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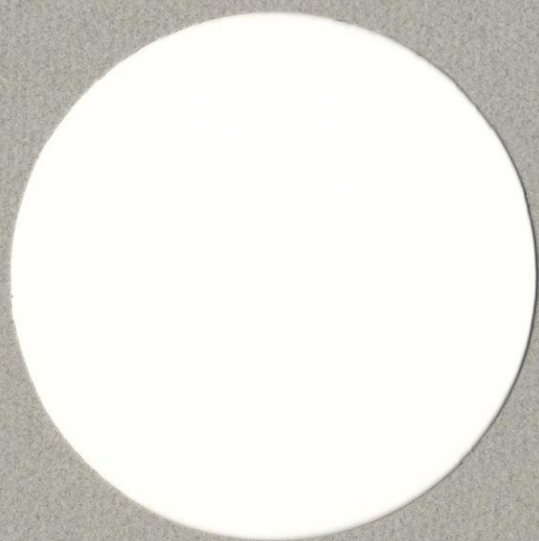
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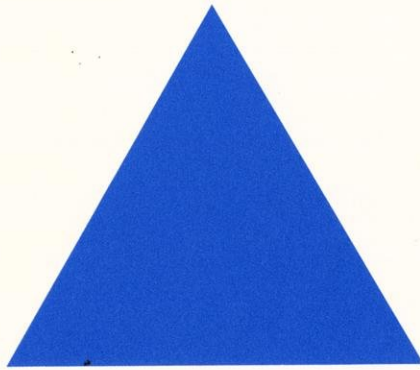
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UNIVERSITY OF WISCONSIN-MADISON
DEPARTMENT OF ART
FACULTY EXHIBITION



December 9, 1994 - February 12, 1995

ELVEHJEM MUSEUM OF ART

University of Wisconsin-Madison
Department of Art Faculty Exhibition
December 10, 1994 - February 12, 1995

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Elvehjem Museum of Art

University of Wisconsin-Madison Department of Art Faculty
Exhibition

8	DAVID BECKER	36	THOMAS LOESER
10	BRUCE BRECKENRIDGE	78	HAL LOTTERMAN
88	MEL BUTOR	38	TRUMAN LOWE
68	GIBSON BYRD	80	DEAN MEEKER
12	LAURIE BETH CLARK	40	ELEANOR MOTY
70	WARRINGTON COLESCOTT	42	FRANCES MYERS
14	GEORGE CRAMER	44	LESLEE NELSON
15	CALVIN CUSTEN	46	RONALD W. NEPERUD
18	JACK DAMER	48	EDWARD R. POPE
20	JIM ESCALANTE	50	CAROL PYLANT
22	PATRICIA FENNEL	52	DANIEL SMAJO RAMIREZ
24	FRED FENSTER	54	KENNETH RAY
26	STEVE FEREN	56	RICHARD REESE
72	ROBERT GRILLEY	58	JOHN RIEBEN
28	WALTER HAMADY	60	ANDREW RUBIN
30	PHIL HAMILTON	62	ELAINE SCHEER
66	FRIEDA HIGH	82	N. WAYNE TAYLOR
32	CAVALLIERE KETCHUM	64	WILLIAM F. WEEGE
74	C. R. "SKIP" JOHNSON	84	JOHN WILDE
34	RICHARD LAZZARO	86	SANTOS ZINGALE
76	HARVEY K. LITTLETON		

FOREWORD

Every four years, we look forward to presenting the work of our own institution's art faculty, which is nationally known both for the reputations of individual artists and the diversity of art forms they practice and teach. It is a special pleasure to watch the development of colleagues through the years and note how the department itself is changing in its focus. For example, as we might expect, technology has had a major impact on how and what kind of art is produced. This is immediately evident in the extended use of computers and interactive videos in the exhibition. However, as Richard Lazzaro, chair of the faculty committee for the present exhibition, points out, technology has played an even large role that is not immediately discernible: "Department members are increasingly using computers to sketch and store ideas, to conceptualize works in several color schemes, to plan use of space in individual works and in installations.

Printmakers use the computer to scan paintings or prepare the work for the press."

This exhibition also reflects the staffing changes that have occurred in the department over the years. This year, the work of twenty-eight cur-

rent faculty, two current staff members, and eleven emeriti will be shown. The quadrennial of 1990 included the work of thirty-three current faculty, three current staff members, and six emeriti; in 1986 we saw work from thirty-four current faculty, two current staff members, and three emeriti. In this exhibition we will see works by only two newcomers, one faculty and one staff. Interestingly, emeritus faculty choosing to exhibit in this show joined the department as early as 1945 and as late as 1966. In the group as a whole we note in some departures and in others a continuation of their established mature styles. Among the current faculty, too, we see some work which is a change of style or medium from former exhibitions and other work which represents growth in a style or medium.

All work in this exhibition has been produced since the fifth quadrennial faculty show which took place in 1990-91. In this sixth UW-Madison Department of Art Exhibition at the Elvehjem, we 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 permanent art faculty members and emeritus professors were invited to submit work which

best represented their interests and directions of the past four years.

The exhibition was organized by a committee from the Elvehjem and the Department of Art which included Richard Lazzaro as committee chairman, Truman Lowe, department chairman, Jack Damer, Phil Hamilton, and John Rieben, and from the museum Leslie Ann Blacksberg, Patricia Powell, and myself as museum director.

We want to acknowledge the special efforts of a few individuals who brought together the work of forty-one artists in the exhibition and in the catalogue. Most important in making and implementing decisions about the exhibition, of course, is the exhibition committee itself. We also want to thank art professor John Rieben for designing the catalogue and other printed materials, museum editor Patricia Powell for gathering and editing information for the catalogue, and particularly, Jerl Richmond, for so excellently resolving the complex issues of installation.

I also want to acknowledge our museum personnel who are essential to the effective organization of every exhibition: Corinne Magnoni, assistant director for administration; Lori



DeMeuse, financial specialist; Leslie Blacksberg, curator; Rebecca Garrity, public information officer; and Anne Lambert, education curator.

In addition to acknowledging the participants from the art department and the staff from the museum, we must certainly recognize the Anonymous Fund for providing funding for the exhibition and catalogue, generous support without which the event could not have taken place.

Russell Panczenko

Director

Elvehjem Museum of Art

DIALOGUE '94

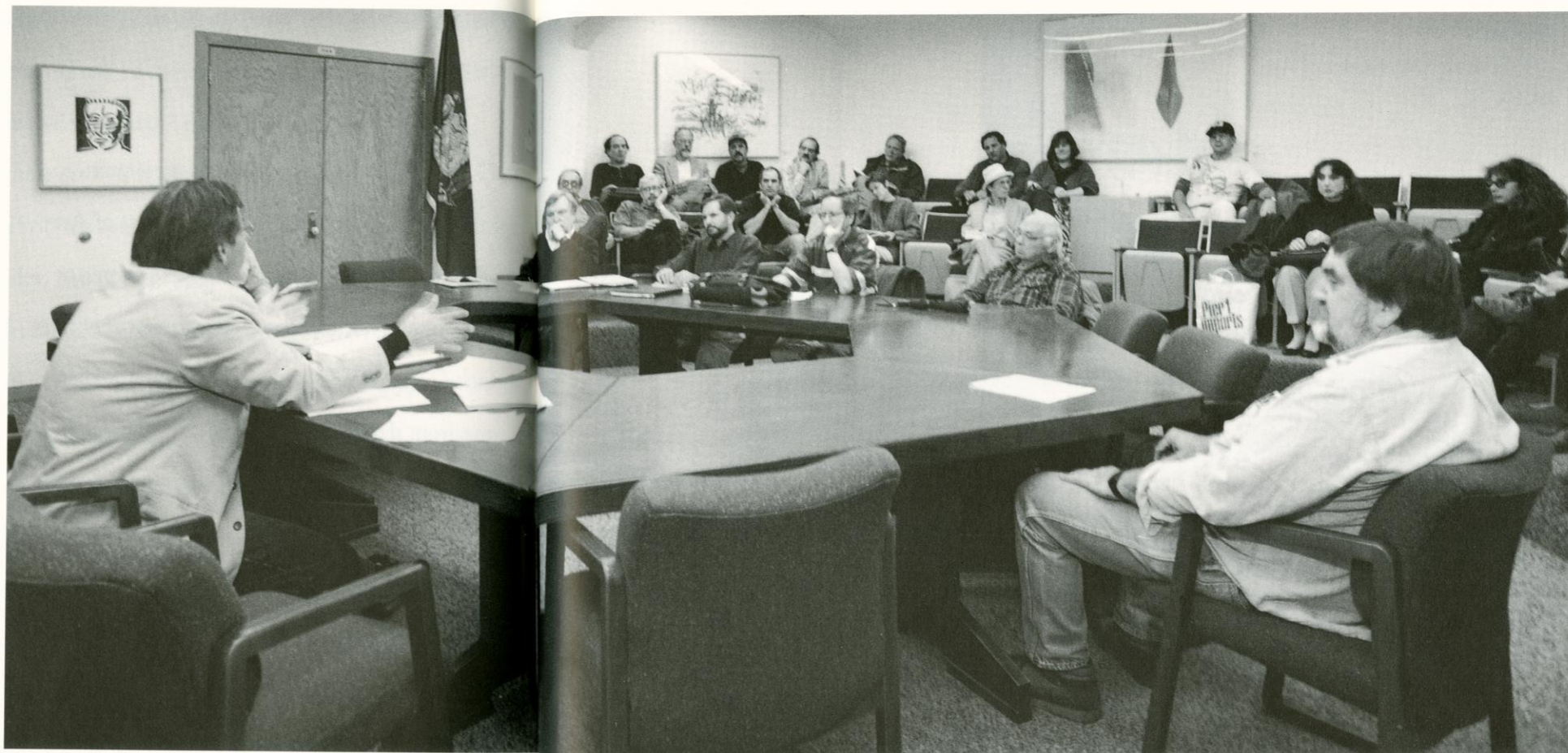
If one could reduce art to an equation, it would look something like this:

$$AT \times AM = AW$$

Art Thought \times Art Make = Art Work

The first element embodies experience, exposure, and exploration. The second component is comprised of application, experimentation, and fabrication. Their combination yields results that are, often quite unpredictably, unique and exciting.

The purpose of the Sixth Quadrennial UW-Madison Department of Art Faculty Exhibition at the Elvehjem Museum of Art is to promote dialogue and reacquaint the viewers with the latest directions being investigated by the faculty. Although members of the faculty continue to exhibit regionally, nationally, and internationally, a tribute to their professional commitment, this exhibition provides the university and local communities an opportunity to share and observe their work first hand. The exceedingly broad range of artwork shows the impact of developing technologies as well as the more traditional creative techniques.



An exhibition like this can only occur through the dedicated leadership of the art department's exhibition committee: professors Richard Lazzaro (chair), Bruce Breckenridge, and Jack Damer. Catalogue design is the excellent accomplishment of professor John Rieben. A special note of appreciation goes to Elvehjem Museum director Russell Panczenko and his enthusiastic museum staff, Patricia Powell and Leslie Ann Blacksberg.

The department of art is taking the occasion of this exhibition to recognize the years of service of professors Mel Butor, Raymond Gloeckler, Ronald

Neperud, and Wayne Taylor, who are retiring from full-time teaching but will continue to share their talents with the department in various ways. Finally, in heartfelt remembrance, we honor the passing of respected colleagues professors Helen Annen, Larry Junkins, and Art Verithaler.

Truman Lowe

Chair

Department of Art

DAVID BECKER

Professor

UW-Madison Department of Art

1985 -



Someone once said: "Never believe anything an artist says." Perhaps

1965 MFA
University of Illinois, Urbana-Champaign

1961 BS
University of Wisconsin-Milwaukee

Other teaching positions

Wayne State University,
Detroit, MI

Area

Drawing and printmaking

Recent exhibitions

1994 *Intergrafia '94 - World Award Winners Gallery,*

Katowice, Poland (group)

1994 *In Black and White, Works by Four Printmakers,* Atrium Gallery,

University of Connecticut,
Storrs, CT (group)

1994 *Stockton National Print and Drawing Exhibition,* Haggin Museum,
Stockton, CA (group), purchase award

1994 *Sapporo International Print Biennale,* Sapporo, Japan (group), The Sponsors Prize

1993 *National Academy of Design 168th Annual Exhibition,*

New York, NY (group), The Cannon Prize

1993 *David Becker,* Davidson Galleries,
Seattle, WA (solo)

Permanent collections

The Brooklyn Museum,
Brooklyn, NY

Marui Imai Inc.,

Sapporo, Japan

Museo de Arte Moderno,

Cali, Colombia

Portland Art Museum,

Portland, OR

United States Information Agency,

Prague, Czech Republic

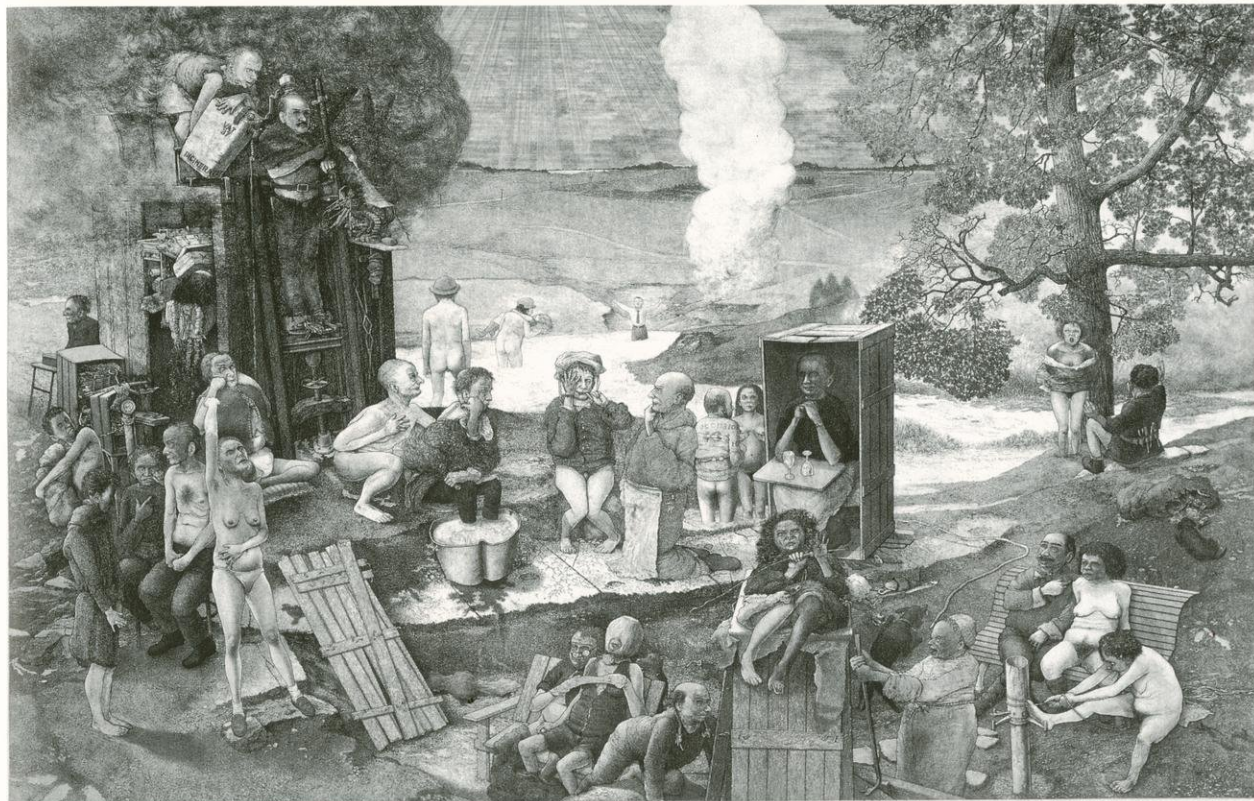
Awards

1993 National Endowment for the Arts
Visual Artists Fellowship - Works on Paper

reflecting an inherent trust in visual language rather than the verbal, I have been mindful of that light remark as I view recent developments in my work. In an interview with Art Hove here at the UW for the department newsletter, I boldly asserted that I could not visualize the sort of imagery I was working with in color! In fact I was convinced that my destiny was to continue making black-and-white etchings. And then long-suppressed desires broke through. That intimate printmaker's scale no longer seemed so important - nor the multiple copies. A compelling need for directness of execution and simplicity of process took hold - and **big** images. So I've returned to painting after a long hiatus. Maybe it was the NEA grant that did it, or maybe the fact that I want to look at mostly paintings whenever I visit galleries or museums - or maybe it was my fingers cramping up whenever I picked up that etching needle and donned the magnifiers and started getting sleepy at the drawing board. But I have been feeling rather awake lately. And my drawing is a lot better these days (mastering etching as well as I could really taught me how to draw). Contrary to what I said at the outset, I think Ingres had it right when he said, "Drawing is the true test of art."

Redemption

1993, etching and engraving,
21 3/4 x 33 3/4 in.



Works in exhibition

Empty Every Night, 1994, oil on canvas,
62 x 109 in.

Redemption Through Sports, 1994, etching and mixed
media, collaboration with Patricia Fennell,
22 x 34 in. (image size)

Light Rail, 1993, etching,
11 7/8 x 14 5/8 in.

Redemption, 1993, etching and engraving,
21 3/4 x 33 3/4 in.

BRUCE M. BRECKENRIDGE

Professor
UW-Madison Department of Art
1968-



Painting has always been, for me, an involvement with the perception of

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

Other teaching positions

The Brooklyn Museum Art School,
Brooklyn, NY; California College of
Arts and Crafts, Oakland, CA; Hunter
College, New York, NY; University of
California at Berkeley

Area

Ceramics

Recent exhibitions

- 1993 *Bruce Breckenridge*, Ucross Foundation,
Clearmont, WY (solo)
- 1993 *Bruce Breckenridge*, Apache
Corporation, Houston, TX (solo)
- 1993 NCECA National Invitational,
San Diego, CA (traveling group)
- 1992 National Ceramic Invitational
Exhibition, Westchester University
Art Gallery, PA (in conjunction with
the annual NCECA Conference
group)

Permanent collections

Apache Corporation,
Houston, TX
Elvehjem Museum of Art,
University of Wisconsin-Madison
Millard Rogers, Jr.,
Cincinnati, OH

spatial description and definition through the manipulation of color using vocabulary common to abstract expressionism. Color, by its application, its juxtaposition, its saturation, or its intensity was meant to be the vehicle on which the viewer moves over or in and out of the picture plane. Sometime within the past five or six years I felt the need to introduce a new source of order - or possibly disorder - with the new system of multiple perspectives based on various relationships between geometric and architectonic images. Color remains the dominating force moving the viewer's eye from space to space, but now my vocabulary is no longer guided by the tenets of abstract expressionism, but by a renewed sense of geometry. This need to establish objects has led to the creation of both low and high relief in some of the work that is introduced to increase the tensions between the object - those that are illusion and those that are actual.

Madison #9

1994, platter 24 in. Dia.



Work in exhibition

Madison #9, 1994,
platter 24 in. Dia.

Madison #10, 1994,
platter 24 in. Dia.

Madison #11, 1994,
53 x 72 in.

Madison #12, 1994,
72 x 84 in.

LAURIE BETH CLARK

Associate professor
UW-Madison Department of Art
1985-



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

Area

Video, performance, and installations

Grants and awards

- 1994 Regional Interdisciplinary Fellowship,
McKnight Foundation Intermedia Arts
- 1990- Faculty Development Award in the Creative
1995 Arts, University of Wisconsin
- 1993 Fellowship, Dane County Cultural Affairs
Commission
- 1989 Fellowship, Arts Midwest
- 1987 Project Grant, Film in the Cities

Since 1982 I have produced large scale, site-specific installations and perfor-

mances as well as single channel video tapes. For the past three years I have worked with Clark Thompson and Rosemary Bodolay on the twenty-five minute video that will appear in the faculty show, The Work of Laurie Beth Clark: Friends and Collaborators Discuss Ten Years of Artmaking. The tape is both a promotional tool, in which several friends and colleagues describe my work, and at the same time a document of self-examination, in which trusted critical minds are invited to help me question my assumptions and methods.

My current work-in-progress continues my exploration of how assembled objects can make meaning. Between Our Bodies and the World looks at the tactics individuals use to signify both public and personal identity, paying particular attention to consumer artifacts. The project will consider day-to-day activities such as shopping, dressing, and eating as potential acts of resistance towards homogenizing cultural forces. My goal is to develop an on-going dialogue with art audiences about how identities shape and are shaped by the material culture.

Study for Between Our Bodies and the World

1994-in progress, installation



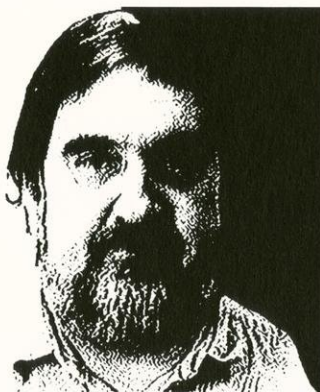
Photo by Warwick Greene

Work in exhibition

Between Our Bodies and the World,
1994-in progress, installation

GEORGE M. CRAMER

Professor
UW-Madison Department of Art
1981-



I cannot describe in words what my works are about. I no longer feel re-

sponsible in using words as keys to an understanding of my concepts. A good friend has just died. Words did not help string together his life; his paintings, drawings, and sculptures worked much better.

1970 MFA
University of Wisconsin-Madison

1968 BS
University of Michigan
Ann Arbor

Area

Prints, sculpture, computer art, and ceramics

Recent exhibitions

- 1993 *Interfaced Art and Technoculture*,
Evergreen Galleries, Evergreen State
College,
Olympia, WA (group invitational)
- 1993 *Conspiracy of Artists - Artists' and Poets'*
Books, Bowling Green State University
Fine Arts Center Galleries,
Bowling Green, OH (four person)
- 1993 *Contemporary Interpretations of Native*
American Culture, Center for the
Visual Arts,
Appleton, WI (two person)
- 1993 *Textures*, Wright Museum of Art,
Beloit College,
Beloit, WI (three person)
- 1992 *National Outdoor Sculpture Exhibition*,
West Bend Gallery of Fine Arts,
West Bend, WI (group)

Permanent collections

Anderson Fine Art Center,
Anderson, IN
Madison Art Center,
Madison, WI
Rayovac Corporation,
Madison, WI
Wright Museum of Art,
Beloit College,
Beloit, WI
Zimmerli Art Museum,
The State University of
New Jersey,
Rutgers, NY

Neo-Harmony

1993, four-color hand-rolled lithograph, 25 x 31 in.



Works in exhibition

Neo-Harmony, 1993, four-color hand-rolled lithograph,
25 x 31 in.

Blushing Mountain, 1994, ceramic,
29 x 15 x 14 in.

Spirit Mountain's Son, 1994, ceramic, mixed media,
168 x 48 x 48 in.

CALVIN CUSTEN

Graphic technician
UW-Madison Department of Art
1992-



As an educator and artist, I must actively investigate the potential of new

- 1988 MFA
University of Tennessee,
Knoxville, TN
- 1978 BS
Frostburg State College,
Frostburg, MD

Other teaching positions:

Maryland Institute, College of
Art, Baltimore, MD;
University of Maryland,
College Park, MD;
University of Tennessee,
Knoxville, TN

Area

Printmaking, photography, and
computer graphics

Recent Exhibitions

- 1993 *Catharsis and the American Myth*,
Survival Graphics,
Madison, WI (solo)
- 1992 *A Portrait Memory*,
Loch Wacker Gallery,
Charlotte, NC (solo)
- 1992 *Alternative Processes*,
Grosse Gallery,
Charlotte, NC (group)
- 1991 *Group Invitational*,
Frostburg State College,
Frostburg, MD (group)

techniques in producing visual statements while continuing to maintain craftsmanship and control of the tradition. My background as an artist, teacher, and technician is very rewarding. The experience is constantly giving insight into limitless ways a creative idea can unfold.

The experience of guiding students to understanding their creative ideas and being able to watch the unfolding is extremely satisfying. In the process I have refined my own understanding of visual communication. The exchange is invaluable because visual language is constantly changing.

Carmen III

1994, Diazo print and mixed media, 15 x 24 in.



Works in exhibition

Carmen III, 1994, Diazo print and mixed media,
15 x 24 in.

Through My Eyes, 1993, vandyke and cyanotype,
20 x 16 in.

JACK DAMER

Professor
UW-Madison Department of Art
1965-



1965 MFA
Carnegie/Mellon,
Pittsburgh, PA

Other teaching positions

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

Area

Printmaking, drawing

Recent exhibitions

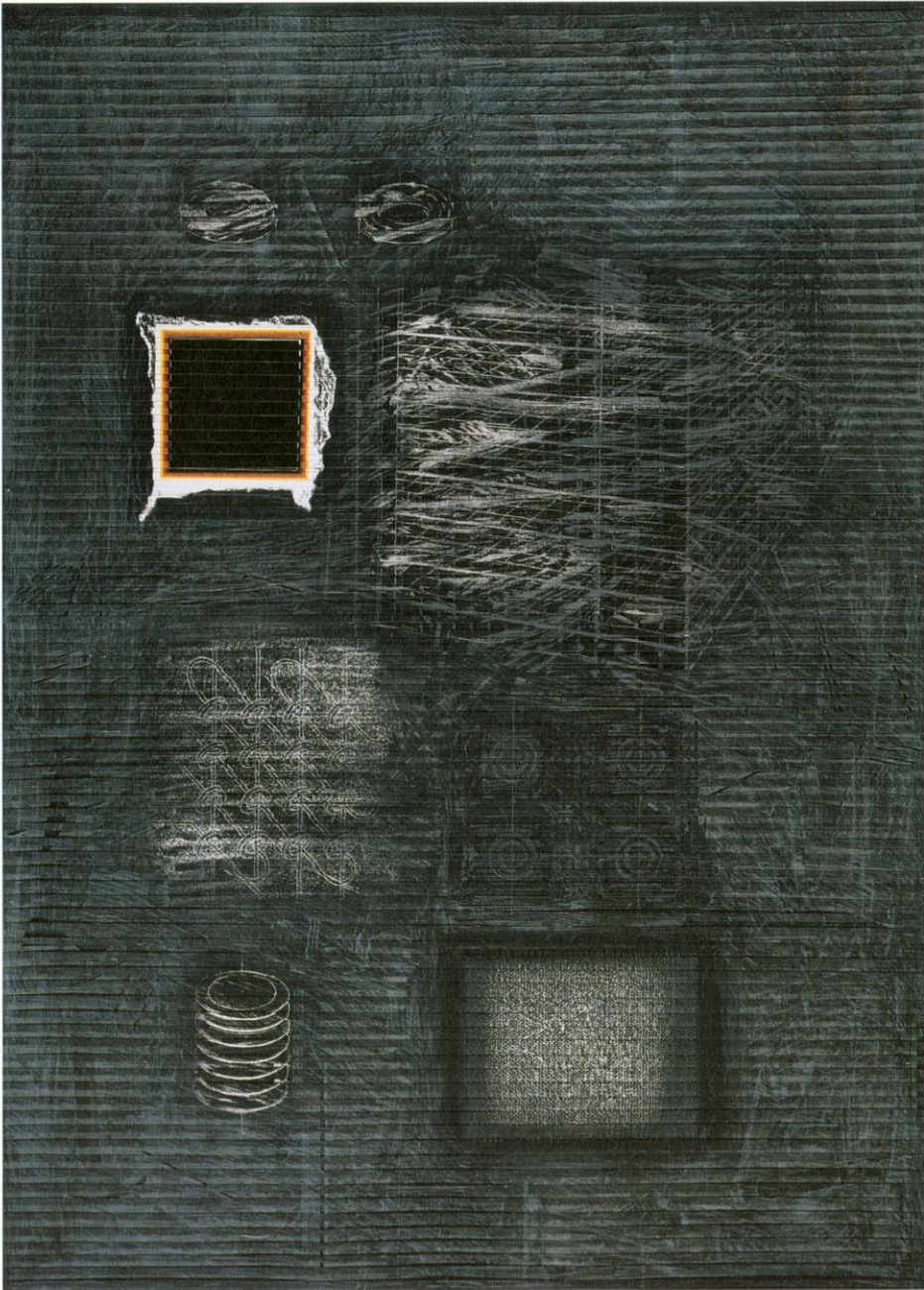
- 1994 *The Packwood Diaries: Artist Books and Graphic Works on a Closely-held Subject*, Comus Gallery, Portland, OR (group)
- 1994 *Dakotas International*, University of South Dakota, Vermillion, SD (group)
- 1994 *Books as Objects*, Comus Gallery, Portland, OR (group)
- 1993 Society of American Graphic Artists Exhibition, New York, NY (group)
- 1993 *Wisconsin Triennial*, Madison Art Center, Madison, WI (group)

Permanent collections

The Brooklyn Museum,
Brooklyn, NY
Carnegie Museum,
Pittsburgh, PA
Library of Congress,
Washington, DC
Milwaukee Art Museum,
Milwaukee, WI
Philadelphia Museum of Art,
Philadelphia, PA

Untitled

1994 (detail entitled *Formal Concerns*, litho-construction,
40 x 30 in.), mixed media installation



Work in exhibition

Untitled, 1994, mixed media installation

JIM A. ESCALANTE

Associate professor
UW-Madison Department of Art
1989-



Teaching continues to provide me with energetic students whose energy chal-

lenges me to discover how new technologies can be merged with timeless art issues. In my own work, I want to orchestrate images and texts into book structures, by integrating new technologies with traditional book arts.

- 1981 MFA
University of Wisconsin-Madison
1976 BFA
North Texas State University,
Denton, TX

Other teaching positions

Southwest Missouri State University

Area

Graphics

Recent exhibitions

- 1994 *Loyola Book Art Invitational Exhibition*,
Loyola Downtown Gallery,
Loyola University,
New Orleans, LA (group)
1993 *6451: Made in the Midwest: Walter
Hamady's Students and the Small Press
Movement*,
Wustum Museum of Fine Arts,
Racine, WI (group)
1992 *The Art and Craft of Graphic Design*,
Art Department Gallery,
University of Dayton,
Dayton, OH (two person)
1991 *The Art of the Contemporary Book: New
Works*,
Bricker Hall, The Ohio State
University,
Columbus, OH (group)
1991 *Eighty from Eighties - A Decade of Fine
Printing*,
New York Public Library,
New York, NY (group)

Permanent Collections

New York Public Library,
New York, NY
School of the Art Institute of Chicago,
Chicago, IL
Temple University Special Collections,
Philadelphia, PA
University of California,
Special collections
Los Angeles, CA
Yale University Library,
New Haven, CT

Tracking the Cat & Dreaming the Wolf

(two poems by Todd Moore, etchings by Frances Myers), handmade book, 8 1/2 x 4 3/4 in. closed; 8 1/2 x 36 in. open



Works in exhibition

Burning My Name

(poems by Todd Moore), handmade book, 8 x 4 1/2 in. closed; 8 x 27 in. open

Tracking the Cat & Dreaming the Wolf

(two poems by Todd Moore, etchings by Frances Myers), handmade book, 8 1/2 x 4 3/4 in. closed; 8 1/2 x 36 in. open

PATRICIA FENNELL

Professor
UW-Madison Department of Art
1981-



I am drawn to satire and black comedy in my work, as well as in other art

- 1976 MFA
Pennsylvania State University,
University Park, PA
- 1974 BFA
The Maryland Institute, College
of Art,
Baltimore, MD

Area

Drawing and painting

Recent exhibitions

- 1994 *Spring Open Exhibition*,
National Art League,
Douglaston, NY (Award of
Excellence) (group)
- 1993 *National Art Competition Award
Winners Exhibition*,
University Art Gallery,
Northeast Missouri State
University, Kirksville, MO
(group)
- 1993 *Multi-Perspectives*, An Art Place,
Chicago, IL (group)
- 1993 *Eighth Annual Klamath Juried
Open*, Klamath Art Gallery,
Klamath Falls, OR (Award of
Merit) (group)
- 1993 *Ninth Annual North Coast Collage
Society National Exhibition*,
Washington State Convention
and Trade Center,
Seattle, WA (most innovative use
of collage award) (group)

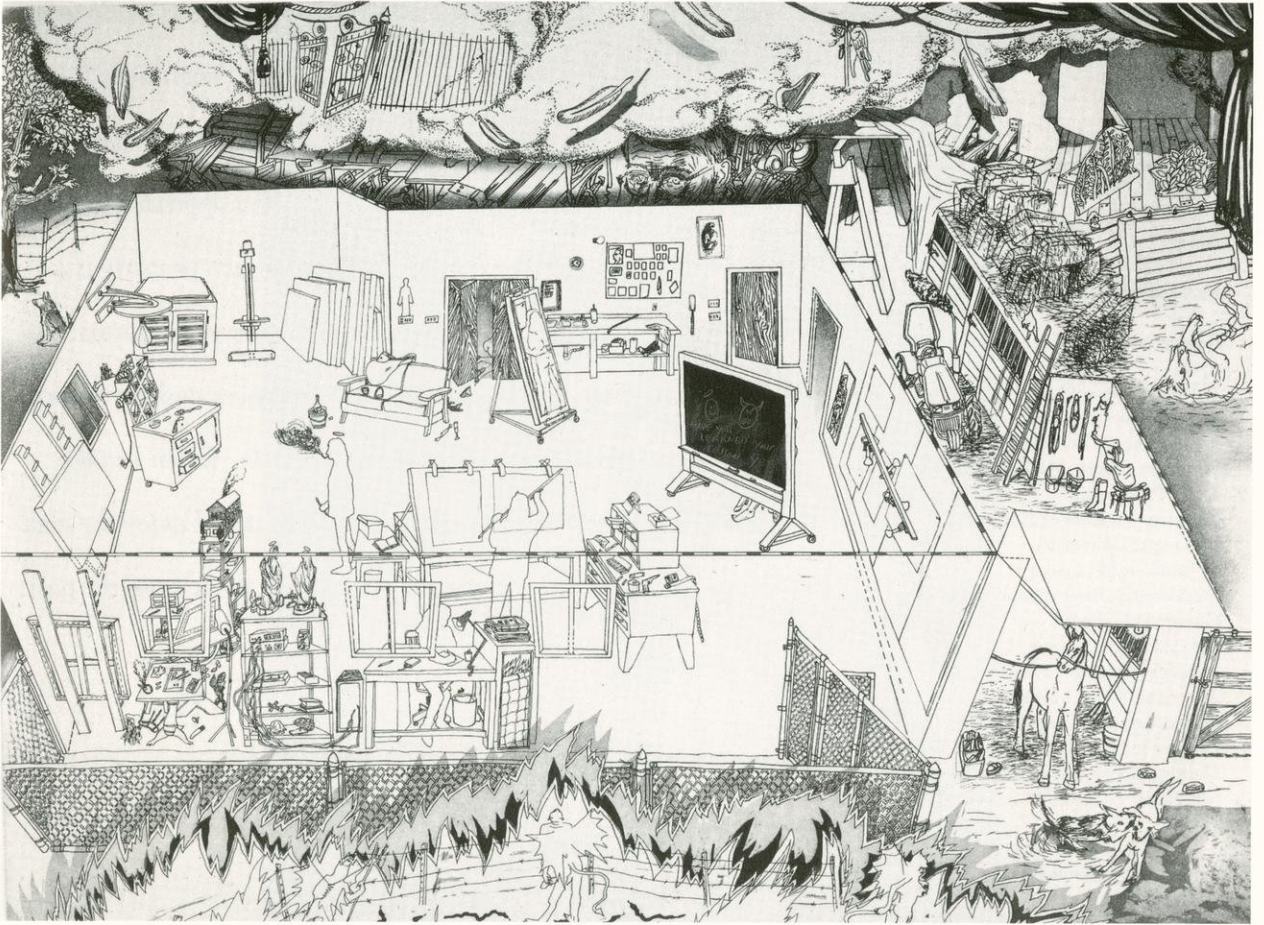
Permanent collections

AT&T Corporate Headquarters,
Plainfield, NJ
Anderson Fine Arts Center,
Anderson, IN
Dakota Northwestern University,
Minot, ND
Milwaukee Art Museum,
Milwaukee, WI
Museu de Art Contemporanea
Internacional, Salvador,
Bahia, Brazil

forms such as literature, music, and film. I don't analyze my work too closely. I need breathing space and rely on some degree of blind faith to generate work. I love images, inventing, restructuring, and orchestrating them. In beginning a new work, I like the mixture of excitement and fear at the start, not really knowing if I can accomplish what I'm setting out to do. After a certain point in the process, the comfort of predictable labor comes into play; mixing paint, sharpening pencils, enjoying the sound of a charcoal pencil on paper until an image is realized. I change my plans, delete images I thought were crucial, and replace them with something unexpected, something I could never have predicted or planned for. I enjoy the challenge, in formal terms, of walking a tightrope between chaos and visual richness. With regard to subject, I appreciate images that are seductive, funny, and darkly disturbing, all at once. Almost any situation or image can be a candidate for tragicomedy. This is one of the freedoms in art that is both exciting and vexing. The most "magical" or mysterious thing about any really good work is its ability to regenerate itself, to reveal more regardless of the passage of time or exposure to audience. This quality can't be explained.

Here and Now Then and There

1993, etching, 18 x 24 in.



Works in exhibition

Act II, 1994, charcoal, graphite, acrylic,
colored pencil, oil bar, and Colt Python .357
Magnum on paper,
90 x 220 in.

This Is an Emergency, 1994, oil bar, colored pencil,
oil pastel, and collage on paper,
21 x 26 in.

Here and Now Then and There, 1993, etching,
18 x 24 in.

FRED FENSTER

Professor
UW-Madison Department of Art
Art1962-



The work presented here is made to be used as well as to be decorative. It is

made to wear well with time. The pieces are functional and derive such beauty as they have from a direct approach to their function as well as their form. To meld the two properly is a task necessary for success. My work involves vessel forms, which have been historically used as containers and for religious rituals and burial rites and as status symbols. When I make ceremonial pieces used in religious ceremonies, I enjoy the challenge of creating new forms which relate to ideas from the past.

- 1960 MFA
Cranbrook Academy of Art,
Bloomfield Hills, MI
- Area**
- Metal work in gold, silver, pewter
- Recent exhibitions**
- 1994 *American Pewter Guild - Design 94*,
James Michener Museum,
Bucks County, PA (group)
- 1994 *Wisconsin Artists - A Celebration of
Jewish Preference*,
Haggerty Museum of Art,
Marquette University,
Milwaukee, WI (group)
- 1994 *Metalsmith's Invitational Exhibition*,
Crossman Gallery,
Whitewater, WI (group)
- 1994 *Society of American Silversmiths*,
American Silver Museum,
Bridgeport, CT (group)
- 1994 *Artisans in Silver-1994*,
National Ornamental Metal Museum,
Memphis, TN (group)

Permanent collections

Cranbrook Academy of Art,
Bloomfield Hills, MI
The Detroit Institute of Arts,
Detroit, MI
Milwaukee Art Museum,
Milwaukee, WI
The National Museum of
Contemporary Art,
Seoul, Korea
Yale University Art Museum,
New Haven, CT

Kiddush Cup

1994, sterling silver, 7 x 3 1/2 in.



Works in exhibition

Teapot, 1994, pewter,
7 x 4 x 4 in.

Kiddush Cup, 1994, sterling silver,
7 x 3 1/2 in.

Candle Sticks, 1994, pewter,
9 x 3 1/2 in.

Salt and Pepper Shakers, 1994, pewter,
H. 4 in.

Pitcher, 1994, pewter,
H. 9 in.

Vase, 1994, silver,
H. 10 in.

STEVE FEREN

Associate professor
UW-Madison Department of Art
1982-



1981 MFA
Rutgers University,
New Brunswick, NJ

1979 BFA
Alfred University,
Alfred, NY

Area

Sculpture, glass, neon

Recent exhibitions

1993 *3 in Neon*, University of Wisconsin-
Whitewater (group)

1993 *Birds*, Santa Fe Gallery,
Madison, WI (group)

1992 *National Outdoor Monumental Public
Art*,
West Bend Gallery of Fine Arts,
West Bend, WI (group)

1991 Sculpture Exhibition,
Signature Gallery,
Stoughton, WI (group)

Permanent collections

Bellefaire Residential Treatment
Center, Cleveland, OH
City of Milwaukee, Fire Station #23,
Milwaukee, WI
Rutgers University,
New Brunswick, NJ
SAGE ARTS, Society for the
Advancement of a Greater Ethic
Through Art,
Los Angeles, CA
University of Wisconsin-Platteville,
Platteville, WI

Head

1994, glass, 18 x 20 x 2 in.



Works in exhibition

Head, 1994, glass,
22 x 19 x 3 in.

Head, 1994, glass,
25 x 21 x 3 in.

Head, 1994, glass,
22 x 20 x 3 in.

Head, 1994, glass,
23 x 23 x 3 in.

Bird Table, 1994, glass and metal,
21 x 18 x 5 in.

WALTER SAMUEL HAATOUM HAMADY

Professor
UW-Madison Department of Art
1966-

*The work is the statement. "If yuh gotta tellum
what it is, it ain't."*

1966 MFA
Cranbrook Academy of Art,
Bloomfield Hills, MI

1964 BFA
Wayne State University,
Detroit, MI

Area

Assemblage, collage, handmade
books

Recent exhibitions

- 1994 Perimeter Gallery,
Chicago, IL (two-man)
- 1993 *The 50 Best Books of 1992*,
American Institute of Graphic
Design, New York, NY
- 1992 *The Beauty in Breathing*,
Ruth and Marvin Sackner
Archive, Miami, FL
- 1991 *In Addition to Paint: Masters of
Collage*, La Boetie Gallery,
New York, NY
- 1991 *Walter Hamady, 25 Years: A
Retrospective of Collage,
Assemblage, Books*,
Wustum Museum of Art,
Racine, WI

Permanent collections

Getty Center for the History of
Art and the Humanities,
Santa Monica, CA
Rijksmuseum Meermanno-
Westreeniamum,
The Hague, Holland
Victoria and Albert Museum,
London, England
Walker Art Center,
Minneapolis, MN
Whitney Museum of American
Art, New York, NY

Works in exhibition

Number 114: *Ann McGarrell, Flora*, illustrated by
Jack Beal, 1990, handmade book, 10 3/8 x 13 1/4 in.

Number 115: *Walter Hamady, Of Boulders and
Bolides*, illustrated by *Micah Hamady*, 1991,
handmade book, 8 x 5 1/2 in.

Number 116: *Toby Olson, The Pool*, illustrated by
Lane Hall, 1991-94, handmade book, 10 1/2 x 7 in.

Number 117: *Walter Hamady, 1985, The Twelve
Months*, twelve paintings by *John Wilde*, 1992,
handmade book, 11 1/4 x 8 in.

Number 118: *Clarence Major, Parking Lots*,
illustrated by *Laura Dronzek*, 1992, handmade book,
9 1/4 x 5 1/2 in.

Box Number 132: "Things as they would be before we learned"

1993-94, assemblage, 19 x 12 x 3 in. 4 pounds, 12 ounces.

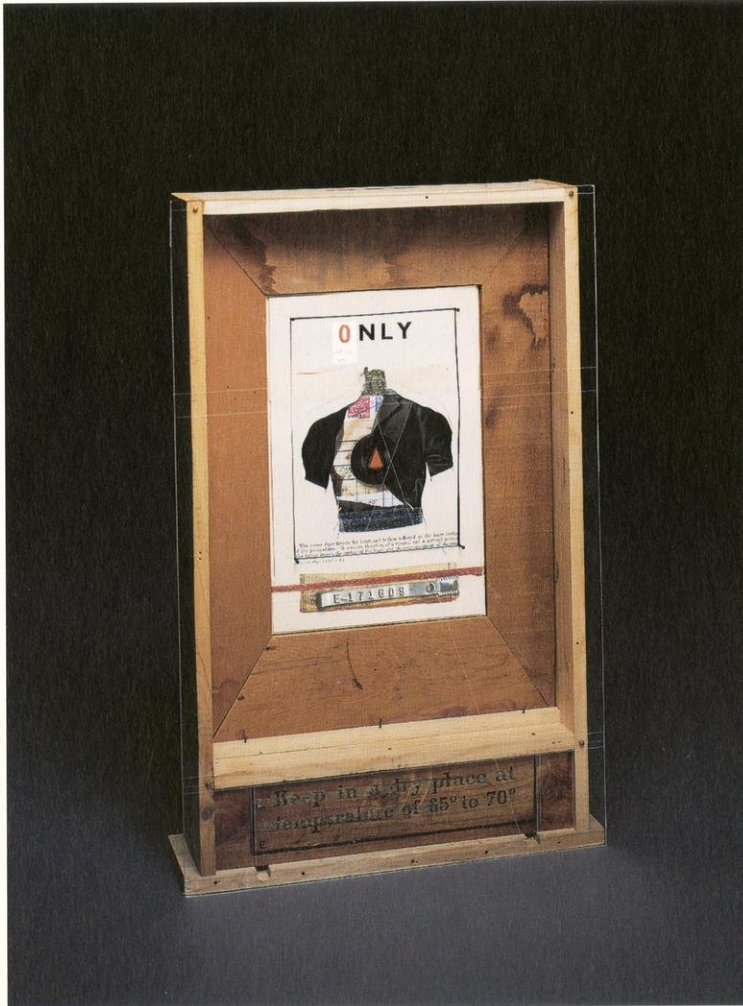


Photo by Andy Krushaar

Number 119: Jonathan Williams, *No-No Nse-Nse*, illustrated by Henrik Drescher, 1993, handmade book, 6 1/4 x 5 in.

Number 120: Joel Oppenheimer, *New Hampshire Journal*, illustrated by Margaret Sunday, 1994, handmade book, 9 x 5 1/2 x 1/4 in.

Box Number 116: "Just give the information that it is," 1991-94, assemblage, 17 1/2 x 14 x 4 1/2 in. 9 pounds, 3 ounces

Box Number 131: "The limits of knowledge are the limits of interpretation," 1993-94, assemblage, 19 1/2 x 13 1/2 x 2 1/2 in. 6 pounds, 12 ounces

Box Number 132: "Things as they would be before we learned," 1993-94, assemblage, 19 x 12 x 3 in. 4 pounds, 12 ounces

Box Number 135: "The claim of the physicalist of pigment," 1993-94, assemblage, 17 1/2 x 11 1/2 x 3 in. 5 pounds, 15 ounces

Box Number 137: "Still slave to narrative time," 1993-94, assemblage, 17 1/2 x 11 1/2 x 3 1/2 in. 5 pounds, 8 ounces

Box Number 138: "Indignant at the stigma of narrativeness," 1993-94, assemblage, 17 1/2 x 12 x 2 in., 5 pounds, 4 ounces

Box Number 139: *whether sound as a speculation or not*, 1993-94, assemblage, 17 1/2 x 10 x 2 1/2 in., 4 pounds, 12 ounces

PHIL HAMILTON

Professor
UW-Madison Department of Art
1964-



*Everybody's Ethnic, a poster series,
was developed to promote a greater*

- 1964 MFA
Indiana University,
Bloomington, IN
1961 BS
University of Cincinnati,
Cincinnati, OH

Other teaching positions

Indiana University,
Bloomington, IN

Area

Graphic design

Recent exhibitions

- 1994 *Everybody's Ethnic Poster Series*,
Dane County Regional Airport
1994 *Extension Banner*, City-County Building,
Madison WI
1993 American Institute of Graphic Arts Best
Shot Exhibition, Mars Gallery,
Chicago, IL (group)
1993 American Institute of Graphic Arts
Design for Children Exhibition,
Indiana University Museum of Art,
Bloomington, IN
1992 *Cylinder, Sphere, Cone*,
University of Wisconsin-Milwaukee
Museum,
Milwaukee, WI

Permanent collections

Grolier Club,
New York, NY
Museum of Modern Art,
New York, NY
Newberry Library Collection,
Chicago, IL
New York Public Library,
New York, NY
Vatican Library,
Rome, Italy

understanding of and greater appreciation for the rich variety of ethnic art in our area. Designed for the Dane County Cultural Affairs Commission, the posters were distributed to public libraries and elementary schools in Dane County.

The Glacier Stopped Here, an anthology of poetry, provided a means of sharing the work of thirty-three authors from Dane County with other county residents. The anthology was published by the Dane County Cultural Affairs Commission and Isthmus Publishing Company.

Frank Lloyd Wright and the Book Arts, a catalogue prepared by Mary Jane Hamilton in conjunction with a book exhibition mounted at the Department of Special Collections in Memorial Library, presents several themes linking the famous architect and books. The catalogue was published by the Friends of the University of Wisconsin-Madison Libraries, Inc.

When designing the posters and publications featured in the current exhibition, I was concerned about communicating the content of the clients' messages in a clear, legible, and expressive manner.

Everybody's Ethnic

1991, offset litho, 12 x 38 x 1 in.

EVERYBODY'S ETHNIC

A DANE COUNTY ALPHABET



A

APPLIQUE

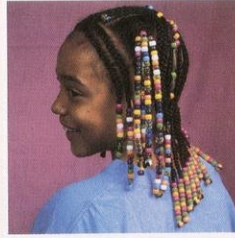
Applique is a traditional needlework technique used to decorate Louisiana Creole clothing.
Artist: Y. Sany, Madison.



B

BIWA

Biwa is a Japanese fretted-string instrument.
Instrument Maker: Enryaku Kawada, Madison.



C

CORN ROWS

Tightly braided hair arranged in linear or circular patterns and fastened with colored beads, ribbons or hairpins.
Artist: Shikibu Jones, Madison.
Model: Lebonita Poykison, Madison.



D

DOLL

Inspired by a traditional Lakota-Sioux Indian dance of hand-carved deer hide, stuffed hair and woodstuck.
Artist: Cindy Howard, Council Bluffs, IA.
Madison.

Works in exhibition

Everybody's Ethnic, 1991, offset litho,
12 x 38 x 1 in.

The Glacier Stopped Here,
1994, offset litho,
11 x 8 1/2 in.

Frank Lloyd Wright and the Book Arts,
1993, offset litho,
9 x 6 in.

Design Poster, 1994, offset litho,
26 x 20 in.

CAVALLIERE KETCHUM

Professor
UW-Madison Department of Art
1970-



The village of Manzano (apple) where I first photographed in 1966 is one of ten New Mexico villages on the eastern slopes of the Manzano mountain range. These villages of Tijeras, Cedro,

*Miera, Yrisarri, Escabosa, Chilili, Tajiue, Torreon, Manzano, and Punta de Aqua were on an ancient trade route that was explored by Juan Oñate between 1598 and 1604, now known as Highway 14. Manzano and its two large springs, Ojos de Dios (eyes of God), exist on Spanish territorial and land grant maps dating back to 1610 - some ten years before the Pilgrims landed on Plymouth Rock. In 1966 Manzano, in many respects, was in a transition between the 19th and 20th centuries. During an early visits I observed Carmen Silva drive up in her horse-drawn wagon to unload firewood to heat the adobe home which had sheltered her family for two-hundred years. Inside this home her teenaged children and their friends were dancing to the music of a then popular group, The Electric Prunes. I quickly became part of the extended families of the Silvas, Nunezes, and Zamoras and became known as El Hombre Retratra (The Picture Man). In 1992 my photographs and stories of Manzano were published with the music and poems of my friend James Talley as *The Road to Torreon*. I have kept in contact with these people over the past 25 years. During the summer of 1994 I returned, thanks to a Graduate School grant, to photograph again a new generation of my extended family in Manzano. En la linea con sus carnales y jefitas.*

- 1970 MFA
University of New Mexico,
Albuquerque, NM
1962 BFA
Arizona State University,
Tempe, AZ

Other teaching positions

Cortez High School,
Phoenix, AZ

Area

Photography

Recent exhibitions

- 1993 *Three Generations of Hispanic Photographers in New Mexico*, Harwood Foundation, Taos, NM (group)
1993 *Road to Torreon*, Galleria de Buscadero, Milan, Italy (solo)
1993 *Road to Torreon*, Galleria de Il Mucchio Selvaggio, Milan, Italy (solo)
1992 *Road to Torreon*, Bear Family Records Executive Gallery, Bremen, Germany (solo)

Permanent collections

Rudolfo Anaya and Jimmy Santiago Baca
Bill and Hillary Clinton, Washington, DC
International Museum of Photography, George Eastman House, Rochester, NY
National Gallery of Canada, Ottawa, Ontario
Oliver Stone

Manzano II 1966/1994, no. 1 Benito Zamora

1994, photograph type C print, 16 x20 in.



Works in exhibition

Manzano II 1966/1994, no. 1 Benito Zamora,
1994, photograph type C print,
16 x 20 in.

*Manzano II 1966/1994, no. 2 Benito and Libby
Zamora*, 1994, photograph type C print,
20 x 24 in.

Manzano II 1966/1994, no. 3 Libby Zamora,
1994, photograph type C print,
16 x 20 in.

*Manzano II 1966/1994, no. 4 George and Mary Ann
Ramirez and Family*, 1994, photograph type C print,
6 x 16 in.

Manzano II 1966/1994, no. 5 Road to Torreon,
1994, book, offset photography, and CD,
12.5 x 12.5 in.

Manzano II 1966/1994, no. 6 Libby Zamora, 1994,
photograph type C print,
16 x 20 in.

RICHARD LAZZARO

Professor
UW-Madison Department of Art
1963-



Graffiti in the urban environment carries a history of imagery made at vari-

ous times and decades covering trash cans, trains, buses, trucks, walls, sidewalks, staircases, etc. altering the appearance of the objects and creating a dynamic presence of its own. The marks are expressions impulsively made by individuals screaming out for identity. In past cultures (at one time called "primitive") walls, rocks, trees, paths were covered by centuries of man's expressive mark-making, animating the objects it adorned and transforming them into monuments depicting human activity. My work in this exhibition is inspired by this history. The Monumentum Series expresses a personal iconography of episodes from my observations, thoughts, and life experiences. The paintings combine images borrowed from the New York streets, island cultures, grave markers, graphs, insignias, and personal symbolism.

- 1963 MFA
University of Illinois,
Urbana-Champaign
- 1961 BFA
Kent State University,
Kent, OH
- 1959 Diploma
Cleveland Institute of Art, Cleveland,
OH

Other teaching positions

University of Illinois,
Urbana-Champaign

Area

Painting

Recent exhibitions

- 1993 *State of the Art '93 Expo*,
New England Fine Arts Institute,
Boston, MA (group)
- 1993 Dennis Uhlig Fine Arts,
Milwaukee, WI (group)
- 1992-1993 *Richard Lazzaro*, Institute of Decorative
Art and Design, L'Viv, Ukraine (solo)
- 1992 *Richard Lazzaro*,
Kathryn Sermas Gallery,
New York, NY (solo)
- 1991 *Richard Lazzaro*,
Kathryn Sermas Gallery,
New York, NY (solo)

Permanent collections

American Federation of Art,
New York, NY
Cleveland Museum of Art,
Cleveland, OH
Dayton Art Institute,
Dayton, OH
Oklahoma City Art Museum,
Oklahoma City, OK
Portland Art Museum,
Portland, OR

Monumentum: Puali

1992, oil on canvas, 72 x 60 in.



Works in exhibition

Monumentum, Hina, 1992, oil on canvas,
72 x 60 in.

Monumentum, Amazonia (diptych), 1994, gouache,
29 x 50 in.

Monumentum, Puali, 1992, oil on canvas,
72 x 60 in.

Monumentum, Puali II, 1993, gouache,
30 1/2 x 25 in.

THOMAS LOESER

Assistant professor
UW-Madison Department of Art
1991-



- 1992 MFA
University of Massachusetts,
North Dartmouth, MA
- 1982 BFA
Boston University,
Boston, MA
- 1979 BA
Haverford College,
Haverford, PA

Other teaching positions

California College of Arts and Crafts,
Oakland, CA
Rhode Island School of Design,
Providence, RI

Area

Woodworking

Recent exhibitions

- 1994 *Masterworks*, Peter Joseph Gallery,
New York, NY (group)
- 1993 *Conservation by Design*,
Art Museum, Rhode Island School of
design,
Providence, RI (group)
- 1993 *National Objects Invitational*,
Arkansas Arts Center, Decorative Arts
Museum, Little Rock, AR (group)
- 1993 *Hybridization: Contemporary Northern
California Crafts, 1975 to the Present*,
Oliver Art Center,
California College of Arts and Crafts,
Oakland, CA (group)
- 1993 *Rugged to Refined: Furniture by
Wisconsin Artists*,
Milwaukee Art Museum,
Milwaukee, WI (group)

Awards

- 1994 National Endowment for the Arts,
Individual Artist's Fellowship
- 1993 Japan-U.S. Friendship Commission,
Visual Artists Travel Fellowship

Permenant Collections

The Brooklyn Museum,
Brooklyn, NY
Cooper Hewitt Museum,
New York, NY
Museum of Art,
Rhode Island School of Design,
Providence, RI
Museum of Fine Arts,
Boston, MA
Yale University Art Gallery,
New Haven, CT

4 x 4 Chest

1994, wood, paint, 44 x 32 1/2 x 17 in.



Works in exhibition

Vernier Cabinet, 1994, wood, paint,
10 x 16 x 12 in.

Chest of Drawers, 1994, wood, paint,
65 x 31 x 20 in.

Door², 1994, wood, paint,
24 x 21 x 6 in.

4 x 4 Chest, 1994, wood,
paint, 44 x 32 1/2 x 17 in.

TRUMAN LOWE

Professor, chair of department
UW-Madison Department of Art
1975-



- 1973 MFA
University of Wisconsin-Madison
1969 BS
University of Wisconsin-La Crosse

Other teaching positions

Emporia State University, KS

Area

Sculpture

Recent exhibitions

- 1994 *Haga*, Eiteljorg Museum of American Indian and Western Art, Indianapolis, IN (solo)
1994 *Artists Who Are Indian*, The Denver Art Museum, Denver, CO (group)
1993 *Truman Lowe*, Cardinal Stritch College, Milwaukee, WI (solo)
1993 *Melange*, Walker's Point Center for the Arts, Milwaukee, WI (two-person)
1993 *A Kindred Spirit*, Bedford Gallery, Regional Center for the Arts, Walnut Creek, CA (group)

Permanent collections

Eiteljorg Museum of American Indian and Western Art, Indianapolis, IN
Fort Wayne Museum of Art, Fort Wayne, IN
The Heard Museum, Phoenix, AZ
Museum of Art, University of Michigan, Ann Arbor, MI
Wisconsin Power and Light, Milwaukee, WI

The landscape of the woodlands continues to be the source of my work.

the shape of hills and valleys

tree forms and plant textures mingling

the sound of streams meeting rivers

wind moving on land, marking water's surface

then melting into the marsh

pools mirroring sky patterns

sunrise and sunset silhouetting

woodland shadows

Waterfall

1994, wood, 72 x 144 x 72 in.



Works in exhibition

Waterfall 1994, wood,
72 x 144 x 72 in.

Cascade 1994, mixed,
12 x 8 x 24 in.

Canoe Form 1994, mixed,
8 x 8 x 30 in.

ELEANOR MOTY

Professor
UW-Madison Department of Art
1972-



My current work, a series of brooches, incorporates natural minerals - rutiled

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

Other teaching positions

Moore College of Art,
Philadelphia, PA
University of Arizona, Tucson, AZ;
Boston University,
Boston, MA

Area

Jewelry and metalsmithing

Recent exhibitions

- 1994 *American Master Metalsmiths: Variety and Invention*, University of Oregon Museum of Art, Eugene, OR (group)
- 1994 *Contemporary Jewelers: Nine Modern Masters*, Habitat/Shaw Gallery, Farmington Hills, MI (group)
- 1993 *Ten American Jewelers*, Perimeter Gallery, Chicago, IL and Wustum Museum of Fine Arts, Racine, WI (group)
- 1993 *Passion, Politics, and Poetry: Storytelling in Twentieth Century American Craft*, Washington University Gallery of Art, St. Louis, MO (traveling group)

Permanent collections

Birmingham Art Museum,
Birmingham, AL
Karen Johnson Boyd,
Racine, WI
The Lannan Foundation,
Palm Beach, FL
Minnesota Museum of Art,
St. Paul, MN
Wustum Museum of Fine Arts,
Racine, WI

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.

Contrasts Brooch

1994, sterling silver, 22K, 18K gold, tourmalinated quartz,
black paper micarta, 3 1/8 x 1 1/2 x 1/2 in.



Photo by Mary Findysz

Works in exhibition

Contrasts Brooch, 1994, sterling silver, 22K, 18K gold,
tourmalinated quartz, black paper micarta,
3 1/8 x 1 1/2 x 1/2 in.

Encroachment Brooch, 1992, sterling silver, 18K, 14K
gold, rutilated quartz, citrine,
3 1/4 x 2 x 1/2 in.

Torsion Brooch, 1992, sterling silver, 14K gold,
rutilated quartz, topaz,
4 x 1 1/4 x 3/8 in.

Pathway Brooch II, 1992, sterling silver, 18K, 14K
gold, rutilated quartz, malaya garnets,
5 1/4 x 1 1/4 x 1/2 in.

Crystal Fragment Brooch, 1992, sterling silver, 14K
gold, tourmalinated quartz, tourmaline crystal,
4 3/4 x 1 1/2 x 1/2 in.

FRANCES MYERS

Associate professor
UW-Madison Department of Art
1986-



The works in this exhibition are about rituals, those acts, ceremonies, and

their attendant artifacts which bind people's feeling into the existing organization of society (or aid them in becoming critical and independent of it). It is at transition and crisis points in the life cycle, such as marriage and death, that much ritual activity takes place, and to which these pieces largely refer. Situations concerning family and friends are alluded to by embroidery, table coverings, and initialed towels (guest towels) which are tangible symbols of ritually unifying events and acts.

- 1965 MFA
University of Wisconsin, Madison
1962 BS
University of Wisconsin, Madison

Other teaching positions

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

Area

Intaglio prints, mixed media constructions

Recent exhibitions

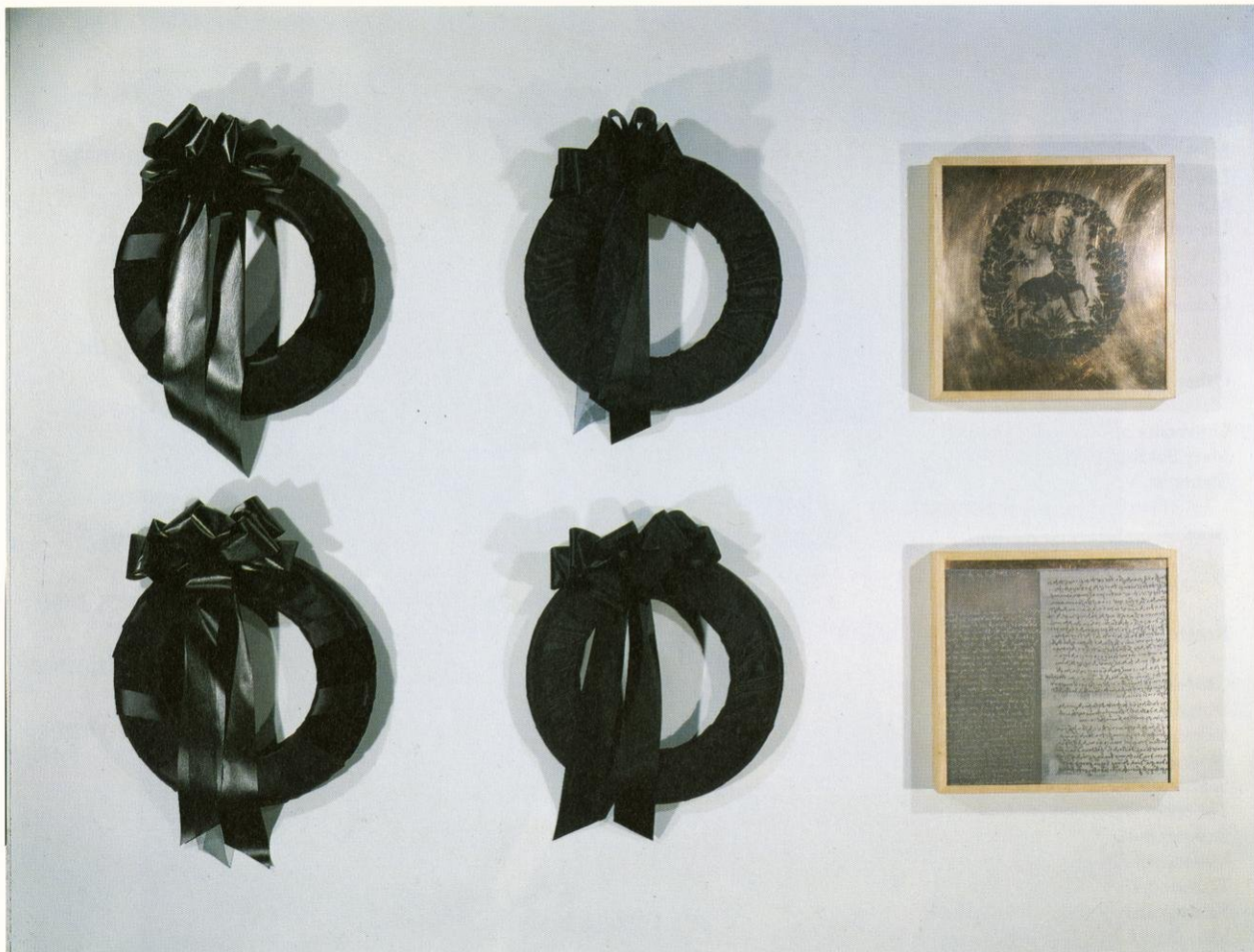
- 1994 *Prints/Installations*, Duke University Museum of Art, Durham, NC (two-person)
1993 *Installations/Generated Images*, Perimeter Gallery, Chicago, IL (solo)
1992 *The Lost Dog Cycle*, Portland Art Museum, Portland, OR (solo)
1991 *Figurative Graphics/Graphic Figuration*, Amerikahaus, Cologne, Germany (group)
1991 *Recent Acquisitions: Works on Paper*, National Museum of American Art, Washington, DC (group)

Permanent collections

The Art Institute of Chicago
The Metropolitan Museum of Art, New York
Musée des Arts Décoratifs, Paris
Museum of Fine Arts, Boston
National Museum of American Art, Washington, DC

To Come to Terms (acts, words)

(detail), 1994, mixed media wall installation
(wood, lead, copper, ribbon), 96 x 144 in.



Works in exhibition

To Come to Terms (acts, words), 1994, mixed media wall installation (wood, lead, copper, ribbon), 96 x 144 in.

Parts of the Performance (acts and songs), 1994, mixed media wall installation (cloth, wood, glass), 132 x 240 in.

Obligatory Preparations, 1994, photocopy, collage, 69 x 48 in.

For Special Occasions, 1994, photocopy, collage, 40 x 40 in.

LESLEE NELSON

Professor
UW-Madison Department of Art
1984-



I am both delighted and repelled by the glut of objects sold as souvenirs. I

wanted to comment on this business of memory, this commercialization of our experiences away from home.

The making of mandalas is a meditation for me, linking the spiritual and the worldly.

I had a dream - the three layers of reality are: "hard stuff," bones, architecture, violence, highways, rules, machines, tools; "soft stuff," flesh and blood, children, art, animals, birds, emotions, music; "not stuff," beliefs, energy, spirit, love, rhythms, connections, vibrations, soul, friendship.

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

Other teaching positions

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

Area

Mixed-media sculpture

Recent exhibitions

- 1994 *Celebrations and Dreambooks*, Seniwati Sanggar Gallery, Ubud, Bali, Indonesia (solo)
1993 *Beyond the Boundaries*, WWA Gallery, Seattle, WA (group)
1993 *The Space Within: Contemporary Basketry in the Midwest*, Waterloo Museum of Art, Waterloo, IA (group)
1992 *Patternpatternpattern*, Galeria Mesa, Mesa Arts Center, Mesa, AZ (group)
1992 *Verbal Text/Nonverbal Context*, Cudahy Gallery, Milwaukee Art Museum, Milwaukee, WI (group)

Permanent collections

The Book Project of San Pedro de Mezonzo,
La Loruna, Spain
The Falloni Collection,
Venice, Italy
Dr. Elizabeth Jones, El Paso, TX
Museum of Contemporary Art,
Panama City, Panama
Mr. and Mrs. Ellsworth Peterson,
Sturgeon Bay, WI

Souvenirs

1994, mixed media, 16 metal stands, each 58 x 24 x 24 in.



Photo by Lois Stauber

Works in exhibition

Mandala, 1994, mixed media,
30 x 30 x 2 in.

Mandala: Day, 1994, mixed media,
22 x 22 x 5 in.

Mandala: Night, 1994, mixed media,
22 x 22 x 5 in.

Souvenirs, 1994, mixed media, 16 metal stands,
each 58 x 24 x 24 in.

RONALD W. NEPERUD

Professor
UW-Madison Department of Art
1967-

1964 D.Ed.
University of Oregon,
Eugene, OR

Other teaching positions

Eastern Washington State University,
Cheney, WA
University of Oregon,
Eugene, OR

Area

Watercolor, researcher on aesthetic
perception and cultural studies

Publications

R. Neperud, editor and contributor,
*Transitions in Art Education, Content and
Context*, New York: Teachers College
Press, 1995.

R. Neperud and P. Stuhr, "Cross-cultural
Valuing of Wisconsin Indian Art by
Indians and Non-Indians," *Studies in Art
Education* 34 no. 4 (1993): 244-52.

R. Neperud, "A Propositional View of
Environmental Experiencing," *Arts and
Learning Research* 9, no. 1 (1992): 27-41.

R. Neperud, "A Propositional View of
Aesthetic Experiencing," *Proceedings of the
XIth World Congress of Empirical Aesthetics*.
Budapest: Hungarian Academy of
Sciences, 1991.

R. Neperud and R. Robbkin, "Chicano
Murals: A Continuing Cultural Tradition,
Spectrum, (Spring 1991).

Permanent collections

Portland Art Museum,
Portland, OR
University of Oregon Art Museum,
Eugene, OR

I have a strong affinity for landscape phenomena as metaphors for life forces. Complexity and richness of surface within simplified form are my goals. The fluidity and accidental effects of mixing of watercolor and ink combinations lend their effects to my feelings for landscape.

Sugar River Series # 3

1993, watercolor, ink, 29 x 20 in.



Works in exhibition

Sugar River Series # 1, 1993, watercolor, ink,
30 x 40 in.

Sugar River Series # 2, 1994, watercolor, ink,
30 x 40 in.

Sugar River Series # 3, 1994, watercolor, ink,
29 x 20 in.

Sugar River Series # 4, 1994, watercolor, ink,
29 x 20 in.

Sugar River Series # 5, 1994, watercolor, ink,
29 x 20 in.

EDWARD R. POPE

Associate professor
UW-Madison Department of Art
1979-

- 1978 MFA
University of Texas, San Antonio, TX
1966 BA
University of Texas,
Austin, TX

Other teaching positions

University of Texas, San Antonio;
University of Hawaii
United States International
University-Hawaii

Area

Computer-video, painting

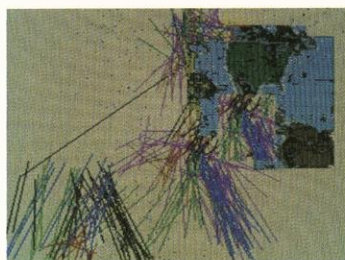
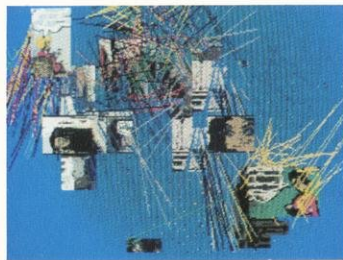
Recent exhibitions

- 1993 *Electronic Media*, Isaac Lincoln Art
Gallery, Northern State University,
Aberdeen, SD (group)
1993 *Portal: An Interactive Installation*,
Rock Island Art Center,
Rock Island, IA (solo collaboration)
1993 *Intimate Technology*, Union Gallery,
Kansas State University,
Manhattan, KS (group)
1992 *Ars Electronica: Festival for Art,
Technology, and Society*,
Linz, Austria (group)
1992 *In Context: Digital Expressions*, Art
Gallery, State University,
Manhattan, KS (group)

With the development of relatively accessible, portable, and sophisticated microcomputers, together with the fact that video is becoming the chief image exchange in our culture and rapidly merging with digital technologies, it is apparent that the computer will profoundly affect the visual arts. It is the nature and extent of this effect that I am interested in exploring. Here my idea has been to deal with the idea of kinetic drawing and viewer participation, seeking a balance between concrete and abstract, perceptual and conceptual, determinate and indeterminate. New processes of composition and image territories arise, providing the inclusiveness of ideas regarding form and content, necessary to keep the visual arts vital and personally worthwhile.

Memory III

1994, interactive computer video, approx. 72 x 33 x 33 in.



Work in exhibition

Memory III, 1994, interactive computer video,
approx. 72 x 33 x 33 in.

CAROL PYLANT

Associate professor
UW-Madison Department of Art
1987-



I became intrigued with the landscape of Ireland while an artist in residence at the

- 1979 MFA
Wayne State University,
Detroit, MI
1977 BFA
Wayne State University,
Detroit, MI

Other teaching positions:

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

Area

Painting, drawing, figure modeling

Recent exhibitions

- 1994 *Exquisite Corpse*, Transmission Gallery,
Glasgow, Scotland (group)
1993 *Wisconsin Triennial*, Madison Art Center,
Madison, WI (group)
1993 *Landscape Paintings of Ireland*,
J. Cacciola Galleries,
New York, NY (solo)
1993 Carol Pylant, Peltz Gallery,
Milwaukee, WI (solo)
1992 *Faces and Places of Ireland*, Ulster Bank,
Ardara, County Donegal, Ireland (solo)

Permanent collections

American Express Corporation, New
York, NY
Bowdoin College Museum of Art,
Brunswick, ME
Elvehjem Museum of Art,
University of Wisconsin-Madison
Oberpfalzer Kunstlerhaus, Schwandorf/
Fromberg, Germany
Ulster Bank,
Ardara, County Donegal, Ireland

Tyrone Guthrie Center in County Monaghan during July of 1990. During that summer my husband, photo-journalist Michael Kinietz, and I purchased a 300-year-old stone, thatched-roof cottage and stable on the Atlantic coast in County Donegal. The stable is now my summer studio. The ruggedness of the landscape, the ever-changing light and cloud formations and the movement of the tides have all been inspiration for my work. Although the subject of my paintings has shifted in recent years from figures to landscapes, I still seek signs of human presence such as a 3,000-year-old massive portal dolmen, neolithic forts, and burial sites constructed by the Celtic civilization.

Dunbeg Fort

1992, oil on linen, 40 x 58 in.



Works in exhibition

Creevykeel, 1994, oil on linen,
32 x 88 in.

Dunbeg Fort, 1992, oil on linen,
40 x 58 in.

Lán Mara, 1992, oil on aluminum,
26 x 32 in.

Dingle Ruins, 1992, oil on aluminum,
36 x 28 in.

DANIEL SMAJO RAMIREZ

Professor
UW-Madison Department of Art
1988-



This recent work is an extension of my interest in 19th-century German ro-

manticism, American minimalism, and contemporary cultural experience. The conceptual framework consists of my concern with the relationship of self to the experience of seeing and knowing. The visual context is defined by my perception of the landscape as an arbiter of thought and reflection(s).

1977 MFA
University of Chicago,
Chicago, IL

Other teaching positions

University of Illinois-Chicago;
Columbia College, Chicago, IL

Area

Drawing, painting

Recent exhibitions

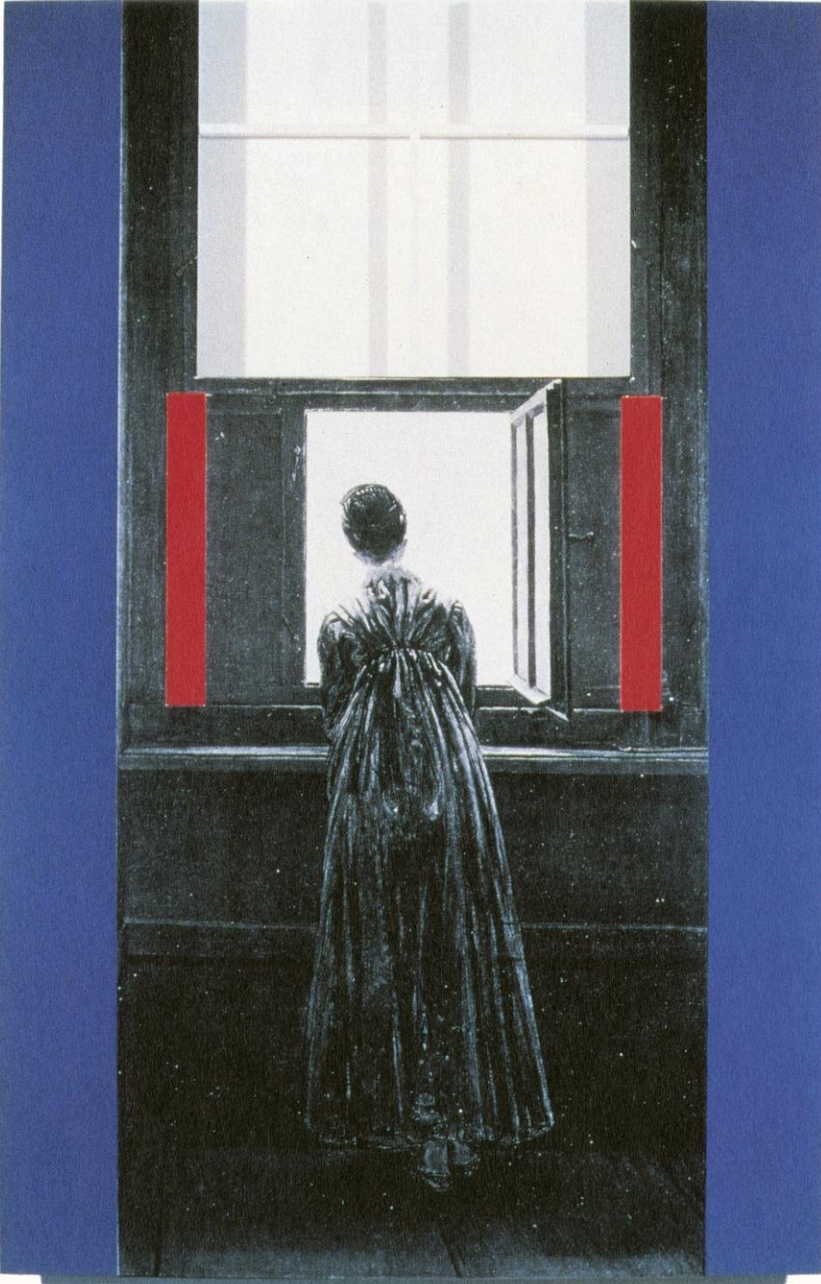
- 1994 *Post-Minimalism and the Spiritual*,
Museum of Contemporary
Religious Art, St. Louis
University, St. Louis, MO (group)
- 1994 *Recovering the Holy in Contempo-
rary Art*, Museum of Contempo-
rary Religious Art,
St. Louis University,
St. Louis, MO (group)
- 1994 *Exquisite Drawing:
Lines of Correspondence*,
Transmission Gallery,
Glasgow, Scotland (group)
- 1993 *Wisconsin Triennial*,
Madison Art Center,
Madison, WI (group)
- 1993 Annual Invitational Exhibition
by the Renaissance Society,
Bergman Gallery,
University of Chicago,
Chicago, IL (group)

Permanent collections

The Art Institute of Chicago,
Chicago, IL
Indianapolis Museum of Art,
Indianapolis, IN
The Krannert Museum,
University of Illinois,
Champaign, IL
Museum of Contemporary Art,
Chicago, IL
Museum of Contemporary
Religious Art, St. Louis, MO

With an Eye/I on the Landscape

(detail), 1992-93, silkscreen, plastic laminate, acrylic, wood,
63 x 47 x 7 in.

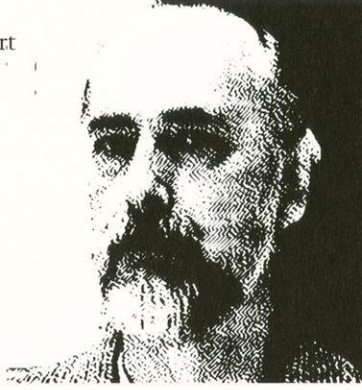


Work in exhibition

With an Eye/I on the Landscape,
1992-93, silkscreen, plastic laminate, acrylic, wood,
120 x 300 x 7 in.

KENNETH RAY

Professor
UW-Madison Department of Art
1970-



*I am generating imagery that calls upon
an expression of thoughtful counterpoint*

*or revisitation in its own evolution processes. My purpose is to
construct a combination that would relate, in visual vocabulary,
to human discourse.*

- 1960 MFA
Yale University,
New Haven, CT
- 1957 BFA
Herron School of Art,
Indiana University,
Indianapolis, IN

Other teaching positions:

University of Illinois, Urbana-
Champaign, University of New
Mexico, Albuquerque, NM

Area

Painting in oils

Recent exhibitions

- 1994 *Watercolor Wisconsin*, Wustum
Museum of Fine Arts,
Racine, WI (group)
- 1994 *Wisconsin Watercolor*,
Rhar West Art Museum,
Manitowoc, WI

Permanent Collections

Dean Clinics,
Madison, WI
Madison Art Center,
Madison, WI
Mayer Collection,
Chicago, IL
Michael Reese Memorial,
Chicago, IL
Yale University,
New Haven, CT

Candymouth

1993, watercolor, 31 x 46 in.



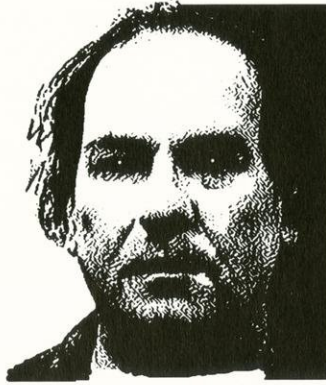
Works in exhibition

Candymouth, 1993, watercolor,
31 x 46 in.

After Object Symbol, 1993, watercolor,
43 x 65 in.

RICHARD REESE

Professor
UW-Madison Department of Art
1966-



What should I look for in a contemporary art exhibition, experiences of late

1961 MFA
University of Wisconsin-
Madison, Madison

Other teaching positions

Virginia Commonwealth
University,
Richmond, VA;
University of Wisconsin
Extension

Area

Painting, mixed media

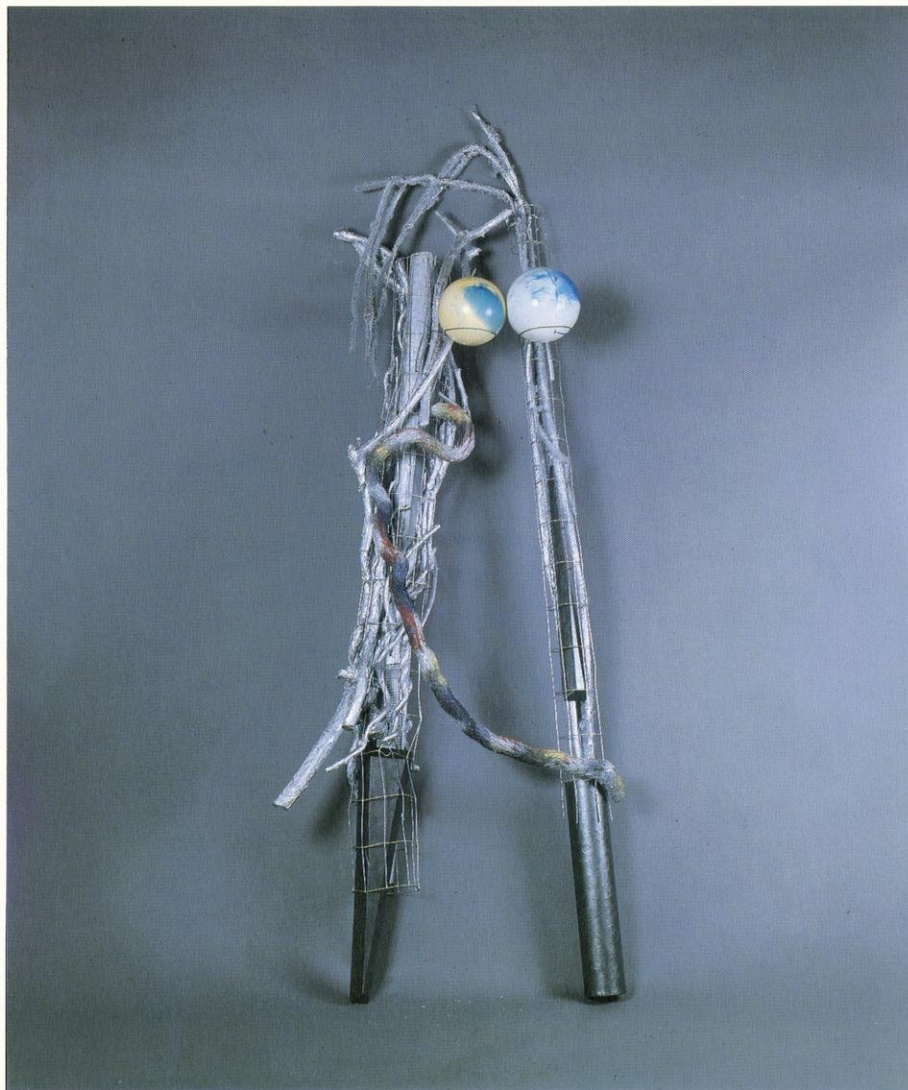
Permanent collections

Dulin Gallery of Art,
Knoxville, TN
Marine Plaza Bank,
Milwaukee, WI
Allan Schoening,
Los Angeles, CA
University of South Dakota,
Vermillion, SD
Walker Art Center,
Minneapolis, MN

20th-century behavior? ruminations on everyday life? homages to the lost feelings and images of the past? reflections on Beauty and Nature? Some of us know how to Shop/Cruise the mega-malls, others are adept at Drive-by-shootings, while many thrive on their Business Acumen. Are these a few examples of a kind of cultural gridlock or serious evidence of Do-Your-Own-Thing life styles that have finally created a world of disengagement, celebrating separatist and hedonistic values that many an artist's studio activity tries to reweave and make whole? Many choose to reveal our follies, while others offer a vision of paradise. I hope my work does both.

Trails

1994, mixed media, 82 x 28 x 18 in



Works in exhibition

Consumers Report, 1994, mixed media,
22 x 22 x 3 in.

Brain Dread, 1994, mixed media,
34 x 40 x 18 in.

Groin Dead, 1994, mixed media,
34 x 40 x 18 in.

Trails, 1994, mixed media,
82 x 28 x 18 in.

JOHN RIEBEN

Associate professor
UW-Madison Department of Art
1989-



*As all of us know, particularly
teachers and parents, simply telling*

- 1967 MFA
Indiana University,
Bloomington, IN
- 1961 MS
Indiana University,
Bloomington, IN
- 1957 BS
University of Michigan,
Ann Arbor, MI

Area

Graphic design

Exhibitions

- 1993 **Wisconsin Made**, Grainger Hall,
University of Wisconsin-Madison
(solo)
- 1993 **Bottom Line Design**,
Design Gallery, University of
Wisconsin-Madison (solo)
- 1993 **Design for Children**,
Art Department Gallery,
Indiana University,
Bloomington, IN (group)
- 1993 **Arbeiten zur Amerikanische**
University of Paderborn
Paderborn, Germany

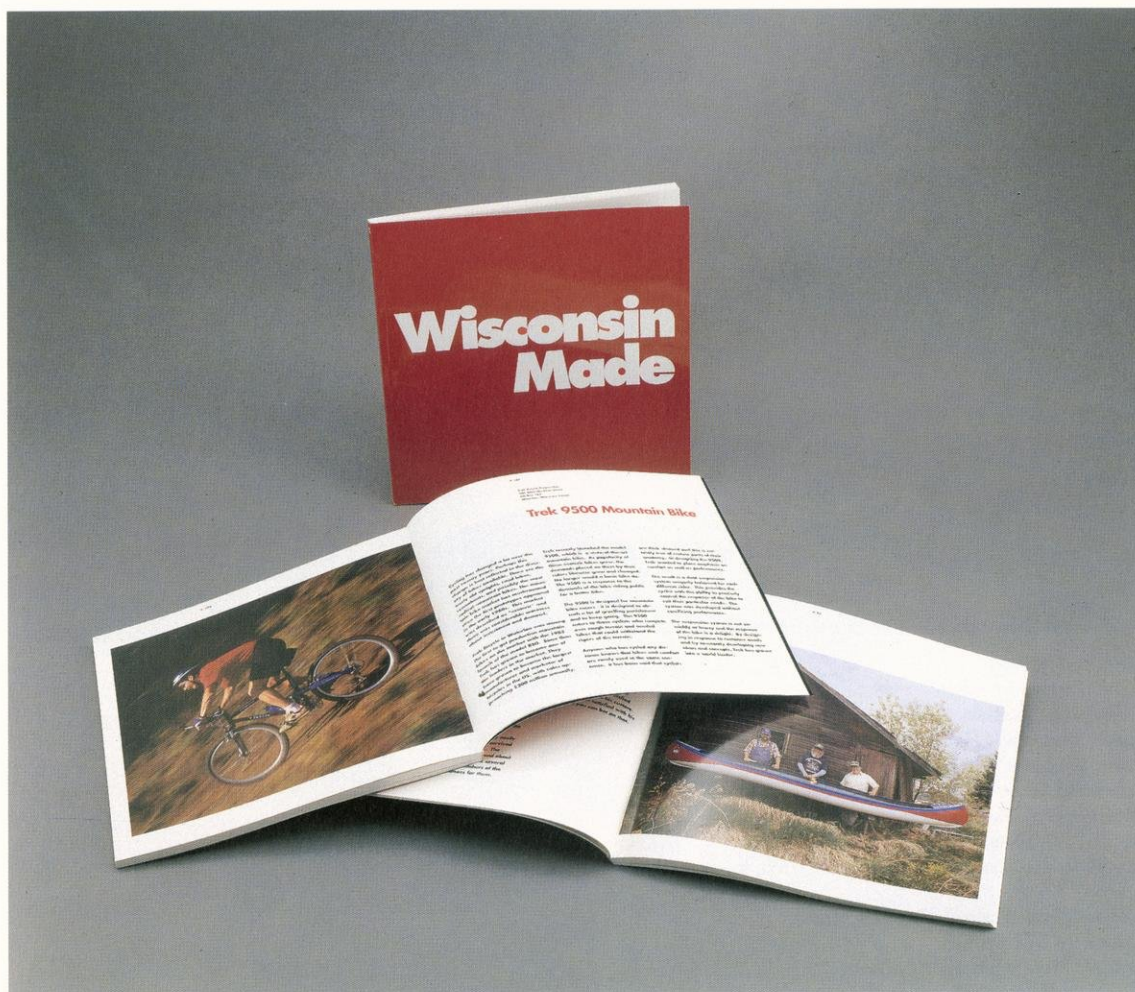
Permanent collections

American Institute of
Graphic Design,
New York, NY
Library of Congress,
Washington, DC
Museum of Modern Art,
New York, NY
Smithsonian Institution,
Washington, DC

*some one some thing does not necessarily mean that the
message has gotten through. Whether employing pictures or
words, communication only happens when the receiver of the
message understands what the sender intends. When design-
ing, and when teaching design, this important rule must be
constantly applied. If, while designing for a client, you insure
that the message intended is the message being received, you
then can increase the chances that the message will be acted
upon. This is the basic obligation of the professional designer.
If you can instill this concept into the work habits of your
students, you have met your obligation as a teacher.*

Wisconsin Made

1993, offset lithography (book), 10 x 10 in.



Works in exhibition

*A Picture is Worth a Thousand Words -
A Symbol is Worth a Thousand Pictures,*
1994, offset lithography (poster),
35 x 20 in.

Sifting and Winnowing, 1994, offset silkscreen (poster),
20 x 30 in.

Wisconsin Made, 1993, offset lithography (book),
10 x 10 in.

ANDREW RUBIN

Artist; Master Printer;
Shop Manager of Tandem Press
UW-Madison Department of Art
1988-



1984 MFA
Arizona State University,
Tempe, AZ

1978 BFA
Center for Creative Studies,
School of Art and Design,
Detroit, MI

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

Recent Exhibitions

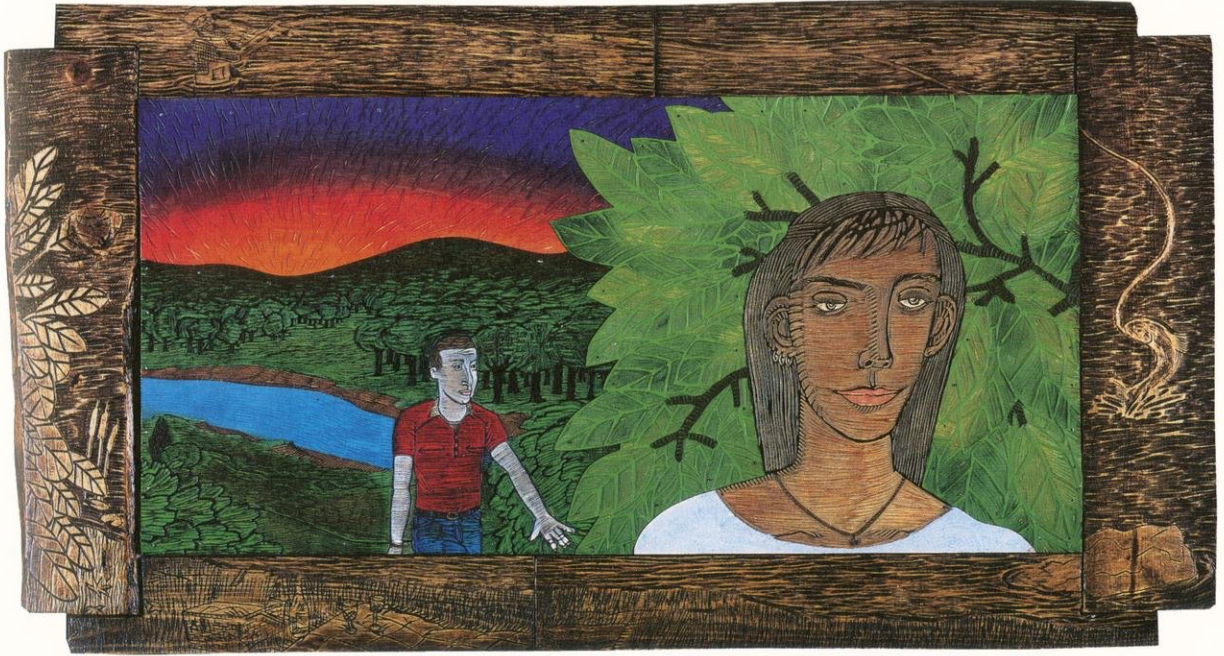
- 1993 *An American Obsession: Artists and Their Pets*,
Wustum Museum of Fine Arts,
Racine, WI (group)
- 1993 *Outstanding American Prints*, Anderson Arts Center,
University of Wisconsin-Parkside,
Kenosha, WI (group)
- 1991 *Bradley 25th National Print Competition*, Peoria, IL
(group)
- 1991 *Wisconsin Artists Biennial*, Haggerty Museum of Art,
Milwaukee, WI (group)
- 1991 *The Wood Show*, Metropolitan Gallery,
Milwaukee, WI (group)

Permanent Collections

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

Day on the River

1994, wood relief, 16 1/2 x 31 in.



Works in exhibition

City/Dog, 1992, wood relief,
12 3/4 x 13 1/4 in.

It's a Jungle Out There [male], 1994, wood relief,
20 x 16 in.

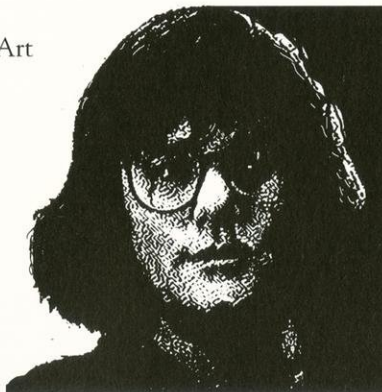
It's a Jungle Out There [female], 1994, wood relief,
20 x 16 in.

The Garden, 1994, wood relief,
32 x 40 in.

Day on the River, 1994, wood relief,
16 1/2 x 31 in.

ELAINE SCHEER

Assistant professor
UW-Madison Department of Art
1990-



Have you even been wrongly accused?

Have you ever wrongly accused some-

one? Whom do you assume guilty: those with AIDS, African-American males, the poor? Anyone else? Assumed Guilty asks the viewer to become part of a tableau that considers the ways we judge and condemn others. By sitting in one of two oversize steel chairs, the viewer becomes the accused. A wall of eyes stares at you. They are beautiful, glassy eyes, but are they also menacing? Are they a condemning crowd of 300 years ago or the media circus of today? Maybe you're not guilty of a crime, but are you being judged in other ways? Are you good enough? Are you worthy? Maybe you're just being watched.

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

Area

Ceramics, mixed media,
installation

Recent exhibitions

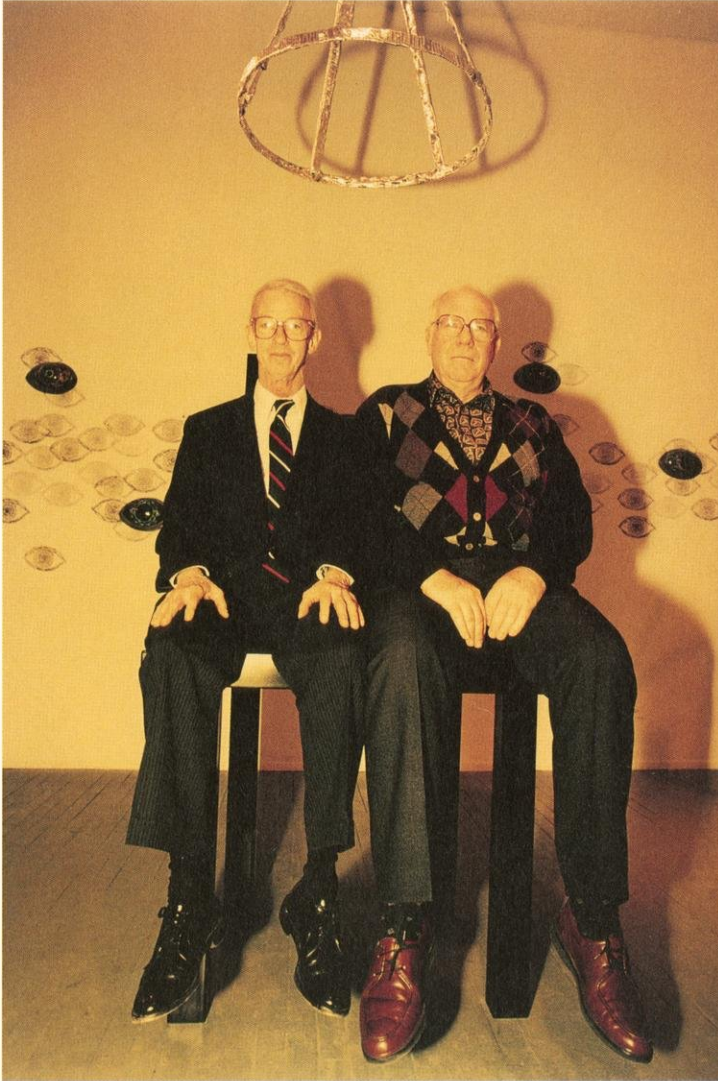
- 1994 *Studio Art Center International*,
Florence, Italy (group)
- 1994 *Artemisia @ Transmission*,
Transmission Gallery,
Glasgow, Scotland (group)
- 1994 *TRANS:mit/port/spire*,
Madison Art Center,
Madison, WI (group)
- 1994 *Latina/Americana: Tierra Fertil*,
Sala de Exposiciones,
Bucaramanga, Colombia; Camara
de Comercio, Cali, Colombia;
U.W. Binational Center, Centro
Colombo Americano, Medellin,
Colombia (traveling group)
- 1994 *Works on Paper*, Sinclair College,
Dayton, OH (group)

Awards

- 1994 Madison CitiArts Grant (for
TRANS:mit/port/spire),
Madison, WI
- 1994 Project Grant, Dane County
Cultural Affairs Commission (for
TRANS:mit/port/spire),
Madison, WI
- 1994 Artist's Fellowship,
Wisconsin Arts Board
- 1993 Mary Anderson Center for the
Arts, Residency Fellowship,
Mount St. Francis, IN

Assumed Guilty

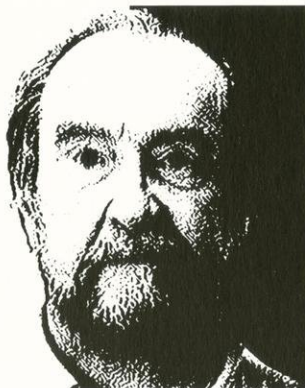
1993-1994 installation, variable dimensions



Assumed Guilty, 1993-1994 installation,
variable dimensions
Fabrication and design work was done by
Valerie Weihman.

WILLIAM F. WEEGE

Professor
UW-Madison Department of Art
1968-



*I'd rather make art than talk
about it.*

1968 MFA
University of Wisconsin-Madison

Other teaching positions

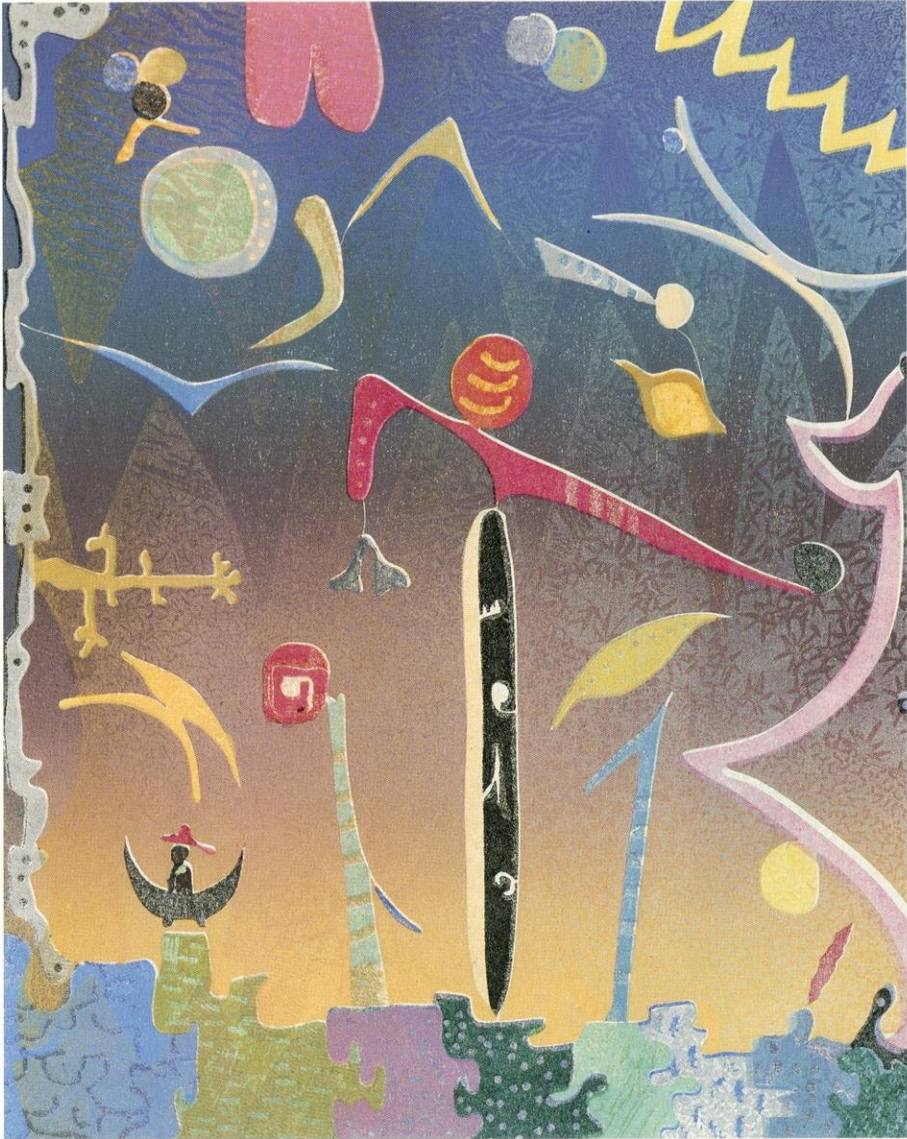
University of California at Davis

Permanent collections

The Brooklyn Museum,
Brooklyn, NY
Kansas City Museum,
Kansas City, MO
Museum of Modern Art,
New York, NY
Philadelphia Museum of Art,
Philadelphia, PA
San Francisco Museum of
Modern Art, San Francisco, CA

Mother Nature Never Loses

1994, relief print, 12 x 10 in.



Works in exhibition

Mother Nature Never Loses, 1994, relief print,
12 x 10 in.

FREIDA HIGH

Professor
UW-Madison Department of Art
Afro-American Studies Department
1972-

- 1968 BS
Northern Illinois University,
DeKalb, IL
- 1970 MA
University of Wisconsin-Madison
- 1970 CIC Program/African Art History
Indiana University,
Bloomington, IN
- 1971 MFA
University of Wisconsin-Madison

Recent exhibitions

- 1994 *African-American Art in Honor of
Maya Angelou*, National Arts
Club,
New York, NY (group)
- 1993 *Linkages*, Cardinal Stritch
College,
Milwaukee, WI (collaboration
with Moyo Okediji)
- 1993 *African-American/Ethnic Art in the
U.S.*, America Haus,
Berlin, Germany (group)
- 1993 *Wisconsin Triennial*, Madison Art
Center, Madison, WI (group)
- 1992 *Sticks*, Leigh Yawkey Woodson
Art Museum,
Wausau, WI (group)

Martyrs: Alabama

1992, mixed media (acrylic/canvas, sand, type/paper, grass),
46 x 48 in.



Works in exhibition

Black Unicorn, 1993, installation
(acrylic/canvas, wood, metal, ceramics, leaves, grass),

Martyrs: Alabama, 1992, mixed media
(acrylic/canvas, sand, type/paper, grass),
46 x 48 in.

Re-mem-bering Sartjie Baartman, mixed media
(acrylic/canvas, metal, sand), 36 x 60 in.

GIBSON BYRD

Emeritus professor
UW-Madison Department of Art
1955-1985

1950 MA
State University of Iowa,
Iowa City, IA

1949 BA
University of Tulsa,
Tulsa, OK

Other teaching positions

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

Area

Painting

Recent exhibitions

1993 *Dreams, Hopes and Fears*,
Milwaukee Art Museum (group)
1992 *Beaches As I See Them*, Carlsbad
City Library, Carlsbad, CA (solo)

Permanent collections

Butler Institute of American Art,
Youngstown, OH
Dane County Airport,
Madison, WI
Elvehjem Museum of Art,
University of Wisconsin-Madison
Madison Art Center,
Madison, WI
Milwaukee Art Museum,
Milwaukee, WI

Shadows with Blue Sky

1991, oil on canvas, 32 x 40 in.



Works in Exhibition

Red Hillside, 1991, oil on canvas,
36 x 29 in.

Near Home, 1991, oil on canvas,
25 x 33

Shadows with Blue Sky, 1991, oil on canvas,
32 x 40 in.

WARRINGTON COLESCOTT

Emeritus professor
UW-Madison Department of Art
1949-1986

- 1947 MA
University of California at Berkeley
1942 AB
University of California at Berkeley

Other teaching positions

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

Area

Intaglio, painting

Recent exhibitions

- 1994 *Prints by Warrington Colescott and Frances Myers*, Duke University Museum of Art, Durham, NC (two-person show)
1994 *Histograms*, Peltz Gallery, Milwaukee (two-person show)
1993 *Prints of Warrington Colescott*, Davenport Museum of Art, Davenport, IA (solo)
1993 *Warrington Colescott* (retrospective), Stephen F. Austin University, Nacogdoches, TX (solo)
1993 *Warrington Colescott*, Jane Haslem Gallery, Washington, DC (solo)

Permanent collections

The Art Institute of Chicago,
Chicago, IL
The Brooklyn Museum,
New York, NY
Milwaukee Art Museum,
Milwaukee, WI
Museum of Modern Art,
New York, NY
Whitney Museum of American Art,
New York, NY

I was born in California into a family long a part of New Orleans and Louisiana. Recently I have become more interested in that unique history and have been visiting the "old country" and finding physical and cultural material to consider as subjects.

Suite Louisiana: Up and Down Tchoupitoulas Street

1994, color etching, 32 x 48 in.



Works in exhibition

Suite Louisiana: Up and Down Tchoupitoulas Street, 1994, color etching, 32 x 48 in.

Audubon Paints the Snowy Egret, 1994, watercolor drawing, 40 x 66 in.

Suite Louisiana: Audubon in the Atchafalaya Basin, 1994, color etching, 32 x 48 in.

The Battle at Chalmette, 1993, watercolor drawing, 22 x 31 in.

Suite Louisiana: All You Want to Know About the Battle at Chalmette, Including Diagrams, 1994, color etching, 32 x 48 in.

A Complete Guide to Yosemite National Park, 1993, watercolor drawing, 40 x 60 in.

ROBERT L. GRILLEY

Emeritus professor
UW-Madison Department of Art
1945-1987

1947 MS
University of Wisconsin-Madison

Area

Painting

Permanent collections

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

From her early childhood until quite recently, Juneko and I would fly our airplane to western Montana and Wyoming and go adventuring. The present painting was made two years ago reaching back to a climb done near Butte when she was eight years old. It was suggested by a snapshot, but done mainly from memory and invention.

Juneko in Montana

1992, oil on canvas, 43 x 31 in.



Work in exhibition

Juneko in Montana, 1992, oil on canvas, 43 x 31 in.

C. R. "SKIP" JOHNSON

Emeritus professor
UW-Madison Department of Art
1965-1990

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

Other teaching positions

State University of New York,
Oswego, NY; State University of
New York, Buffalo, NY; Penland
School of Crafts, NC

Area

Wood sculpture

Recent exhibitions

- 1994 National Woodturning Exhibition,
Nunawading Art Center,
Victoria, Australia (group)
- 1993 Penland Overlook, (traveling group)
- 1991 Errant Dart, Vesperman Gallery,
Atlanta, GA (group)
- 1989 Turners Challenge III, Craft Alliance,
St. Louis, MO (group)
- 1989 International Turned Objects, (traveling
group)

Permanent collections

Arrowmont School of Crafts,
Gatlinburg, TN
Toad Hall and Studio,
Stoughton, WI
White House,
Washington, DC
World Turning Center,
Philadelphia, PA

If I were able to explain myself or my work with words, then probably I would have chosen the literary medium. My work is whimsical, witty, absurd, humorous, fun, functional, amusing, serious, playful - your choice.

Carni Cabinet

1993, cherry wood, 96 x 16 x 24 in.



Photo by Hank Koshollek

Works in exhibition

Carni Cabinet, 1993, cherry and walnut,
96 x 16 x 24 in.

The Plumbers Dixieland Band, 1994,
walnut, walnut, cherry, 3 pieces,
each 6 x 6 x 30 in.

HARVEY K. LITTLETON

Emeritus professor
UW-Madison Department of Art
1951-1977

- 1951 MFA
Cranbrook Academy of Art,
Bloomfield Hills, MI
- 1947 BS
University of Michigan,
Ann Arbor, MI

Other teaching positions

Toledo Museum of Art

Area

Glass, ceramics, printmaking

Recent exhibitions

- 1994 *The Nature of Beauty*, The Green Hill
Center Greensboro, NC
- 1994 *Luminous Impressions: Vitreographs from
Littleton Studios*, The Kala Institute,
Berkeley, CA
- 1994 *Printmaking: Modern Methods, Modern
Masters*, Jeanine Cox Fine Art, Miami
Beach, FL (group)
- 1993 *Vitreographs: Collaborative Works from the
Littleton Studio*, The Hunter Museum,
Chattanooga, TN
- 1992 *Harvey K. Littleton: Glass Sculpture/
Graphics*, Glasmuseum, Frauenau,
Germany (solo)

Permanent collections

The Metropolitan Museum of Art,
New York
Museum of Modern Art,
New York
Museum of Modern Art,
Kyoto, Japan
Renwick Gallery, National Museum of
American Art,
Washington, DC
The White House,
Washington, DC

Vitreograph, four-color intaglio prints from glass plates.

Limited edition of 30 with 2 artist's proofs and 3 printer's
proofs.

Hand printed on 300 gram Somerset paper.

Each sheet is 36 x 30 in., while each image is 30 x 24 in.

Each print is numbered, titled, signed, and dated by
the artist.

Each print bears the chop and copyright of its publisher,
Littleton Studios, Spruce Pine, North Carolina, as well as
the chop of its printer, Judith O'Rourke.

Light Shadow II

1993, vitreograph, 30 x 48 in.



Works in exhibition

Light Shadow II, 1993, vitreograph,
30 x 48 in.

HAL LOTTERMAN

Emeritus professor
UW-Madison Department of Art
1965-1987

Words will not help.

- 1946 MFA
University of Iowa,
Iowa City, IA
- 1945 BFA
University of Illinois, Urbana-
Champaign, IL

Other teaching positions

Texas Christian University,
Fort Worth;
University of Iowa,
Iowa City; Toledo Museum of Art

Area

Photography, painting

Permanent collections

Akron Art Institute,
Akron, OH
Butler Institute of American Art,
Youngstown, OH
Mulvane Art Center,
Topeka, KS
University of Iowa Art Museum,
Iowa City, IA
Wright Art Center,
Beloit, WI

Configuration # 1

1994, enlarged, multiple-exposure photographs, 48 x 60 in.



Works in exhibition

Configuration # 1,
1994, enlarged, multiple-exposure photographs,
48 x 60 in.

Configuration # 2,
1994, enlarged, multiple-exposure photographs,
48 x 60 in.

DEAN MEEKER

Emeritus professor
UW-Madison Department of Art
1946-1992

- 1947 MFA
Northwestern University,
Evanston, IL
1945 BFA
School of the Art Institute of Chicago,
Chicago, IL

Area

Prints, sculpture

Permanent collections

The Art Institute of Chicago,
Chicago, IL
Library of Congress,
Washington, DC
Bibliothèque Nationale,
Paris, France
Hakoni Utsukushi-ga-hara Open Air
Museum, Japan
Whitney Museum of American Art,
New York, NY

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 not 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.

Athena

1991, welded bronze, H. 90 in.



Works in exhibition

Athena, 1991, welded bronze,
H. 90 in.

Nadir, 1992, cast bronze,
H. 34 in.

Harlequin, 1993, cast bronze,
H. 34 in.

Girl with Ponytail, 1993, cast bronze,
H. 36 in.

N. WAYNE TAYLOR

Professor emeritus
UW-Madison Department of Art
1963-1994

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

Other teaching positions

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

Medium

Painting, watercolor, monoprints

Recent exhibitions

- 1994 *Color of Our Dream, Role of Color in 20th Century Art*, Spaightwood Gallery,
Madison, WI (group)
- 1994 *Gallery Group Exhibition*, Signature Gallery,
Stoughton, WI (Group)
- 1993 *Thirty Years of American Prints*,
Spaightwood Gallery,
Madison, WI (group)
- 1992 *Wayne Taylor and Truman Lowe*,
Northern Arizona University Museum and Art
Gallery,
Flagstaff, AZ
- 1991 *Wayne Taylor*, Kathryn Sermas Gallery,
New York, NY (solo)

Permanent collections

Elvehjem Museum of Art,
University of Wisconsin-Madison
Madison Art Center,
Madison, WI
Milwaukee Art Museum,
Milwaukee, WI
New Jersey State Museum of Art,
Trenton, NJ
Whitney Museum of American Art,
New York, NY

Corona

1992, acrylic on canvas, 66 3/4 x 48 in.



Works in exhibition

Corona, 1992, acrylic on canvas,
66 3/4 x 48 in.

Outward Bound, 1992, acrylic on canvas,
66 3/4 x 48 in.

Razzle Dazzle, 1994, mixed media on paper,
48 x 46 in.

Fruit Loops, 1994, mixed media on paper,
58 x 46 in.

JOHN WILDE

Alfred Sessler Professor emeritus
UW-Madison Department of Art
1948-1982

- 1949 MS
University of Wisconsin,
Madison, WI
- 1942 BS
University of Wisconsin,
Madison, WI

Area

Drawing, painting, printmaking

Recent exhibitions

- 1994 *John Wilde*, Schmidt Bingham Gallery,
New York, NY (solo)
- 1993 *Eros and Thanatos*, Madison Art Center,
Madison, WI (solo)
- 1992 *Silverpoint, Etc.*, Contemporary American
Metalpoint Drawing, Arkansas Art Center,
Little Rock, AR (traveling group)
- 1991 *Self Portraits by Contemporary American
Artists*, Midtown-Payson Gallery,
New York, (group)
- 1990 *Surrealism and Magical Realism in American
Art*, Michael Rosenfeld Gallery,
New York, (group)

Permanent collections

The Art Institute of Chicago,
Chicago, IL
Museum of Modern Art,
New York, NY
National Collection of American Art,
Smithsonian Institution,
Washington, DC
Pennsylvania Academy of the Fine Arts,
Philadelphia, PA
Whitney Museum of American Art,
New York, NY

Hamady and Wilde Conjuring "1985"

1991, silverpoint, 35 x 55 in.
Collection Michael Rosenfeld, New York, NY



Works in exhibition

Hamady and Wilde Conjuring "1985," 1991,
silverpoint, 35 x 55 in. Collection Michael Rosenfeld,
New York, NY

Underdrawing for *Wildeworld Revisited,*
1994, silverpoint,
33 x 52 in.

SANTOS ZINGALE

Emeritus professor
UW-Madison Department of Art
1946-1978

Nature has always been an inspiration to me. I still enjoy the evening sunset reflecting in the water, offering vistas of color and light.

- 1942 MS
University of Wisconsin,
Madison, WI
- 1931 B.Ed.
Milwaukee State Teachers
College, Milwaukee, WI

Other teaching positions:
Layton School of Art,
Milwaukee, WI

Area

Painting

Recent exhibitions

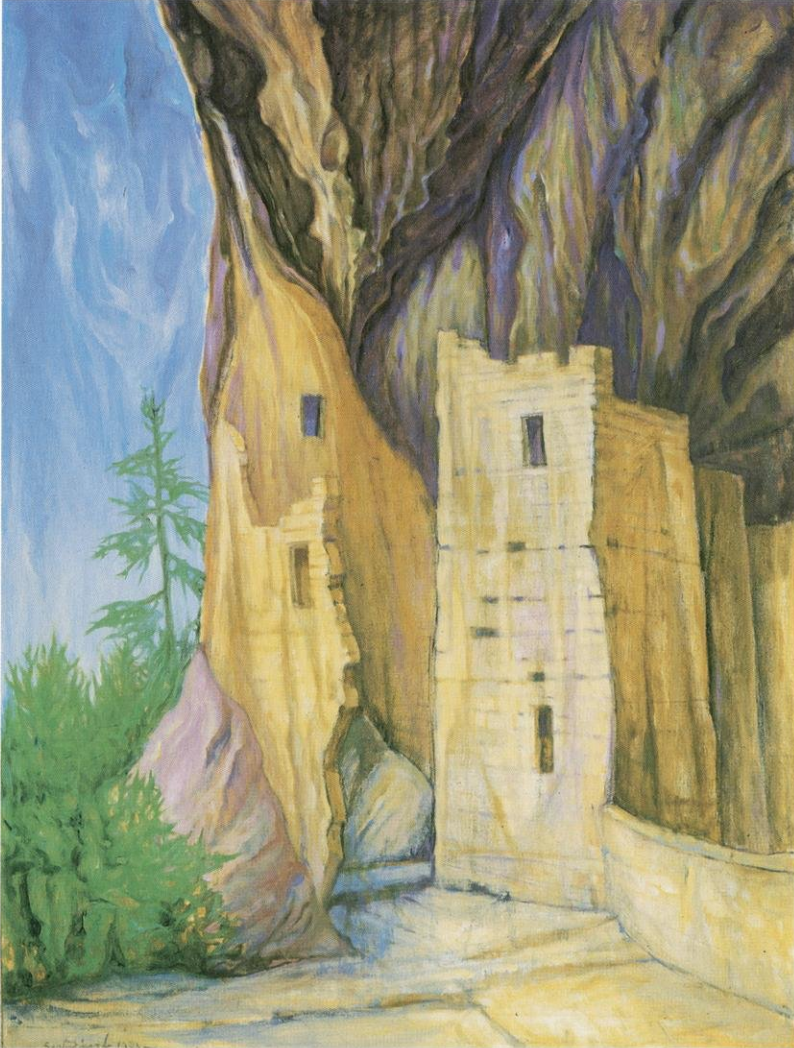
- 1994 *Midwest Realities: Regional
Painting—1920-1950*,
Southern Ohio Museum and
Cultural Center,
Portsmouth, OH
- 1994 *Regionalism in Wisconsin Art 1930-
1945*, Milwaukee Art Museum,
Milwaukee, WI; Carroll College,
Waukesha, WI (group)
- 1994 *Art from the Heart*, Firststar Bank,
Madison, WI (group)
- 1993 *Dreams, Hopes, Fears*,
Milwaukee Art Museum,
Milwaukee, WI (group)

Public collections

Madison Art Center,
Madison, WI
Memorial Union,
University of Wisconsin-Madison
Milwaukee Art Museum,
Milwaukee, WI
Oshkosh Public Museum,
Oshkosh, WI
Wustum Museum of Fine Arts,
Racine, WI

Ruins at Mesa Verde

1992, oil on masonite, 49 x 38 in



Works in exhibition

Ruins at Mesa Verde, 1992, oil on masonite,
49 x 38 in

The Bald Cat or the Last Meow No. 3,
1991, oil on masonite,
38 x 34 in.

Backyard No. 2, 1990, oil on masonite,
30 x 38 in.

MELVIN F. BUTOR

Emeritus professor
UW-Madison Department of Art
1968-1994

- 1960 MA
Kent State University,
Kent, OH
1955 BS
Kent State University,
Kent, OH

Other teaching positions

Cleveland Institute of Art
Cleveland, OH;
Bronxville, NY;
White Plains, NY

Area

Reflective relief and lighted relief
sculpture

Recent Exhibitions

- 1991 **Famous Faces**, Valparine Gallery,
Madison, WI (solo)

Permanent collections

Contemporary Collection:
Atlanta University,
Atlanta, GA
Elvehjem Museum of Art,
University of Wisconsin-Madison
Madison Art Center,
Madison, WI
Philip Morris Companies
Collection
University of Massachusetts-
Amherst, MA

These small works were originally mock-ups for larger paintings. Each one is a completed work in itself. I began to like the small scale of the works and the infinite variety of possibilities, so i just kept them as they were.

Work in exhibition

Untitled,
1993-94, collage, cut paper, plastic,
2 1/4 x 3 1/2 in. each; L. 2,450 in.

Untitled
1993-94, collage, cut paper, plastic,
2 1/4 x 3 1/2 in. each; L. 2,450 in.

