin Memorial  
Union, Madison  
Marine Plaza Bank, Milwaukee

## Artist's statement

I seek a new culture based not on the technological conquest of nature but on its loving cultivation. My work helps me maintain emotional equilibrium and psychic survival and, I hope, calls attention to our society's criminal indifference to the needs of future generations. I try to select images and materials that enable me to make presentations that connect my inner experiences with the larger social life of the society. Is there a way to overcome our everyday experience of alienation and restore a oneness, a sense of union with the natural order? I think my work arises from a guilty conscience, a painful awareness of the gulf between human aspiration and human limitation.

## Works in exhibition

*Love Weights*, 1987-90, mixed media,  
102 x 25 x 8 in.

*Bi-Nary*, 1990, mixed media,  
25 x 21 x 3 in.

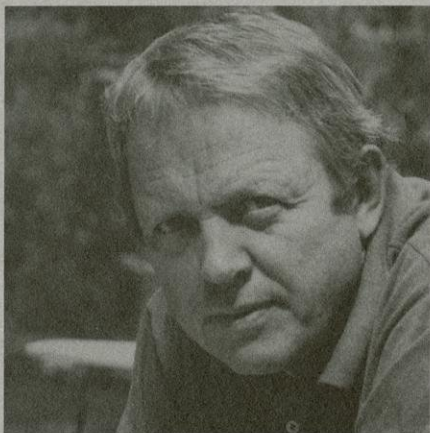
*Break*, 1990, mixed media,  
25 x 21 x 3 in.

*Brain*, 1990, mixed media,  
26 x 6 x 2 in.

*Trop-X*, 1990, mixed media,  
96 x 7 x 15 in.

*Tropaion*, 1990, mixed media,  
94 x 25 x 28 in.

# John Rieben



## Assistant professor

UW-Madison Department of Art: 1989-

## Other teaching positions

Western Michigan University; San Jose State University

## Area

Graphic design

## Education

BS 1957 University of Michigan

MS 1961 Indiana University

MFA 1967 Indiana University

## Professional experience

Information design consultant

Vice president, RR Donnelley/Mobium

Director of communications, Raychem Corporation

Design director, UNIMARK International

Manager of design, Container Corporation of America

## Permanent collections

Museum of Modern Art

Library of Congress, Washington, DC

## Artist's statement

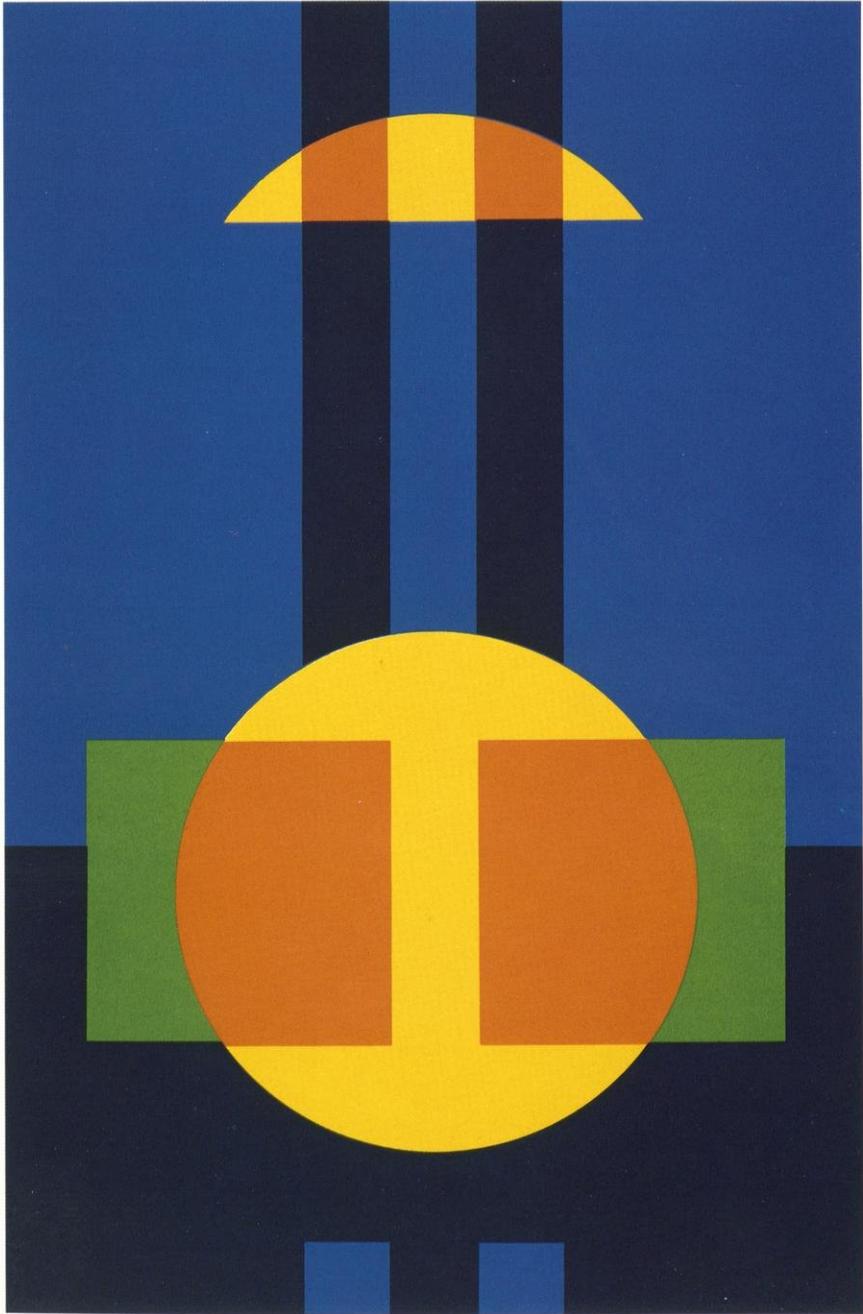
Graphic designers don't often have themselves for clients, so they usually are engaged in providing a communications service for others. The graphic designer's primary—and maybe only—function is to meet the client's objectives. That means a solution which is effective, appropriate, and—should the designer be really lucky—a little bit artistic.

## Works in exhibition

Prince Corporation Capabilities Brochure, 1989, offset, 10 x 13 in.

Indian Community Art Outreach Logo Development, 1990, silkscreen, 30 x 40 in.

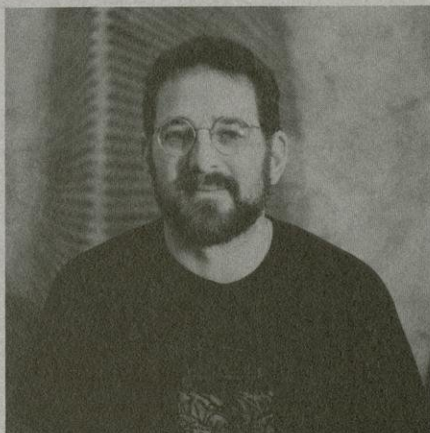
Bayer "esque" 1990, silkscreen  
30 x 40 in.







# Andrew Rubin



**Associate artist; Master Printer; shop manager of Tandem Press**  
UW-Madison Department of Art: 1988-

## Other teaching positions

Printer at Gemini G.E.L., Los Angeles;  
University of Southern California, Los Angeles;  
University of Tennessee-Knoxville

## Area

Printmaking/collaborative printmaking

*Double-dog Bonz*, 1990, wood relief,  
13 x 16 1/2 in.

## Education

BFA 1978 Center for Creative Studies,  
School of Art and Design, Detroit  
MFA 1984 Arizona State University,  
Tempe

## Recent Exhibitions

1990 Group Show, T'Marra Gallery,  
Ann Arbor, MI  
1990 *11th Annual Paper in Particular*,  
Columbia (MO) College  
1989 *L.A.P.S. Arts Exchange*, Barbicon  
Arts Centre, London, England  
1988 *Pacific States National Biennial*,  
Hilo, Hawaii  
1987 *Bradley 21st National Print  
Competition*, Peoria, IL

## Permanent Collections

Bibliothèque Nationale, Paris  
Pratt Graphics Center, New York  
National Baseball Hall of Fame and  
Museum, Cooperstown, NY  
University of Hawaii at Hilo (university  
collections)  
Dulin Museum of Art, Knoxville, TN

## Artist's statement

I enjoy showing the positive attributes of domestic life. The dog Panda is often used as a symbol for this domestic security. Usually as an onlooker, Panda observes how we all create order out of chaos for ourselves.

## Works in exhibition

*Molly's Celestial Tool Chart*, 1990,  
multimedia, 38 x 48 in.

*Redundant Constellation*, 1990,  
monoprint, 28 x 54 in.

*Wisconsin Couple*, 1989, wood relief,  
27 x 15 in.

# Elaine Scheer



## **Assistant professor**

UW-Madison Department of Art: 1988-

## **Area**

Ceramics, mixed media

## **Education**

BA 1979 Sonoma State University, CA  
MFA 1982 San Francisco Art Institute

## **Recent exhibitions**

1990 *Works Outside*, University of Cincinnati, OH  
1989 *Chess Game*, University of Wisconsin-Madison  
1989 *Clay, A Feminine Perspective*, Fullerton, CA  
1989 *Third Annual Monarch Tile National Ceramic Competition*, San Angelo, TX  
1988 *San Francisco Art Institute Alumni Show*

## **Permanent collections**

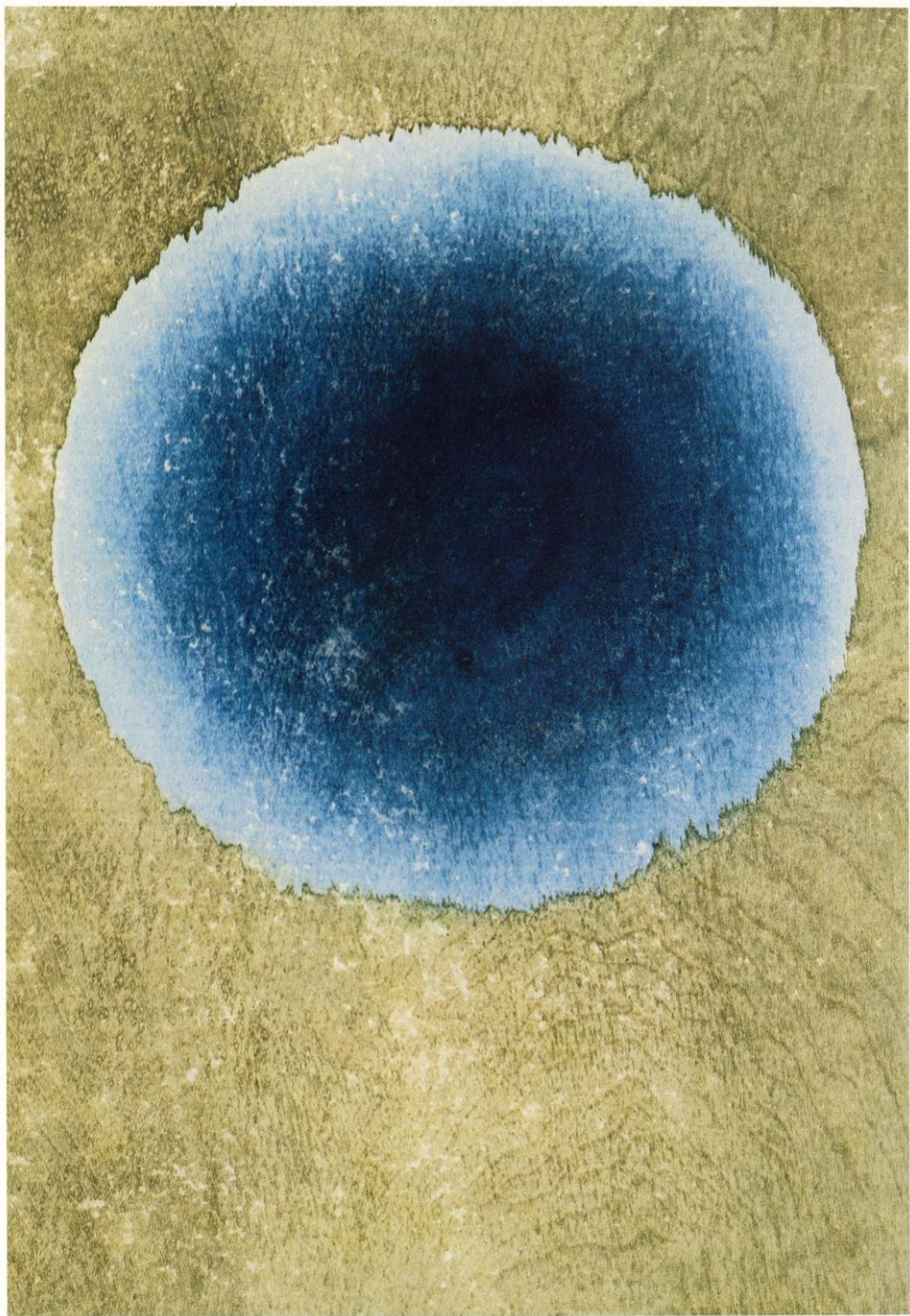
Kohler Arts Center, Sheboygan, WI  
The Kohler Company, Kohler, WI

## **Artist's statement on works in exhibition**

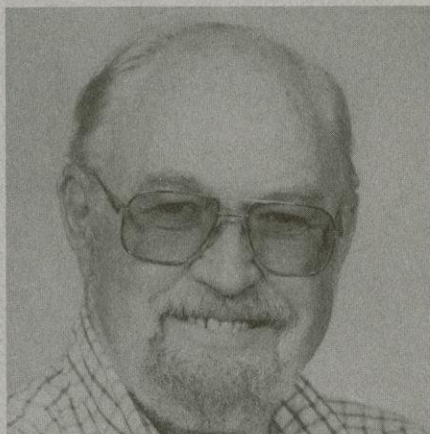
This is a place for stories to be told, tales to be spun, collected, and stored up.

*Storytelling Tree*, 1990,  
ceramic and mixed media installation,  
108 x 108 x 108 in.





# N. Wayne Taylor



## Professor

UW-Madison Department of Art: 1963-

## Other teaching positions

Northern Illinois University, Dekalb;  
Sacramento State College, CA; Rutgers  
University, New Brunswick, NJ

## Medium

Painting, watercolor, monoprints

## Education

AB 1958 Sacramento State College, CA  
MFA 1959 Mills College, Oakland, CA

*Mandala Series: Inside It Sings*, 1990,  
watercolor monotype on handmade  
paper, 24 x 16 in.

## Recent exhibitions

1990 Solo Exhibition, Spaightwood  
Gallery, Madison

1989 *Contemporary Prints from the  
Permanent Collection*, Elvehjem  
Museum of Art, University of  
Wisconsin-Madison

1989 *Art Energized '89*, Cudahy  
Gallery, Milwaukee Art Museum

1989 *Sixties and Seventies in Europe  
and America*, Spaightwood Gallery,  
Madison

1989 Group Exhibition, Signature  
Gallery, Stoughton, WI

## Permanent collections

Whitney Museum of American Art,  
New York

Milwaukee Art Museum

New Jersey State Museum of Art  
Madison Art Center

Elvehjem Museum of Art

## Artist's statement

The search for clarity is embodied in  
the art of painting.

## Works in exhibition

*Mandala Series: Flowers of Wine*, 1990,  
watercolor monotype, 24 x 16 in.

*Mandala Series: Lemon Halo*, 1990,  
watercolor on 400# Arches Paper,  
30 x 22 1/2 in.

*Mandala Series: Harvest Vision*, 1990,  
watercolor on 400# Arches paper,  
30 x 22 1/2 in.

*Mandala Series: Complimentary  
Passage*, 1990, watercolor on 400 #  
Arches paper, 30 x 22 1/2 in.

*Mandala Series: Ring of Light*, 1989,  
watercolor monotype, 48 x 36 in.

*Mandala Series: Encounter*, 1989,  
watercolor monotype, 48 x 36 in.

*Mandala Series: Space Bounce*, 1990,  
watercolor monotype, 48 x 36 in.

# William F. Weege



## Professor

UW-Madison Department of Art: 1968-

## Other teaching positions

University of California, Davis

## Medium

Mixed

## Education

MFA 1968 University of Wisconsin-Madison

## Recent exhibitions

1988-90 *The Cutting Edge*, Kalamazoo (MI) Institute of Arts

1989 Peter M. David Gallery, Minneapolis

1989 *The Aesthetic Excursion*, Wustum Museum of Fine Arts, Racine, WI

1988 Richard Gray Gallery, Chicago

1988 *100 Years of Wisconsin Art*, Milwaukee Art Museum

## Permanent collections

Brooklyn Museum

Museum of Modern Art, New York

Philadelphia Museum of Art

Kansas City (MO) Museum

San Francisco Museum of Modern Art

## Artist's statement on works in exhibition

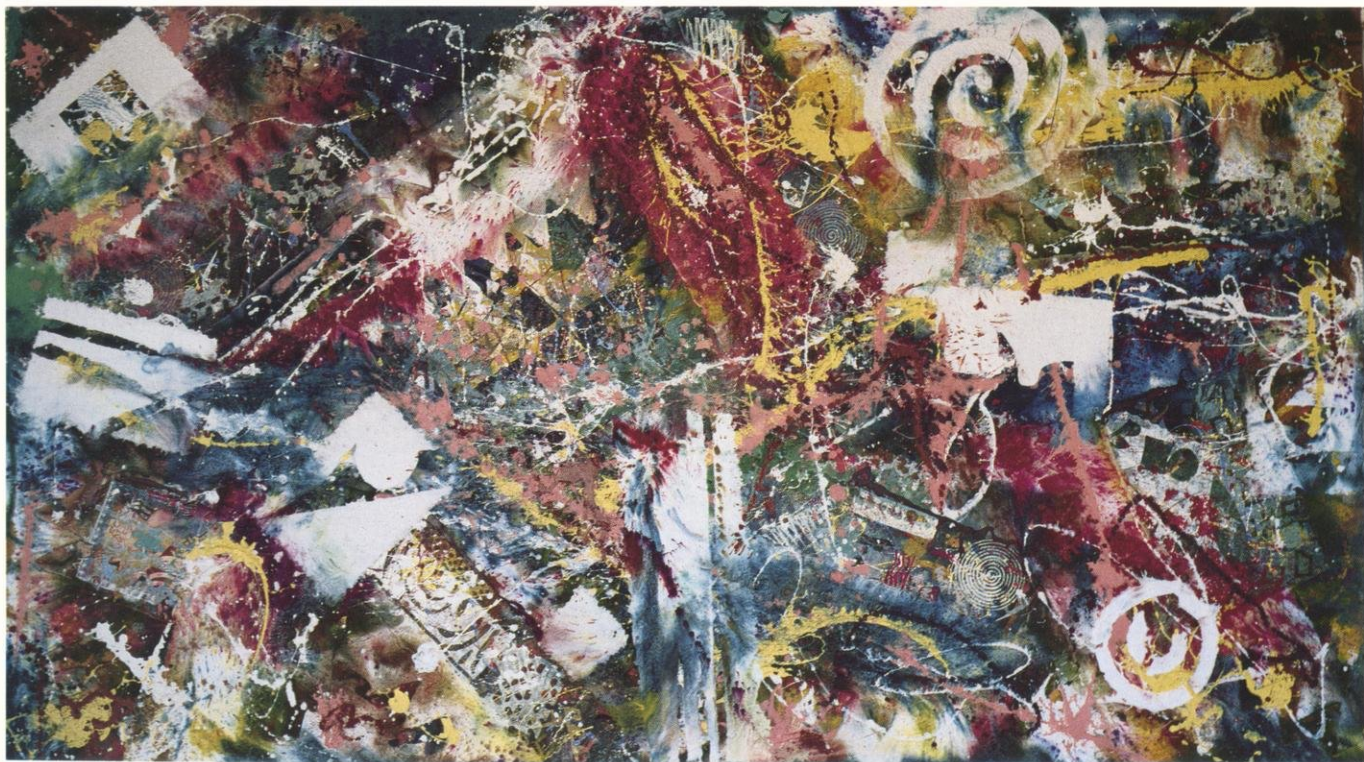
Mixed graphic techniques on paper and canvas

## Works in exhibition

*The Back Biter*, etching, 48 x 34 in.

*Jesse Ho! . . . With All of Your Scary Men, the Forest Will Never Be Happy Again*, mixed paper on canvas, 90 x 70 in.

*The Last Whale and Testicles*, mixed paper on canvas, 96 x 168 in.







# Valerie Weihman



## **3D technician**

UW-Madison Department of Art: 1990-

## **Other teaching positions**

Northern Illinois University, College of Engineering, DeKalb

## **Area**

Sculpture, metal and wood

## **Education**

MS 1989 Northern Illinois University,  
DeKalb

MFA 1989 Northern Illinois University,  
DeKalb

*Golden Screen*, 1989, bronze,  
12 x 6 1/2 x 3 in.

## **Recent exhibitions**

1989 Fermi Lab Accelerator  
Laboratory, Batavia, IL

1989 Jack Arends Hall, Northern  
Illinois University

## **Permanent collections**

Michael Pizzuto, Rockford, IL

## **Works in exhibition**

*Iroquois*, 1989, bronze,  
11 1/2 x 7 x 3 in.

*Reclining*, 1989, bronze, 10 x 18 x 8 in.

*Group Splash*, 10 x 8 x 4 in.

# John Wilde



## **Emeritus professor**

UW-Madison Department of Art: 1948-1982

## **Area**

Drawing, painting

## **Education**

BS 1942 University of Wisconsin-Madison

MS 1949 University of Wisconsin-Madison

## **Recent exhibitions**

1989-90 *Art and the Law*, Minnesota Museum of Art (traveling show), purchase award

1989-90 *The Figure: Drawings from the Permanent Collection of the Arkansas Art Center* (traveling show)

1988 *Childe Hassam Purchase Exhibition*, National Academy of Arts and Letters, New York (purchase award)

1987-89 *20th Century American Drawing*, National Gallery of Art, Washington, DC (traveling show)

1987 *The Changing Likeness: 20th Century Portrait Drawings*, Whitney Museum of American Art, New York

## **Permanent collections**

Art Institute of Chicago

Pennsylvania Academy of the Fine Arts, Philadelphia

Whitney Museum of American Art, New York

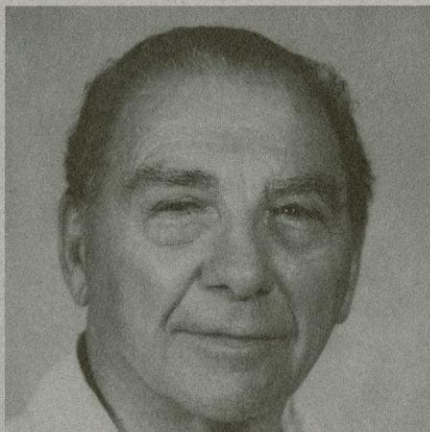
National Collection of American Art, Smithsonian Institution, Washington, DC  
Museum of Modern Art, New York

*With Friends*, 1987, oil on canvas mounted in wood, 42 x 84 in.  
Owned by Perimeter Gallery, Chicago





# Santos Zingale



## **Emeritus professor**

UW-Madison Department of Art: 1946-1978

## **Other teaching positions**

Layton School of Art

## **Area**

Painting

## **Education**

B Ed 1931 Milwaukee State Teachers College

BS 1942 University of Wisconsin

## **Recent exhibitions**

1989 Solo exhibition, Valperine Gallery, Madison

1988 Featured artist in *Heartland Journal* with cover painting

1988 WPA Art Exhibition, Wustum Museum of Fine Arts, Racine, WI

1988 *100 Years of Wisconsin Art*, Milwaukee Art Museum

## **Permanent collections**

Milwaukee Art Museum

Madison (WI) Art Center

Wustum Museum of Fine Arts, Racine, WI

Wyngaard Collection, Washington, DC

University of Wisconsin Memorial Union, Madison

## **Artist's statement on works in exhibition**

My painting *Santa Fe Show Window* was inspired by kachinas in show windows throughout that city. The theme of the painting involves the mythology of the Hopi Indians.

*Santa Fe Show Window*, 1990, oil on board, 34 x 38 in.

Edited by Patricia Powell  
Designed by John Rieben  
Typeset by UW Publications  
Printed by Neenah Printing





**University of  
Wisconsin-Madison  
Department of Art  
Faculty Exhibition**

**January 20  
December 8**

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

