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## **A reflection of time: the Wisconsin Union art collection.**

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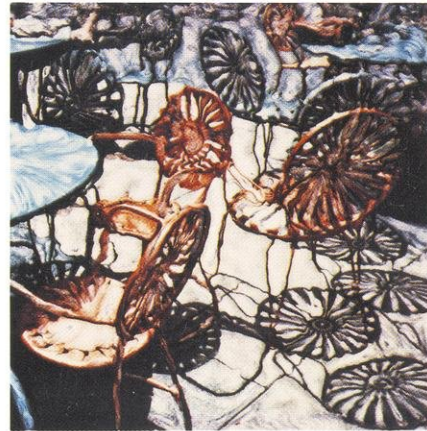
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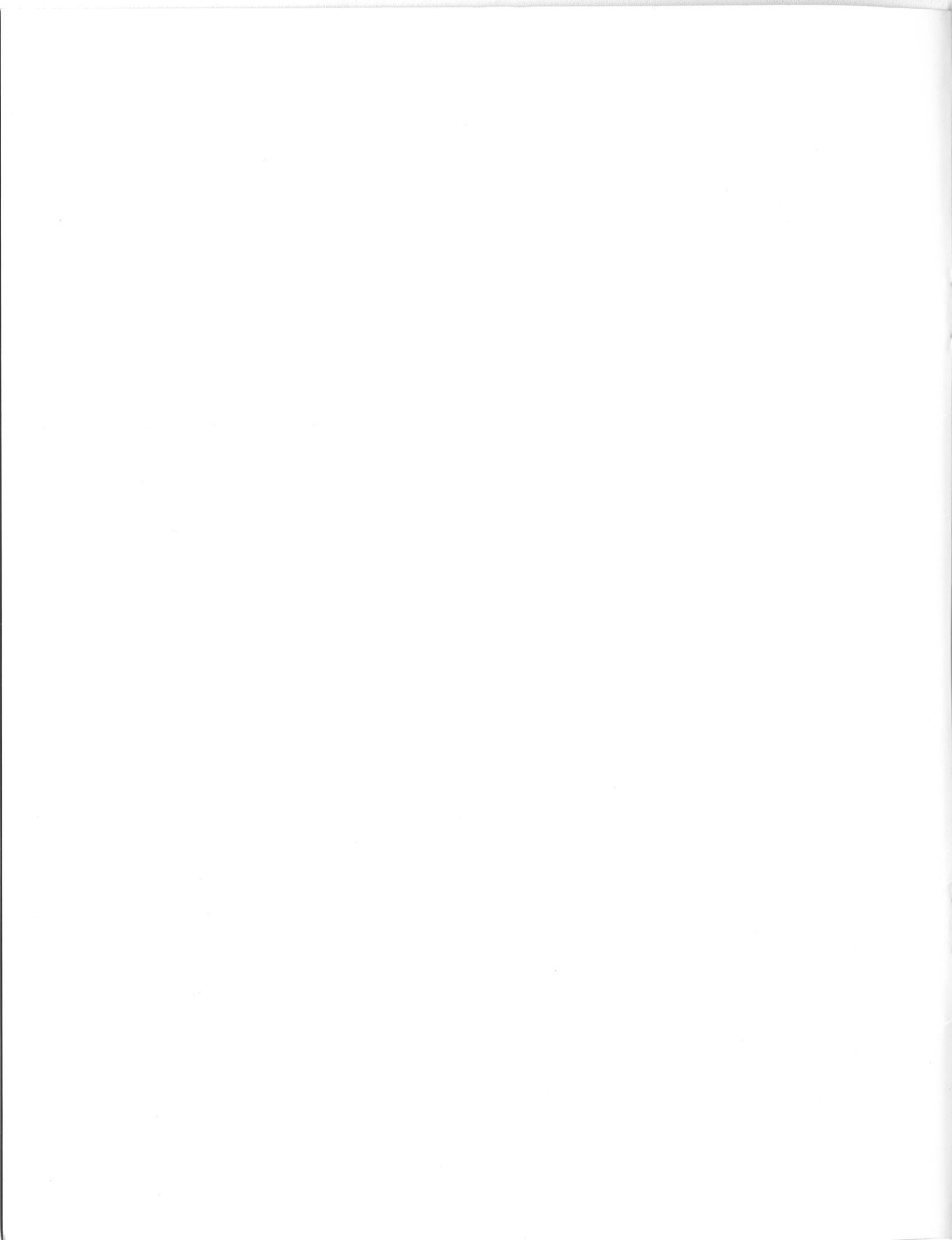
# *A Reflection of Time*

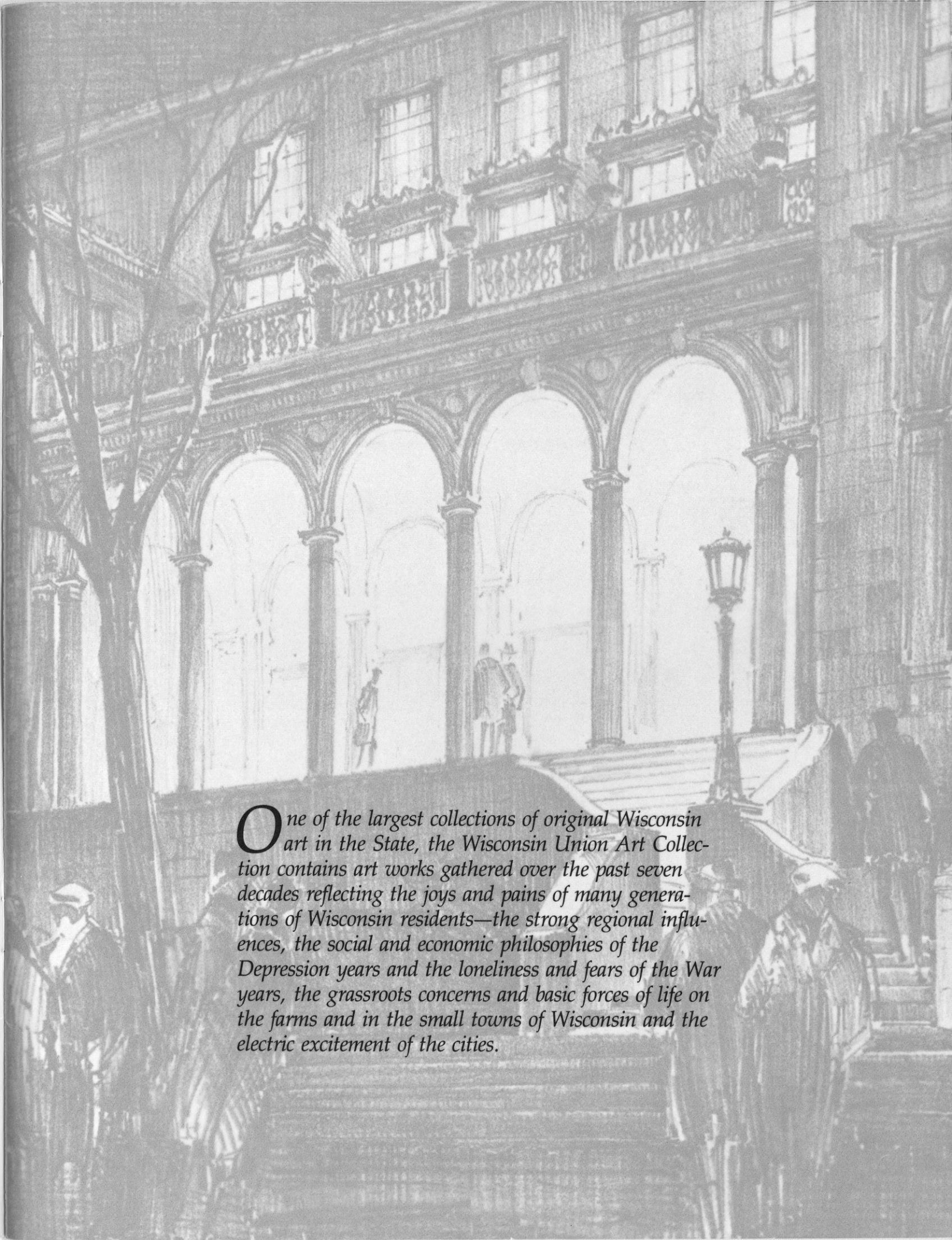
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The Wisconsin Union Art Collection



University of Wisconsin–Madison





*One of the largest collections of original Wisconsin art in the State, the Wisconsin Union Art Collection contains art works gathered over the past seven decades reflecting the joys and pains of many generations of Wisconsin residents—the strong regional influences, the social and economic philosophies of the Depression years and the loneliness and fears of the War years, the grassroots concerns and basic forces of life on the farms and in the small towns of Wisconsin and the electric excitement of the cities.*



More than 700 works of art by over 500 artists with Wisconsin roots, make up the living and dynamic collection of the Wisconsin Union at the University of Wisconsin in Madison.

An art collection reflects the times in which the art was made but also the people who selected it and the uses to which it is put. Because of the dynamic way in which the Wisconsin Union Art Collection was built and used in the over-all program of the Wisconsin Union, it can be referred to as a living collection—one that grows constantly, con-

tinues to reflect its roots, and is continuously working to make art an accepted part of the daily life of students and of the entire University community.

The Union collection is always on view on the various walls of the Union's two buildings in Madison. The works are also available for students to take home to their rooms, dormitories or houses for a minimal rental price—original works of art *on loan*. In these ways the Wisconsin Union Collection continues to help UW-Madison students live with art.

The Union Collection was never meant to be stationary, unknown, or unseen. Unlike an art gallery in the classic sense, the Wisconsin Union buildings are more like large homes with many rooms and hallways, used constantly and heavily by a busy, energetic and observant group of students. This is not "tucked-away" art.

This concept was an important one to Porter Butts, one of the Union founders and its first director. In 1941 he wrote in *Parnassus* magazine: "Art, if it is to have real vitality, must be identified with daily living—not the occasion for a rare and unwilling visit on Sunday afternoon to a silent, hollow classroom gallery or to a barred museum, to look over the shoulder of a gloomy guard at the great, but untouchable picture. The untouchable picture usually leaves the spectator untouched also."

When the Wisconsin Union art program was started in the late 1920s, there was only one art gallery in Madison and none at the University. Professor Emeritus James Watrous, who played a strong role in the Union's art program and who led the development of the University's Elvehjem Museum of Art, found that there had been a gallery in the 19th century in Science Hall.

"In 1877 when the first Science Hall was built there was, of all things, a gallery on the fourth floor, and in that gallery a number of masterpieces and paintings by Thomas Moran, a famous artist-explorer of the 19th century," Watrous related. "In 1884 it burned and up in flames went at least two Morans—one of Lake Mendota and one of Lake Monona."



John Stuart Curry, *Prize Stallions*, 1938 Lithograph, 9" × 13"



Main Gallery, Memorial Union, 1928

The *one* Madison gallery in 1928 was a room tucked away in the north wing of the State Historical Society library, which was used by the Madison Art Association. Porter Butts, whose Union involvement was based on a strong interest in the various arts and, particularly in the visual arts, realized that another gallery—this one a University gallery—couldn't do anything but increase the benefits to the community.

So, he made a slight change on the plans for the Memorial Union building replacing the room identified as an "assembly" room with an art gallery. He asked the designer of the Union building interior, Leon Pescheret, to have soft wood put up on the walls and

covered with fabric. In 1932, the Historical Society needed more space so the Madison Art Association gallery was closed and the Memorial Union gallery was the only one in town until the Association found new gallery space in 1939 in the remodelled Public Library.

This was only the beginning of a thriving art program for the Union. As the University of Wisconsin's Division of Social Education, the Wisconsin Union has taken great interest in many areas of informal, out-of-classroom learning. As a part of this "social education" the Union holds a strong belief in art as a basic value in the educational experience.

## The Special Ingredient: *Students and Their Energy*

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The Wisconsin Union collection has had a special enlivening element—University of Wisconsin students. Not a group known for its traditional directions, students, advised by Union staff members, put the collection together and ran the art program from which it evolved.

The student committee, organized within the Wisconsin Union in 1928, was first known as the Studio Committee and its first advisor was Union Director Butts. The Studio Committee later became the Gallery Committee and had its complement, the Crafts Committee, which was concerned with the skills taught in and encouraged by, the Memorial Union Workshop. In the early 1970s a new version of the committee structure was used in which the Arts Area encompassed everything that fell under the visual arts, both two and three-dimensional arts.

Students having an interest in art, art show planning, even arts administration were guided and directed by the Union to hone their skills and at the same time to provide a program for the campus. So, people like Schomer Lichtner (first student chair, founder of the annual Student Art Show and later successful Milwaukee painter and graphic artist), James Watrous (student chair in 1930-31, later Union Workshop director, mural painter and UW-Madison Art History professor), and John Kienitz (student committee chair in 1934-35 and later a faculty member in the Art History Department) had their first organizational experience in the arts and pioneered the Union's influential art program.

Watrous recalled that the total committee budget was \$100 the year he was chair of the Studio committee. That did not stop them from having a Frank Lloyd Wright show of



Student Gallery Committee hanging the 27th Wisconsin Salon of Art, 1961



drawings and models. "Mr. Wright had these drawings and models in Chicago," Watrous recalled. "He could not afford to get them back to Wisconsin so we made an agreement that we would truck them to Madison and have an exhibition."

"One of the great recollections for me," Watrous remembered, "is that as a student committee member I met all the great artists who came to speak and judge the Salon of Art . . . Thomas Hart Benton, Grant Wood, Reginald Marsh, Archipenko, Gropius. A couple of them I took out to Frank Lloyd Wright's and we had long chats. For a young graduate student it was real inspiration."

That kind of student involvement continues today. The student committee members are in charge of selecting exhibitions to be hung in the Union galleries—at the beginning only one gallery, but now, four galleries in two buildings. They view slides of art submitted by artists, handle a voluminous correspondence, research the training and work of various artists. After the shows are selected, comes the detailed planning and arranging for each exhibition (including associated programs such as gallery talks, lectures and slide shows) and often working with the artist in designing, installing and lighting the show. It's no surprise that students having this committee association go on to positions of leadership in the art world.

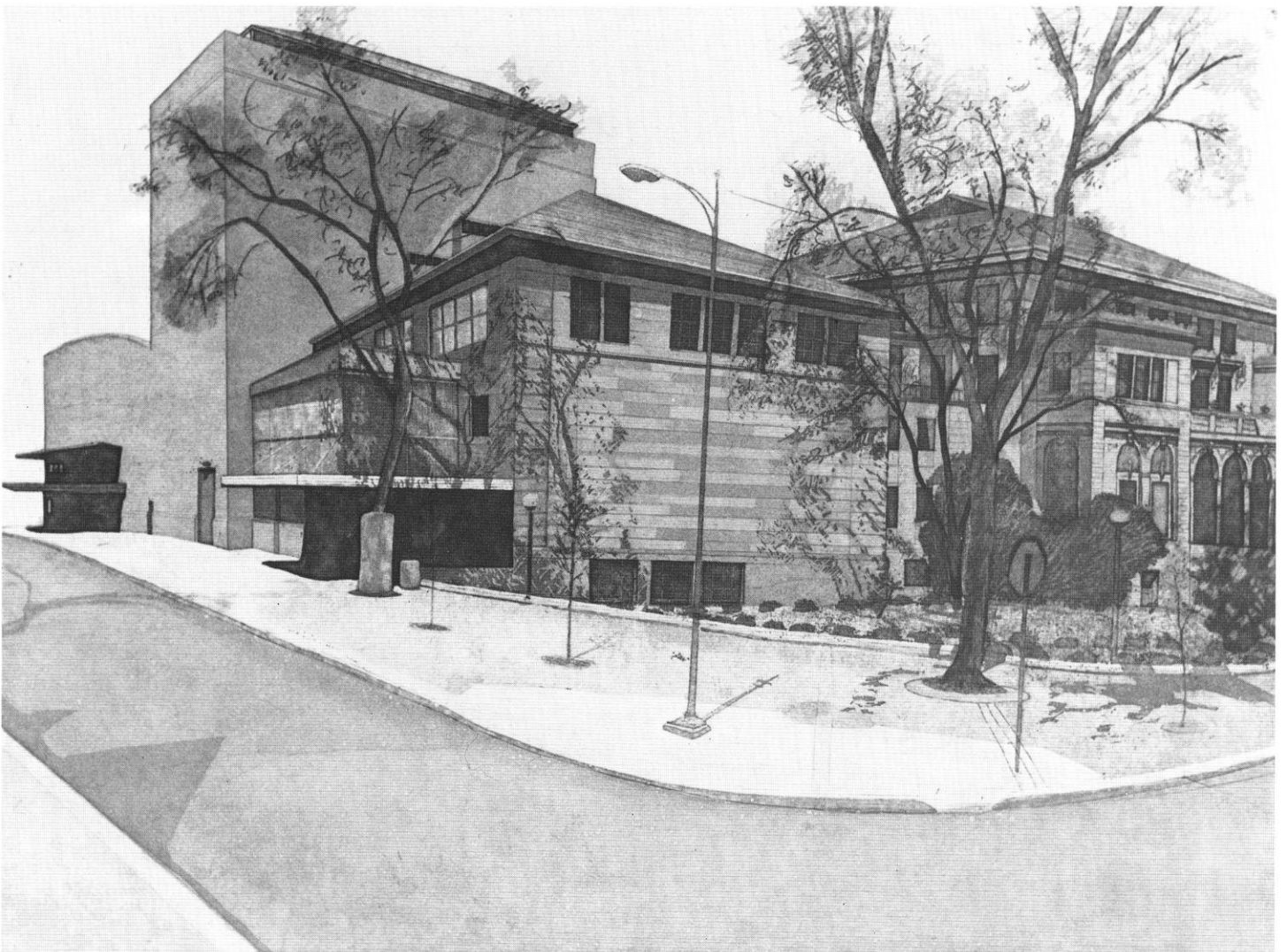
In an article in the *College Art Journal* in 1949, Kenneth R. Hopkins, who was a Wisconsin Union staff advisor, states: "It sometimes seems miraculous the amount of energy students voluntarily expend in working out the details of presenting these large exhibitions . . . The good fellowship and spontaneity of this working situation with professional artists and critics of national reputation give students the benefits of educational experience otherwise totally impossible."

A notable consequence of the Union development of an art program was the influence it had on other colleges and universities. The Wisconsin example made art programs and galleries a common ingredient in



Diego Rivera, *Self Portrait*, 1930 Lithograph, 12" × 17"

unions all over the country by the 1950s and 60s. Art took its place beside dancing and dining in college unions. In surveys conducted by Porter Butts on campuses where Unions were being planned, art galleries ranked among the twenty most-wanted facilities passing over such activities as bowling and billiards.



Jane Goldman, *Wisconsin Memorial Union*, 1978 Color intaglio, 24" x 19"

By the mid-1950s, the Association of College Unions-International had established a standing Committee on the Arts, thereby formally absorbing art into the college union scene. And the Wisconsin Union was by this time teaching a credit course in the Art Education department on art gallery administration.

"Where the museum imprisons art and makes it a curiosity to students," Butts wrote, "the Union can bring it into the main stream of campus life . . . In the union, seeing art can be, and often is, as natural and normal a matter as seeing your friends or taking your meals. I would remind a hesitant

university administration that for every ten who see an exhibition in a museum, a thousand will see it in the union."

In the September-October, 1983 issue of the *Wisconsin Alumnus* magazine, editor Tom Murphy, who is also a former UW-Madison student, bore this out. "We accepted the idea of paintings everywhere around us as part of the felicity of the Union, not as a collection. Collections belong in quiet rooms where the guards look at you as if you have a handful of crayons. But in the Union there were paintings in the halls and on landings, in all the offices, in the lounges, the eating places, even down near the bowling alley."

## Art in the Community: *Mutual Enrichment*

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Where was Madison in the development of an arts program when the Union joined the scene in 1928?

The only gallery in town was the one in the Historical Library which the Madison Art Association had been using since 1914 rent free. The gallery was not heavily used by the community, and, of course, it was closed evenings and weekends unless special arrangements were made and the association was a little shy about that since they were using the space at no charge.

When the Memorial Union opened across the street and it was announced that what was labeled the "assembly room" would actually be an art gallery, the Art Association cheered. Their roller coaster existence had been a lonely one even though leadership and funding had been coming from the University.

Union Director Butts turned to the Art Association for help in launching the first art exhibition in the Memorial Union. According to Janet Ela's 1951 history of the Madison Art Association: "The show had its frightening aspects, Mr. Butts tells me, because no one had time to think of the precaution of appointing a jury before issuing a broadside newspaper invitation to all Wisconsin artists to send in their works. Of course none of the hundred-odd canvases could be rejected when they arrived; they had to be skied three and four high in the Union's small gallery, like the Dutch dead hares in the Louvre." Since no committee was in existence at the Union as yet, Charles Gillen of the French department, who was president of the Madison Art Association, is rumored to have hung the show himself.

The Union and the Madison Art Association continued a long relationship of mutual assistance. Butts grew very interested in the Association and served for three years as its secretary-treasurer. The Association and the Union Gallery committee co-sponsored lectures on various art topics from 1935 to 1939. In 1939, the Union took over the primary responsibility for the art lectures and the Art Association decided to give funds for loan



Porter Butts, 1962

collection purchases in return.

Mrs. Ela notes in her history: "We as Art Association members have known a tremendous enrichment of art experience in recent years through sharing the Union's exhibition and lecture schedules. We in turn have supplied purchase funds—of varying amounts—have lent adult dignity and support to the Salons, and have assisted with plans for numerous openings and receptions . . . The Union's hospitality to us through all kinds of weather has been based less on hopes of specific favors from us than on the long-view vision of strong total art sponsorship in Madison. If Madison, as a city, thinks and feel in terms of art, welcomes artists and supports them, the University students and the state's artists will share in the benefits."

One of the Art Association's long-term contributions to the Union Gallery committee was a purchase prize of \$100 put up for the first time in the second Salon of Art in 1935. In 1950, when the prices on art works had risen considerably, they changed it to an outright award. Another continuing gift from the Association is the fund provided for purchases for the Union loan collection.

"What we remember about a people or about an age is its art."

Porter Butts, 1949

## The Union Loan Collection: *Art-to-Go*

The Madison Art Association had had experience with loaned art for University students in its early years. According to Mrs. Ela, in the early 1900s, the Association "borrowed \$300 from Professor Charles Van Hise (soon to become president of the University) in order to buy and frame prints for use in student rooms, with full confidence that the rental fees paid by students would in a few years pay off the principal and make a self-perpetuating fund for further purchases." Among the prints offered were Leonardo's "Mona Lisa" and "Last Supper," Rubens' "Two Sons," Bellini's "Doge," etc. "These pictures, the most venerable cliches to our generation, were almost total strangers to the student for whom they were being purchased," Mrs. Ela reminds us. By the fall of 1904, the project had been dropped.



Union Loan Collection rental, 1950

However, the Art Association's gifts to the Union Gallery committee Loan Collection were used to purchase originals from working, contemporary artists—no reprints and classics—and students went for them! When the Loan Collection was in its heyday in the 1940s, 50s and 60s, a day was set aside in the beginning of each semester during which students went to the Union, viewed the available art works, selected one and for fifty cents rented the art work for his or her room, dormitory, fraternity or sorority house.

Kenneth R. Hopkins in the 1949 *College Art Journal* article said: "Needless to say the response to this painting renting service is tremendous each semester. It is wonderful to see students rushing to stand in line to await their chance to select a work of art. It is always on a first come, first served basis and many students wait a long time to be first on the line. There are rarely any paintings left at the end of the day and there is always great competition among students for what they consider the best paintings."

In this way, students became accustomed to art work on their walls early in their lives. That's how appreciators and collectors are bred. "This is a university-wide course in art appreciation incorporating artistic experience of a real and practical nature," Hopkins writes. "The best part of it is its voluntary aspect. No one forces the students to come to rent a painting. No course requirements are being met by this process. While others talk about art appreciation on a practical level, the Wisconsin Union is doing something about it that pays off in results."

Works from the Wisconsin Union Art Collection are still loaned to students who are interested in having them on their walls. The growth in availability of reproductions and posters has cut down on the demand somewhat. But, when the "Art-to-Go" exhibit goes up and the day for borrowing art comes, the Union Gallery still has a steady stream of student purists who like oil on canvas, three-dimensional art, framed watercolors and woodcuts better than reproduced posters.

## The Nature of the Union: *An Art Center*

"The Union of its very nature is a center of artistic as well as social experience," Butts declared in the 1941 *Parnassus* article. "As the scene of daily living for thousands of students the building's architectural form, its decoration and furnishings, and its pictures have subtle and continuing influence on the standard of taste of its young users. It is, in this respect, whether you will it or not, an art center—for better or worse."

In the spring of 1960, Agnes de Mille, leader in the field of modern dance, lectured at the Wisconsin Union "Dance Festival" and said: "There has never been great art without great audiences; the one depends upon the other. Universities can train creative artists and shape taste, and this is a vital service . . . Universities presently constitute our only practical hope."

News commentator Eric Severeid, appearing on the campus a week later, added: "It is the Universities that will bring and restore creative adventure in the vast interior stretches of the land."



Peter Arno, *Mayor's Committee of Welcome*  
Pen and ink, 11" × 11 1/2"



Robert von Neumann, *After the Day's Toil*, 1949 Lithograph, 11 1/2" × 8"

Butts summed it all up in his 1959-61 biennial report: "If the University is to nurture a great audience for the arts, students need the opportunity to try out in their daily living the cultural interests the University so painstakingly cultivates in the classroom."

"At Wisconsin, the primary role of bringing into being the actual audience for the arts, at the same time asserting standards of excellence and taste is performed by the Union."

"There is reassuring evidence that there is a supporting audience for the arts at Wisconsin—a very extensive one—and that the whole pattern and tone of student interests has been substantially changed—away from the often pointless 'collegiate activities' of an earlier era toward serious, rewarding cultural pursuits—by the Union effort."

He went on to list a two-year span of arts activities, which included: 24 major concerts, 10 touring theater and opera companies, three dance concerts, 100 distinguished films, 314 art students entering the annual Student Art Show, 820 visitors to the Union art galleries each day.

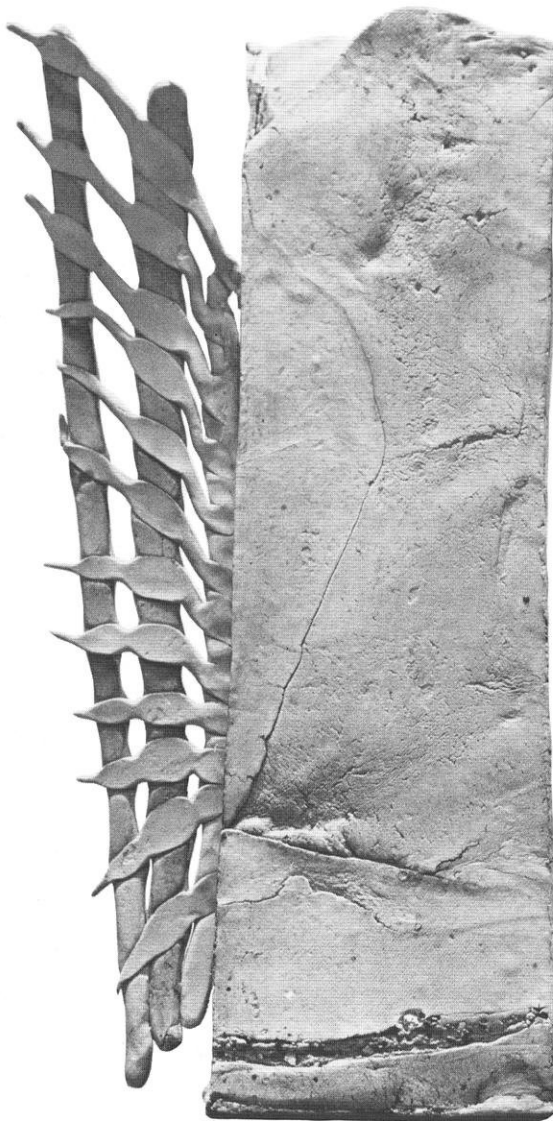
"In such ways," he said, "the Union has become the cultural heart of the campus and in large measure, of the Madison community and the state."

## The Union Craftshop: *Hands-on-Art*

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Two years after the Memorial Union doors were opened in 1928, a facility was introduced to the campus that helped "blow the dust off art"—the Memorial Union Craftshop.

"If a student actually makes something, he is no longer afraid of it," Butts declared. "The chances, rather, are that he becomes an enthusiast for it and its kind, and possibly, in proportion to his talent, even a creative contributor to the field."



Jennifer Driggs, two ceramic vessels, 1980

The Craftshop organizer was Sally Owen Marshall, who as a student, wrote her thesis on the need for a recreational craftshop on the University campus, specifically in the Union. Butts was convinced and hired her to do just that in the Union annex, the former president's house on the corner of Park and Langdon streets. After hanging an inviting motto over the door which read, "Each one to his own bad taste," Ms. Marshall invited not only art students and experienced craftspeople into her shop, she greeted the most inexperienced. Inside the Craftshop gifted artists and handicraft dilettantes engaged in painting, book binding, modeling, poster making and photography.

The *Daily Cardinal* detailed its success: "The Union [craftshop] seems to have attracted quite a number of interested students to its habitat in the old Union. Five weeks have elapsed since the idea was first inaugurated, and in five weeks the various phases of artistic endeavor that were lying dormant in many young men and women have cropped out with amazing vigor.

"The [craftshop] serves many purposes. Groups, which correspond to classes, have been started in book binding and life drawing. Each group has an enrollment of 15 persons. But, more than merely class interest has been shown. Individual artistic expression has been turned into: modeling and mask-making, five persons enrolled; sculpture, two; photography, two; block printing, two; charcoal drawing, four; handicraft—lampshade, two.

"The shop has a very busy sign and poster painting business. It has found work for four people so far and has served five different organizations . . . More than 40 signs have been finished and sent on their way in the short working hours over the last month."

The Craftshop turned out a sizeable amount of unconventional art. The *Daily Cardinal* reported: "An amazing number of conspicuous objects on campus emerged from the [craftshop]. Such odd and bizarre objects that command attention are a collap-

sible bookcase and a rat race track built by Rackhouse men for the Varsity Fair."

Some of the Craftshop activity raised eyebrows. The September 27, 1933 *Milwaukee Sentinel* reported that the shop was sponsoring life drawing classes with nude models at the cost of ten cents an hour. However, it was quickly refuted when Ms. Marshall called the story "hooey" in the *Madison Capital Times* and claimed that the models wore bathing suits.

In 1934 denizens of the Union darkroom organized the first annual National Collegiate Photographic Salon, which was sponsored by the Union's Camera Club. They received over 150 entries from 16 colleges and universities and 45 photos were selected for exhibition.

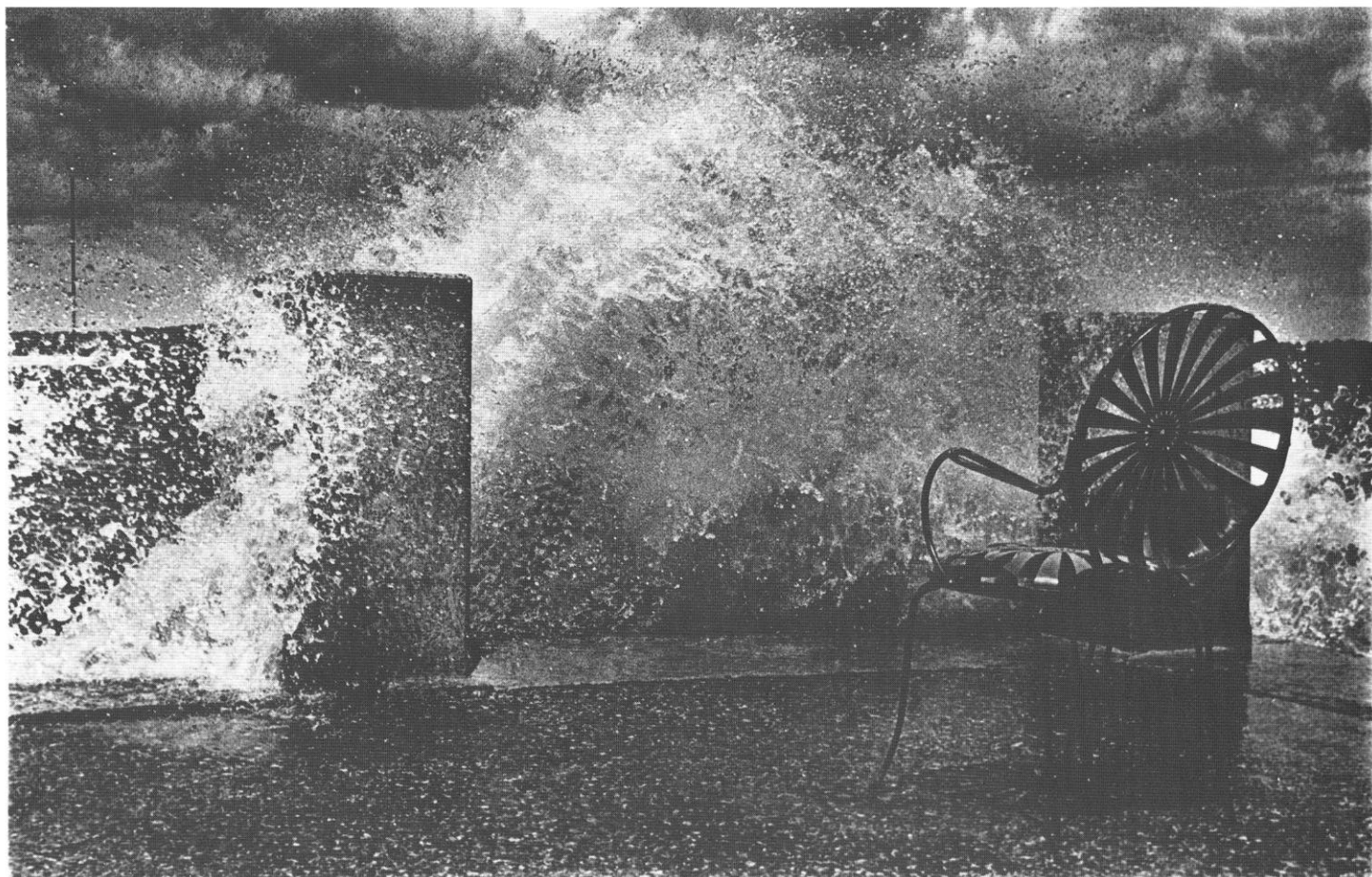
In the late 1940s and early 1950s two Craftshop staffers—Anne Tressler Foote and Elaine Smedal—did extensive research throughout the state of Wisconsin to find and copy prime examples of Norwegian



Sally Owen Marshall

design and other Wisconsin folk art. The result was the production of two folios of silk screen color prints and an art show reflecting important themes in Wisconsin art.

Over the years the "hands-on" activity has flourished in the Craftshop which was



Glenn Trudel, *Wave and Chair*, 1977 Black and white photo, 12" × 8"

moved to the top floor of the new Union Theater wing in 1939. Facilities for wood-working, photography, ceramics, metal and jewelry work, tiffany glass construction and other areas were added.

The children of the University community were invited to share the facilities in the 70s as natural heirs to the Craftshop fun. The

children of students, faculty and staff members have been spending creative summers, weekends and vacations in the Craftshop getting an early start on cozying up to art. Their activities have ranged all the way from clay work to clown makeup to drawing skills and they carry on the best traditions of the Craftshop.



Schomer Lichtner, *Husking Corn* Lithograph, 12" x 8 3/4"



## One of Madison's Town and Gown Events *The Salon of Art*

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It was definitely a "classy" event back in the days when people—even students—loved such things. It was a media event too in that the local newspapers tried in many devious ways to learn of the winners and publish their names before anybody else did. There were a lot of rumors but the secrets were usually kept until that exciting moment when the winners were announced in the annual Wisconsin Salon of Art reception.

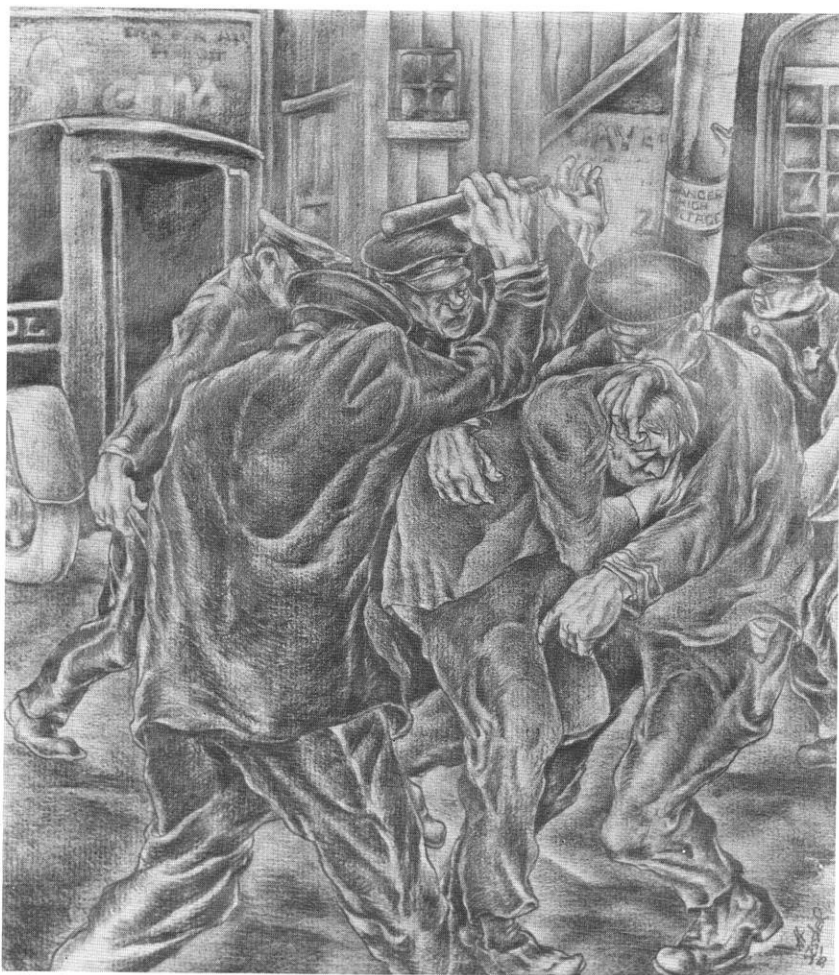
It began in 1934 with the legendary Grant Wood as one of the judges and \$125 in prize money. It ended in 1971 with \$1,785 and

only prints and drawings entered (oils had become too large to transport to Madison and to hang once arrived). For 37 years artists from all over the state crated, wrapped and shipped their best work to Madison for what was one of the most prestigious competitive shows of the year—the Wisconsin Salon of Art. The number of works submitted ranged from 256 by 116 artists in 1934 to 669 from 362 artists in 1964.

When the Salon of Art was suggested by John Kienitz, the student chair, it was the first such state-wide competition and no one



Salon of Art Judging, 1951



Alfred Sessler, *Cops Will Be Cops*, 1935 Pencil drawing, 9 1/2" x 10 1/2"

knew who the artists of Wisconsin were. There was no address list. So, the student committee members and Union staff put together a list of more than 500 artists after a great deal of digging. The artists, when found, responded enthusiastically and the prestige of the show was established quickly.

The first Salon was announced in September of 1934 by Kienitz who said that if successful, the Union would make it a part of its regular program. "Because of the University's cultural leadership in the state, sponsorship of an exhibition of this nature is in harmony with those efforts which go toward establishing a finer relationship between the University and citizens of Wisconsin," he announced.

When the deadline arrived, 256 works had been submitted to the jury. Joining the Iowa painter Grant Wood as the jury were Professor Oskar Hagen of the UW Art History

department; and C.J. Bulliet, art editor and critic of the *Chicago Daily News*. They selected 99 works by 70 artists for the exhibition. Santos Zingale, a young Milwaukee artist who later joined the Art Department faculty, won the top prize for a painting entitled "Memorial Day Parade." UW student Charles LeClair, won two honorable mentions. After the showing in Madison, the Salon went on a tour of the state.

The flurry of activity among the student committee for months before each Salon of Art opening peaked with the gala (and formal) award reception. Artists came from all over the state for the event and were admitted by coveted invitation only.

But, all was not glamorous. The behind-the-scenes work could be hard and long. Students not only mailed out notices and publicized the show, they also arranged for judges, supervised the judging, hung the show, and put together a catalogue. Over the years they solicited award money (hitting a high of \$2,775 in 1966) and built up the reputation throughout the state of the Salon as a very well organized event. All this to the annual amazement of the judges, artists and others they worked with during the arrangements period.

Dwight Kirsch, who was one of the 1949 judges said about the organizers: "The Union Gallery committee has everything well organized and did an efficient job of handling the work presented to the jury. The gallery committee's organization and operation here are unique in my experience. The committee members are not only giving a splendid service, but are gaining invaluable experience in the appreciation and promotion of art in the truest sense."

The student participation caught the eye of a reporter from *Art Digest* in 1935: From beginning to end, the arrangements are conceived and executed by University students working voluntarily as a committee of the Wisconsin Union, aided by the Union staff. In this way the Salon is becoming a fertile seeding ground for a future leadership in the cultural life of the state—an authentic and influential enacting of the function a university is expected to serve."

The Salon also frequently drew some heated "letters to the editors" from art critics

among the public who disagreed with the judges. The committee also took a poll among the attendants at the opening reception and found that they rarely agreed with the judges.

After the first Salon a critic identified as "H.D." in the *Daily Cardinal* opined: "More than half the 99 exhibited works deal with landscapes and sea scapes . . . the result is a succession of quiet vistas . . . (which) gives to the Salon no special distinction that might not be claimed by most American regional shows in the past 15 years."

Jurist Wood spoke in Tripp Commons in February following the first Salon and de-

fining regional art as an outgrowth of the modern movement which in turn was a return to the simplicity of primitive art. In an Ag campus appearance Wood told Ag Short Course students that the farm barn is a thing of beauty and deplored unsightly billboards.

When the second Salon rolled around, the judges were led by Thomas Hart Benton, the famous Missouri muralist. The Salon reception was heralded as "one of the highlights of the fall social season" and announced that formal dress was optional. The *Capital Times* said: "The second Wisconsin Salon of Art opened with a blaze of glory . . . The selections showed a decided trend toward pro-



Fred Becker, *Jam Session*, 1943 WPA Wood engraving, 10" x 8 1/2"



Robert Burkert, *Winter Tangle*, 1965 Color serigraph, 30 1/2" × 21"

letarianism, while the gowns reflected a capitalistic surplus." James Watrous won the first prize for the mural design for the Paul Bunyan room in the Memorial Union and Alfred Sessler received the Union Purchase prize for "Cops Will Be Cops." The jury selected 120 works for exhibition from 300 submitted.

The jury panel for the third Salon in 1936 included: Reginald Marsh, New York painter, illustrator and mural designer; Edmund M. Kopietz, director of the Minneapolis School of Art; and Dr. Wolfgang Stechow, guest professor of Art History and formerly assistant curator of painting and sculpture at the Kaiser Frederick Museum in Berlin. Out of 432 entries, 150 pieces were chosen and \$275 was given out in awards. Milwaukee artist Vera M. Giger received the Union purchase prize for "Wauwatosa Landscape."

By 1937 the Salon had enough of a reputation to pull three famous judges—Walter Gropius, John Stuart Curry, and Alexander Archipenko. Gropius, architect and founder of the original Bauhaus at Dessau, Germany was then a professor of architecture at Harvard University. Curry was the University of Wisconsin's prized Artist in Residence and Archipenko, was a sculptor and teacher in Chicago. 440 works were submitted and 134 were selected for display.

And so it went through the years. The Salon was affected by external events at

times. During the war years, for example, the Salon was held because the Wisconsin Union announced its belief that "it is important in wartime to encourage continuous creative art activity." Although the number of entries went down, they climbed back up after the war and continued to increase.

An historical account in the Feb., 1969 Newsletter of the U.W. Arts Council notes that "The Salon has been a microcosm of artistic trends during its 34 years and judgement of the work displayed has ranged from praise for innovation and individuality to criticism for facile copying. The work of Santos Zingale and Alfred Sessler during the depression caused the judges to comment that 'economic unrest is pervading even the usually placid field of art.' The early 1940s saw a rash of impressionism and in 1946 the increasingly abstract entries inspired the warning that the artist's aim is not limited to copying. A painting or sculpture CAN represent something else but does not HAVE to always . . . Do not expect a picture or sculpture to be as real as anything but a picture or a piece of sculpture."

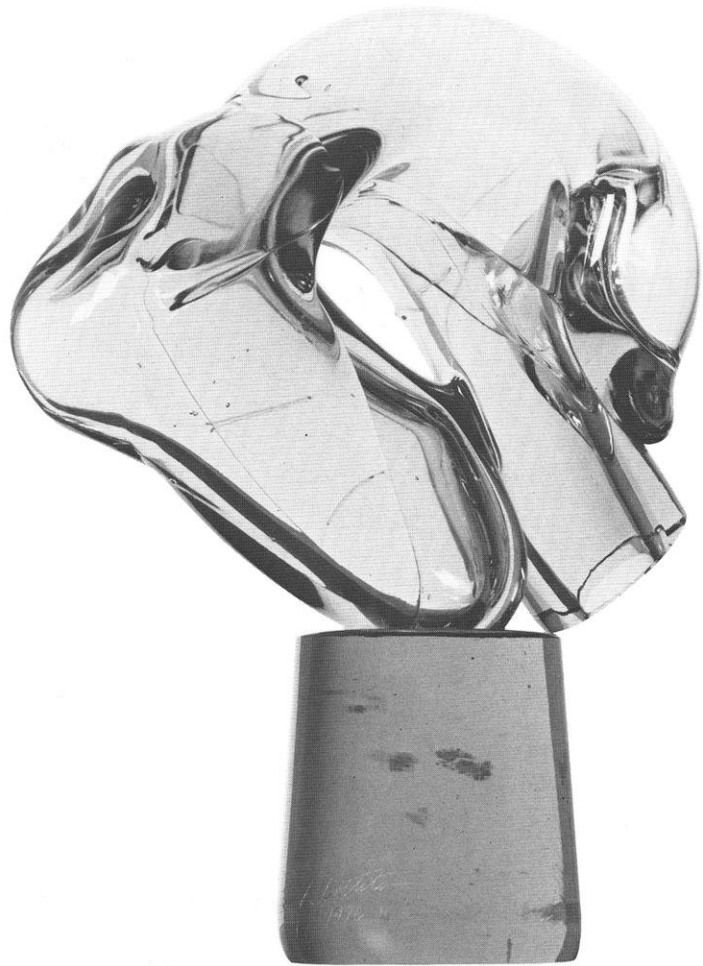
During the 60s art moved away from traditional media. Entries began to include very large and complex works, three-dimensional art and even electrically operated light sculptures. Artists would include instructions on assembling their works in the packing cases. Elliott Starks, Union Art Director, said that

the entries reflected a national trend which was "exciting and colorful and in most cases has real meaning pertaining to our current society."

The late 60s brought some of the problems which finally halted the Salon of Art after the 1971 show. Paintings and sculptures became much too big for shipping as well as for the limited display space. Size had to be kept down and entries were eventually limited to prints and drawings in 1969. But, perhaps most damaging, the student volunteers were not there as before. The unrest on campus during the Vietnam War had directed student interests to other things and other organizations.

In 1972, the Salon of Art was replaced by the Wisconsin Union Crafts Exhibition, a competitive show for University students including many of the craft items, three-dimensional sculpture and unusual entries that had been starting to show up among Salon entries.

The Salon of Art came to an end but it left a legacy to the University and its students and faculty in the form of the Wisconsin Union Art Collection. Many of the works of art maintained in this collection were acquired from the Wisconsin Salon of Art. In this way, the best of Wisconsin art for 37 years continues to be very accessible to UW art historians as well as University students. In that way, the Salon of Art lives on.



Harvey Littleton, *Folded Form*, 1978 Glass, 12" x 12" x 5"



Salon of Art Retrospective, 1974

## ***The Student Art Competitions: Finding the promising***

The Wisconsin Union has been sponsoring competitive shows for student artists since shortly after the Memorial Union building opened.

The *Daily Cardinal* of May 18, 1929 announced a student art show which included painting, sketches and marionettes by four student artists, one of them the chair of the Studio committee, Schomer Lichtner. The others were Chet LaMore, James Chichester and Dorothy Hirsch. It was not a competition but was billed as "the first annual exhibit of work done by students in the Union [craftshop]."

In February of 1930, the Union announced the second annual exhibition of work by University students. It was held in June and its exhibition marked the announcement of an annual prize to be funded by the senior gift of the Class of 1930 and to be awarded for a student work in art, painting, modeling or the graphic arts. The announcement stated



Phyllis Galemba, *Laurie* 1979 Color photo, 12" x 12"



32nd annual Student Art Show, 1960

that the prize was to be given in conjunction with the annual exhibit of student art work "such as is now on display in the reception room." It was also announced that at each annual exhibit a jury would select the best work displayed for the award.

This Class of 1930 award has continued through the years and is one of the most generous purchase awards available to students and one of the major ways of acquiring works for the Union's collection. In fact, its worth was realized by the class of 1930 and its trust fund increased to \$10,000 at the class' 50th reunion in 1980.

The third student competition in 1931 showed the effects of the award. The *Daily Cardinal* commented on May 20, 1931: "If it's art, it's an attraction. If it's homegrown and still art, it's a sensation. The annual sensation of the Art Education department goes on display in the Union gallery this morning. And in the rows will be some entries by other student artists and sculptors not in the Art Education department, who entered their work in the contest for the Class of 1930 award."

"This showing will undoubtedly be one of the best in recent years," said the *Cardinal*. "There will be these definite improvements over previous art school exhibits: the scope of the work shown is broader in subject matter, it includes more media, there is a trend toward modernism in some cases, and there is more freedom in size and method."

The writer went on to cheer the idea of opening the exhibit the following year with a reception and lecture about the art works in the show. "Huzzah!" the *Cardinal* called. "Maybe the critics will know what to say now."

The first Class of 1930 award was won by Jack Wittrup, 34, for his "Still Life," and the *Cardinal* commented that judging by the interest displayed, the award will act as a stimulus to further undergraduate art effort. "So many pictures were submitted for competition that some had to be rejected," the writer bemoaned.

In 1935 two other purchase awards were added and the first judges were brought in from outside the Madison faculty. In 1936 the works that were not selected for the Union exhibition were displayed in a "Salon of the Rejected" in the Art department. Among the judges for the 9th Student Art Show in 1937 was the UW Artist in Residence, John Steuart



David McMillan, *30 Seconds*, 1972 Oil, acrylic, 59 1/2" x 72"

Curry. The 10th annual show the following year brought comments of "high quality" and "cheerful and pleasing contrast to the drabness of many contemporary shows."

Jurors from the 1940 exhibition suggested displaying the works in three rooms, one for the first choice pieces, one for the second and one for the jurors' rejections so that the public could see all of the entries. The committee did the best it could with only two galleries.

"War Fails to Halt Show" was the headline in the *Cardinal* in 1943 as servicemen and women were invited to

participate with the students. The first catalogue appeared in 1945 when 74 works were exhibited and \$112 was awarded to winners. Faculty comments were that "the show was not representative enough and the pictures were hung too low."

Objections were heard from the artists that most prizes were purchase prizes and few were outright cash awards. In 1946 a student took matters into his own hands, collected about \$45 from Memorial Union Rathskeller patrons and presented the "Proletariat Purse in Protest Against Philistine Purchase Prizes."

The 20th show saw prize money, both cash and purchase, reach \$680. The award money slumped in the 1950s but rose again in the 60s. In the 1970 judging, all cash awards were totalled and divided among the participants, giving each student artist \$1.55, and thereby, making another statement about awards.

Photographs were separated out of the Student Art Show in 1934 and the first annual National Collegiate Photographic Salon was held. In 1948 Camera Concepts was established as a competitive show for University of Wisconsin student photographers only. In the 1950s color slides were added and shown in the Memorial Union Play Circle as part of the awards announcement ceremony.

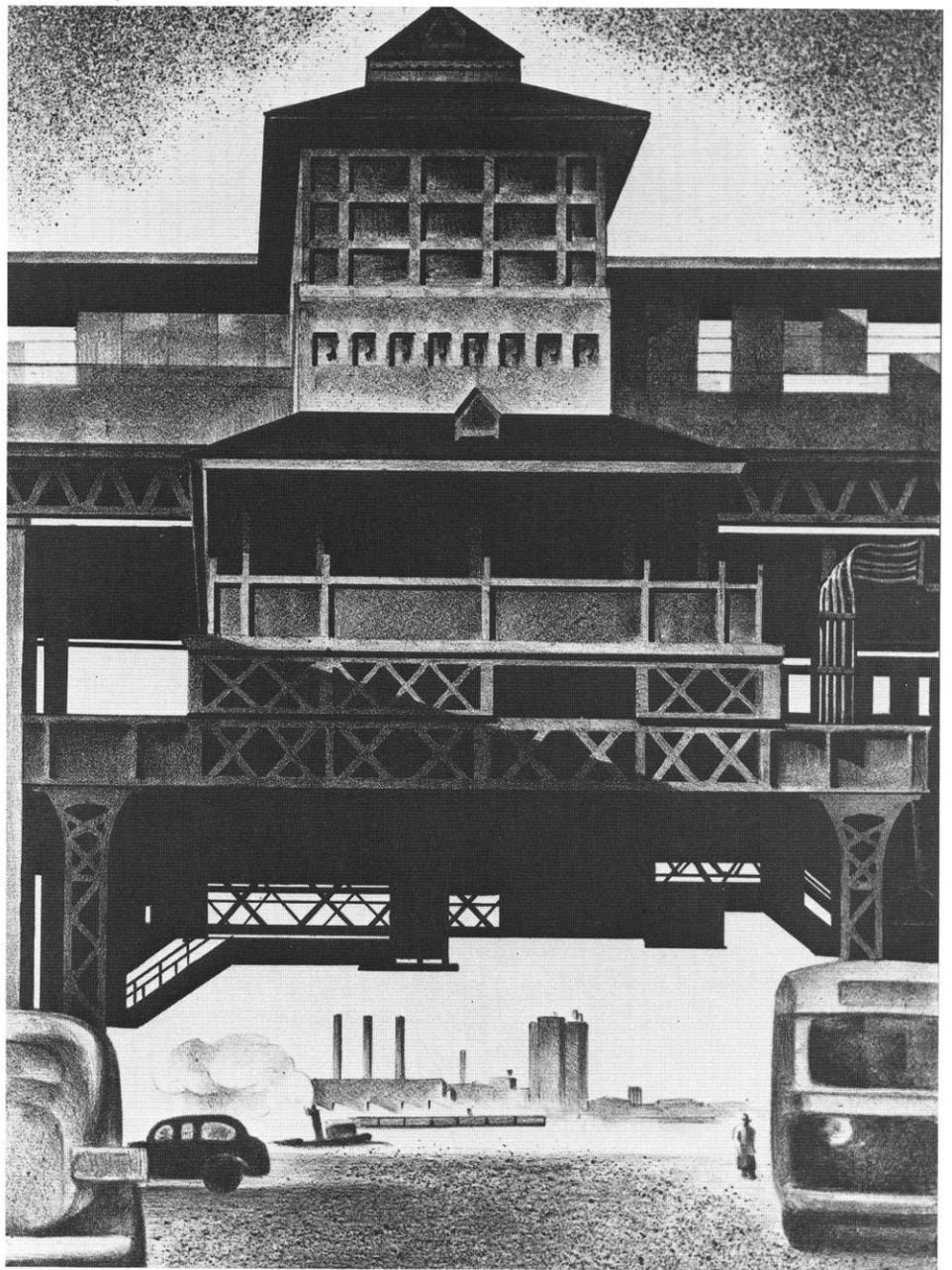
The first student craft competition was held in 1972. The Wisconsin Union Craft Exhibition, as it was called, brought in 162 entries from which 70 were accepted for exhibition and \$910 was awarded in prizes. The Best of Show award was named after Sally Owen Marshall, originator and early director of the Memorial Union Craftshop, and the annual exhibition is held in continuing recognition of her contribution to the Union art program.

Although the Union art program is flexible and constantly changing due to the imaginations and ideas of the student committee members, the competitive student shows have continued over the years. Thousands of students have participated in the three juried exhibitions, many of them for the first and last time, many more to go on to a career of exhibiting their art work. And, many have left their mark on the Wisconsin Union Art Collection through purchase awards.

### *Collection within the Collection: WPA art*

During the Depression of the 1930s, artists were in a particularly difficult position. In 1933 the federal government under Franklin D. Roosevelt's New Deal subsidized the arts in this country. Artists were recognized as a valuable national resource and put to work producing works of art and decorating buildings

with murals and sculpture. The artists were paid an average of \$22.50 per week and all materials were provided. Completed works were sent to non-profit organizations, post offices and museums across the country in the early 1940s. The Union was the recipient of a large number of works done under these government programs. They are a special collection within the collection and include works by Alfred Sessler, James Watrous, Frank Utpatel and Lester Schwartz.



Louis Lozowick, *Relic*, 1943 WPA Lithograph, 9 3/4" x 15"



## *Murals on the Walls: A special kind of art*

One of the most significant art works falling under the federal Depression projects was the set of murals done by James Watrous in the Paul Bunyan room of the Memorial Union.

Earlier, Watrous had done a mural in the Katskeller of the Union, a special room for women when the Rathskeller accommodated men only. It was a six by eight foot mural with the unfeminine subject of ping pong. So, in 1933 when he was a graduate student he started

painting the Paul Bunyan murals.

"People enjoyed watching me paint," Watrous recalled. He admitted that he had managed to get into the Memorial Union before it was open and had watched the German artists paint the murals in the Rathskeller just as the 1930s students sat on the platform with him to watch the Bunyan murals grow.

The murals were finished in 1936 after Watrous had progressed to instructor in the Art Department and Union Workshop Director. Consisting of eleven panels and two maps depicting the legends of the northwoods hero's life, the mural's six-foot high panels range from four to 16 feet in width. They are

Painted in the egg tempera medium on a gesso ground and as a result have a luminous, brilliant color. In addition to Paul and his camp, the subjects include Babe the blue ox, Hels Helson, Johnny Inkslinger, Sourdough Sam, the Cougar-fish and Paul's reversable dog.

Other murals in the Wisconsin Union buildings include the Old Madison Room murals executed by Curt Drewes in 1928 depicting scenes of Madison and the campus in the 1800s, the Stiftskeller murals done in 1978 by Milwaukee muralist Kurt Schaldach, and an abstract mural in the Martin Luther King lounge at Union South which was painted by William Kluba in 1973.



James Watrous at work on Paul Bunyan murals

### *Grassroots Art in Wisconsin: The Rural Art Shows*

Initiated by the College of Agriculture at the University of Wisconsin-Madison, the Rural Art program began in 1936 for the purpose of encouraging art activity in the rural Wisconsin areas. Most often these rural artists were untrained and worked in isolation with little support from their friends and families. They were provided assistance through the years by the University's artists in residence—John Steuart Curry and Aaron Bohrod.

Every year the Memorial Union gallery housed an exhibition of selected works from the Rural Art Program. The exhibition gave Madison art audiences a chance to see the grassroots art being produced in the state of Wisconsin and it also gave the artists a chance to sell their works to the art public. In 1944 a Nekoosa artist sold one of her sketches to the legendary Wisconsin writer August Derleth. Derleth complained about the price. He told the artist that her price was too low and offered her an autographed copy of his latest novel in addition.



Santos Zingale, *Scrub Woman*, 1937 Lithograph, 9" × 7 1/2"



Frank Utpatel, *Woman and Cat*, 1942 WPA Wood engraving, 11 1/2" × 9"

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***The Wisconsin Territorial Centennial Exhibition, 1936: 35,000 people came***

As a result of the research done by Porter Butts while writing his book, **Art in Wisconsin**, an exhibition was put together showing for the first time the state of Wisconsin's artistic evolution. Now, the people of Wisconsin could get "a sense of their own personal art tradition."

The exhibition included 50 paintings from 1825 to 1900 selected by the Wisconsin Union student committee on the basis of Butts' research; 50 contemporary Wisconsin works selected by the Wisconsin Painters and Sculptors Society from the annual exhibition of the Society at the Milwaukee Art Institute; and a number of the most noted paintings from the public collections throughout the state including a \$50,000 painting, "The Visit of the Shepherds," by the famous Italian painter, Baldassare Peruzzi.

According to the *Daily Cardinal*, 35,000 people viewed the show which hung in the Memorial Union from June 8 to July 6, 1936.

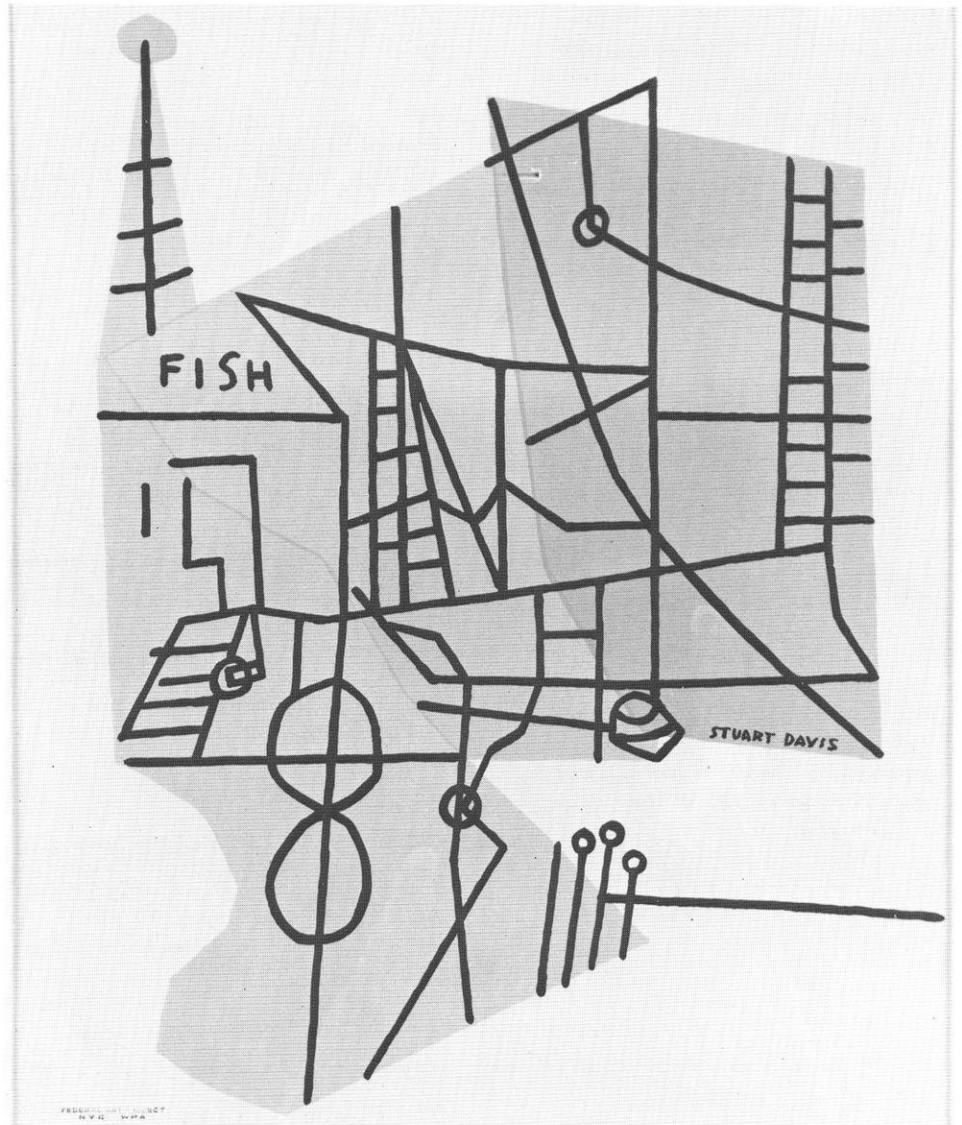
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***Thomas Hart Benton: A truly American art form***

One of the judges for the 1943 Salon of Art was Thomas Hart Benton, who was making a return engagement since he had judged the second Salon in 1935.

"Museums and gallery collections are of no value in bringing art to the general public because no one is interested in them," he proclaimed striding briskly around the lecture platform. "I used to think that saloons would serve the purpose better but I guess I was wrong."

The artist, who was described as "slight" and "dynamic" by reporters, admitted that this was his first public speech in two years. "Those signs outside the door say I'm going to talk on art in wartime but I don't know a damn thing about art in wartime so I'm going to discuss with you the meaning of a truly American art form," which he went on to do. One of his illustrations of a truly American art form was the popular song "Pistol Packin' Mama."



Stuart Davis, *Shape of Landscape Space*, WPA Color lithograph, 10" x 15"

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***The Union Permanent Collection Show, 1935: A young collection***

In 1935, gifts and purchases had brought the Union's collection to 69 works valued at more than \$15,000. At that time, the collection included 17th and 18th century Dutch, Flemish and Italian paintings given to the University by the Hon. Charles R. Crane of New York, former minister to China; a collection of Japanese prints given to the Union by Mrs. H.C. Bradley of Madison (and, subsequently given to the Elvehjem Museum

of Art); and five works from the Public Works of Art Project.

Other contemporary works had been acquired through gifts, through purchases from traveling exhibitions and competitive exhibitions. These included a set of etchings and lithographs by Union interior designer, Leon R. Pescheret, a Peter Arno pen and ink wash drawing, a Diego Rivera lithograph, a lithograph by Jose Clemente Orozco, an oil by Leon Lundmark, a terra cotta mask by Rudolf Jegart, the sketches done by James Watrous for the Paul Bunyan room murals, a monochrome by Hal R. Wilde and oils by Christian Abrahamsen, Curt Drewes, Merton Grenhaven, John Johansen and Norwood MacGilvary.

## *UW Centennial: Old Masters come to Wisconsin, 1949*

In the winter of 1949, a large number of crates arrived at the Memorial Union under high security. It was the UW's centennial and Porter Butts as chair of the Centennial Art committee had pulled a coup. Madison was to see a small but impressive segment of the Metropolitan Museum of Art in New York. A grant of \$5,000 from the University made it possible for the Metropolitan staff to put together this special exhibition for the occasion.

The highly anticipated show opened on February 15 and closed on March 3 after more than 66,000 people walked through the doors. It displayed 27 masterpieces—including one tapestry—and the show was guarded around the clock. The value of the art work was set at \$750,000.

In addition to the exhibition itself, there were six special public lectures about the exhibition with 2,452 people attending, 17 gallery talks attended by 340 people and 64 groups (including another 1,646 people).

In summing up the magic of the Old Masters, Butts wrote: "In the last analysis, when everything else is forgotten, what remains is our culture. What we remember about a people or about an age is its art. Few know the past distinction of a people in trade, in war, in sports, or



Old Masters from the Metropolitan Exhibition, 1949

in government. But we know the temples of Greece, the painting of the Italians, the music of the Germans, the ballet of the Russians, the plays of England's Shakespeare. These are the works of men that inspire us with respect and

understanding, that foster high goals of our own. Theirs is the message that endures, not merely reminding us of ages past, but as a force present and active—as a kind of compelling summation of all the best lessons that men have learned."



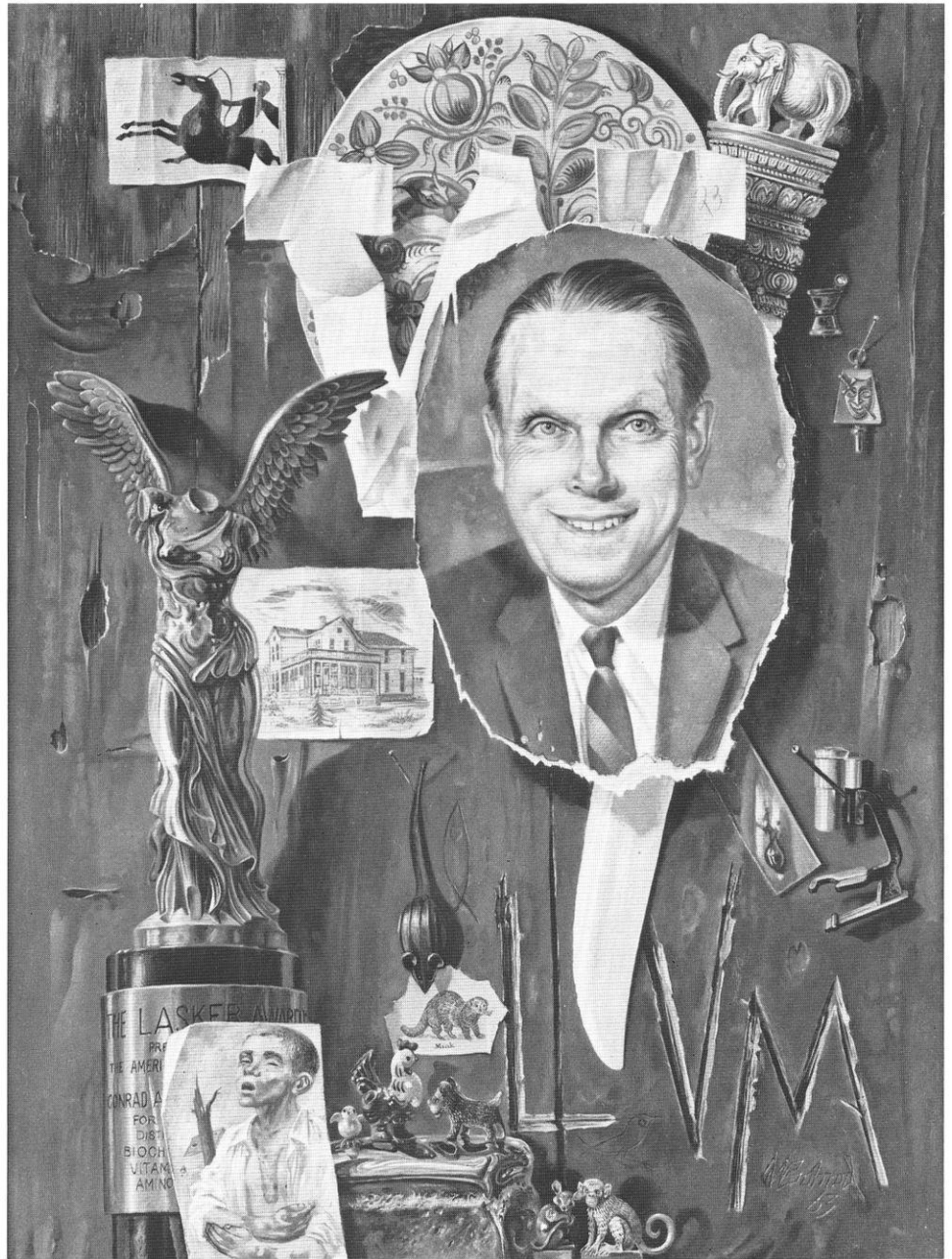
Armed guards protected the Old Masters show, 1949

**Aaron Bohrod:  
Ombudsman of the arts**

After John Steuart Curry, the first University Artist in residence, died in 1946, a successor was sought by the UW-Madison, which had been the first university in the country to have an artist in residence. They settled on Chicago artist, Aaron Bohrod, who had a national and international reputation. Described at the time by the *Milwaukee Journal* as "a modest man who lets his painting do his talking for him," Bohrod had studied at the Chicago Art Institute and at the New York Art Students League. He had served with the Army war art unit in the Pacific during World War II and later was artist war correspondent for *Life Magazine*.

In 1949 shortly after starting his residency at the University, the Memorial Union Gallery committee staged a Bohrod show to introduce the new artist to the campus. His years at Wisconsin included not only a large output of work but also a steady dialogue with the state's artists prompting some to call him an "ombudsman of the arts." Jan Marshall Fox, Sally Owen Marshall's daughter and Union Art Coordinator in the 1970s and 80s, remembers Bohrod and his wife as frequent guests of the student Gallery committees through her years as student, and later, staff member.

After his retirement from the University position in 1972, the Union again presented a Bohrod exhibition and in connection with it, helped produce, mainly through the efforts of Theater Director Ralph Sandler, an award-winning documentary on Bohrod and his work.



Aaron Bohrod, *Portrait of Conrad Elvehjem, 1963* Oil, 11 1/2" x 15 1/2"

***Point of Departure:  
Excellence in printmaking***

In 1984 an exhibition of prints by 30 artists—all of them MFAs from the University of Wisconsin-Madison between 1965 and 1981—was shown at the Elvehjem Museum of Art. A portfolio of the prints was added to the Wisconsin Union Art Collection in 1985.

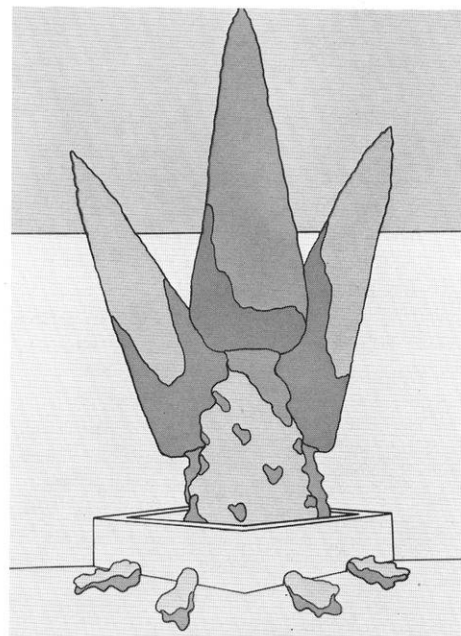
"That thirty artists, spread across the United States, could combine their individual efforts for this collaboration attests not only to curiosity but to mutual respect and an abiding cooperative spirit. This impulse to share and encourage is as inherent to printmaking as a plate-mark or an overprinting of color," Jane Goldman and Catherine Kernan, organizers of the exhibit, said in the accompanying catalogue.

Warrington Colescott, UW-Madison

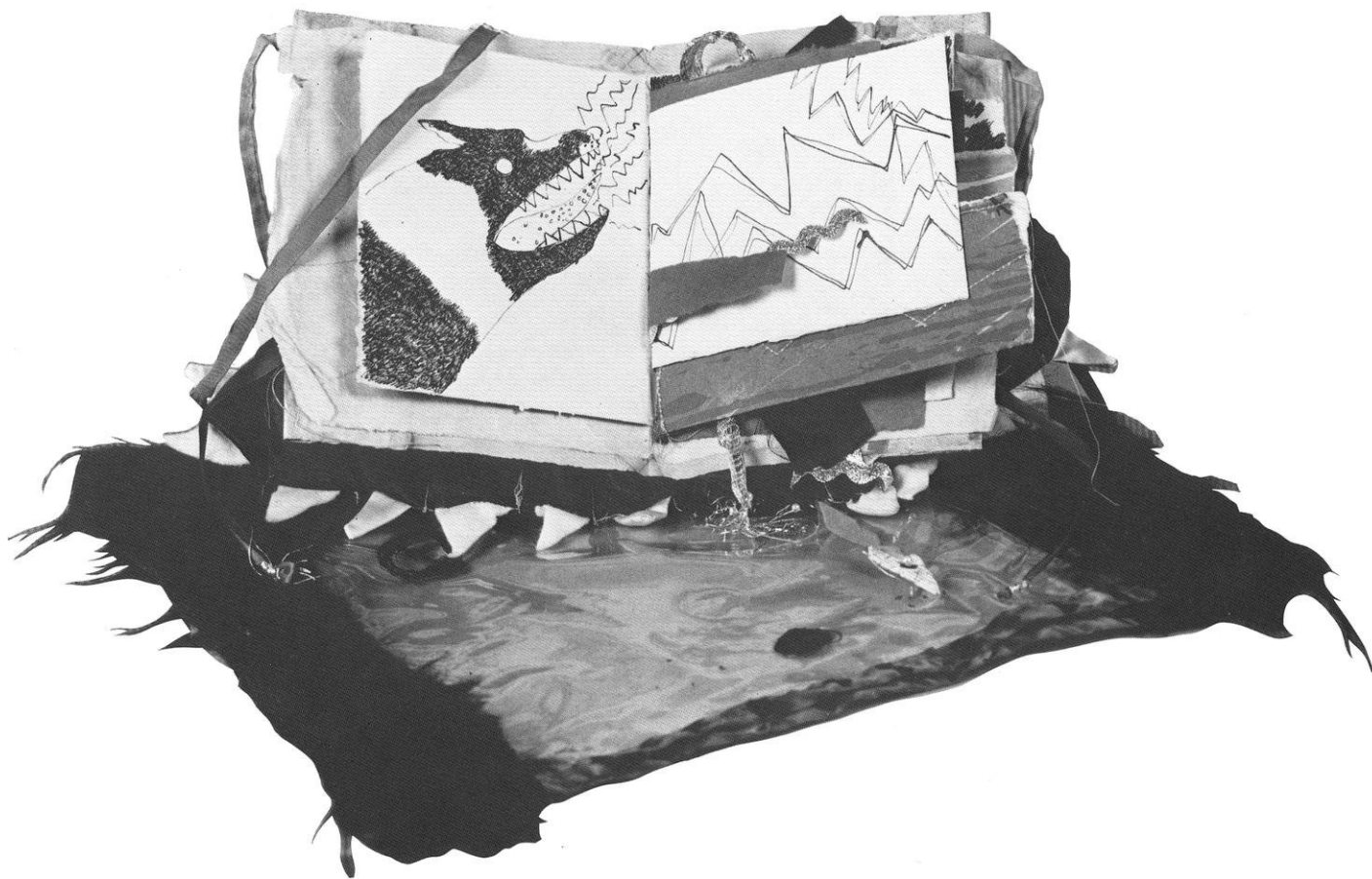
Art Professor who heads up the Graphics department, said in the catalogue:

"'Point of Departure' reflects the artists' emphases, noting the past communion, but underlining the importance of the experiences that followed—those struggling years of being an artist rather than an art student, of earning a livelihood, of dealing with jobs, peripheral and tangential—and the effect of all this on their artistic production . . . What is the commonality of this portfolio? The training of these artists rests on a three-year concentration in 'graphics,' which at Wisconsin means a range of printmaking techniques, plus graphic design, typography, paper-making, and photography."

By making these prints available to Union art "users"—thirty works illustrating the excellence that has made the UW-Madison's Graphics Area one of the country's leading programs in printmaking—the Union Art Collection continues to fulfill its purpose.



Dennis Jenkins, *Soviet Carrotzmonauts Blast Off*, 1975 Color serigraph, 18" × 23"



Jane Marshall, *Dog Bark*, 1982 Book (in plastic and fur case), 16" × 16"

## Porter Butts

Porter Butts, who became the Wisconsin Union director after graduation from the UW-Madison in 1924, had a special reason for his involvement in art activities. His undergraduate major was English; his minor, dramatic literature. In 1936 he received his master's degree in Art History—the first graduate student to enroll in that program. As a student he had also been very involved in student musical productions and served as president of the Haresfoot Dramatic Club. He was a performer in musical plays and also authored the book and some of the lyrics for another musical.

As Union Director, Butts quickly saw the opportunities for art activities and that was the beginning of a long list of "originals" in the UW art world. His "original" thinking either began or strongly influenced the following:

- the class of 1927 "Living Issues Library"
- the class of 1930 student art purchase award
- the Union Craftshop
- the Union's art collection—including the first loan collection of original works
- the Paul Bunyan murals
- the first complete performing arts center in any union anywhere
- a student outdoor sculpture competition
- the concept of a college union as a cultural center as well as a social center

In addition, Butts served in leadership capacities in the Madison Art Association, the Arts Committee of the Wisconsin Territorial Centennial celebration, the UW Centennial Arts Committee (which he chaired), and the Milwaukee War Memorial Art Center.

Butts himself was staff advisor for the music, theater, art, crafts and film committees for the first years of the Wisconsin Union. During those years the philosophy of the Union's art program was formed.

When he retired as director in 1968, his friends in the Union movement, former chairs and Union staff got together and contributed to a fund to establish the Porter Butts Creative Arts Award. This annual honor goes to someone, usually a UW student, who had made a notable contribution to the Union's art program.



Opening of Aaron Bohrod exhibition, 1962 Foreground (l to r): Aaron Bohrod, Mrs. Ruth Bohrod, Porter Butts, Back: Georgi Bohrod Rothe, Conrad Elvehjem, Neil Bohrod, Max Andrews

While speaking about the goals of the college union in 1962, Butts put forth his concept for Union programming: "Easy exposure to the arts and ideas ought to be lurking around every corner of a union—good books in a browsing room, good paintings in a gallery, good music,

films, plays, important lectures and free discussion of ideas. There's an old Chinese proverb that says 'Whom you don't meet, you don't marry.' This applies to ideas and interests, too. You can't expect students to marry an interest they never encountered in person."

## Selected Artists from the Collection

### Warrington Colescott

Born in Oakland, California, Warrington Colescott received his Master of Arts degree in painting in 1947. He joined the University of Wisconsin-Madison art faculty in 1949. He has studied in Paris and was a Fulbright Fellow and a Guggenheim Fellow in England. He has also traveled and worked in France, Italy, Spain and Greece.

Colescott's background in painting led him to concentrate on color in the intaglio medium at a time when most etching was black and white. His techniques have been described in many of the definitive studies of contemporary printmaking. He is represented in most American and many international print collections.

His *History of Printmaking* portfolio has been purchased in its entirety by Syracuse University, the Portland Museum of Art and the Carnegie Mellon Museum of Art in Pittsburgh among others. The folio of

the eleven prints was exhibited in the print galleries of the Brooklyn Museum in 1979 and is a part of their print collection.

He has received National Endowment for the Arts Fellowships in 1975, 1979, and 1983-84. He was invited to participate in the 1981 Bienal Americana de Artes, Graficas, Cali, Columbia; the 1981 and 1983 International Print Exhibitions of Ljubjana, Yugoslavia; American Prints and Printmaking 1956-81; the 38th National Exhibit of the American Colorprint Society, Philadelphia and the 1984 British Biennale of Prints at Bradford, England, and others.

In describing his work, Colescott said: "My work is idea-oriented, drawing-dominated, whether in prints or painted directly. I like complexity of idea and form but clarity of vision. Humor is a device and a camouflage to get serious issues on the table. Art can be witty, humorous, ironic, multi-leveled—but never trivial."

## Robert Burkert

Robert Burkert's credits are a challenge to the summarizer. He was born in Racine, Wisconsin in 1930 and did his undergraduate and graduate work at the University of Wisconsin-Madison. Since 1956 he has been on the faculty of the School of Fine Arts, Art Department at the University of Wisconsin-Milwaukee, where he is a professor and head of the Graphics Department.

He has traveled, studied and worked in Mexico, London and Paris. He has received numerous research grants, teaching grants and awards; has had over thirty one-man shows and been in more than twenty invitational exhibitions.

Currently his work is in monoprints, screen prints, oil painting, and drawing. He says that his work is still largely landscape and nature in subject matter and that he is a "figurative artist." But he adds "my 'stylistic' attitude has broadened as well as my color approach—atmospheric changes in nature."

"The use of various art tools stimulates my visual possibilities and keeps me constantly tuned up. When I begin to flag, or dry up somewhat in a medium such as serigraphy I change over to drawing, painting, etc. I also like to mix media," Burkert explains. "This keeps me producing and this is important to my teaching philosophy which is to keep my students always expanding with the ideas and the media."

## Phyllis Berg-Pigorsch

Phyllis Berg-Pigorsch won her B.S. and M.S. degrees in Applied Art from the University of Wisconsin-Madison. From 1960 to 1968 she exhibited nationally and internationally in painting and graphics.

In 1968 she began "to extend the subject matter and imagery of paintings and graphics into film, using many of the ideas first generated onto canvass in a motion picture format, together with music, then words. Since then she has produced, directed, written, filmed and edited documentary and dramatic films, which have been broadcast by the Wisconsin Educational Television Network, NBC and syndicated by the Central Educational Network.

She has won many film production awards since she began Yahara Films in 1970 including the American Women in



Warrington Colescott, *Christmas with Ziggy*, 1964 Color intaglio, 22" x 16 1/2"

Radio and Television Award; the Great Lakes Festival Award, the College Writers Association Award and the Independent Filmmaker's Festival Award.

"The last of my paintings were mostly thin layers of isolated glazes—attempts at luminosity, Venetian style," Berg-Pigorsch says. "People ask me continually if I'm ever going 'back' to painting, and I am always puzzled by it since it feels as if I still am—painting, 'Eastman style.' The difference is of no consequence.

"What is different, however, is that film is less the work of one person, yet no less the expression of one person, and no less an art. In spite of what might be a change of style, the symbols, the subject matter, the color, the thought, persist in a surprising continuity. But, encumbered with the machinery necessary to be an artist in film, one often yearns for the wonderful spontaneity of a watercolor."

## Frances Myers

The work in the Union collection by Frances Myers is not representative of her work after 1982, when she says she "put architecture in the background" while figurative imagery took over.

She has been a visiting lecturer in art at St. Martin's School of Art in London, the

University of Wisconsin-Madison, Mills College in Oakland, California and the University of California at Berkeley. In 1974-75 she won a National Endowment for the Arts Graphics Fellowship. In 1977 she received an H. Lester Cooke Foundation Grant and a Wisconsin Arts Board Grant followed in 1977-78.

She has won awards in: the Philadelphia Print Club International Exhibition; the Bradley University National Print and Drawing Exhibition; the Illinois Regional Print Show at Northwestern University, the Miami International Biennale of Prints; Society of American Graphic Artists Annual; the Library of Congress National Exhibition; and many others throughout the country.

She has juried print exhibitions from one coast to the other and is included in many prestigious collections including the Victoria and Albert Museum in London, the Metropolitan Museum of Art in New York, and the Library of Congress. She is represented by the Fanny Garver Gallery in Madison, the Perimeter Gallery in Chicago, the Jane Haslem Gallery in Washington, D.C. and the AAA Gallery in New York.

Her work now may be described as figurative—both narrative and symbolic—in oil on canvas and linocut prints. Born in Racine, Wisconsin, Ms. Myers lives and works in Hollandale, Wisconsin.



### Phyllis Galembo

Photographer Phyllis Galembo was born in New York and returned there after receiving her M.F.A. degree in Photography and Printmaking at the University of Wisconsin-Madison. In 1978 she joined the faculty of the Fine Arts department of the State University of New York at Albany as an associate professor.

Her work has been supported by grants from the Boston Museum of Fine Arts, the New York State Council on the Arts, SUNY at Albany, the New York state Creative Artists in Public Service Programs and the Catskill Center for Photography.

She has had one-person exhibitions in: New York City, Ithaca, Oswego, Rochester and Albany, New York; Madison; Fayetteville, Arkansas; Denton, Texas; Williamsport, Pennsylvania; Charlotte, North Carolina; and Providence, Rhode Island. Her work is included in many group exhibitions and public collections as well. Her photographs have appeared in *Vanity Fair*, *Esquire*, *Art Direction Magazine*, *Exposure* and *Quiver*.

She has given lectures and workshops as a visiting artist in colleges and universities throughout the country from California and Texas to Virginia and New York. She has also published a collection of her photographs entitled *Pale Pink*.

In a review of her April 1984 show at the Oggi Domani gallery in New York City, *Art News* said, "The photographer's mostly lighthearted pictures, usually incorporating lots of colorful, elaborate props and costumes, are celebratory in nature." *Art Forum* critic Charles Hagen pointed out that "beneath their exuberance, though, most of her pictures have a dark undercurrent of anxiety, a sense of straining after hilarity."

### James Watrous

James Watrous, is a native of Winfield, Kansas but has spent most of his life in Madison, Wisconsin where he studied and received a bachelor's degree in 1931, a master's in 1933 and a Ph.D. in 1939.

He taught at the University of Wisconsin-Madison from 1935 to 1976, first in the Art Department and later in the department of Art History. From 1964 to his retirement in 1976 he held the Oskar Hagen Professorship in the Art History Department. In 1957 he was a visiting professor at Oberlin College and in 1966 he held such a position at the University of California, Berkeley.

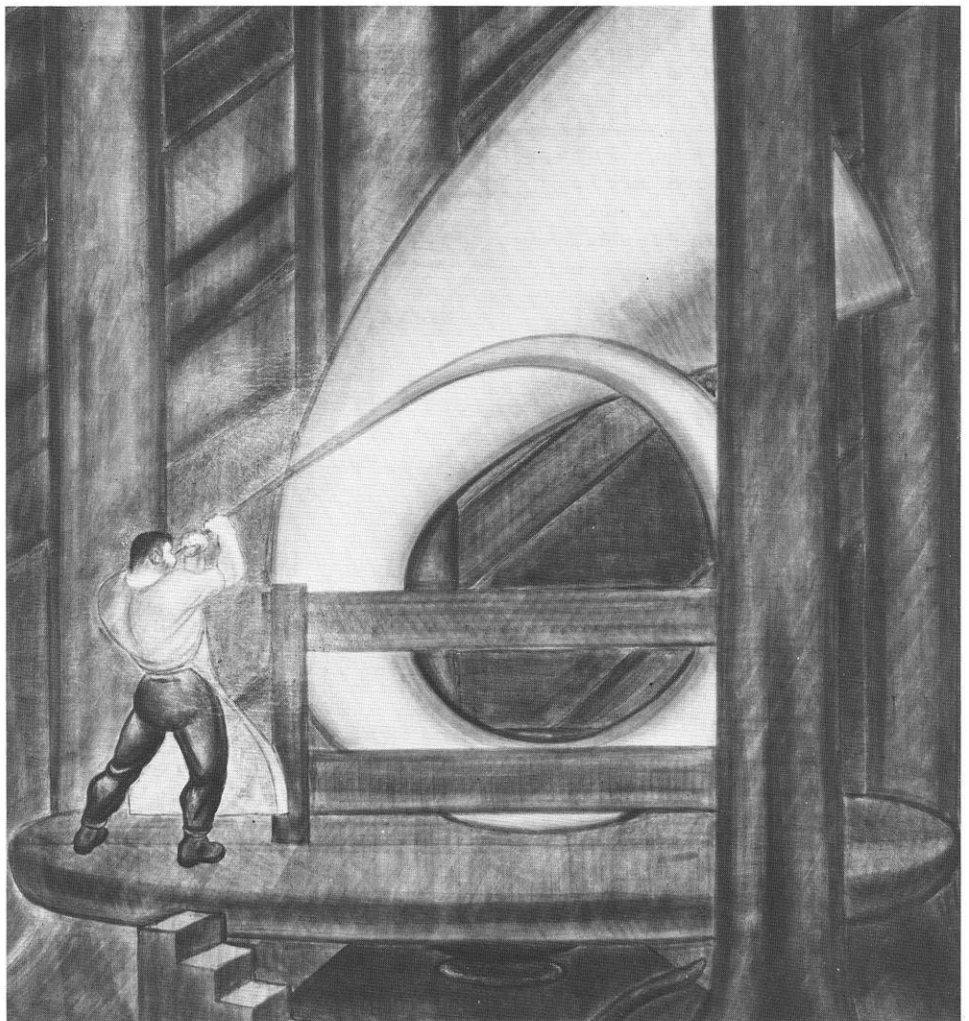
Watrous is the author of two books published by the University of Wisconsin Press—*The Craft of Old-Master Drawings*, 1957 and *A Century of American Printmaking: 1880-1980*, 1984.

In addition to the Paul Bunyan murals

in the Memorial Union, Watrous has done murals in six other Madison buildings and in Washington University in St. Louis.

He received a Ford Foundation Fellowship in 1954-55, an Award of Merit from the Wisconsin Chapter of the American Institute of Architects in 1962, the Wisconsin Governor's Award in the Arts in 1969, the Porter Butts Creative Arts Award in 1976 and an honorary fellowship in the Wisconsin Academy of Sciences, Arts and Letters in 1982.

He has been a guest lecturer at the National Gallery of Canada, the Metropolitan Museum of Art, the Cincinnati Art Museum, the Milwaukee Art Museum, and the Universities of Illinois, Iowa, Washington, Miami, and Ohio State. In Wisconsin he has lectured at the Elvehjem Museum of Art in Madison, the Leigh Yawkey Woodson Museum in Wausau and Lawrence University.



James Watrous, Paul Bunyan mural, 1934 Tempera on gesso, 6' x 16'

## Santos Zingale

A Wisconsin artist who has remained in the state for most of his career, Santos Zingale was born in Milwaukee, studied at Milwaukee State Teachers' College (now the UW-Milwaukee) and the UW-Madison. He taught art at the UW-Madison for thirty years before retiring in 1978.

Zingale won the top award in the first Wisconsin Salon of Art when he was a young artist from Milwaukee and he continuously took awards home from that competition. One of the best known and loved pieces in the Wisconsin Union Collection, "The Terrace," an oil showing the famous Memorial Union terrace chairs was acquired in 1961.

Always a painter, Zingale's work was described in the catalogue for his retrospective show at the Madison Art Center in 1978 by Gibson Byrd: "The work in his retrospective exhibition, spanning some forty years, shows his dedication to the painter's task, the consistency of effort, the devotion to craft that makes him a 'painter's painter.' Over the years Zingale has taken his own aesthetic direction, provided his own stimulation for work, followed his own intuition, been his own man."

His exhibitions and awards are impressive, showing his wide popularity and representative spirit. His work has won him awards in: the 1949 "Wisconsin at Play" Exhibition sponsored by Gimbel's; the 1954 Midwest Landscape Art Exhibition in Springfield, Illinois; the Wisconsin State Fair; the Theodore Lyman Wright Art Center in Beloit in 1960; the Jewish Center, Milwaukee; as well as frequent Wisconsin Salons of Art. He had one-person exhibits or was part of invitationals at: the Elvehjem Art Center, Madison; the Allis Museum in Milwaukee; the Madison Art Center; Northern Michigan University; the Bradley Gallery in Milwaukee; Cudhay Towers Museum; and dozens of others in Ohio, Florida, New York, Kansas, Washington, D.C., Illinois and Minnesota.



Santos Zingale with *Still Life* at Salon of Art Retrospective Show, 1974

## Jane Goldman

Co-founder of Artist's Proof, an intaglio studio in Cambridge, Massachusetts, Jane Goldman is one of the organizers of a portfolio entitled "Point of Departure," by UW-Madison graduates who are printmakers, which the Union purchased in 1985.

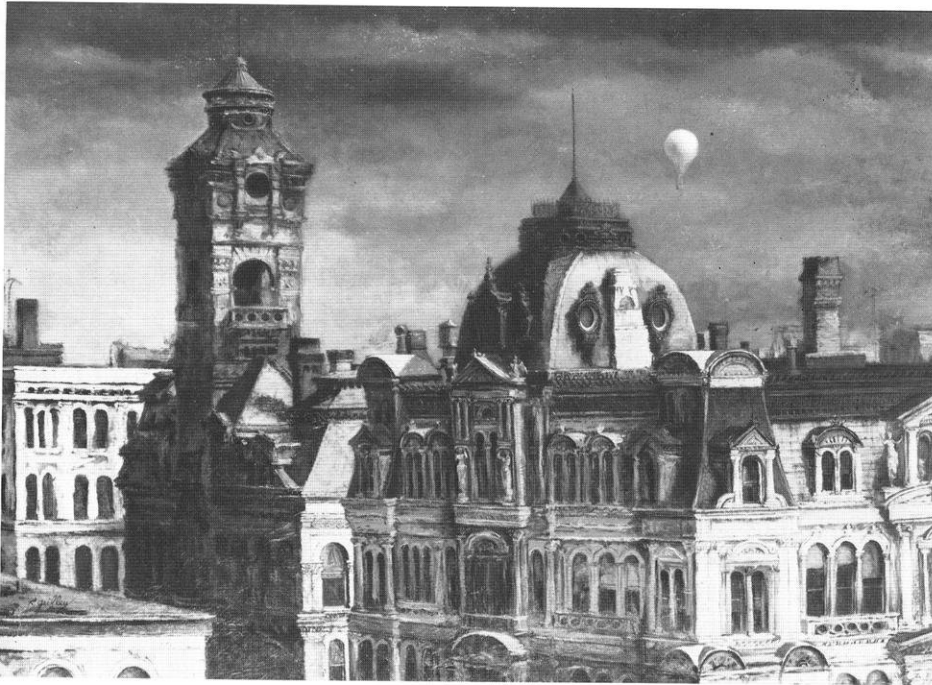
She works in watercolor, etchings, lithographs and screenprints. In 1978 she was commissioned by the Wisconsin Union to produce an etching of the Memorial Union building in honor of its 50th anniversary.

She holds a bachelor's degree from Smith College and an M.F.A. from the UW-Madison. Ms. Goldman studied at the L'École des Beaux-Arts in Paris and has received four scholarships. She has been a guest faculty member at: the University of California in Los Angeles; Milton Academy in Milton, Massachusetts; Smith College; University of Dallas; University of Maine; Rhode Island College; Daemon College; and North Texas State University.

Ms. Goldman says her interest continues "in the natural effects of shadow and light and the surfaces these phenomena transform." Her greater concern with color is "evidenced by a concentration in watercolor."

Her works are contained in public collections in: Bibliotheque Nationale, Paris, France; Brooklyn, New York Museum; Cleveland (Ohio) Museum; Detroit (Michigan) Institute of Art; Library of Congress, Washington, D.C.; New York Public Library; US Information Agency, Tokyo, Japan; and many other collections.

She has had solo and two-person shows at: Pennsylvania State University; Associated American Artists New Talent, New York and Philadelphia; Graphics One and Graphics Two, Boston; Cambridge (Mass.) Arts Council; Main Gallery, Memorial Union, UW-Madison, and others. Her works have been in invitationals throughout the United States as well as in China and Japan.



Robert Grilley, *Art Object over Milwaukee, 1953* Oil, 17 1/2" x 25 1/2"

### Schomer Lichtner

Born in 1905 in Peoria, Illinois Schomer Lichtner studied at the Milwaukee State Teacher's College (now UW-Milwaukee), the Art Institute of Chicago, the Art Students League of New York and the University of Wisconsin-Madison.

Since 1930, Lichtner has been exhibiting his distinctive works of art in many different settings. His first exhibit was at the Carnegie International Exhibit in 1930. In 1984 he had a retrospective exhibition at the Milwaukee Art Museum which *Milwaukee Journal* Art Critic James Auer said showed "Spontaneity, innovation and consistently fresh responses to familiar thematic material." He described the 79-year old Lichtner as "a living link with the last 6½ decades of Wisconsin art."

He has published several volumes of his work including: *Drawings, Spotted Cow*

*Drawings, Alphabet, Drawings from the Nude, Ballerinas' holiday and The Fan, Ballet and other drawings.*

He admits he has "a passion for cows in the landscape, hand-made paper, oriental art and ballet."

He has taught at the UW-Milwaukee, has exhibited work in group shows and has received many prizes. His shows have frequently been with his wife, artist Ruth Grotenrath, including one at the Milwaukee Art Center in 1962.

Widely known for his serigraph prints, Lichtner has produced architectural art in metal, stained glass, mosaic and murals.

The first student chair of the Wisconsin Union Studio committee and the founder of the Student Art Show, Lichtner says that "In the beginning, I painted in oil from the subject: landscape, still life, figure."

### Robert L. Grilley

Robert L. Grilley has always been a realist with emphasis primarily on figures and portraits. "My work is based on observation and concept as compared with photographic realism and is somewhat more structured."

An oil painter, Grilley's work has evolved continuously in style and substance although its nature has changed most conspicuously in the last ten years.

He relates the change to his marriage to Dr. Ei Terasawa, a Japanese research scientist, and to the birth of their daughter, Juneko.

"My work has become much more profoundly and manifestly devoted to the expression of inner feelings regarding its content or subject, namely Ei and Juneko," he said. "My technical and formal abilities have risen to this need rather remarkably. Earlier, I felt some unease at my failure to embrace modernism, and indeed made some half-hearted token gestures toward it at times. However, my recent work does not submit to any perceived external pressures of fashion."

Compared by some to Vermeer and Ingres, Grilley says that his "realistic" paintings are now large and complex and relieve a "need to embody the images of wife and daughter as they appear to me, and with an elegance appropriate to my vision."

Grilley agrees that this is perhaps sentimental. However, he says, "there are still good and deeply satisfying relationships in the world which can be celebrated through art. Irony and ugliness and mindless trivia need not be the only subject and object in art." He says he has found an independence from "these easy cliches in a small but steady appearance of very talented students."

"When they discover their gift," he said, "they know instinctively what to do with it."

## Marko Spalatin

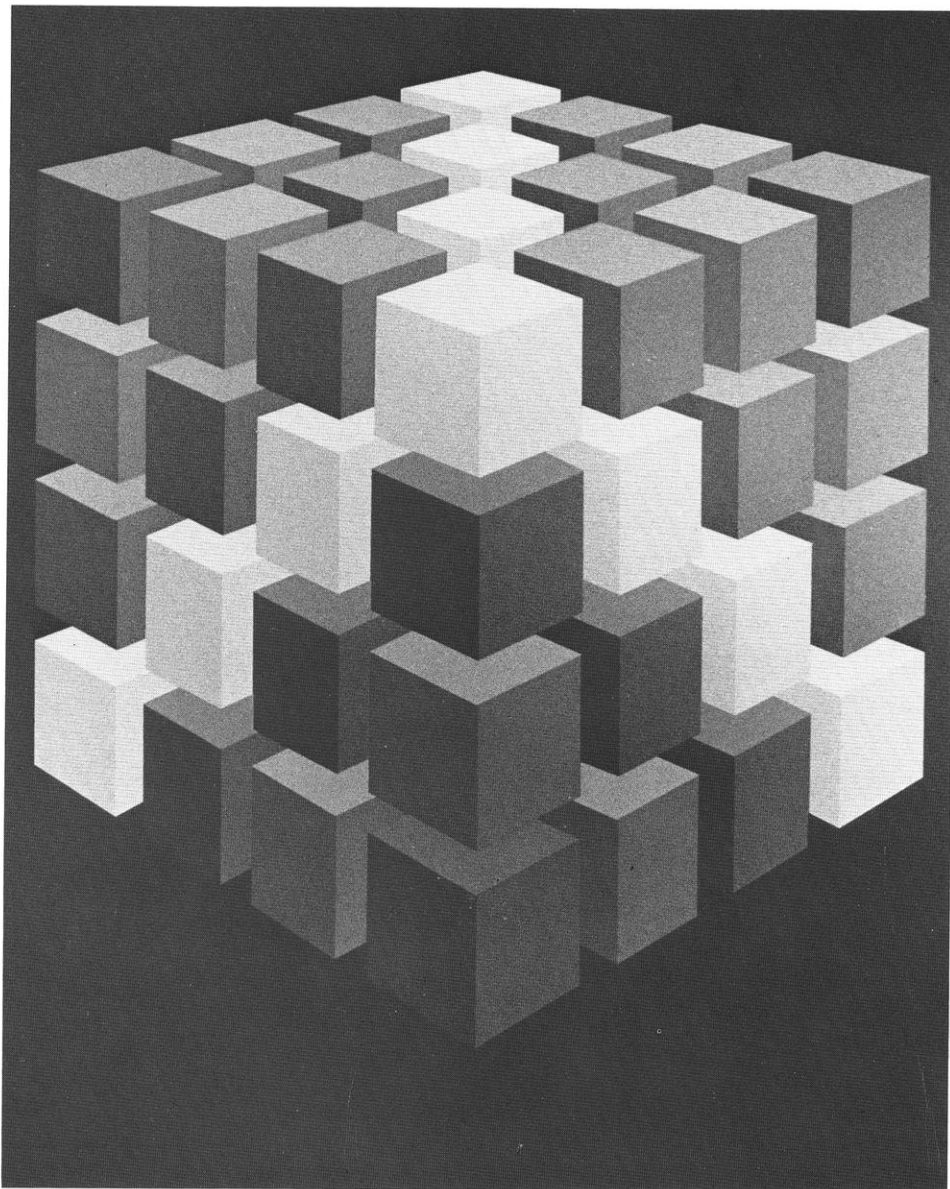
Working with acrylic on canvas, serigraphs and small-scale sculpture, Marko Spalatin has achieved an international reputation from his studio in Blue Mounds, Wisconsin.

His work is found in the Museum of Modern Art in New York City, the Musee d'Art Moderne and the Bibliotheque National in Paris, the Tate Gallery and the Victoria and Albert Museum in London, the Museum of Modern Art in Belgrade, Yugoslavia, the Library of Congress in Washington, D.C., the Elvehjem Art Museum in Madison, the Philadelphia Museum of Art and many other prestigious permanent collections.

Spalatin has had one-man shows throughout the United States as well as in Paris, Zagreb, Quebec, and Beirut. Group exhibitions in which his work has appeared include: the Wisconsin Biennale at the Madison Art Center; the 12th International Graphic Biennale in Ljubljana, Yugoslavia; the 2nd Bienal Internacional in Segovia, Spain; the fourth International Print Biennial in Bradford, England; Galeria Bonino in Caracas, Venezuela; the Galeries Lahumiere, Paris; the 1970 World's Fair in Osaka, Japan; and many more.

Spalatin was born in Zagreb and moved to Saskatchewan, Canada in 1961 and then to the United States in 1963. He received his B.S. in Art from the University of Wisconsin-Madison in 1968 and his M.F.A. in 1971.

About his work he says that it "continues to reflect an initial commitment to the study of the minimal and constructive approach to form and color. Through the focusing and refinement of visual content, over the past fifteen years I have been able to open up a vast and exciting territory for exploration. This process has also allowed me to arrive at new levels of self-perception regarding my creative impulses and needs."



Marko Spalatin, *Multi Cube III*, 1970 Serigraph, 24" x 20"

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Written by Jody Schmitz  
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800 Langdon Street, Madison, WI 53562

Front Cover:  
Gary Knowles, *Terrace Chair Series*  
SX-70 Poloroids 3' x 3"

Page 1:  
Leon Pescheret, *Memorial Union*, 1928  
Lithograph, 11" x 9"



## Marko Spalatin

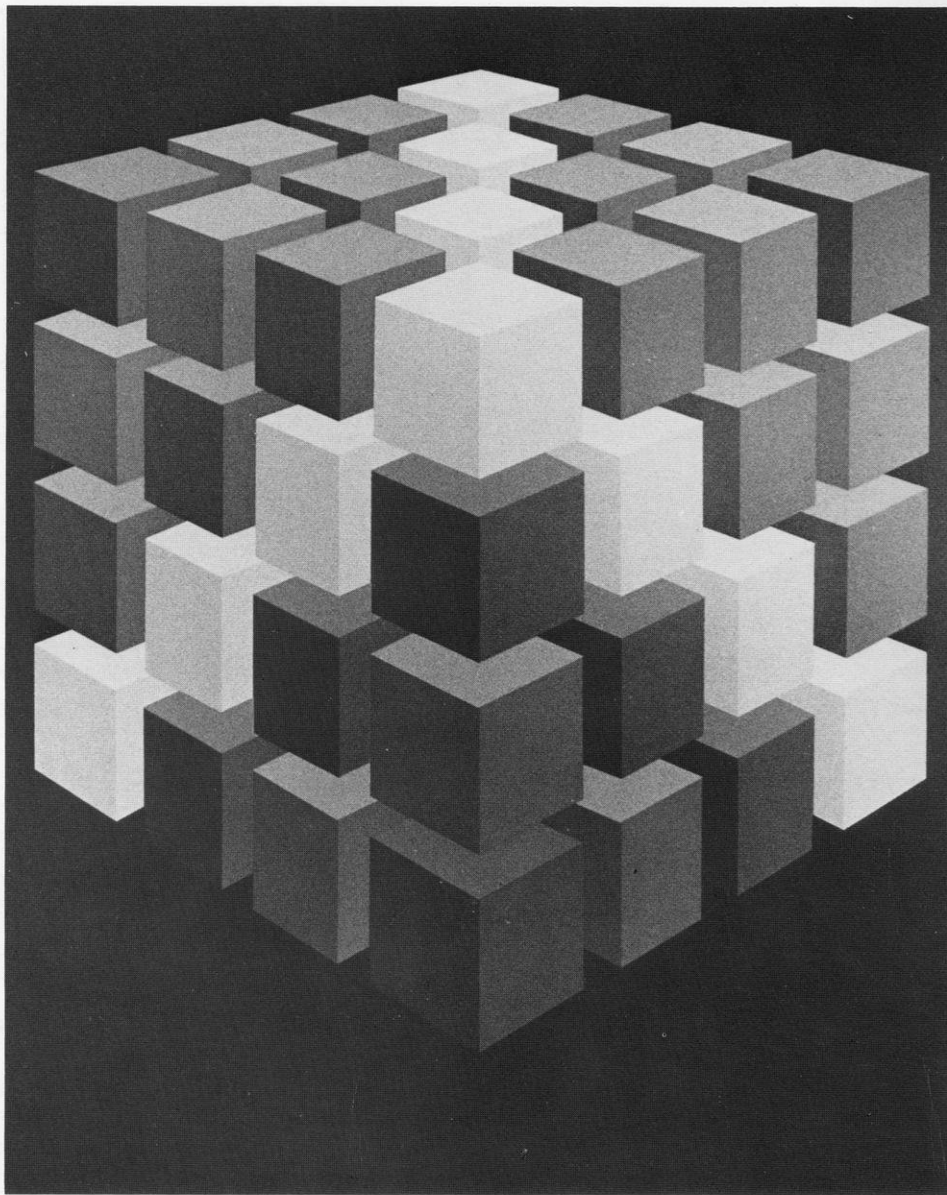
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