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The photographer and the artist : the transformed image.

Madison, Wisconsin: Elvehjem Museum of Art, University of Wisconsin-Madison, 1984

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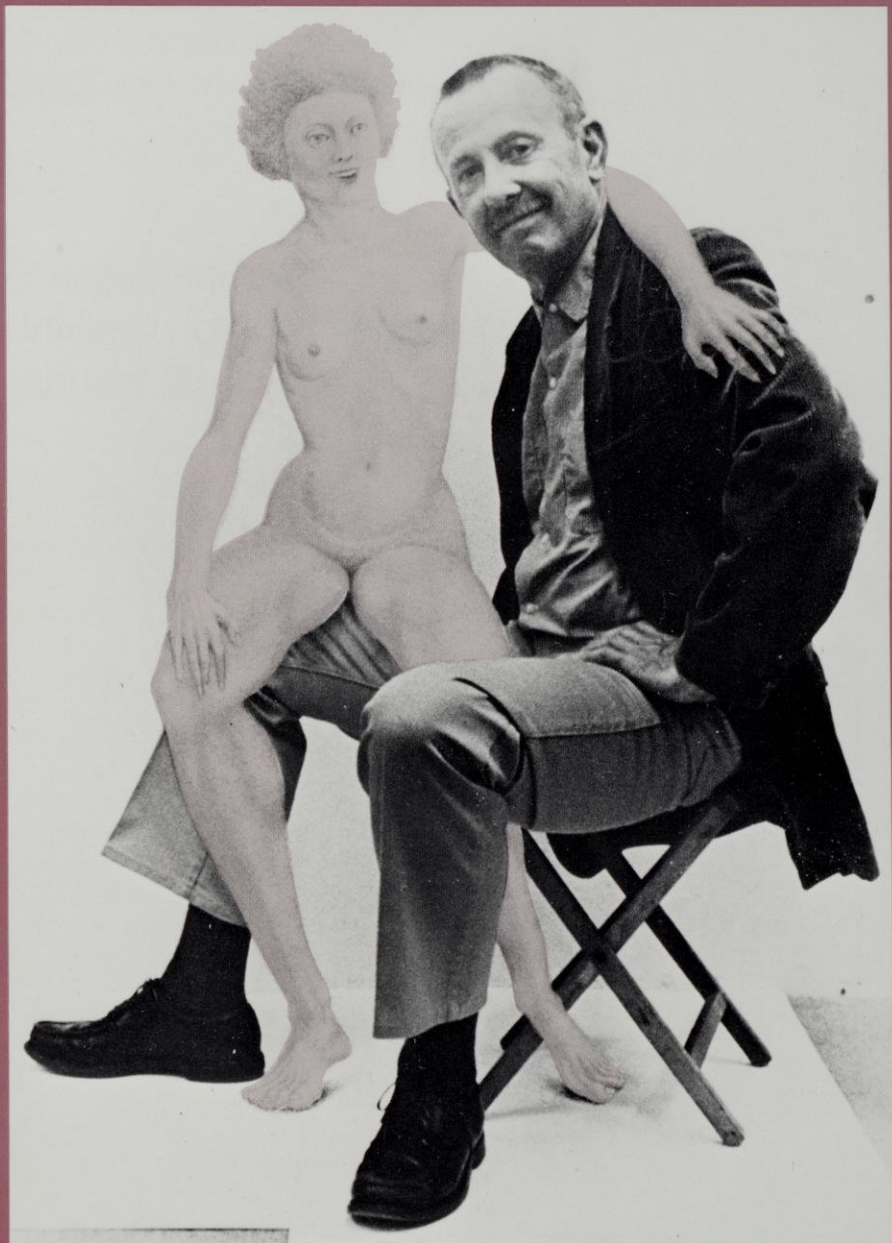
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The Photographer and the Artist:
The Transformed Image



Marylu Raushenbush
Guest Curator and Photographer

Elvehjem Museum of Art



The Photographer and the Artist:
The Transformed Image

Marylu Raushenbush
Guest Curator and Photographer

Elvehjem Museum of Art
University of Wisconsin–Madison
January 29–February 26, 1984



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Introduction

For this invitational show, *The Transformed Image*, each artist was invited to experiment. All did, trying techniques or processes they had not used before. The various methods of photo image transfer represented in these works have been used before, but I believe not together in a single exhibition with a unifying theme of self portraiture.

The human personality, caught in a moment of time through the camera's eye, has always dominated my work. Over two years ago I showed a photograph of one of my daughters, printed with cyanotype chemistry and embroidered in velvet, to a small support group of artists. Among them I was the only photographer; the others are painters, printmakers and papermakers. In the talk that followed, an idea was born: I would take their photographs individually, each would transform and translate her photo into her own artistic medium. Their enthusiasm and mine led to invitations to a dozen friends, only one of whom had ever used a photographic image in her work.

As the project grew more complicated, I was encouraged by a grant from the Dane County Cultural Affairs Commission. I sent additional invitations to leading artists in the Madison area whom I knew only by reputation. Almost all accepted, and soon 21 artists were ready for me to take both portrait photographs and poses especially conceived for the photographs they would transmute into their own work. All were eager subjects, so shooting sessions were pure pleasure even when new ideas necessitated more than one "shoot."

It soon became evident that our planned exhibition

would be both innovative and interesting. But all I could show to decision makers representing any potential show location was my photographs plus the list of artists and the preliminary work and sketches. There were two completed works; Professors Wilde and Colescott had finished their pieces. The artists were not chosen because of expertise in transfer of photographic images, and, interestingly, two of the printmakers who have used photographic images in the past chose to work in xerox and collage. But the late Katherine Harper Mead, as Director of the Elvehjem, who was known not only for her fine judgment but for her outreaching spirit, sat on the floor of her office studying the sketches, asked a few questions ending with "When do you want the space?" So here we are, in this wonderful place to view art, hoping these works justify her faith and honor her memory.

Many of the artists found it difficult to work with their own images, Professor Fred Fenster because of early religious taboos, but others perhaps because it was "stealing a soul." Or maybe a self portrait is too revealing, too immodest.

I photograph with a 35 mm camera and take many rolls of film. I look for that sudden dip in the shoulders, an off guard expression, a creation of tension and design. With the first portraits, I used lights which I use now only when I must. I would prefer not to use a tripod, as it limits quick flexibility, but it too can be a necessity. Occasionally I think of turning to a large format camera, but I could not work shooting only a handful of negatives and hoping that one caught the expression I look for. One of my most

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enjoyable afternoons was with printmaker Fran Myers, which resulted in at least seven 36-exposure rolls.

Many of the artists say this project has expanded their work; a few are moving the direction of their work into images. I have enjoyed seeing how this new challenge has stimulated imaginations and stretched talents. To see how such a varied group approached the common problem of incorporating the photographic image into their work offers insights into how they view their art and themselves. To see, alongside the work of each, how I and my camera saw them is to have a suggestive reference point for study of the transformed image.

Being photographer, project director and guest curator has made me feel both humble and proud. In the past two years I have taken over a thousand photographs for this exhibition. I have had to move from the joy of taking and printing photographs to the preparation of the photograph in a manner that an artist in another medium needs. I've been not just a photographer-artist but a promoter, typist, grant writer, public speaker, bookkeeper, file clerk and diplomat.

The Elvehjem staff have carried us through to the exhibition with professionalism, enthusiasm, and endless

helpfulness. Special thanks are due to Acting Director Stephen C. McGough, Curator of Collections Carlton Overland, and Kathleen Parks of the Museum's gift shop. Thanks also to Walter, my husband, my best friend and consultant; Earl J. Madden of the University of Wisconsin-Madison Publications Office for the layout and design of the poster and catalogue; G. Heideman Gallery, Inc., Madison for an "interim progress" show in November 1982; Ms. Lynne Eich and the Dane County Cultural Affairs Commission for the original project grant and a second grant in partial support of this catalogue; and Ms. Lynn Hellmuth and the Madison Committee for the Arts for a grant to support the show's poster.

In 1984, the visual arts in Madison, the University of Wisconsin community, and in Dane County and South Central Wisconsin are a rich mixture of talents and activities. This sampling of some of the best of the participants, with its photographic aspect, will, I hope, provide an archive which will significantly enrich for future generations the public record of creative art in Wisconsin. At the core of that archive is this catalogue.

Marylu Raushenbush

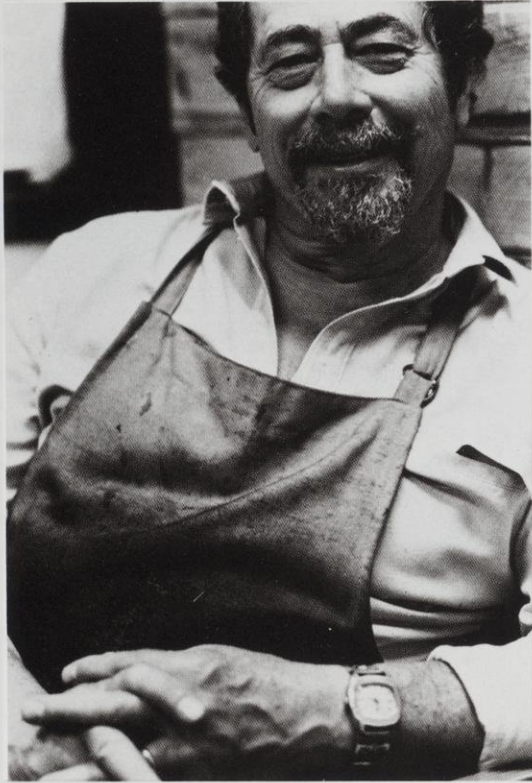
Foreword

When Marylu Raushenbush approached the Elvehjem's late director, Katherine Harper Mead, with the idea for an exhibition inviting artists to incorporate photographic images of themselves into new works of art, the concept seemed so promising that it had to be tried. As the visitor to this exhibition will attest, the twenty-one Madison-area artists who were invited to participate have found the stimulus of this artistic "problem solving" to be a starting point for new and exciting imagery. They have taken Ms. Raushenbush's photographs of themselves and transformed them, using the widest variety of media.

The Elvehjem is indebted to Marylu Raushenbush for her enthusiasm, her desire for perfection, energy, and cheerfulness through the many months she has worked to produce the photographs used by the other artists and to organize the exhibition.

The exhibition and catalogue were supported in part by the Dane County Cultural Affairs Commission. The exhibition poster was funded by the Madison Committee for the Arts and The National Endowment for the Arts. We gratefully acknowledge this support.

Stephen C. McGough
Acting Director



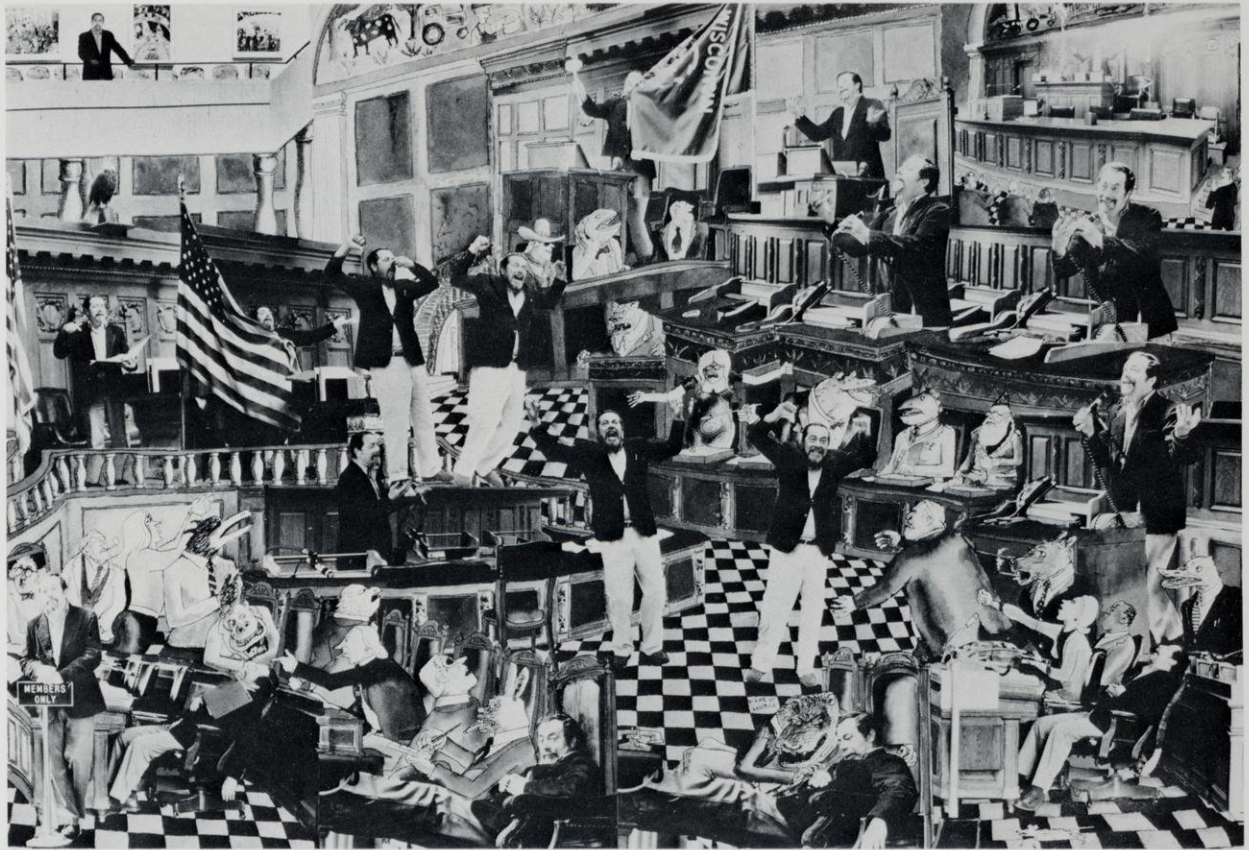
Warrington Colescott

The invitation to join the Raushenbush project came at a time when I was in the middle of a group of paintings/prints dealing with political fantasies and satires. My reaction was to use the photographic background material and to use the photo portraits for self-satire, another device to bring the larger satire into focus. Marylu and I spent a wonderful day in the empty Assembly chambers of the Wisconsin State Capitol; I was the actor and director, she the recorder, and in the end I had a fascinating sheaf of glossies to work with.

My intent was to blend the elements of photo detail of place, photo portraits and drawn personages into a tight

unity, losing the separation between drawing and photography, creating a figuration that would be familiar and real, a corrosive scene of governmental display, with the political debaters represented in a kind of mad activity related to the pre-awakening scenes that conclude Alice in Wonderland. I did three large drawings in wash and collage, bending every effort to make photo and hand work as similar as possible.

One of the products of this exercise was to suggest an added dimension to the further painting and prints done for my Washington folio, or as I finally called the group, the *Hollandale Tapes*.



A Filibuster by the Moral Majority, Drawing/collage, 26" x 37"

A Filibuster by the Moral Majority (Lower House), Drawing/collage, 26" x 37"

Rumble in the Lower House, Drawing/collage, 38" x 48"



Fred Fenster

When I was a boy there were no pictures on the walls of my apartment. My parents kept the family photographs in a large drawer of the dining room table. In grade school I asked my father if I could wear the Star of David or a mezuzah. He replied that Jewish people did not wear symbols of any kind.

In Exodus it is written that God spake these words, saying: "Thou shalt not make unto thee any graven image, or likeness of anything that is in heaven above, or that is in the earth beneath, or that is in the water under the earth."

I was much impressed with this. In my own work I have always resisted the use of specific imagery, preferring to work with form rather than surface decoration.

To solve the particular problem of using the self portrait as image, I have chosen to use the impression of the image rather than the image itself.

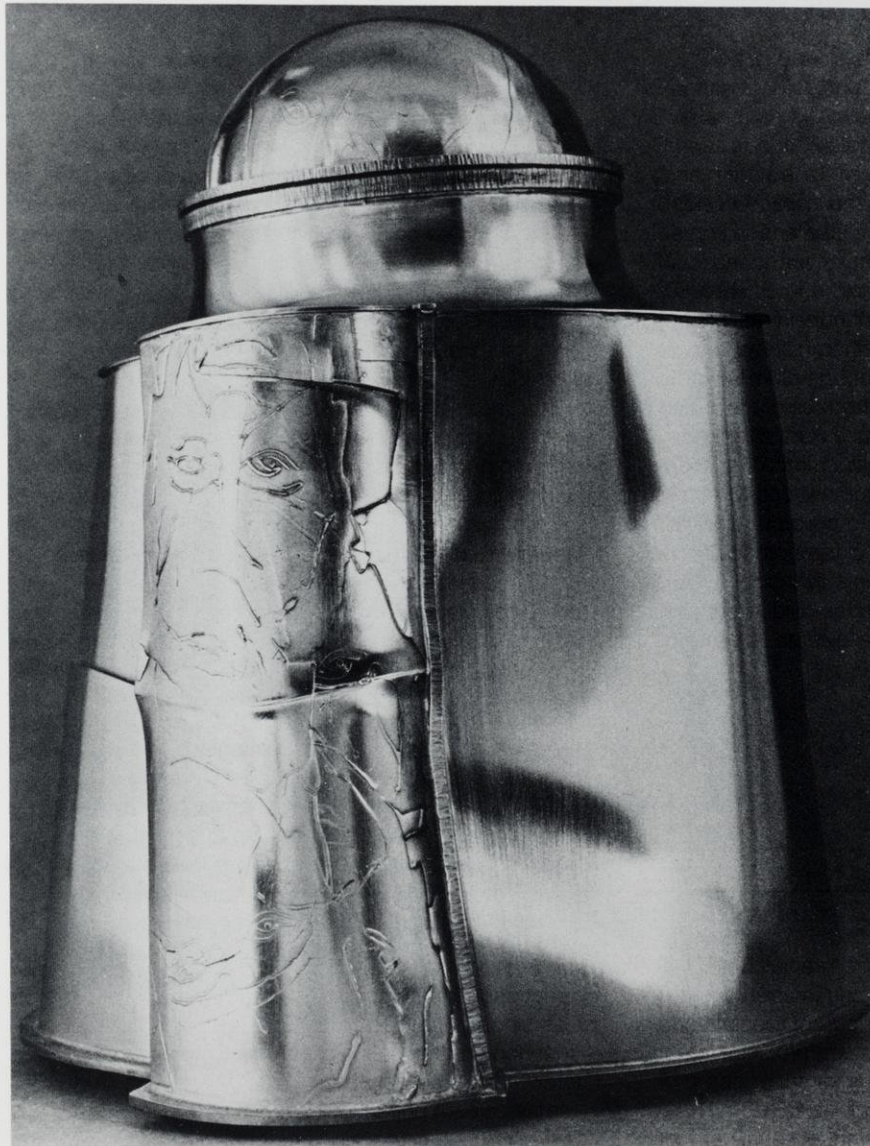
I have always been interested in the fluid properties of metal, its ability to distort and flow under pressure and assume new forms relative to the force applied and to its shape.

This piece is the result of repeatedly embossing my image on the metal surface until it is submerged in its own repetitive complexity. The metal stretches, warps and adjusts itself to the intrusions upon its surface.

The work grows organically out of the synthesis of attitude, technique, and the particular responsiveness of the medium.

It seems a natural process and does not offend my bias concerning imagery.

The techniques used on this dome container involve embossing pewter on the rolling mill with a brass piercing of my image, taken from a photograph. The brass and pewter are rolled together, and the harder brass impresses itself into the softer pewter. These strips with multiple embossing are then assembled in various ways into a final form. Some of the construction processes involve raising, scoring and folding the metal and soldering. The piece is constructed in an additive manner, one section being added each time.



Fred's Cookie Jar, Pewter scored/folded construction, 8" x 8", platter 11", vase 12", container 5", container 7"



Audrey Handler

Vanity is part of a series of works which relate to my statements on life. These sculptures concern men, women, war, peace, family, and social and political situations. *Vanity* represents one such statement—entrapment. The walnut piece is not a replica; it is only meant to be my impression of a vanity. The perfume bottles are small, but appear large in relation to the sculpture, in order to give emphasis to an idea and the double-entendre—“Vanity.” On one side you have what life promises when you are young (joy, happiness, and a carefree, safe and secure life), symbolized by the elegant perfume bottles. On the other side is what life gives (family, responsibilities and life’s uncertainties), symbolized by the sterling silver figures. The mirror image represents a woman, snared in the concept of herself and her environment, as she is trapped in the glass. We are all entangled in our dreams and fantasies; and, depending on how we perceive life, what we receive can be good, bad, or anywhere in between. Each viewer can interpret the work according to his or her own experiences, regardless of my personal intent. It depends on the mind and eye of the beholder.

When the *Altered Portrait* project was first proposed to me by Marylu Raushenbush, I was immediately inspired about the possibility of melding her photographic art with my glass sculpture. Placing a photographic image on glass seemed like a perfect synthesis. Subsequent experimentation proved that this is a difficult and often frustrating process. A photographic emulsion has to be smoothly placed on glass and dried to an even consistency. The image is then projected onto the glass mirror and developed. After many trials, the impression that I desired of a soft and barely visible image was achieved. The mirror is overlaid with an oval beveled plate glass. The two are fitted together and the edges ground to achieve a perfect fit. When viewed from the side, the two pieces of glass create a twin image which gives an illusion of space and depth, and is indicative of the double life we are all forced to live. I must admit that I was not happy about working with my own portrait. My art often appears autobiographical, but I prefer to conceive the subject as statements on life. The use of my own image brought these themes uncomfortably close and personal.



Vanity, Fabricated walnut and rosewood vanity, laminated and inlaid wood, cast sterling silver figures, blown glass perfume bottles, beveled plate glass, engraved photo image on mirror, 19" x 13¼" x 5½"



Marilyn Hart

My work has always revolved around paper. Initially I worked in a traditional way with watercolor. My work evolved into paintings consisting of torn, painted papers and then to painted, paper sculpture.

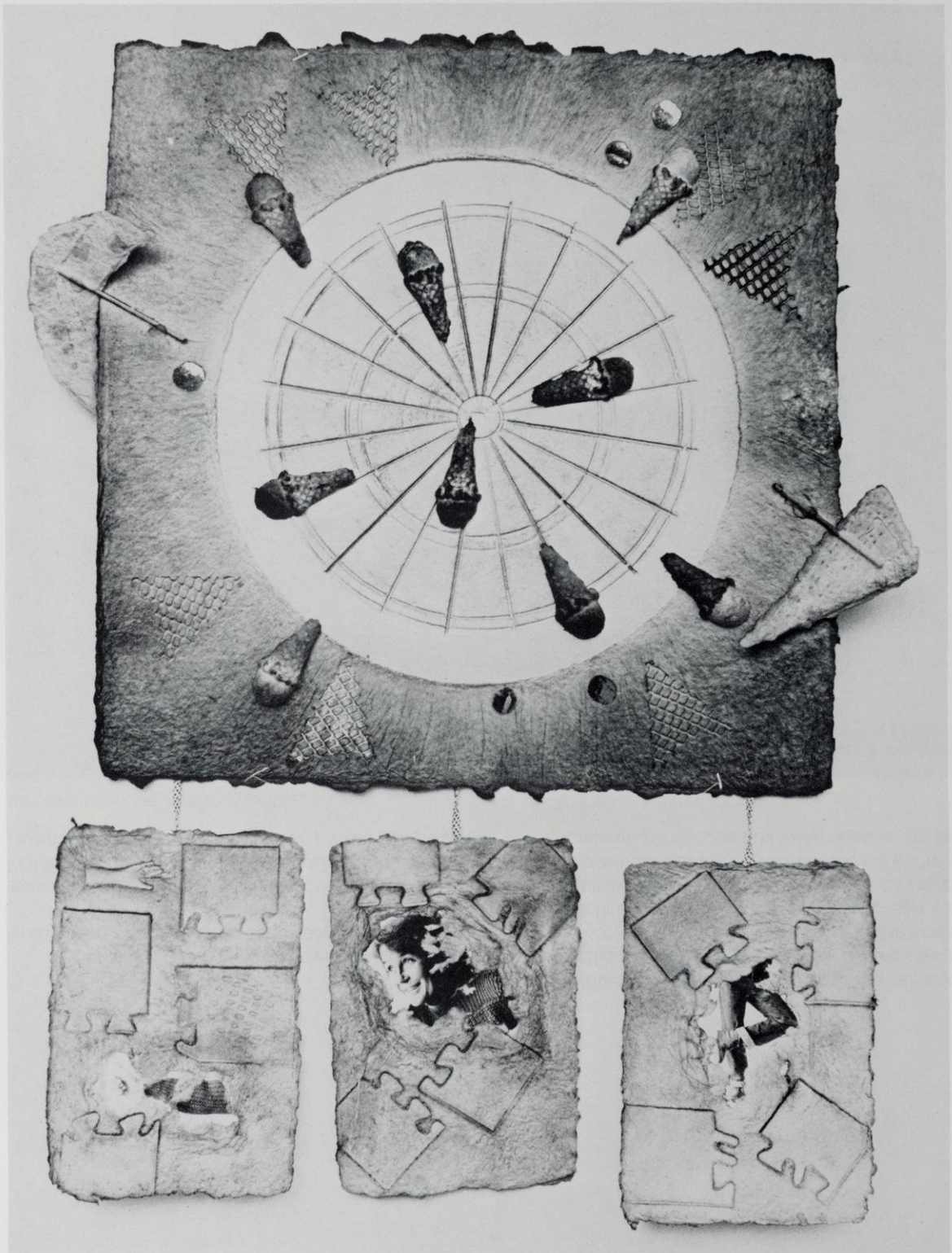
During the fall of 1976 I began making my own paper pieces at Joe Wilfer's Upper U.S. Papermill in Oregon, Wisconsin. Joe moved to New York and I started my own papermaking facility in 1980.

One must learn to mold the paper to one's needs, rather than to be seduced by the quality of the paper itself. In molding the paper to my needs, I take into account size, thickness, shape, texture, color (all are important), then I use embossment of images to tell a story. When the pieces are pressed and dry I use a brush

to apply fabric dye and pastel and pencil to heighten the images. This way of working allows complete control of the process from beginning to end and can be exhilarating and magical.

For my piece *Target, Ice Cream Cones, Self Portrait* I embedded fragments of photos between two wet layers of paper and then pushed back the top layer to reveal what was underneath. The ice cream cones are cast pieces and a vacuum table is used to create the embossed images of a target, arrows and puzzle pieces.

There are elements of whimsy, humor and seriousness projected in this piece, and while it certainly has a personal connotation, it can be taken to convey chance and reconstruction with an unexpected twist.



Target, Ice Cream Cones, Self Portrait, Handmade paper/stained, 35" x 27"



Helen Kaplan

The aesthetic qualities, form and textures in handmade paper intrigue me and encourage my self-expression. In one process I add color to my wet pulp, manipulate it, emboss it with objects and images that represent past and present experiences.

In experimenting with my photoimages, I incorporated the photos into my papermaking by cutting, tearing, and

embedding them. I used colored pulp and acrylic paint and attempted to make a complete statement or composition. I also air dried my works to give them a sculptural effect.

I became involved in paper-making as a direct result of wanting to experience making my own materials.



Bag One, Handmade paper, 26" x 26"

No Hiding Place, Handmade paper, 26" x 26"

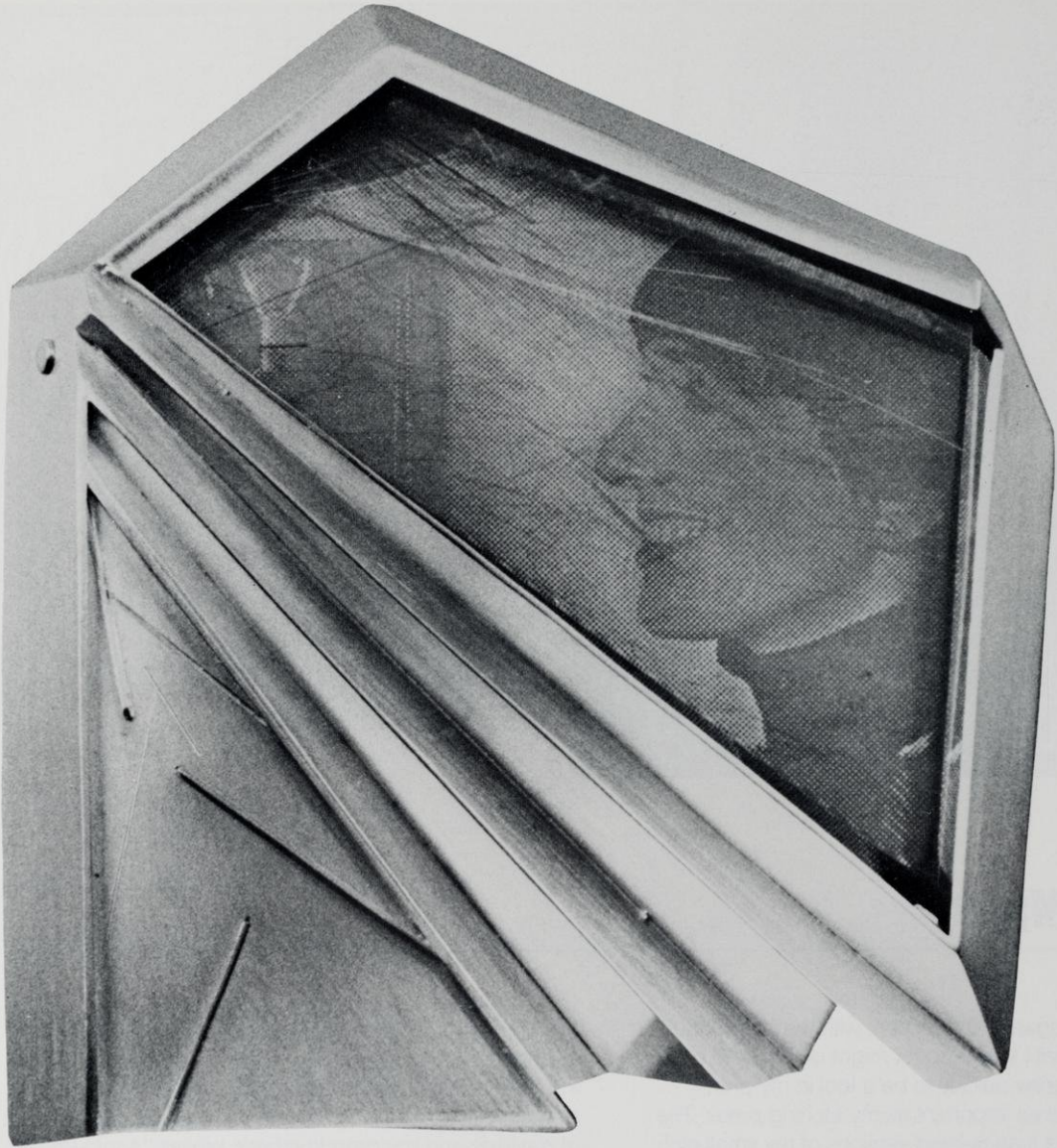


Eleanor Moty

The concept of incorporating a photographic image into my work has long been familiar to me. In 1967 I began research to adapt the industrial process of photo fabrication for use in jewelry and metalsmithing. Since that time I have incorporated photographic images in my work in metal primarily via photo-etching. Portrait images, however, have generally represented persons other than myself so the task of incorporating my images into a brooch posed new problems for me. Between the time when the portrait photographs were done and the time when I executed Portrait Brooch drastic changes were made in the design plan. The portrait was taken in my office with a bulletin board and its many "artifacts" in full view. Since my original intention was to present the Portrait Brooch among the clutter on a similar bulletin board, I etched the entire image on a sheet of silver for use in fabricating the brooch. In the execution of the brooch, however, I used only a small segment of the photo-etch-

ing, negating the image of the bulletin board and its many "treasures." Thus the remainder of the etched silver sheet with its missing photo fragment is placed on the bulletin board and the portrait segment of the photo is presented subtly behind a window of rutilated quartz in the Portrait brooch.

The process of applying the photographic image to metal via photo-etching is similar to techniques used in photo-engraving and also in electronics to produce printed circuits. The sheet of metal is sensitized with a chemical coating and the photographic image in the form of a high contrast transparency is contact printed onto the metal. Once chemically developed, the photographic image remains on the metal as a resist coating which allows for selective etching of the metal thus resulting in a photographic texture on the metal. Once etched, the metal can be formed, cut, soldered, and otherwise fabricated or incorporated into the metal object.



Portrait Brooch, Sterling silver with 14k gold rutilated quartz and photo-etched silver, 3" x 3" x 1/2"

Bulletin Board, Mixed media, 10" x 36"



Frances Myers

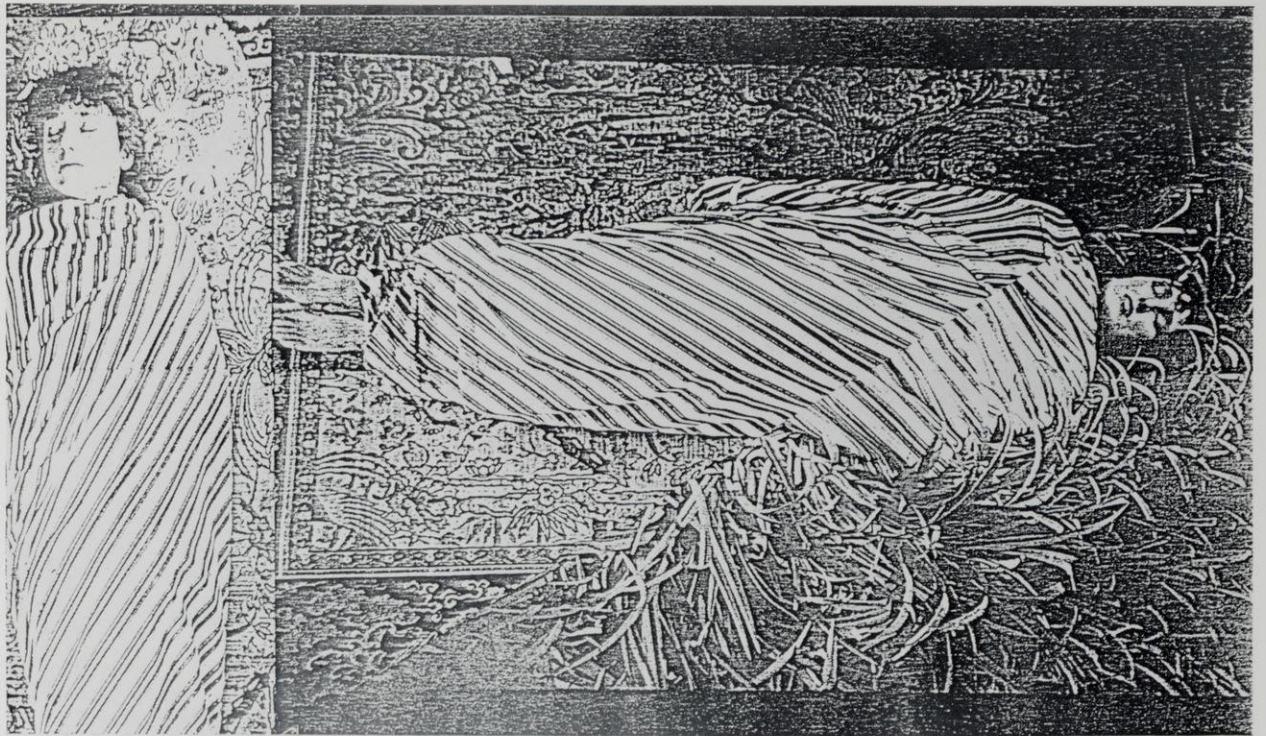
Early in 1982 I began to experiment with the Xerox 6500 Color Copier. What I had thought might be of some passing amusement grew quickly to be a tool in my print-maker's repertoire as important as my etching press. The Xeroxes began as manipulated versions of my small etchings and I printed them serially along with the etchings as the final format. I altered and reversed colors, exploited and distorted textures and patterns using both the machine's unique capabilities and the variety of Japanese papers I had begun to collect. New possibilities appeared daily. That was the backdrop for the work in this exhibition.

On a sunny July day in the summer of 1982 Marylu Raushenbush arrived at my house/studio in rural Hollandale to take a few photos of me for a project she had in mind. Seven hours later we reluctantly called it quits, as we both had evening commitments. What had transpired was a unique experience for me. I had of course "had my picture taken" often. But this turned out to be a collaboration between two visual artists who, having never met before, seemed to operate intuitively together. Raushenbush, in a previous telephone conversation, had asked me to think about how I wanted to be photographed. I had a vague notion that I wanted a lot of pattern and texture but had not thought much beyond that. So Raushenbush arrived, with a trunk full of cameras and lighting

equipment . . . and a gorgeous silk kimono. I quickly countered with a striped bed sheet and we began moving around, finding and adding like patterns and backdrops. A few of the latter appear in this exhibition—a bed of daylilies and my grandmother's Whitall "Anglo-Persian" rug. A week later the day's mail brought me a cascade of wonderful photos mysteriously redolent of Ancient Persia and Egypt.

The color Xerox process seemed to have been invented just for this project. From the photos I made dozens of "prints" in various patterned and gilt Japanese papers. While they were beautiful small pieces, I was frustrated by the size limitation—8½" × 14". A few months later, however, I discovered how to expand my format by enlarging the image section by section, thereby gaining not only size but detail.

Copyart continued to obsess me and I began to seek other processes which would again afford oversize possibilities. The Xerox 2080 Engineering Printer was just what I had been looking for. Its enlarging capacity is only limited by the twenty-five foot long roll of vellum it feeds on. The twenty-four inch width can be doubled and tripled by dividing the image vertically before enlarging. The piece here, *Alterself*, is 3'10" × 6'8" and done expressly for and because of this exhibition, this collaborative challenge.



Self Ikon, Color xerox, 27" x 44½"

Alterself, Hand colored xerox, 3'10" x 6'8"



Dagny Quisling Myrah

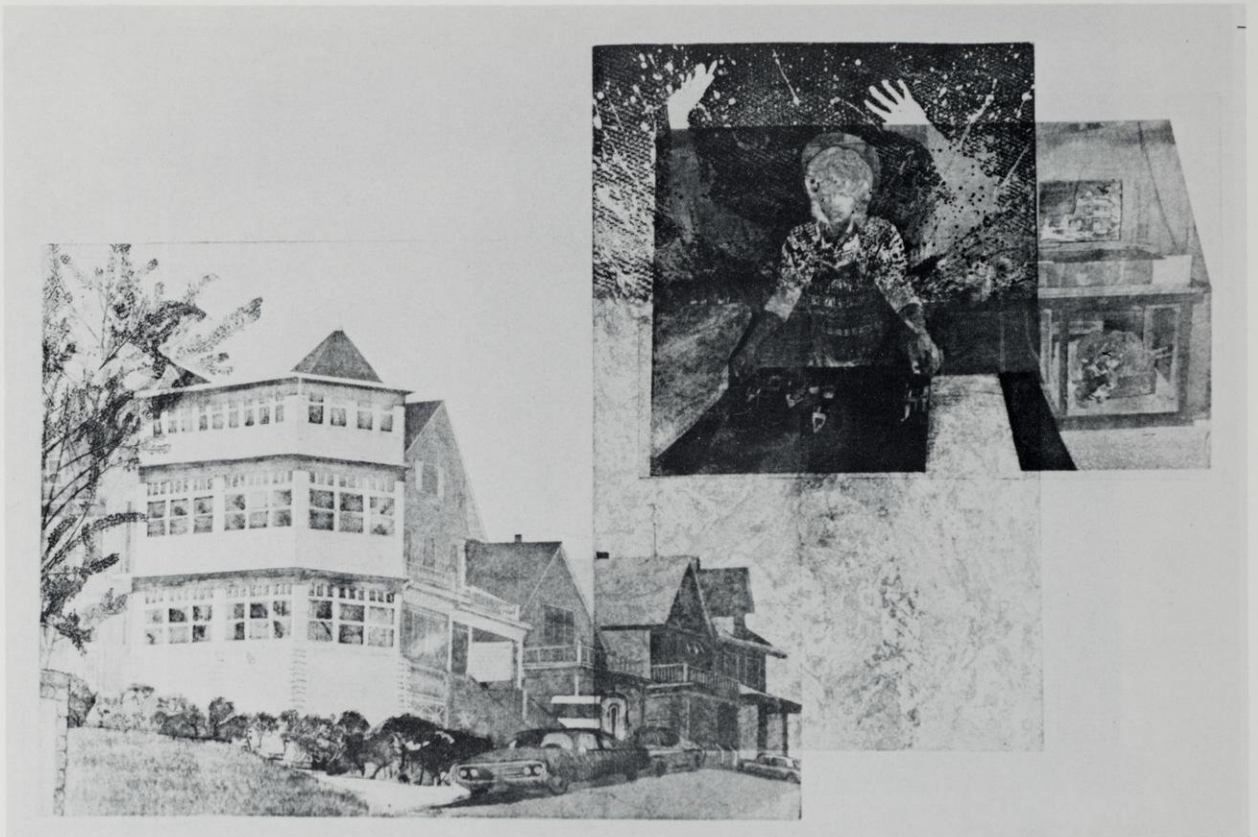
The format for my etching *Back to South Bassett*, is not typical of my work. Rather, it is a synthesis meant to express the many facets of the creative process. First is the literal viewpoint which originates from Marylu's negative that I etched onto a copper plate, showing me, the artist, actually printing the plate in my studio. I have treated this somewhat unrealistically by drawing over the photo etching to alter the plate and then using colors from the original plate instead of lifelike colors for the inking. The image of the principal etching is mirrored in this photo on both the plate which is about to be printed and again from the "proof print" which can be seen pinned to the studio wall.

Behind the photo plate I have imposed a more abstract image of a figure who is seen leaping into deep water. This plate represents the subjective feelings that I felt when attempting to work through the creative process of expressing my reflections for this print visually.

Dominating the composition is the original etching—the same one that is being printed in the photograph. This scene is a street in downtown Madison. (Madison and the surrounding area is where I find the principal subject matter for my work.) This plate was done almost

entirely by drawing; using a soft ground on the plate then laying a light-weight sheet of paper over the plate and drawing on the paper with a soft pencil. In this etching (unlike the original) I worked with a single color plate instead of two and used a minimum number of colors. I was initially attracted to this scene by the porch of the main house, so I have used a "plate" constructed of cardboard, not inked, to emboss this area and give it subtle emphasis.

As you can see from this print alone, there are many techniques that can be used when working on a metal plate and printing in a press. It is only one of the attractions etching holds for me, however. Another has been the completely unexpected effects that often take place when working on the plate. Rather than viewing these as mistakes, I like to take advantage of some of these surprises, and often my etching will begin to evolve in an entirely new direction as a result. I find this particular aspect of etching stimulating and usually do not meticulously plan my work beyond a rather vague concept, which often may exist only in my head rather than on a sketch pad.



Back to South Bassett, Etching/embossment, 33" x 45"



JoAnn Phaedrus

Artist as Venus is a deliberate steal from Botticelli's *Birth of Venus*. The idea of redoing our self-image unleashed all sorts of fantasies. The background is spliced together from two different photographs from a book of copyright free photographs of sky and sea by Dover Publications. An enlarged half-tone negative was then blueprinted onto cotton fabric. All the transfer images were placed on the negative at the time of the printing to allow for blank spaces for the transfer process. The scallop shell is copied directly from an enlargement of the painting and reproduced by Fabric Crayon iron-on-transfer. The bluebirds and "putti" are color xerox transferred from a Kleenex box. The color photograph of myself is also a color xerox transfer.

Artist as the Ascending Saint is a composite of two of my own photographs. The first is a church door and the second is of a cumulus cloud over my house. The church is a brownprint or Van Dyke on cotton while the cloud is a blueprint. The actual doorway has been cut away. I felt that the applique of the side of the church doors over the cloud would give a more three dimensional effect than printing both on the same piece of cotton. The angels are color xeroxed from Victorian Christmas gift tags. Again a self-portrait photograph was also color xeroxed and transferred onto the fabric.



Artist as Venus, Cyanotype/color xerox/van dyke on cotton, 22" x 18"

Artist as Ascending Saint, Cyanotype/color xerox/van dyke on cotton, 22" x 18"



Marylu Raushenbush

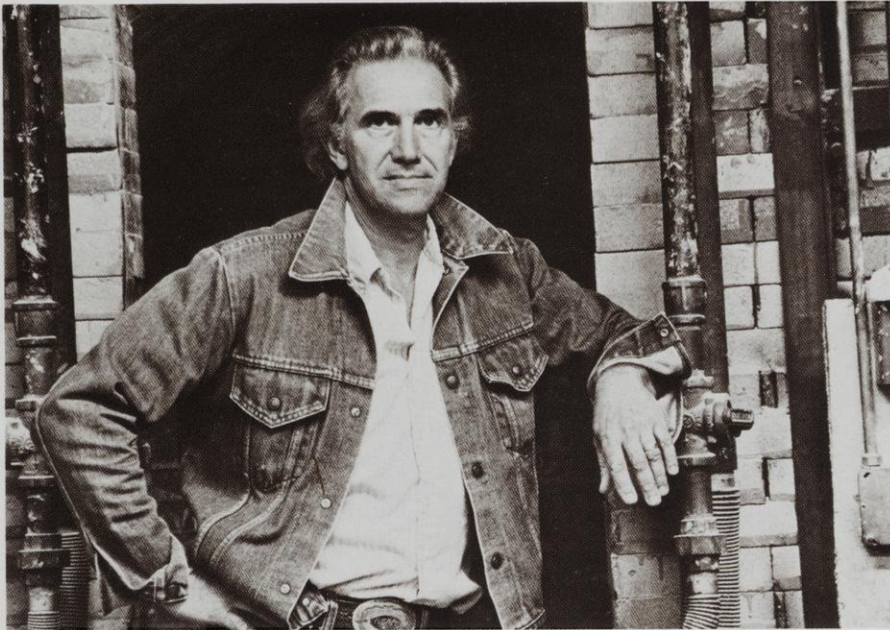
Since 1977 I have moved from working in clay and silver to concentrate on my lifetime interest in photography. My work centers on the human form, treating the camera as almost an extension of myself, always looking for the decisive moment in human terms but never straying far from the design concept and spatial relationships. Choices are based on an intuitive relationship with the underlying forms and a desire to recreate the spirit of a place and its people. I have now taken thousands of people photographs yet my own became almost impossible. I have posed using mirrors, draped in feathered boas, wearing vintage dresses, at unusual locations, as a blur, a triple image and finally by a window marked with masking tape to cast shadows as design. As the sun moved across the sky these early fall days, about fifteen minutes each sunny morning there was a shadow from masking tape and my

camera on its tripod. I photographed myself over and over and feel this photograph is still not finished.

The bust of my sculptural portrait piece consists of handmade paper made from torn pieces of my cotton clothing and of a self portrait photograph which were beaten into pulp and then laid into a plaster mold of my face and bust. The pulp was crudely pressed on a screen and then taken off the screen in pieces and laid into the plaster. I sponged it many times to remove as much water as possible and also employed the use of a heater and fan to dry it. I inserted small eyelet hooks into the wet pulp for future hanging, adding glue after the piece had dried. Purple acrylic paint was added to pulp which in turn was added to my original brownish dress pulp for the handmade paper mat behind the sculpture.



Me, Molded handmade paper from artist's clothing and self portrait photographs, 26" x 22" x 10"



Don Reitz

Fragments, pieces, shards are the clues to a mystery story or event that has or is happening. They have the potential to redefine themselves or to be reassembled into a new definition, story, or entity. Is the object we see the answer or is that to which it alludes the answer or indeed is the search for the answer the answer? The shard has the power to evoke images and catapult the mind into action.

I almost got a glimpse of a fragment once. It was breathtaking. . . . I think!

That which was, IS. What is, IS?

Parts of photos were reassembled and photographed to produce a negative. The negative was enlarged and traced onto paper. These tracings were used as a guide for laying on color and drawing on the wet clay.

Slabs of clay were rolled and formed into fragments. Slips, engobes, and underglaze were applied. Under drawings were then made into the wet clay. When the fragments dried, clear glaze was applied to the area that was to take the photo print. This was fired to C/06.

The surface was scrubbed and a sensitizing emulsion was applied. The photo was projected on this area and developed as any other photo print.



Parts to the Whole, Low fire clay/handbuilt/phototransfer, three pieces, 20" x 36"



Paula Jean Rice

The view through the camera lens reveals my straight-forward, physical configuration.

I have never been able to recognize this object, this body, as MYSELF—but as something one might own, as one might own a treasured heirloom.

I decided, then, to turn the photograph “inside out;” to peer through a different lens, from the opposite direction: to develop a kind of psychic exposure.

I shrink.

Leaning in once again upon the chair, (which has become a stool upon which one could never sit) I sift with my fingers, snagging nothing.

There is a small bird drinking. It is my forehead.



Paula (Pola) n. Latin derivation: Little One, Handbuilt/low fire/raku, 37" x 20" x 17"



Phyllis Richards Sechrist

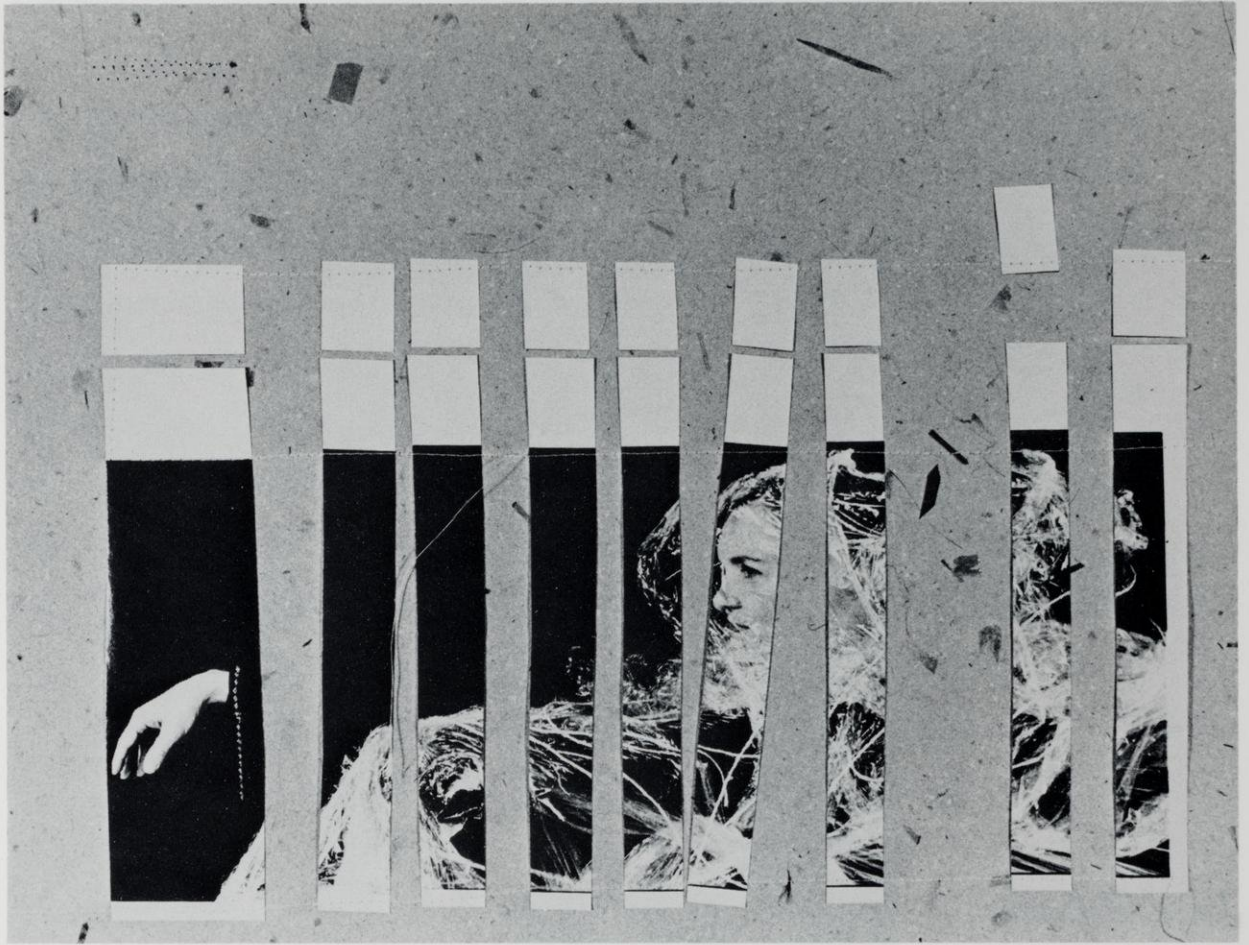
For those of you who may get around to reading something about this artist and what motivates her . . . well, life experiences have certainly been part of it (bored?), but, also, I might credit my fourth grade art teacher (who I thought a bit loony at the time) and, even Andrew Carnegie! She and he provided the opportunity to attend the museum school as a kid, and I guess I can say I've been fascinated and involved ever since.

Fiber and imagery have, for the past several years, been a part of my work both with textiles and with hand-made paper. Now, confronted with a self-image, I consid-

ered first a mask over the image, then the torn and cut pieces which are representative of how I have worked, as well as of self-concept at the present time.

Stitchery, stuffing, and sensuous surfaces and the relationship with the photographer have been part of the process for this particular show.

self-images,
soft images
stitched images
stuffed images
on and between paper.



Profile, Photograph/stitchery/handmade paper, 22" x 26"

Reflections, Silkscreen on acetate, 96" x 30"



John Sheean

The self-portrait I have created for this exhibition presents the techniques, forms, and themes which have generally characterized my work over the past several years. Technically I have employed the painting process I began to develop about six years ago, which produces acrylic paint surfaces as flat as glass. The result of this process is color which is especially rich and vibrant. Formally my use of geometrical elements and marbled color to create the illusion of deep space on the two-dimensional sur-

face typifies a major focus of my paintings, pastels, and intaglios. The representations of the sun, stars, floating forms, and Giacometti-esque figures within rectilinear skeletons have all been significant elements of my work. My preoccupation with man's relationship to the cosmos has led me to utilize mythology, theology, science, and art as themes, and it is through these themes that I wish to achieve aesthetic fulfillment and personal understanding.



Alterpiece, Acrylic on canvas with xerox collage. Center panel 64" x 42" with side panels, 81" x 87"



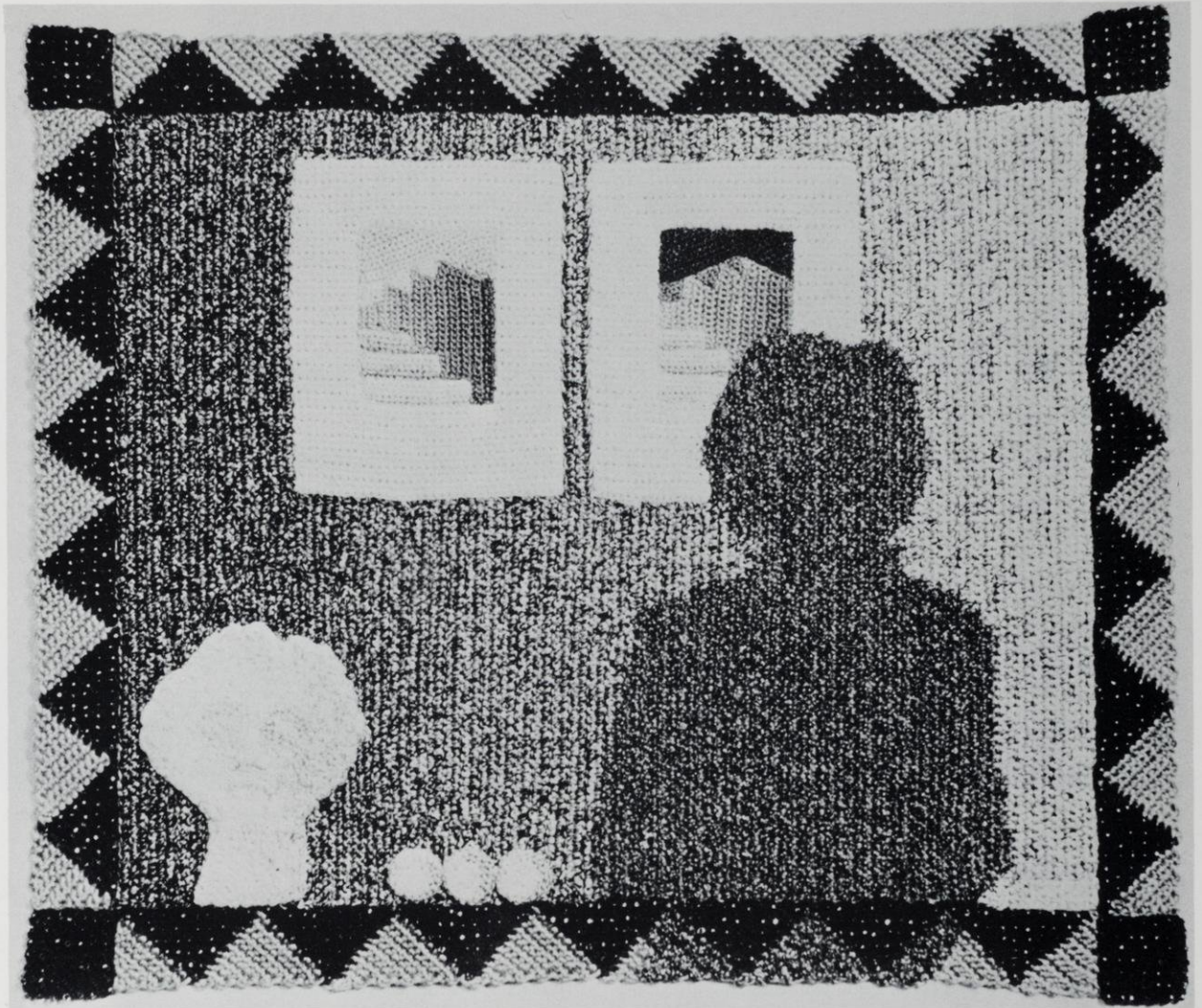
Elizabeth A. Tuttle

Marylu photographed me draped in various textured blankets against a white wall with shadows playing on the folds. The sinuousness of the fabric was set in contrast to the starkness of a chair in some, while in others I sat draped in textures except for my head. Marylu made transparencies of the photographs I preferred. After contemplating the portrait longer, I decided to choose from the group of photographs taken in my home that were to be used by Marylu as my portrait. This was an even greater challenge, as I had never worked with images before.

Choosing the portrait to work from and completing the initial sketch went smoothly. I chose a photograph in which other objects, two of my own works in particular, were at least as important to the composition as my own figure. I transformed myself into a deep violet presence rather than delineating my face and figure. Partly I did this to return myself to being a force within the picture rather than a subject, but also of course because it would be easier to crochet. The plaster Roman bust and the juggling balls stayed in, and the light switch and the barbells were edited out. The patterned border, which originated with my recent designs for crocheted and beaded jewelry, replaced the radiator as a resting place for the objects.

Once the sketch was finished I found I had less enthusiasm for producing the finished piece. I was satisfied with the concept I had developed, but was unsure of how successfully I could translate it into crochet. I completed the border and the miniature versions of the step pieces on the wall first. These came easily, since both were originally designed for crochet. The rest of the piece, particularly the shading of the bust and the juggling balls, was much less satisfying to work out. Probably this is because these images were not developed in conjunction with my medium, but rather conceived of independently, then translated.

The portrait was crocheted with a #5 hook using bundles of 6 to 12 strands of cotton sewing thread. The piece was executed in separate parts and sewn together later, with the exception of the silhouette. This was crocheted in one piece with the background wall. The color in this wall was gradually deepened (working in vertical rows from right to left) by exchanging one black thread for one white thread at regular intervals. The Roman bust was shaded by embroidering a crocheted shape with a single strand of gray thread.



Portrait of Elizabeth Tuttle, Cotton sewing thread, 12½" x 14"



Judith Uehling

For a long time my prints have dealt with abstract images of the landscape with particular concentration on the horizon line. In the past year I have become increasingly involved with problems of perception while still retaining the landscape as subject matter. In the works for this exhibition, I have tried to merge an image of myself into the landscape: to dissolve myself into that horizon line which continues to fascinate me. The problem was how to integrate my image into the image of the landscape.

Photographic enlargements on fiber-based paper are one solution. The 36" width of the photograph is the same width as the actual print in front of which I was photographed. This made it possible for me to ink up and directly print onto the blow-up the same fiberglass screen matrixes that I had used for my print. I have done three

works in this series with the figure progressively receding into the landscape. One of the things I enjoy in these pieces is that one's perception of them alters as the distance of the viewer changes.

A second approach has been to do a Van Dyke on top of my original print. This is a non-silver photographic process whereby a portion of the print is brushed with a light-sensitive chemical, a kodolith is placed on top of the treated surface, and it is then exposed to a light source.

In the course of working out these pieces, I realized a curious sense of detachment and distance from my own image. When one is interested in slight changes of depth perception, tension in spatial illusion, and subtle color shifts, controlling the impact of a photographic image is a real challenge.



Untitled, Photographic enlargement/relief printing, 24" x 36"

Arroyo, Van dyke process on relief printing, 27" x 40"



Lee Weiss

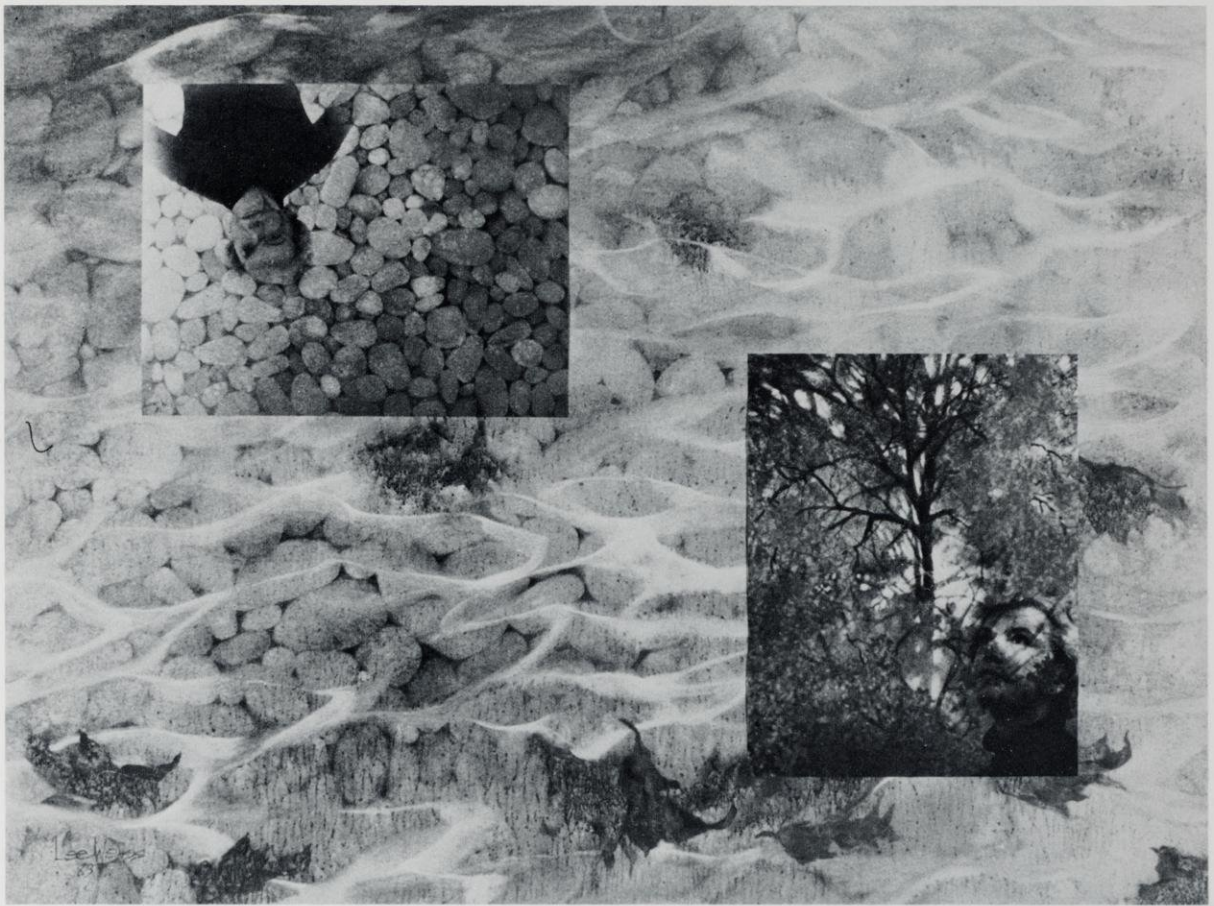
The assemblage that I have entitled *Contrast* is a combination of photographs of two disparate subjects of nature, previously painted by me, over which have been juxtaposed photographs of myself taken by Marylu Raushenbush, and mounted on a third painting done especially to bridge the two composite photographs.

The intent is to reveal the artist as looking *into* nature rather than *at* it. In the photograph mounted in the upper left, the image is to suggest the reflection of the artist studying the *Stones Below* (the title of the original watercolor). That on the right is similarly intended to carry the

idea of the painter and subject, *Fading Glory*, in close communication.

By "stepping back" to show the surface of the water with its reflected light and floating leaves, *Contrast* is intended to reveal the multi-layered marriages of elements in nature. *Contrast*, itself, is a complete painting containing additional leaves and stone-and-light patterns now temporarily covered by the photographs.

I found the challenge of this project enormously stimulating!



Contrast, Watercolor/photographs, 30" x 40"



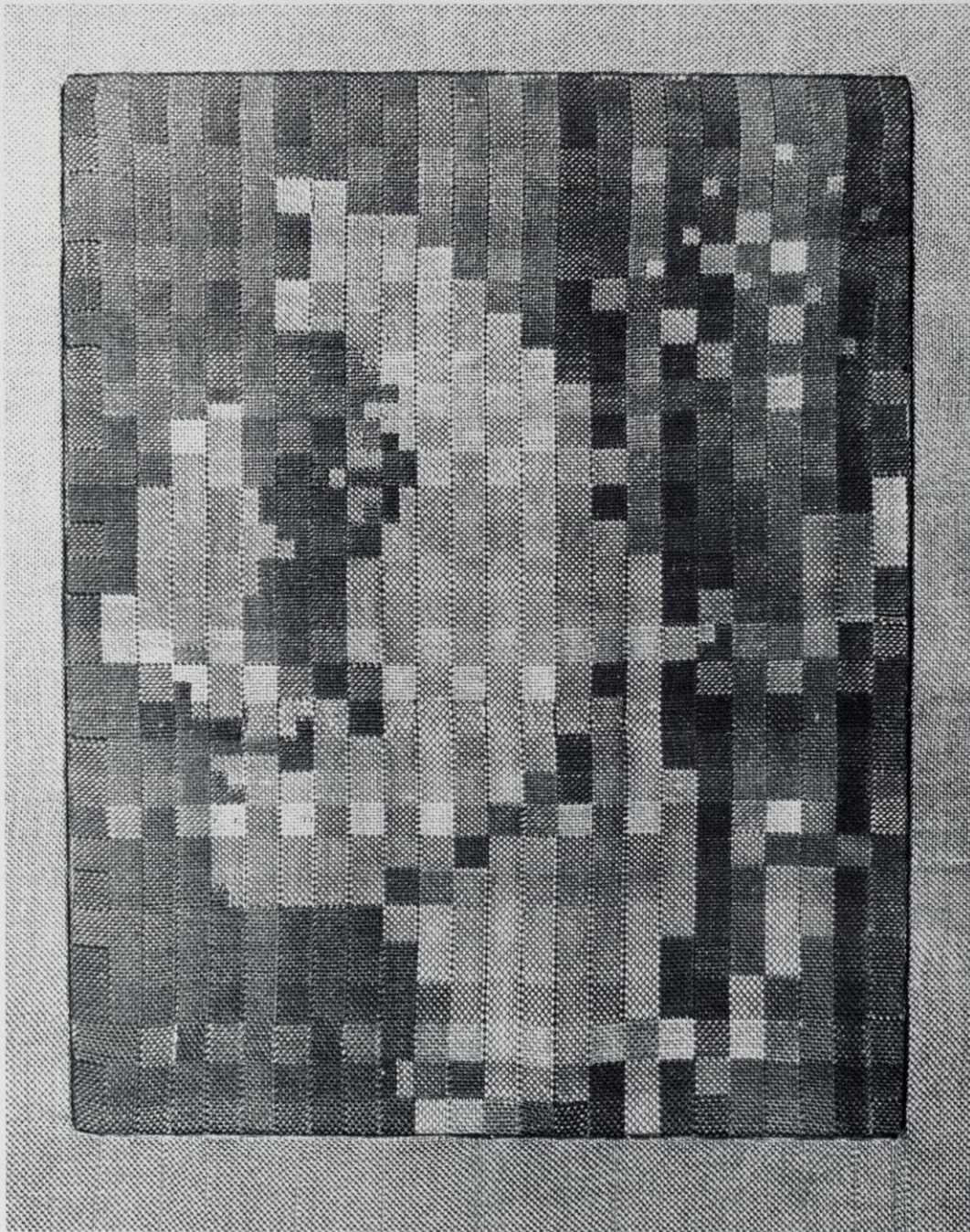
Lynn Whitford

I was originally drawn to weaving by the beauty of the fibers and the tools of the weaver. Over the twelve years in which I have been weaving I have grown increasingly interested in color, especially in the optical mixing of colors which occurs when threads of one color are interwoven with threads of another. I have never done any representational weaving, so in looking at Marylu's photographs of me and thinking about how to do a self portrait in the sense of a physical likeness, as a camera does, I thought about what are my consistent artistic interests and typical ways of working, since those are surely also aspects of self portrait, and how to put these together.

For several years I have woven mostly in double weave and decided therefore to use it for my self portrait. This is a method in which two layers of cloth are woven simultaneously. The weaver can control which layer is on top at any point in the weaving, so by having one black layer and one white, for example, and shifting the two back and forth while weaving, one can create a complicated composition in blacks and whites. If each layer is multi-colored, a great deal of variety in colors is possible. The main limitation of the weave is that all of the threads reach from selvage to selvage (unlike tapestry weaving), so if you choose to use a particular color in warp or weft, you must contend with it all across your weaving, your only choice being whether it will be part of the front layer or hidden in the back at any given point. I rather like this

limitation, as it is a puzzle and a challenge, and besides, the fabric produced is in consequence structurally sound—tight, flat, neat and strong.

I have woven the self portrait of silk floss because of its sheen and its strength. When it is interwoven it has enough reflective quality to mix optically more like light than pigment in some circumstances, which I think gives the color a more mysterious or elusive quality. I dye most of my own yarns with fiber reactive dyes, since it is not possible to buy nearly as full a range of color as I can make. I chose my warp colors so as to have as much variety as possible in hue with the choice of either a dark or light thread at every point. Then I had a high-contrast print made of my favorite of the photographs of me and used that as the basis for the dark/light pattern on my weaving. I could have woven the pattern almost exactly as it appeared in the high-contrast photo, with curves and details, and the image could have been more easily read, but I chose not to do so, since the colors inherently form a grid pattern. Thus, by abstracting my image into squares as well, the structure of the fabric, the pattern of the colors, and my image become one. Also, I am more interested in the abstract qualities of the piece (since the camera is far superior at capturing a likeness), and so I would prefer to have it seen on that level first, with the image emerging after one has looked at it for a while.



Self Portrait, Silk floss/double weave, 22½" x 19"



John Wilde

JOHN WILDE
R. F. D. 1, BOX 480
EVANSVILLE, WISCONSIN 53536

31. 0. 52

Dear Margie - Thanks for your note
of the 25th. I'm particularly pleased
that you saw that I definitely wanted
to retain the touched photo idea - hence
I liked the contrast of the opaque paint
against the glossy paper especially. I
also liked the unmodified pieces of paper
on the floor.

I'm only a bit concerned that as the
oil paint ages it might become too transparent
and permit the image to ~~show~~ show through -
although a little bit of that would be fine.

Best wishes

John



John Wilde, Professor of Life Drawing, Photograph/oil, 22" x 18"

Photographer's note: R.C. or resin coated paper is used for reproduction. For Professor Wilde I printed certain poses on R.C. paper for the purpose of making a place for offset printing his image on the paper he prefers to work on. Imagine my initial dismay at his exquisite mischievous nude in oil, painted on this harsh resin paper. On further reflection, though, it is marvelous satire on the preciousness of art.



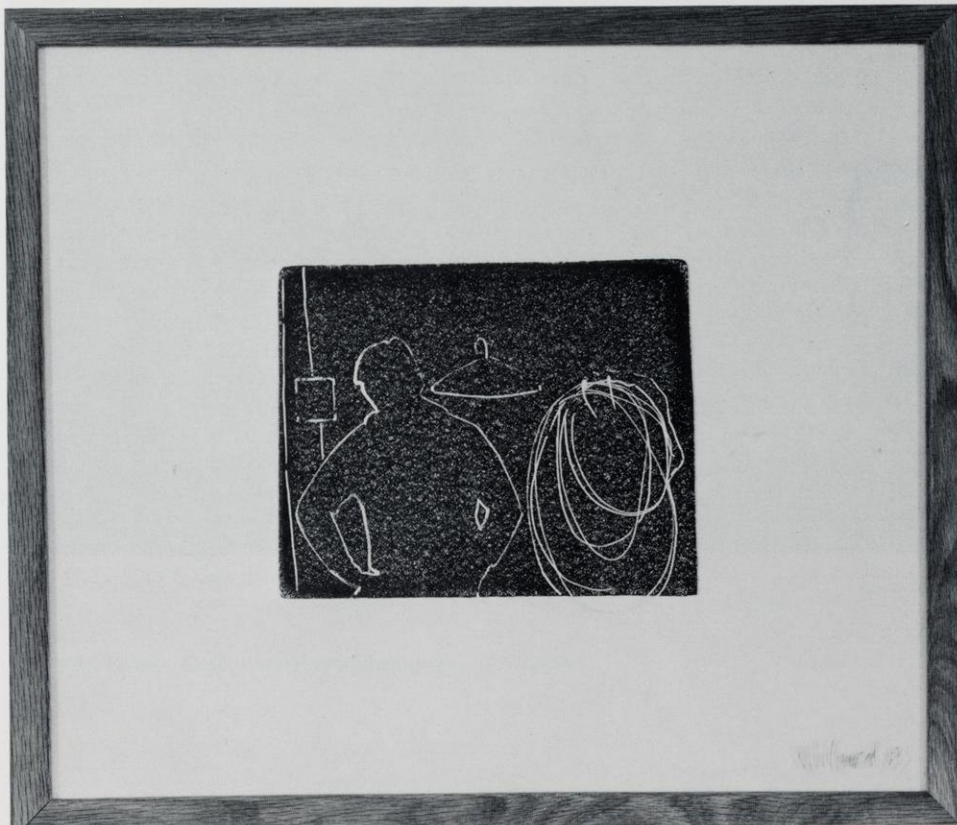
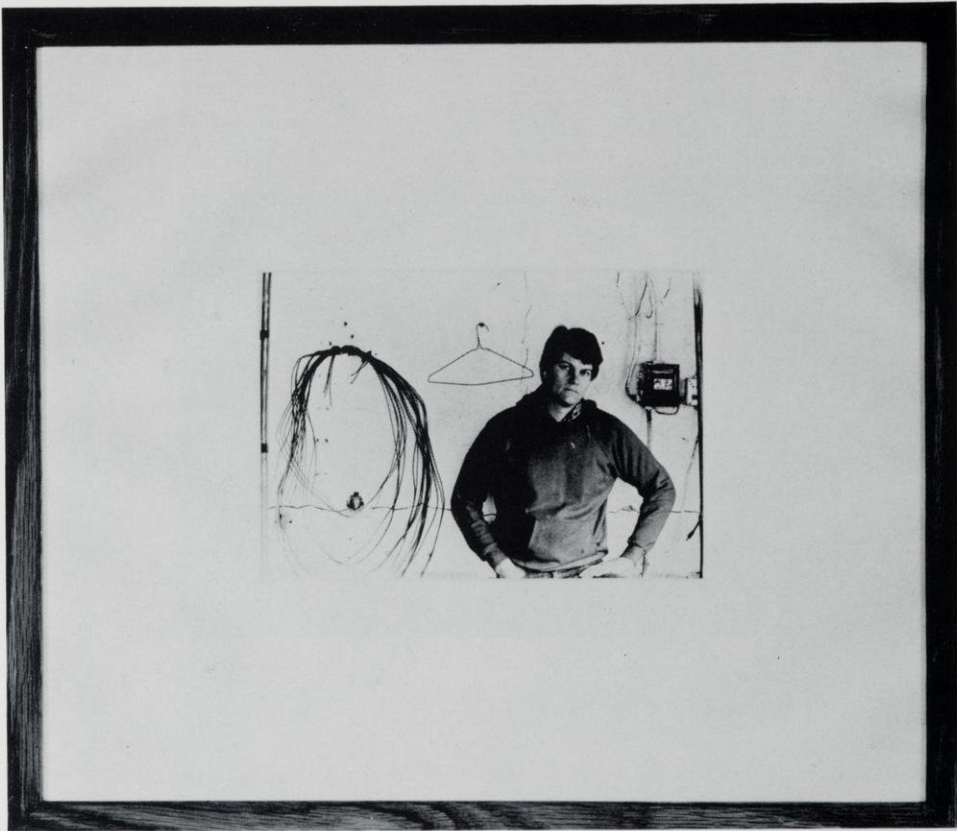
David Willard

As a medium for artistic expression, glass is a fascinating material to work with. Its intrinsic and inherent beauty can, however, often overshadow any attempt to achieve any significant message if not carefully controlled. For a number of years I have been using glass in such a way that the natural properties remain, but do not come in conflict with, or overpower the thoughts I am expressing. To accomplish this I try to ignore, even oppose at times the inherent beauty of the glass by stressing my imagery and use of color. I reduce my forms to a low relief, almost to the degree of being flat. I am concentrating on a purely pictorial space. The glass laminates that I construct consequently seem quite opposed to all previously accepted traditional glass objects.

More recently I have been alluding to various meanings both past, present and future. One of my latest series is a combination of geometric drawings and use of color. My work I feel has always centered around a conceptual orientation toward primitive art. Contemporary influences are numerous, mostly outside the studio glass movement.

The final piece is a unique experience. Many of the elements and materials I use change in the firing process. The metals oxidize, colors inherent in the enamels take on a new character. I anticipate some of the transformation and sometimes I am surprised. The successfully finished piece must capture my personal expression truthfully in this unique process and medium. Uniting the component parts and their relationships within one object is my ultimate goal.

The project conceived by Marylu Raushenbush has enabled me to stretch my concepts about my work in a way that I previously would not have considered. By laminating a photograph between two layers of glass and firing it at a high temperature a metamorphosis takes place. The recognizable image disappears when the paper combusts. I then drew an outline of where the image did exist as a reference. I have always been interested in transformation and change. Perhaps this is the reason I was drawn to glass in the first place.



Self Portrait, Glass/photograph, 17" x 40"

Work appears left and right of each other,
not top and bottom as shown



Joan N. Zingale

I have been involved with the process of collage and watercolor since 1976. It is a two-fold process; the use of the paper offers many opportunities for experimenting with color and the illusion of transparency within the given medium. The linear qualities of the paper also contribute to the overall design and texture of the painting, allowing me to pursue the accidental patterns it has created. The colored paper images are a visual stimulant for the watercolor medium which I then use for self expression and imagination to enhance the painting. Most of my subject matter is found in nature: leaves, stones, plants, and flowers.

It has been a challenging experiment, and an extension of my paintings, to incorporate the photograph. As I worked, many possibilities and ideas became apparent. The photograph was placed under the different layers of rice and tissue paper. The paper was torn and glued down to create the individual shapes and forms. Watercolor paint is used under, in between, and on top of the layers of paper. Different effects are achieved by the use of the paper and paint. Some of these ideas are presented here, and some are still in the formative stage. I can see myself continuing to use the photograph in my paintings, and it will be interesting to see what will emerge.



Lace Curtains, Collage/watercolor/photograph, 27" x 19"

View from Balestri, Collage/watercolor/photograph, 19" x 24½"

Warrington Colecott, Hollandale, Wisconsin

Prints; Director of the Etching/Intaglio program in the UW-Madison Art Department. Since the fifties his prints have been staples in most important national and international print exhibitions. Among his many prizes and awards are a Fulbright, a Guggenheim, and three National Endowment for the Arts (NEA) Fellowships.

Fred Fenster, Sun Prairie, Wisconsin

Metal; M.F.A. Cranbrook Academy of Art; Professor, UW-Madison since 1961. Recent exhibitions: *The Eating Experience*, Palo Alto Cultural Arts Center; *Metal*, Ten Arrow Gallery, Cambridge, Mass.; *Decorative Arts in Dane County*, Madison Art Center; *Silver Today in Wisconsin*, Milwaukee Art Museum.

Audrey Handler, Madison, Wisconsin

Glass; M.F.A. UW-Madison; operates private glass blowing studio; teaches part-time Madison Area Technical College. Selected exhibitions: American Crafts Museum, New York; Renwick Gallery, Smithsonian Institute; Corning Museum of Glass; Metropolitan Museum of Art; Victoria and Albert Museum, London; Musee des Arts Decoratifs, Paris; Seibu Museum, Tokyo.

Marilyn Hart, Madison, Wisconsin

Paper; San Jose State University; operates M.G.H. Papermill. Exhibitions: *Assemblage: Wisconsin Paper Exhibition*, Bergstrom-Mahler Museum, Neenah; *Wisconsin Fiber Show*, Wustum Museum; *One Person Show*, Memorial Union, UW-Madison; *Cast and Handmade Paper*, UW-Whitewater; *Works on Paper*, Madison Art Center.

Helen Kaplan, Madison, Wisconsin

Paper; studied paper-making with Joe Wilfer at Upper U.S. Paper Mill. Kaplan has received awards in state and regional shows and is represented in corporate collections such as Miller Brewing Company and Continental Group, Connecticut.

Eleanor Moty, Madison, Wisconsin

Metal; M.F.A. Tyler School of Art; Professor, UW-Madison; H.I. Romnes Fellowship, UW-Madison; NEA Fellowship. More than sixty lectures and workshops have been presented nationwide since 1970. Participation in more than 100 group and solo international, national and regional exhibitions since 1970. Ninety percent of these have been invitational exhibitions.

Fran Myers, Hollandale, Wisconsin

Prints; M.F.A. UW-Madison. Teaching: St. Martin's School of Art, London; College of Art and Design, Birmingham, England; UW-Madison; Mills College, Oakland, California; University of California/Berkeley. Exhibitions: Europe, Japan, South America as well as major institutions in the United States. NEA Grant. Collections: Metropolitan Museum of Art, New York; Brooklyn Museum; Library of Congress; Chicago Art Institute; etc.

Dagny Quisling Myrah, Madison, Wisconsin

Prints; B.A., M.A. UW-Madison. Selected recent exhibitions: *1st Annual Printmakers Exhibit*, Tamarack House Galleries, Stillwater, Minnesota; *Multiples*, Seufferer-Chosy Gallery, Madison; *Wisconsin Focus*, Milwaukee Art Center.

JoAnn Phaedrus, Lodi, Wisconsin

Non-silver photography; M.S. UW-Madison. Since 1978 has been teaching Alternative Photographic Processes at UW-Madison and past two summers taught Photographs on Fabrics at University of Minnesota-Minneapolis Design Department.

Marylu Raushenbush, Madison, Wisconsin

Photography; Masters program, UW-Madison. Works in photography, papermaking, clay, and metals. Photographer and project coordinator: *The Photographer and the Artist: The Transformed Image*.

Don Reitz, Marshall, Wisconsin

Clay; M.F.A. Alfred University; professor, UW-Madison. Commissions: Two wall sculptures, 36' x 10' for Grand Plaza Hotel, Grand Rapids; Ceramic Fountain, Smithsonian Institution, Science & Industry Building. Exhibitions: Victoria & Albert Museum, London; XXIII-XXV *International Competition of Ceramics*, Faenza, Italy; *National Invitational ceramics USA*, Chicago.

Paula Jean Rice, Marshall, Wisconsin

Clay; M.F.A. UW-Madison. Lecturer in Ceramics, Sculpture, and Art History, UW-Fox Valley; Invitational, Callaway Galleries, Inc., Rochester; Ohio State University Summer Faculty Exhibitions; *Wisconsin Today*, Milwaukee Art Museum; Workshops: Ohio State University, Northern Illinois University, DeKalb.

Phyllis Richards Sechrist, Madison, Wisconsin

Prints; B.S. Pennsylvania State University. *Made in Wisconsin*, The Bradley Gallery, Milwaukee; Madison Area Paper Invitational, Madison Art Center; *Heartworks*, Dane County Commission for the Arts, Art Independent Gallery, Lake Geneva; City of Madison Artgrant.

John Sheean, Madison, Wisconsin

Paintings; M.F.A. UW-Madison. Exhibits publicly and receives private commissions. Working in acrylics, pastels, and intaglio, Sheean investigates the dynamics of color and form and their potential of visually expressing nature as a union of perception and imagination.

Elizabeth Tuttle, Madison, Wisconsin

Fiber; M.F.A. UW-Madison. NEA Individual Artist Fellowship; Wisconsin Arts Board Individual Artist Fellowship; Renwick Gallery, Smithsonian Institution, Washington, D.C.; *American Craft*, portfolio section; 1977-80 Lecturer in Basic Design, Textiles, Environment, UW-Madison.

Judith Uehling, Madison, Wisconsin

Prints; Smith College; *Atelier Nort*, Oslo; Print Workshop, London; Exhibits: 11th, 12th, 14th, 15th International Biennial Graphic Ljubljana, Yugoslavia; *Printmaking in Scotland*, Royal Academy, Edinburgh; Cabo Frio International Print Biennial, Brazil. Permanent collection: Victoria and Albert Museum, London; Lester Cooke Foundation Fellowship Award.

Lee Weiss, Madison, Wisconsin

Watercolor; California College of Arts & Crafts in Oakland. Solo show: California Palace of Legion of Honor, San Francisco; 1982 Awards: American Watercolor Society, Watercolor, U.S.A.; National Watercolor Society (first); Watercolor Wisconsin (first). Collections: National Academy of Art, National Museum of American Art, Smithsonian Institution; The Phillips Collection, Washington, D.C. Listed in *Who's Who in American Art* and *Who's Who in America*.

Lynn Whitford, Madison, Wisconsin

Weaving; "My education was in American history and music; I have recently returned to the UW-Madison's Art department for the stimulation, provocation, support and criticism one can get from other people with similar interests, and to study metalsmithing. I am part owner of the Weaving Workshop, in Madison, where I work and sometimes teach."

John Wilde, Madison, Wisconsin

Silverpoint drawings and paintings; M.A. UW-Madison; professor emeritus after teaching for 34 years, UW-Madison; exhibited nationally and internationally in more than 100 museums and is represented in 64 permanent public collections and 800 private collections. Plans his 58th solo exhibition at the David Findley Jr. Gallery in NYC and his 59th (a retrospective of drawings) at the Elvehjem Museum of Art in late 1984.

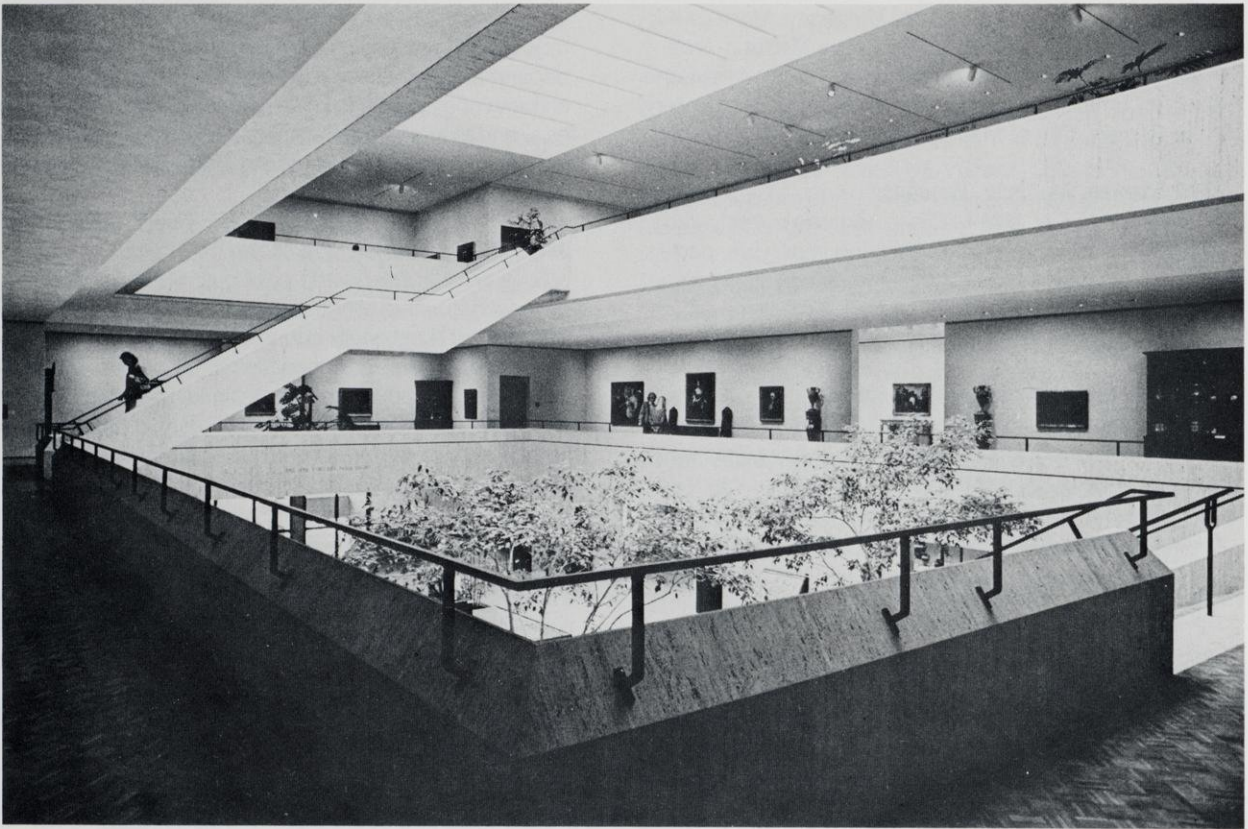
David Willard, Boise, Idaho

Glass; M.F.A. Tyler School of Art. 1978-82 Assistant Professor of Art, UW-Madison. 1982 Curator of Education, Boise Gallery of Art; Fulbright-Hays Scholar; Midwest Editor, *Glass Studio* and *Glass* magazine. Wisconsin Arts Board, *Great Lake Glass 1981*; Wisconsin Arts Board, Individual Artist Grant. Numerous solo exhibitions and national and international group exhibitions.

Joan Zingale, Madison, Wisconsin

Watercolor and collage; M.F.A. UW-Madison. 1973-1983, instructor, Adult Education, Drawing and Painting, Madison Area Technical College; 1980-1983 Cudahy Gallery, Milwaukee Art Museum; 1981-1983 Bradley Gallery, Milwaukee. Exhibited also at Wright Art Center, Beloit, The Harry Nohr Gallery, Platteville.

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Elvehjem Museum of Art

