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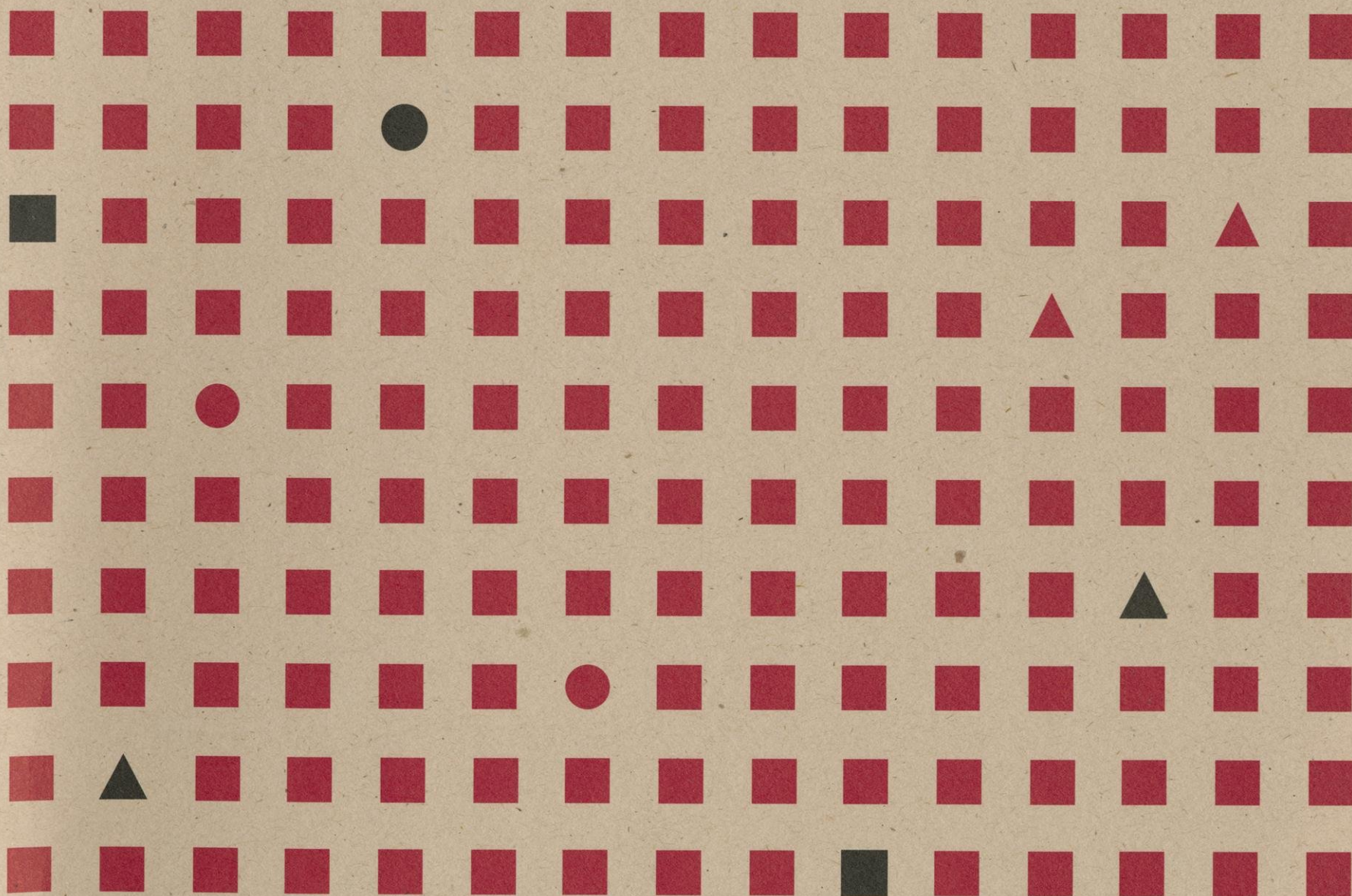
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University of Wisconsin-Madison
Department of Art

Sesquicentennial Celebration

Faculty Exhibition



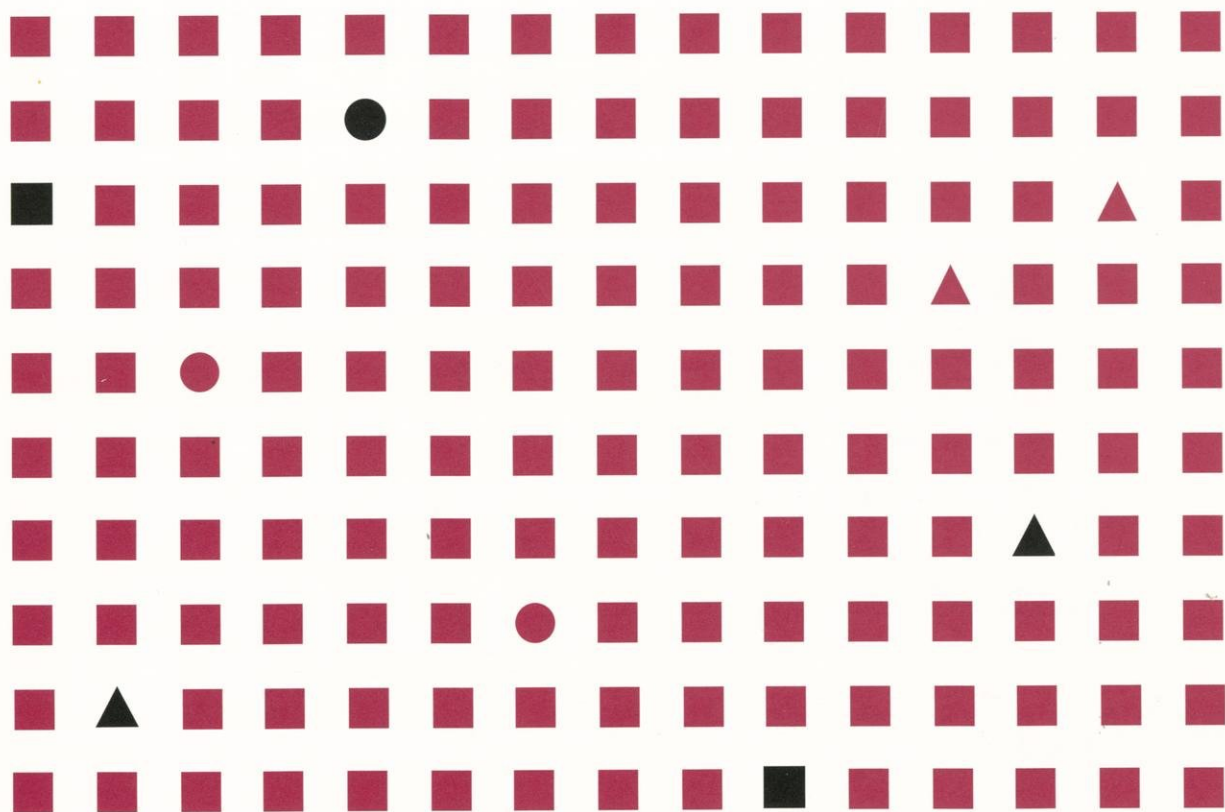
University of Wisconsin-Madison

Department of Art

Sesquicentennial Celebration

Faculty Exhibition

30 January through
21 March
1999



Elvehjem Museum of Art



Catalogue of the
University of Wisconsin-Madison
Department of Art Faculty Exhibition
at the Elvehjem Museum of Art
University of Wisconsin-Madison
January 30-March 21, 1999

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ISBN 0-932900-45-3

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Department of Art

Foreword

Russell Panczenko

Director of the Elvehjem

Every four years since 1974 the Elvehjem has been privileged to present an exhibition of the art faculty of the University of Wisconsin–Madison. Our intention, both in the installation of the work and in the catalogue, is to show the richness and variety of the art produced by the faculty. We do not attempt to superimpose a common theme nor to forge bonds among individual works as the curator often does in a large group exhibition. Rather, we aim to present each work as an individual creation bound with others only by time and place.

¶ This year, in celebration of the sesquicentennial of the University of Wisconsin, we take a different approach to the quadrennial catalogue, which has evolved from a set of black-and-white postcards of faculty work in 1978 to a full-blown permanent document in full color. This year we have provided historical and critical dimensions to the catalogue with two essays. The essay by Art Hove, the acknowledged historian of the arts on campus, documents the development of the art department from its beginnings as a school for art education to its emergence

as a nationally renowned center for the education of artists in the late forties and early fifties, and through its years of greatest expansion, the 1960s and 1970s.

Through presentation of facts many of us have never known and others may have forgotten, Art Hove has shown us how the department has come to be what it is today. The other essay is by current chair of the department, Laurie Beth Clark; it focuses on how the department operates today, its priorities, and its assets. These essays represent the first attempts both to document the history of the department and to come to grips with its rich variety and creative depth. These two essays should prove as valuable to future students and members of the department as they are to current students, faculty, and all those who follow the art scene at the University of Wisconsin–Madison.

¶ The production of the present catalogue also falls under the general responsibility of museums to document the art of their milieu for future generations. We are all grateful to Art Hove and Laurie Beth Clark for their perspectives and their help in fulfilling this obligation. Their essays fill an important page in the history of the

visual arts at the UW–Madison and make this catalogue an invaluable complement to Professor Emeritus James Watrous's *A Century of Capricious Collecting*, published by the Elvehjem in 1987. The latter volume, which documented the accumulation of works of visual art on the university campus that eventually led to the foundation of the Elvehjem Museum of Art, was only a partial view of the history of the visual arts on the UW–Madison campus. The present volume goes a long way in making our understanding of this subject richer and assures that many valuable memories will not be lost to time. Such long perspectives serve us well in this year of looking back at the past 150 years.

¶ I want to take this opportunity to thank the University of Wisconsin Anonymous Fund for making possible the exhibition and the accompanying catalogue. Other people, in addition to the exhibiting artists, who have worked hard to make this happen include outgoing art department chair Jim Escalante and incoming chair Laurie Beth Clark, along with the faculty-museum committee: Jack Damer, Steve Feren, Michelle Grabner, Truman Lowe from the department and Leslie

Blacksberg, Patricia Powell, Pam Richardson, Jerl Richmond, from the museum. We particularly appreciate that John Rieben has again, as for the last two quadrennials, designed the catalogue and other printed materials. While all museum personnel work to put together the various aspects of this exhibition (from securing funding, to accounting, to insuring works, to receiving and disbursing works, to publicizing), I particularly want to thank Patricia Powell for her work on the catalogue and Jerl Richmond for meeting the tremendous challenges of such an enormous and varied installation. ¶ Both the challenges and the rewards of presenting the work of the University of Wisconsin–Madison art faculty are something we look forward to every four years.

The Department of Art Today

Laurie Beth Clark
Professor and Chair

The mission of the UW-Madison Department of Art is to provide high-quality educational opportunities to students planning careers as professional visual artists and art educators as well as to offer programs for developing a visually literate community. In keeping with that mission, every four years since 1974, we have joined forces with the Elvehjem Museum of Art to mount a group show of recent work by tenured and tenure-track faculty members, emeritus faculty, affiliate faculty, and our academic staff.

¶ The quadrennial faculty exhibitions, of which this is the seventh, are the quintessential fusion of the art department's tripartite commitment to research, teaching, and service. While the most obvious function of the exhibition is to showcase our faculty members' creative work (which the university refers to as research), this group show is also educational and communitarian. For the students in our classes, seeing professors' professional work affords an understanding

of the ways in which the imperatives of classroom activities are directly linked to creative practice. For the rest of our community on and off campus, the group show provides access to work that is produced here but most often seen elsewhere, nationally and internationally. The gallery talks by faculty members scheduled throughout the run of the exhibition extend the teaching dimension of the exhibition to audiences who are not students in the formal classroom sense.

¶ The sesquicentennial is an opportunity for the campus and the state to acknowledge and renew our commitments to one another. As the state and the campus celebrate a one hundred-fifty year relationship, the art department can boast eighty-seven years of contributing to that relationship. Faculty members in the art department have a tradition of sharing our expertise and our art work with citizens of all ages in community centers, in the public schools, and in industry. Not only does the art work of our faculty appear in exhibitions and collections all over the world, but it

can also be seen all over campus and throughout the state. We are celebrating the sesquicentennial with an essay by Art Hove that offers a historical context of the department since its inception.

¶ The twenty-nine permanent faculty members of the University of Wisconsin-Madison Department of Art are joined by a revolving corps of fifteen or more lecturers to serve 120 graduate students and approximately five hundred undergraduate majors, as well as a very large number of students not majoring in art but for whom art provides a key element in a well-rounded course of study. Our diverse faculty hail from and were educated in every part of the United States. We offer courses in art education, art metals, book arts, ceramics, computer-mediated art, digital printmaking, drawing, etching, glass, graphic design, installations, life drawing, lithography, painting, performance, photography, relief printing, screen-printing, sculpture, 3-D animation, video, wood, and more. It is possible to think of the department in terms of the areas we use to organize

ourselves administratively: 2-D, 3-D, graphics, and art education. But it is just as appropriate to think of the department in terms of emerging and enduring affinities. Technology, for example, cuts across all areas (and, indeed, how could it help but do so at the end of the twentieth century!)

¶ At both the graduate and the undergraduate levels, students have a great deal of freedom to move between media. This fluid and flexible approach is a hallmark of our department. We frequently remind our students and boast to our colleagues that we offer degrees in art, not in specific disciplines. The interdisciplinary nature of our teaching is just as evident in our creative work. Faculty members are perpetually setting off in new directions that defy disciplinary boundaries, and periodically we return to our points of departure in a healthy balance of refinement and innovation.

¶ Faculty members describe the relationship they see between teaching and creative work as synergistic.

We agree that we could not teach without being active professionally and that our contact with students inevitably enriches our own work. We may wrestle in our own work with similar issues to those we address in our courses. We may develop seminars that explore nascent interests or special-topics classes in which we share the outcomes of research leaves. Conversely, classroom problems can provide new directions for our creative work. Seeing what students produce renews us by bringing us into direct contact with innovative approaches, alternative directions, and new technologies. Because we constantly move our work into new territories, we continue to empathize with our students who face challenges in exploring terrain that is unfamiliar to them. In turn, we encourage in our students a comparable level of risk and experimentation to that which we demand of ourselves.

¶ Since the last quadrennial faculty exhibition in 1994, the art department has had the opportunity to make five new hires. In the fall of 1996, Teri

Marché was hired in art education.

She specializes in issues of culture and community. In 1997, the 2-D area added two painters: T.L. Solien has a figurative focus in both his work and his teaching; Derrick Buisch is an abstractionist who is responsible for our courses in color.

That same year, we were also joined by Michelle Grabner, whose dual careers as an artist and a critic make her the ideal professor for our art survey classes.

Our most recent addition is Michael Connors, an artist with computer expertise, who will lead the graphics area's move into digital printmaking. In the last four years, we have also formalized our relationship with two affiliates, artists who are senior faculty members in other departments: Freida High Tesfagiorgis of Afro-American studies and Diane Sheehan from environment, textiles and design. Both artists are represented in the exhibition, as are our two academic staff members, Andy Rubin and Bruce Crownover, who are artists and master printers at Tandem Press.

¶ It is impossible to think about making new hires without contemplating the bittersweetness of retirements, six of



Elvehjem Museum opening
for Views 86: The Art Faculty
exhibition in March 1986.

which have occurred since the last show, including Walter Hamady, who taught typography, book arts, and collage; Richard Lazzaro, who taught painting; Ronald Neperud, who taught in art education; Richard Reese, who taught painting; and R. Kenneth Ray, who taught watercolor and painting. In addition, William Weege, who taught serigraphy and founded Tandem Press, has announced his retirement effective at the end of this academic year. We are grateful for the contributions that our emeritus faculty have made and

continue to make to our department. **Melvin Butor, D. Gibson Byrd, Warrington Colescott, Raymond Gloeckler, Robert Grilley, Clifford "Skip" Johnson, Marjorie Kreilick, Harvey Littleton, Dean Meeker, LaVern "Ernie" Moll, Hardean Naeseth, Donald Reitz, N. Wayne Taylor, John Wilde, and Santos Zingale** all spent substantial portions of their professional lives in Madison. We are proud that many of them have been generous enough to share their most recent work with us in this show. The last four years have unfortunately also included the passing of **Donald Anderson**, who taught watercolor, lettering, and graphic design from 1947 until 1982, and **Hal Lotterman**, who taught painting and drawing from 1963 until 1987.

¶ Since 1994, the art department has undergone a major overhaul of our physical plant to correct our ventilation system. Faculty and students were stoic throughout two years of disruptions and relocations. When we came up from under the dust, many of us found ourselves in new rooms. Art education, art metals, nonstatic forms, and

wood have all changed facilities, and many other classrooms have been overhauled. Additional changes were brought about by technology upgrades. The graphic design area is in the midst of a lab modernization, and new disciplines are being developed in 3-D animation and digital printmaking. Altogether, technology is much on our minds these days. The department has undertaken a strategic effort to upgrade our technology base across the board. For us, this means as much a reaffirmation of our commitment to traditional technologies as it does a foray into the evolving ones.

¶ I'd like to end with a round of thanks to all those who made this exhibition possible and to those who enable our day-to-day operations on an ongoing basis: the director of the Elvehjem, Russell Panczenko, and all the members of the Elvehjem staff who worked on the show (Leslie Blacksberg, Anne Lambert, Patricia Powell, Pam Richardson, and Jerl Richmond); John Rieben, who designed this catalogue, and all the members of the art department faculty exhibition

committee (Jack Damer, Steve Feren, Michelle Grabner, Truman Lowe); the classified and academic staff of the art department without whom we would not be able to function let alone mount a show (Alice Cockroft, Joseph Connelly, Kay Hensen, Gary Koch, Carla Leskinen, Gay Stauter, and Harry Steindorf); our dean, Charles Read; and all the members of the School of Education dean's office staff. Finally, I'd like to thank our exhibition sponsors, the Anonymous Fund, and to acknowledge our alumni and benefactors whose generous contributions continue to enhance all art department activities.

Exploring Artistic Potential: An Informal History of the Department of Art

Arthur Hove

In this period of sesquicentennial celebrations, it is tantalizing to reflect on the combination of spirit and social dynamics that have given the state and the university their distinctive identities and characters. Today's art department emerged from the engineering program in manual arts established in the College of Letters and Science in 1910. The program was designed for students hoping to secure "positions as directors and supervisors of manual arts and vocational work in public school systems." For general students the program offered courses that "would serve to enrich the traditional program of liberal study," as outlined in the University Catalogue for 1912-13. The university's manual arts curriculum included subjects with an industrial orientation such as mechanical drawing, woodworking, and metal craft.

Some courses embraced more traditional artistic activities – freehand drawing and perspective, watercolor rendering, and pottery. By the mid-1920s, the program had expanded into a department of industrial education and applied arts. Although still strongly emphasizing the vocational aspects of art training, there also were courses in drawing, painting, design, arts-crafts, and primary arts for teachers.

In 1930, the School of Education, previously housed in the College of Letters and Science, took steps toward becoming a separate entity. Included in the School of Education was the department of industrial education and applied arts, renamed the department of art education. The chair of the new department was William Varnum, a member of the art faculty for over twenty years and a design educator who was among the first in his profession

to advocate the use of artistic principles in the creation of industrial materials. His textbook, *Industrial Arts Design: A Textbook of Practical Methods for Students, Teachers, and Craftsmen*, originally published in 1916 and reprinted in 1933 and 1948, was structured to “enable the instructor in the public schools to guide his pupil away from the heavy and expensive stereotyped designs, and by clear and simple criticism, lead him to better forms of construction.”

¶ The new department in the new school also changed its emphasis. The previous vocational orientation began to give way to a program “designed to familiarize the student with basic and advanced art practice, leading to the development of teachers and supervisors of art (drawing, painting, design, commercial and professional art, and the art crafts) in public and private schools, teachers’ colleges and universities,” as noted in the **General Announcement of Courses for 1931–32**. There was an additional component for students not majoring in art education but who were interested in “appreciative or professional knowledge of art theory and practice through studio participation.” By the end of the 1930s, the department offered a

baccalaureate degree in applied art.

¶ The major emphasis of the department into the early 1940s continued to be in art education – training teachers to staff the high school programs around the state. Change does not usually happen rapidly in an academic setting, but the need to respond to veterans returning from service in **World War II** caused changes throughout the university. Eager to pursue their education through grants provided by the **G.I. Bill**, they swelled the university enrollment, placing unprecedented demands on the university’s physical and human resources. The art department was no exception. Those students who came to study were more mature and demanding than those of previous generations. They were in a hurry to finish their education and get on with their lives.

¶ Actually, a sense of change had been building in the department. New faculty appointments indicated a trend which grew in the postwar years. **Alfred Sessler**, a graduate student who had worked on federally sponsored **Public Works Arts Project** during the depression, was appointed instructor in the department on completing his degree. Similarly,

Late phase construction of the Humanities building that houses the art department, ca 1967. Courtesy of the UW-Madison Archives



Arthur Vierthaler, who had considerable experience working with art metal but no formal training in art education, took over the courses of William Varnum, after his death in 1946. Shortly thereafter, Dean Meeker, a graduate of the School of the Art Institute of Chicago, arrived to teach courses in drawing and painting. These appointments were followed by a wave of new faces, including Santos Zingale, John Wilde, Warrington Colescott, Donald Anderson, and Gibson Byrd. The balance within the department began to shift from art education to applied art. The new fac-

ulty were emerging artists but offered marginal credentials in teaching methodology. New faculty were predominantly de facto artists-in-residence, people who brought with them a restless energy, creativity, and innovation. (Dean Meeker, for example, offered the first college course in serigraphy.)

¶ John Guy Fowlkes, dean of the School of Education from 1947 to 1954, saw the period as a moment of opportunity. Greater student demand for studio-oriented courses meant increased enrollments for the school. Building a highly visible,



quality program translated into increased prestige. Fowlkes made sure the administrative environment was right to capitalize on the momentum. Fred Logan helped establish a relatively smooth transition of emphasis from teaching teachers to cultivating the talents of potential studio artists. Although he was primarily an art educator, Logan recognized that the future of art at Wisconsin – and in the profession – would be in studio programs. He served as department chair on two separate occasions (1947–50 and 1952–59) during a period that saw the construction of the foundation of the contemporary art program. His book, *Growth of Art in American Schools*, published in 1955, is an important study of how art migrated from separate schools and academies modeled on European traditions into the more progressive approaches found in American colleges and universities.

¶ The 1950s brought a broad and substantial expansion of the program. At the middle of the decade, the department conducted a self-assessment. The resulting report was the work of a special study committee that included Donald

Anderson, Robert Grilley, Harvey Littleton, Fred Logan, and Alfred Sessler. Released in 1956, the study covered the previous ten years and noted that “[i]n the decade 1945 to 1955 the Department more than trebled its capacity to deal with the enormously increased demands both from regular art majors and others requiring special art courses in their curriculum.” In quantitative terms this meant a department enrollment of about 300 art majors, augmented by 80 occupational therapy students who took one fourth of their credits in art. In addition, the department served majors in twenty-six other departments, while 37 percent of the course enrollment came from nonart majors.

¶ The report also noted a diversity and breadth of experience represented by the faculty – a staff which had grown from six to eighteen. In addition, the committee, observed that it was “... probably fair to report that we collectively support a strong belief in a variety of viewpoints [and] our staff members support a better than fair degree of tolerance for the aesthetic positions of each other. ... There is a strong feeling among the teaching staff (with perhaps a dissent or two) that ex-

perimentation is healthy, that each student should find, from the many possible ways of using a medium, that one which seems best suited to communicate his ideas.”

¶ Another concern about a way of personally demonstrating professional achievement through outside activities was strongly advocated by the faculty. The report noted that “... our staff also believes that a good teacher ought to keep himself keen by pursuing some kind of professional activity outside of the classroom.” Exhibiting their works became an important way of demonstrating professional achievement. In addition, faculty gave lectures, presented papers, wrote articles, and were featured in newspaper and magazine articles, films, and radio and television programs. Graduate School research grants helped enhance professional development.

¶ A substantial remodeling of space in the Education Building to accommodate the growing program proved to be a major boost for the department during the 1950s. This provided more space for the various studio activities that had been previously squeezed into the Journalism Building which stood on the site now

occupied by **Helen C. White Hall**. The remodeling produced an exhibition gallery on the main floor, a new ceramics workshop, a model art classroom for teacher training, more spacious drawing and design rooms, space for sculpture activities, enlarged art metal quarters, and expanded space and equipment for photography, lithography, serigraphy, and general crafts.

¶ A further enhancement of the academic program came in 1957 with the approval of a **Master of Fine Arts** degree. Considered the terminal degree in fine arts, the program was established “to offer superior students advanced training and opportunities for creative work in the fields of the fine arts ...” The degree requires a thesis or exhibition of creative work as a demonstration of professional attainment. Just over two decades later, in 1978, a similar program, the **Bachelor of Fine Arts**, was introduced to provide undergraduates “better professional preparation in the studio areas of the visual arts than is possible in the existing **B.S.** program.”

¶ Another example of the expanding nature of the program was the **Summer**

Institute which brought in working artists and art educators for summer residencies to meet and interact with students. The premise behind this initiative was that students, for the most part, would not have the opportunity on their own to travel and visit artists and art educators. If these people were brought to campus, however, this opportunity could be shared by many and would provide an important educational experience for both the students and the visitors. Early guests included artists **Ben Shahn** and **Josef Albers**, designer **Charles Eames**, innovator **Buckminster Fuller**, and **Victor D’Amico** of the **Museum of Modern Art** and **Thomas Monroe** of the **Cleveland Institute of Art**. While the summer program was eventually discontinued, the visitor program continued as more artists came for shorter periods during the academic year. Visitors met with students, made visits to students in their studios, and often presented public lectures, primarily discussing their work. Those who have come in this context represent a sample of widely familiar names in contemporary art circles, including **Jack Beal**, **James Rosenquist**, **William Wiley**, **Wayne Thiebaud**, **Miriam Shapiro**, **June Wayne**, **Richard Artschwager**,

Richard Hamilton, Sam Gilliam, Bruce Nauman and Dale Chihuly (both graduates of the UW program), Robert Irwin, Jennifer Bartlett, Lucas Samaras, Jim Nutt, Alice Aycock, Fritz Eichenberg, Gene Baro, Alice Neel, Fritz Scholder, Martin Puryear, Hollis Sigler, Ed Paschke, Robert Stackhouse, Sue Coe, Barbara Kruger, Joel-Peter Witkin, and Squeak Carnwath. In recent years, art critics have largely supplanted the earlier appearances of art educators. Again, the visitors are familiar in art circles: Suzi Gablick, Donald Kuspit, Lucy Lippard, Hilton Kramer, and Robert Smith.

¶ By the beginning of the 1960s, the present-day configuration of the art department program had been firmly established. The initial generation of faculty who had established the studio art program was augmented by the appointments of Raymond Gloeckler in art education and relief printing, Jack Damer in lithography, and Walter Hamady, Phil Hamilton, William Weege, and Cavalliere Ketchum in graphic arts and photography. Harvey Littleton, who served as department chair on two separate occasions in the 1960s and early 1970s, had come to teach ceramics but soon established the first studio

program in art glass in the United States. This development had a significant impact as the graduates of the Wisconsin program fanned out across the country to teach and to create their own works. Similarly, Don Reitz gave new impetus to the ceramics program, while Hamady stimulated developments in the book arts and papermaking.

¶ These developments were tempered by more practical concerns, however. Any euphoria that had come with the additional space provided in the earlier remodeling of the quarters in the Education Building was short-lived. By the end of the 1950s, the increased growth of the program made it necessary again to seek larger quarters and better equipment in what seemed to be a continuous search for adequate facilities and material. In 1962, building committees were established in the department of art and art education, the history department, and the School of Music to prepare plans which would be incorporated into a larger scheme to develop the lower campus as the major gateway to the university. The three units would be housed in a single building, a structure that would be

complemented by an adjacent art museum that would house the department of art history and the Kohler Art Library. Chicago architect Harry Weese was appointed to design the complex.

¶ The new academic building, which experienced varying delays because of budget and design problems, finally opened in 1969. It provided the department with administrative offices, studios, classrooms, and a small gallery. For the first time, there was enough space to offer each of the major components of the program – art education, two-dimensional studio art, three-dimensional studio art, and the graphic arts – their own separate areas. New equipment made it possible to offer instruction in state-of-the-art developments in the various media.

¶ There was trouble in paradise almost from the start, however. Overcrowding soon reappeared as a familiar problem. Concerns over air quality emerged as something which has required periodic adjustments in the ventilation system and a major remodeling during the 1997–98 academic year.

¶ Still, the program has grown and adapted to changing times. The current

curriculum, for example, embraces such relatively recent expansions of the concept of making art to include computer art, video, and cross-listed courses dealing with lighting, set design, and sound design as well as courses which deal with such topics as the “social functions of art.”

¶ A major addition to the art department program came in 1987 through the establishment of Tandem Press, founded by faculty member Bill Weege. Built on a long tradition of excellence in printmaking at the university, Tandem Press produces prints by nationally recognized visiting artists and offers students opportunities to learn about the artistic and economic factors that go into the operation of a major print studio. At the same time, the students have an opportunity to assist and interact with the artists.

¶ From a standpoint of public perception, perhaps the most tangible testament of the department’s ongoing creative activities can be found in the student exhibitions, which appear in the seventh floor gallery of the Humanities Building, and in the Department of Art Faculty Exhibition, an event which has become a quadrennial cotillion sampling recent work by current

and emeritus faculty. The first comprehensive faculty exhibition was organized and presented in 1974 as joint venture of the art department and the Elvehjem Museum of Art (then known as the Elvehjem Art Center) to help celebrate the university's 125th anniversary. In many ways, the show represents a periodic revisiting of the frontier. It is not so much a consideration of the frontier as a landscape boundary, but more an exploration of artistic potential – a testament to what has become the primary mission of the department of art.



David Becker

Professor

UW-Madison Department of Art

1985

Area

2D, drawing & painting

Other teaching positions

Wayne State University, Detroit, MI

Education

1965 **MFA** University of Illinois, Urbana-Champaign

1961 **BS** University of Wisconsin-Milwaukee

Significant career achievements

- 1996-99 UW-Madison Chancellor's Faculty Development Award in the Creative Arts
- 1993 National Endowment for the Arts Visual Artists Fellowship
- 1983 Elected to the National Academy, New York City
- 1976 Gold medal, III American Biennial of Graphic Arts, Museo de Arte Moderno, Cali, Colombia (group)
- 1975 24th National Exhibition of Prints, Library of Congress, Washington DC (group)



ne of the pieces I am exhibiting, a charcoal drawing, is entitled *Unruly Muse*.

I wish I had thought of this title myself, but I didn't – Pat Fennell suggested it. The

drawing presents a self-portrait of me drawing on an imaginary canvas in my studio, with a few characters who stepped out of my world standing nearby. The woman with her hand stretched out – perhaps demanding payment – is, I think, the Muse. The idea started with the practice of painters presenting themselves in their studios, with their models and friends standing about (Courbet comes to mind) and suggesting to me an opera staging. This is an idea I would like to pursue in a large painting: to surround myself in my studio with who-knows-what characters, to see if I can pull it off. While it seems to me that the use of autobiographical elements to make a picture has been the stuff of much great art and is worthy of aspiration, it is at the same time somewhat presumptuous to hope the viewer will be interested. Nevertheless, I think the concept of the guiding Muse is as relevant today as ever, and exists independent of current fashion.

Works in exhibition

Empty Every Night

1998

Oil on canvas

62 x 109 in.

Unruly Muse

1997

Charcoal drawing

32 x 44 in.

Lust

1998

Oil on paper

36 x 28 in.

Gluttony

1998

Oil on paper

36 x 28 in.

Anger

1998

Oil on paper

38 x 28 in.

Empty Every Night

1998

Oil on canvas

62 x 109 in.



Works in exhibition

Madison, No. 26

1998

Ceramic tile/mixed media

78 x 72 x 10 in.

Madison, No. 26

1998

Ceramic tile/mixed media

78 x 72 x 10 in.

Madison, No. 27

1998

Ceramic tile/mixed media

60 x 60 in.



Bruce M. Breckenridge

Professor

UW-Madison Department of Art
1968

Area

Ceramics

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

Education

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

Significant achievements

- 1997 One-Person Exhibition, University of
Wisconsin-Sheboygan County campus, Fine
Arts Gallery
1997 One-Person Exhibition, University of
Wisconsin-Waukesha County campus, Fine
Arts Gallery
1996 *3 Clay Seasons: The Des Moines Art Center at
Dahlquist Clayworks*, Polk County Heritage
Gallery, Des Moines, IA (group)
1996 One-Person Exhibition, Jahn Arts
International, Minneapolis, MN
1995 *Super Bowls*, Arizona State University Art
Museum, Nelson Fine Arts Center, Tempe,
AZ (group)
1995 *TILE 95, Concept, Artifact, Ornament* (a
national juried exhibition in conjunction
with the Tile Heritage Symposium),
Pebwabic Pottery, Detroit, MI (group)



M

y major preoccupation has been describing and defining space through the manipulation of color. As a young artist I was interested in creating space through the juxtaposition of pure color following the tenants of abstract expressionism. Recently, I have relied on a system based on the arrangement of geometric and architectonic images. Although the work often seems to take several concurrent directions, ranging from tile pieces painted in the ancient Mediterranean technique of majolica to work produced utilizing modern industrial processes such as slip casting and jiggering, the impetus for creating the work remains constant. This body of work employs the ceramic process called majolica, an amalgamation of two distinct pottery traditions, that of southern Spain and, from the eastern Mediterranean, the highly refined Moorish techniques. Traditionally the process is characterized by the intense pallet of bright transparent colors applied as if by a watercolor artist. My particular interest was to develop a technique that would enable me to create intensely bright opaque color, and this technique is illustrated by the work in this exhibition. Since the summer of 1988, I have been a frequent resident at Tile Guild and recently at Urban Clay of Los Angeles, the premier majolica tile painting company in the country. The cumulative effect of these intense periods of work is the completion of a largebody of work, including murals now installed in the headquarters of Apache Corporation, Houston, Texas, and two of the pieces in this exhibition.

Derrick L. Buisch

Assistant professor

UW – Madison Department of Art

1997

Area

Painting, drawing

Other teaching positions

University of Wisconsin–Marathon County,

University of Minnesota, Minneapolis

Education

1996 **MFA** University of Minnesota, Minneapolis

1995 Skowhegan School of Painting and Sculpture,
Skowhegan, ME

1989 **BFA** Maryland Institute College of Art (MICA),
Baltimore, MD

Significant achievements

1998 *Surface*, College of Visual Arts, Saint Paul, MN
(solo)

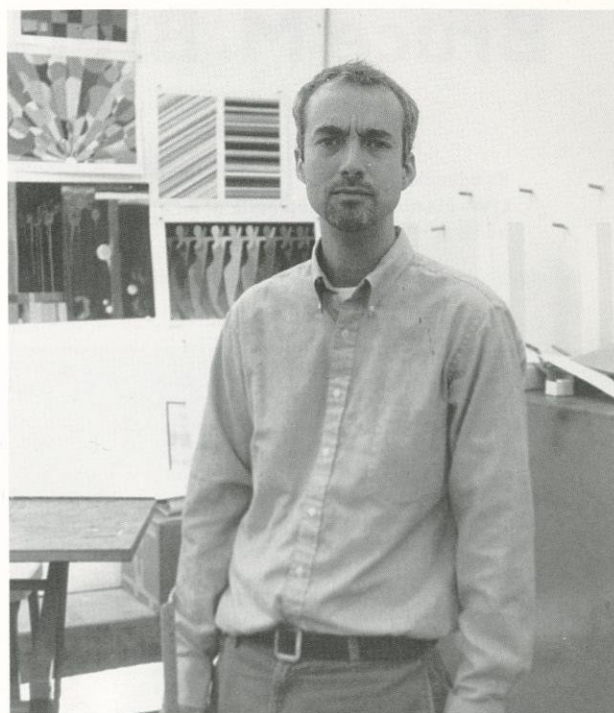
1998 *Skowhegan Decade*, David Beitzel Gallery,
New York (group)

1998 *Twenty First Small Works Exhibition*, 80
Washington Square East Galleries, New York
(group)

1998 *The Painter's Position*, Bannister Gallery,
Providence, RI (Group)

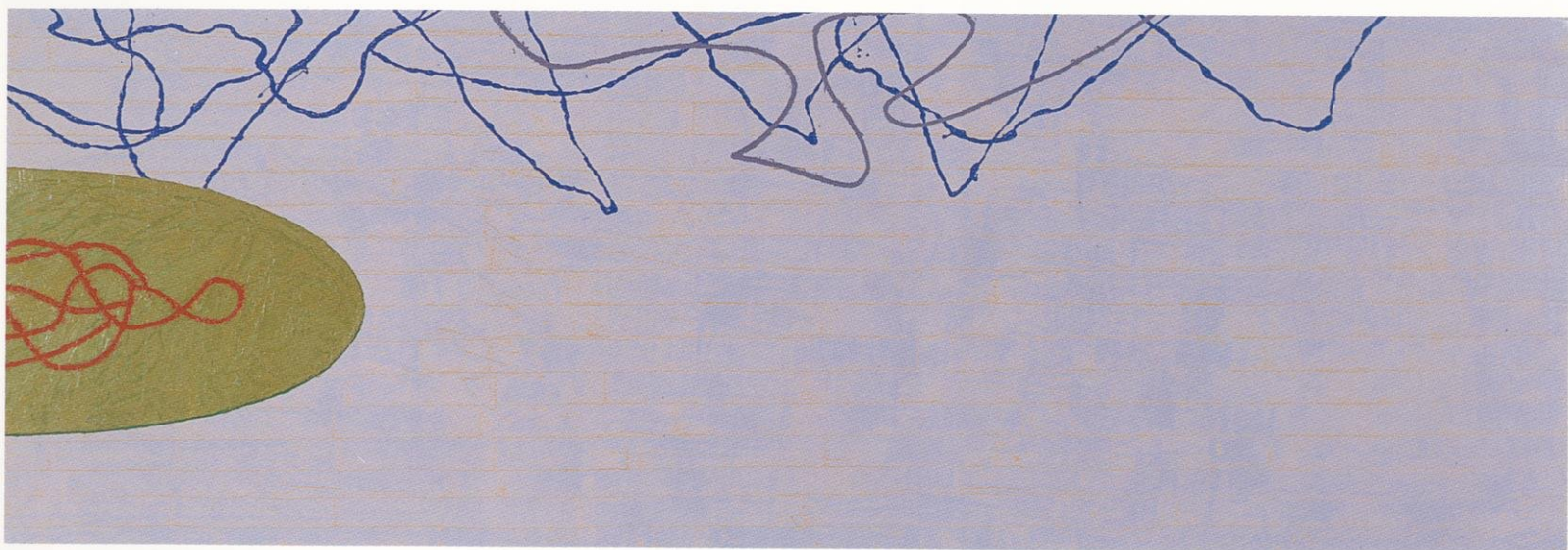
1998 *American Drawing Biennial 6*, Muscarelle
Museum of Art, Williamsburg, VA (group)

1997 *Material/Immaterial*, No Name Exhibitions
@ The Soap Factory, Minneapolis, MN (group)



focus on abstract painting informed by ordinary, everyday visual information. For the past few years I have developed a visual vocabulary of abstract marks. Inspirations for these marks come from such pedestrian sources as roadside signs, strip malls, graffiti, tattoos, and product symbol designs.

¶ My paintings have two specific areas of concentration – color and surface. The color is meant to represent a range of materials from the synthetic (plastic, bubble gum, crayons) to the natural (old walls, shallow pools of water, flesh), as well as have a physical presence that is both mouth-watering and sensuous. The surfaces vary in types of paint application employed. Differences in the density of the paint help provoke a variety of responses. The surfaces are tactile as a direct result of the process of painting.



Wire

1998

Oil and enamel on canvas
24 x 72 in.

Works in exhibition

13 Months

1998

Oil on paper on canvas
12 x 48 x 2 in.

Wire

1998

Oil and enamel on canvas
24 x 72 in.

Matador

1998

Oil and enamel on canvas
66 x 66 in.

Works in exhibition

Un/Necessary Percent

1997

20-minute video

Collective Dilemma

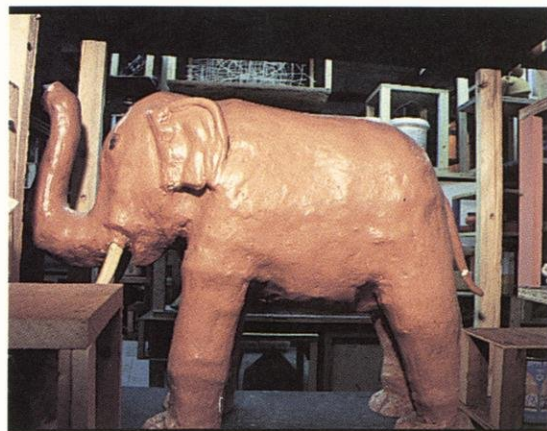
1996

30-minute video, produced in
collaboration with Rosemary
Bodolay

The Everyday Life of Objects

1997

Documentation of installation



The Everyday Life of Objects

1997

Documentation of installation

Laurie Beth Clark

Professor

UW-Madison Department of Art
1985

Area

Video, performance, installations

Education

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

Significant achievements

- 1997 *The Everyday Life of Objects*, installation,
Madison Enterprise Center,
Madison, WI
1995 *Between Our Bodies and the World*,
installation, Intermedia Arts,
Minneapolis, MN
1990 *Approach/Avoidance*, installation and
performance, Madison Art Center and
Isthmus Playhouse, Madison, WI
1989 *Five of Swords*, performance,
Walker Point Center for the Arts,
Milwaukee; Randolph Street
Gallery, Chicago; and Cleveland Public
Theater Performance Art Festival,
Cleveland
1987 *Accept the Next Job Offer You Get*,
performance, Franklin Furnace,
New York and Randolph Street Gallery,
Chicago

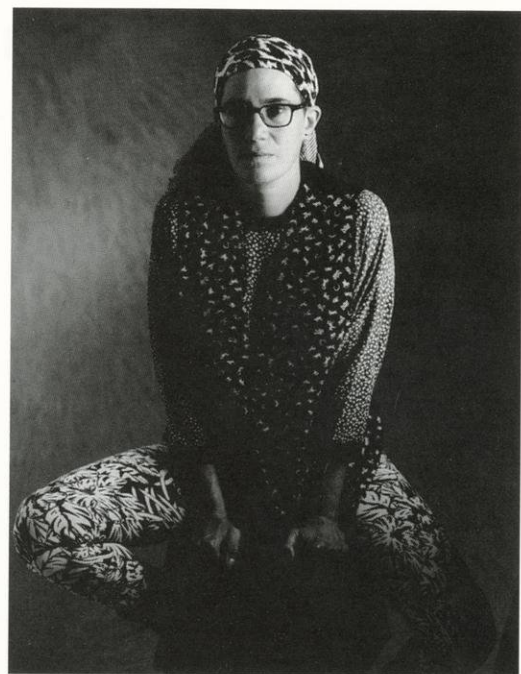


Photo: Warwick Green

Since the 1994 faculty show, I have completed two video tapes. *Un/Necessary Percent* was the culmination of ten years of work on chronic employment in the postindustrial rust belt. While visually exploring the aesthetics of decay, the tape uses fragments of interviews with the long-term unemployed to suggest the brutal impact of an economic system founded on the notion that a certain percentage of workers must be unemployed. *Collective Dilemma*, produced with Rosemary Bodolay, is about the pleasure and the struggle of making art with a group. The tape is based on interviews with members of four arts collectives and on the work they produce. Both of these tapes are included in the show, along with documentation from *The Everyday Life of Objects*, a site-specific installation that offered spectators an opportunity to move through a matrix of familiar objects, some precious, some trivial, and to reflect on the possessions in their own lives. I am currently involved with two major creative projects. This year, I will be decontribute to a rumination on the persistence of material culture in the electronic age. I will also edit *Yahrzeit*, a sixty-minute video tape that will address the ascendancy of first-person testimony as a stylistically prominent form in video art by offering an “authentic” testimony regarding recent deaths among my family and friends and simultaneously critiquing the premises of personal truth narration through a continuous theoretical text.

Michael Connors

Assistant professor

UW-Madison Department of Art
1998

Area

Digital printmaking/graphic design;
computer-mediated art

Other teaching positions

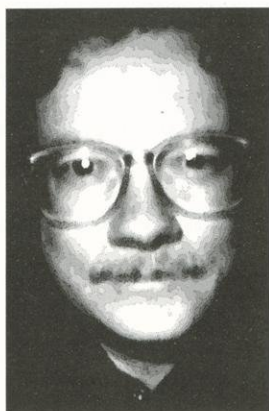
Interim director and coordinator of the New Media Center, University of Wisconsin, Madison; co-coordinator of the Madison Art Center's Microcomputer Art Workshops; Wisconsin Arts Board Artist-in-Education Program

Education

1995 MFA University of Wisconsin-Madison

Significant achievements

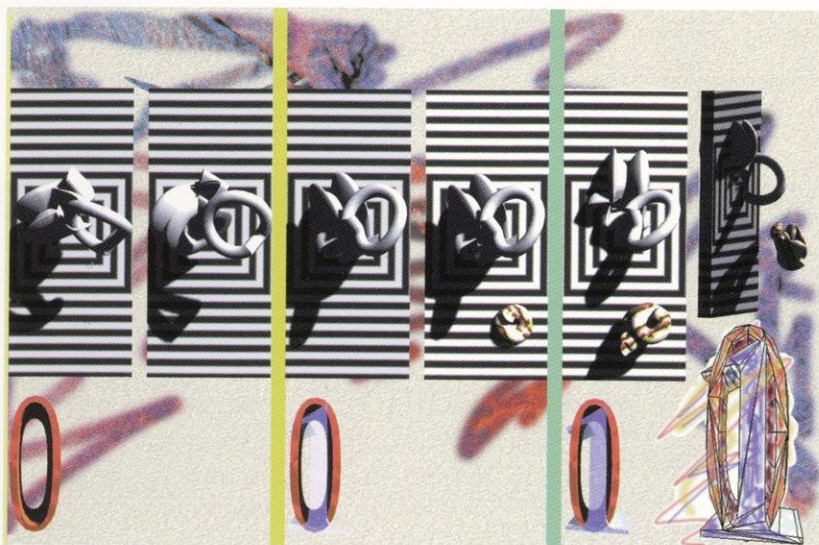
- 1998 *Sonic Circuits*, American Composers Forum, Hokin Annex & Gallery, Columbia College, Chicago
- 1994 Wisconsin Arts Board Individual Artist Fellowship in Interdisciplinary Arts
- 1993 *Wisconsin Triennial*, Madison Art Center, Madison, WI
- 1992 *Media Shock*, ACM/SIGGRAPH and Pace University's Department of Computer Science, Pace University, New York
- 1991 *Touchings*, International Sound Basis Visual Arts Festival, Wroclaw, Poland
- 1990 Great Lakes Film and Video invitational screening of "Mediaprobe: Lost Personality," National Assembly of State Arts Agencies Conference, Milwaukee Art Museum Multimedia Center
- 1990 Wisconsin Arts Board Inter-Arts Development Grant



Although my work has extended to interactive multimedia design, installations, and the Internet, printmaking has remained a central part of how I understand and approach imagemaking. I was a printmaker before computers became household appliances; and my understanding of the close associations that technological development shares with the history of printmaking and graphic design has helped me to formulate the foundations of my creative and pedagogical goals. Through this broad, interdisciplinary approach, I have come to understand how computer technologies can be comprehensively integrated with traditional art media and curriculum.

¶ At the core of my work is an appreciation for the unique nature of the computer as a medium for expression. I believe that this in many ways distinguishes the character and direction of my work. The computer is a machine that is capable of transforming visual information at amazing speeds. It can develop and interpret complex patterns of visual information. As a mediation device, it is capable of altering the relationship between the viewer and the object perceived. Computers eloquently capture and sequentially display the subtlest variations of the creative process – like a lens through which time itself can be analyzed, reconstructed, and performed.

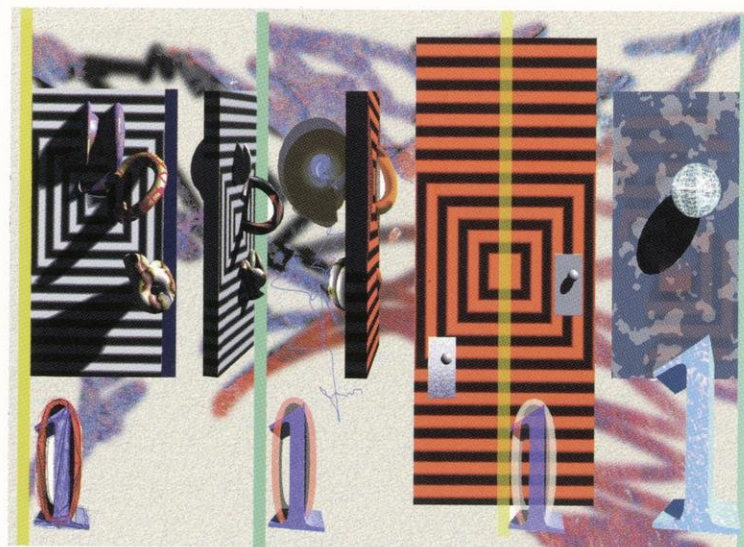
¶ My current work incorporates these unique characteristics of the computer: the infinitely repeatable procession of creative choice and the visual documentation of this transformation; the interplay of patterned, sequential order and random variation; and the visual dialog that results from the interactive manipulation of the perceptual grid that each viewer brings to an object, space, or element of design.



Pause

1998

Ink-jet, photolitho, relief, and screenprint
48 x 24 x 3 in.



Works in exhibition

Pause

1998

Ink-jet, photolitho, laser plate, relief, and screenprint
48 x 24 x 3 in.

Rewind

1998

Ink-jet, photolitho, laser plate, relief, and screenprint
48 x 24 x 3 in.

Just the Ticket

1998

Ink-jet print on Arches paper
22 x 30 in.

Works in exhibition

Wind's Song

1998

Aluminum and painted steel
60 x 144 x 24 in.

Swirl # 3

1998

Painted steel ink-jet print on
Arches paper
22 x 30 in.

***Return. There Is No Looking
Back***

1998

Ink-jet print on Arches paper
22 x 39 in.

Fishing for a Line

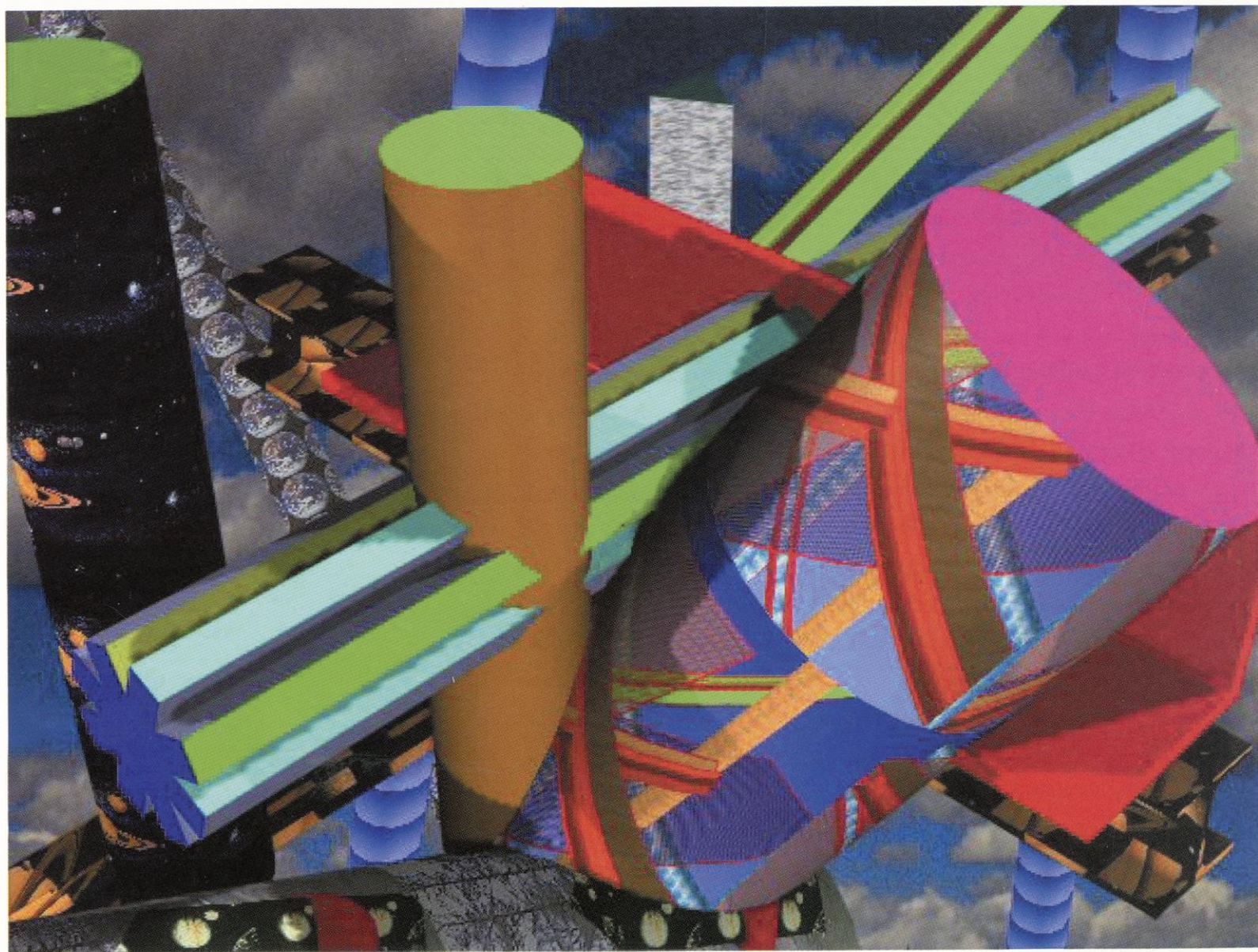
1997

Ink-jet print on Arches paper
22 x 30 in.

Just the Ticket

1998

Ink-jet print on Arches paper
22 x 30 in.



George M. Cramer

Professor

UW-Madison Department of Art
1981

Area

3D, computer-augmented 3- dimensional ink-jet
print modeling, animation, virtual reality

Other teaching positions

University of Wisconsin-Whitewater

Education

1970 MFA University of Wisconsin-Madison
1968 BS University of Michigan-Ann Arbor

Significant achievements

1998 Millennium exhibition, Artlook Virtual Gallery,
<http://www.saveware.com/artlook/pizo.htm> (group)
1996 National Mid-America Print Council Conference:
Emerging Technologies, University of Louisville
1996 *Art Chicago '96*, Navy Pier, Chicago
1995-96 *Emerging Images: Art by Computer*,
Susquehanna Art Museum, Harrisburg, PA,
traveling exhibition
1994 *Sightbytes*, Penwell Graphic Group, Nashua, NH, traveling
exhibition
1993 *Interfaced*, Art and Technoculture, Evergreen
Galleries, Evergreen State College, Olympia, WA

M

y art works indicate the concerns that I
have for the loss of dreams in our culture.
The dreams of the tribes are so significant to
each of us that we fail to be whole when we

lose them to education, to leadership, to new ideas, or to the new
group awareness fostered by invasion and domination, whether
physical or mental. All my works in art, including sculpture, are
based on my inability to save many of my friends whose ideas,
dreams, land, culture, and even lives were taken by the forces of
the new coming from without. Even though I believe deeply in
Beauty, I cannot pursue this goal until the last has been noted. I
hope that these works will allow the users to find enough peace
to develop the dreams that we all need to continue as humans.
Maybe "honor" and "new" can work together if we have dreams
from our people. I deeply hope so.



Jack Damer

Professor

UW-Madison Department of Art

1965

Area

Printmaking, drawing

Other teaching positions

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

Education

1965 **MFA** Carnegie Mellon University, Pittsburgh, PA

1960 **BFA** Carnegie Mellon University, Pittsburgh, PA

Significant career achievements

1997 *Print International*, Portland Art Museum, Portland, OR (group)

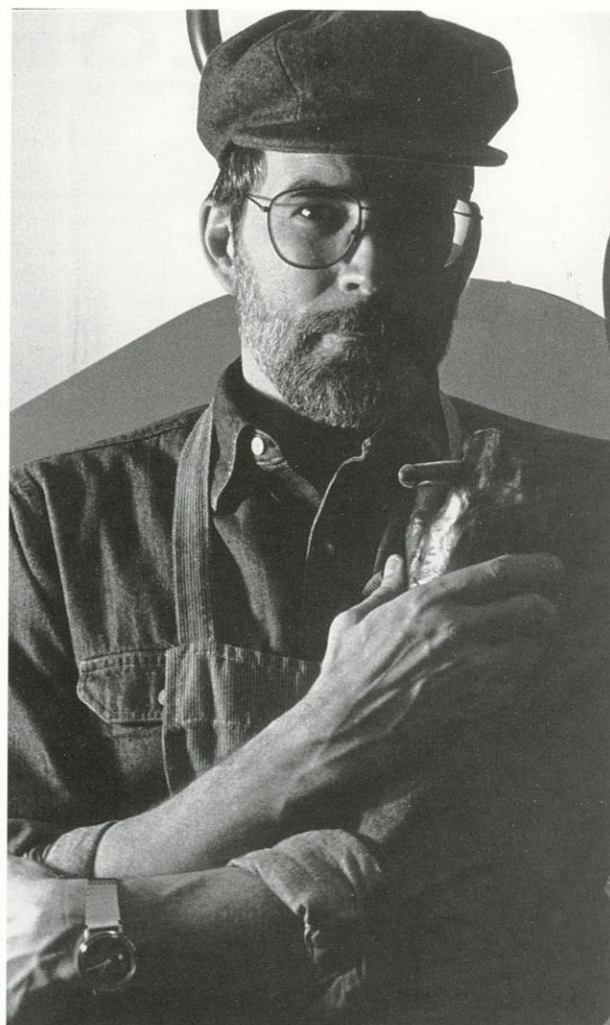
1983 *Jack Damer: Prints and Multiples, 1965–1983*, Elvehjem Museum of Art, Madison, WI (solo)

1982 National Endowment for the Arts Visual Artists Fellowship

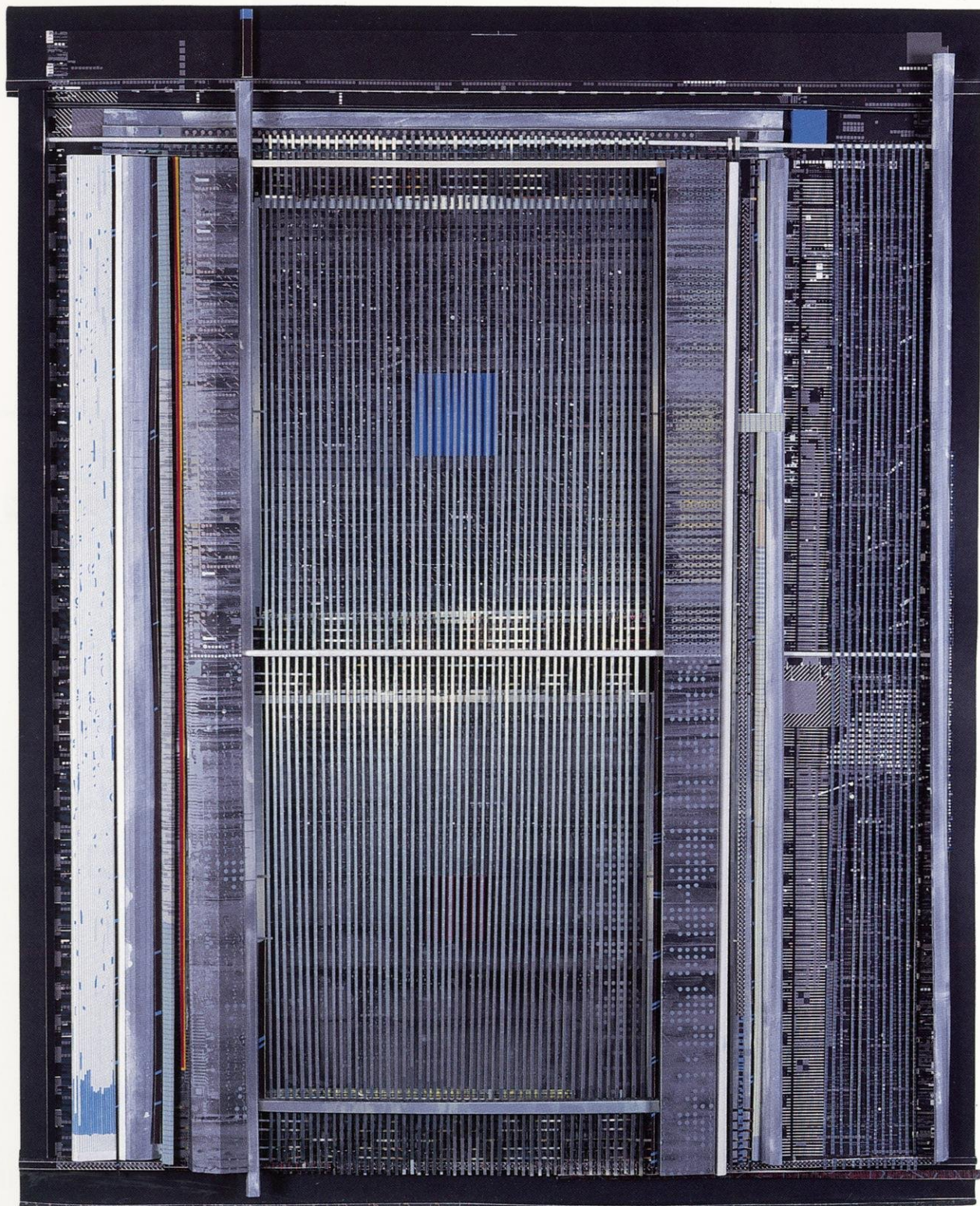
1979 *21st Brooklyn Museum Exhibition of Prints*, Brooklyn, NY (group)

1971 *Multiples* exhibition, Whitechapel Art Gallery, London, England (group)

1970 Lithography director, U.S. Print Workshop, 35th Venice Biennale



The work in this exhibition extends the research I began several years ago, in which I use “raw material” generated by printmaking processes to construct dimensional, one-off images. The motive is to expand the vocabulary of the traditional print format. The context is formal and alludes to what appears to be the contradiction between the digital domain and hand construction. In addition, several pieces use multiple windings of printed paper that move off the wall and challenge the floor. Visually they appear organic; however, the means are mechanical. Finally the most complex piece in regard to meaning addresses the obvious struggle involving the dissemination of information as represented by the physical (paper) and cyberspace (the computer).



Diode III

1997

Lithography construction
42 x 35 x 3 in.

Works in exhibition

Diode III

1997

Lithography construction
42 x 35 x 3 in.

Twin Roll

1998

Mixed media
43 x 26 x 3 in.

Untitled

1998

Mixed media
24 x 60 x 24 in.

Untitled

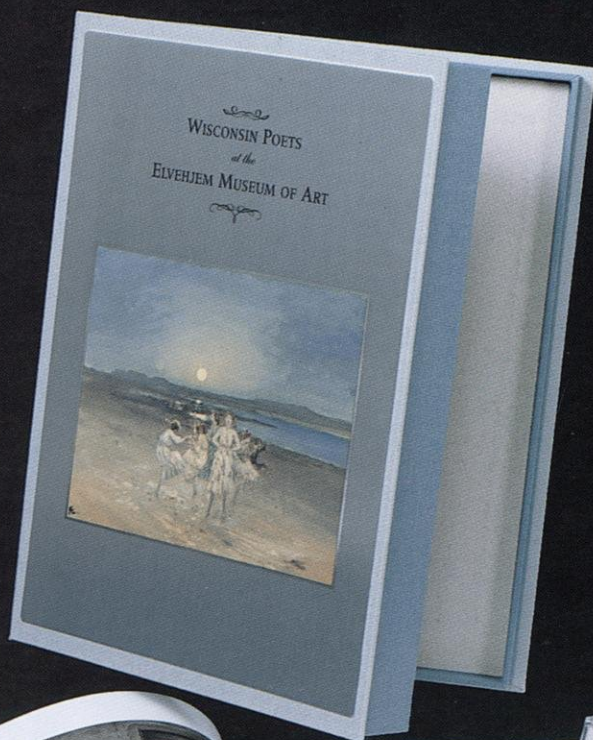
1998

Mixed media
36 x 36 x 24 in.

Untitled

1998

Mixed media
24 x 36 x 3 in.

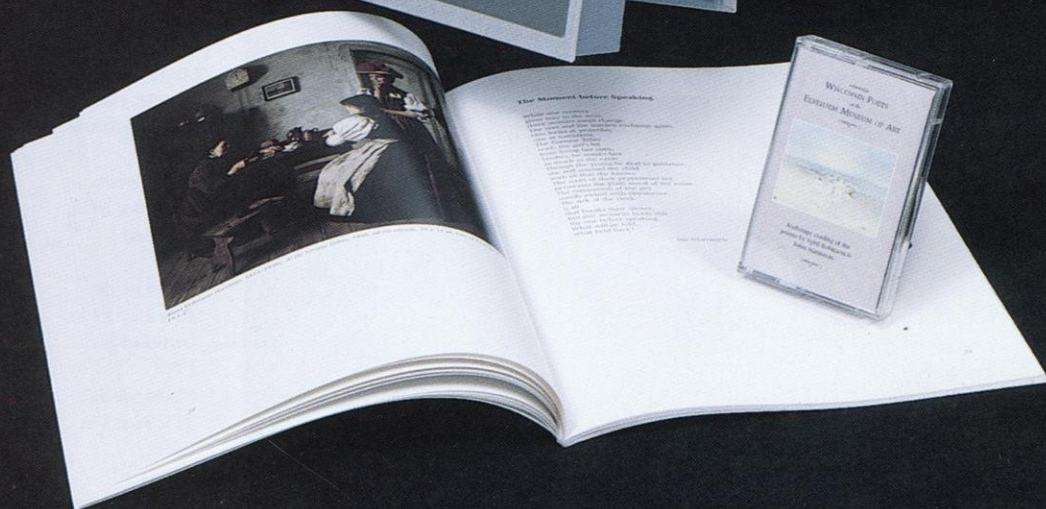


Wisconsin Poets at the Elvehjem Museum of Art

1995

Offset printed catalogue

11 x 8 1/2 in.



Work in exhibition

Wisconsin Poets at the Elvehjem Museum of Art

1995

Offset printed catalogue

11 x 8 1/2 in.

Jim A. Escalante

Professor

UW-Madison Department of Art

1989

Area

Graphics

Other teaching positions

Southwest Missouri State University

Education

1981 **MFA** University of Wisconsin, Madison

1976 **BFA** North Texas State University, Denton, TX

Significant achievements

1995-96

Department chair

1995

Alumni Appreciation Award, School of Visual Arts, University of North Texas, Denton, TX; University of Arizona Special Collections, Tucson; University of California at Los Angeles Special Collections, Los Angeles; School of the Art Institute of Chicago, School Library, Chicago; Columbia University Library, New York; New York Public Library Special Collections, New York; Newberry Library Wing Collection, Chicago; Yale University, Library, New Haven, CT; University of Iowa Special Collections, Iowa City; University of North Texas, Willis Library, Special Collections, Denton; University of Washington Special Collections, Seattle; University of Wisconsin-Madison Memorial Library, Rare Book Collection; Charles A. Wustum Museum of Fine Arts, Racine, WI



Patricia Fennell

Professor

UW-Madison Department of Art
1981

Area

Drawing and painting

Education

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

Significant achievements

- 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)



lice Neel said the only time she felt completely truthful was while she was doing her work.

Same here.

Some people I've relied on for the truth are Giotto (my earliest memory of an artist), Magritte, Bacon, Gillespie, Kienholtz, Capote, Albee, Pinter, and Fellini. These are the ones that have stayed with me and remain pretty constant while others come and go. My interests haven't changed much from when I was a kid. I like humor and horror. The release and near delirium of a good laugh and the absurdity of 99 percent of life are appealing. The fear, dread, and undeniable curiosity of death, of extremes, of the "forbidden," the shadowy stuff, still fascinate me. I grew up in an almost cartoonlike neighborhood of Brooklyn supplemented with frequent forays to the sophisticated island of Manhattan. I still like to play the absurd, the cartoon, against as elegant and beautiful a passage as I can manage. I'm still taking the "D" train between two worlds, equally important to me. As the same elements and issues recur in my work, I hope they are reconfigured meaningfully, by growth in technical ability and skill and insight and knowledge, as I grow older. I am the "aesthetic mixmaster" in my studio, dominatrix of line, color, texture, and form (a midwest version of 8 1/2). I remix levels of reality, the context of an image. I take and use whatever I need; if it doesn't exist, I create it.

How lucky can you get?



Detail from
Funhouse
 (a construction)
 1998
 72 x 41 in.

Work in exhibition

Funhouse
 Mixed media on panel and wood construction
 1998
 111 x 156 x 204 in.

Sabbath Candlesticks

1998

Sterling silver

8 x 3 in.

Works in exhibition

Kiddush Cup

1998

Sterling silver; gold plate

7 1/2 x 3 in.

Sabbath Candlesticks

1998

Sterling silver

8 x 3 in.

Torah Pointer

1998

Sterling silver

11 x 3 in.

Vase

1998

Pewter

16 x 4 in.

Vase

1998

Pewter

2 x 4 in.



Fred Fenster

Professor

UW-Madison Department of Art
1962

Area

Metal work in gold, silver, pewter

Education

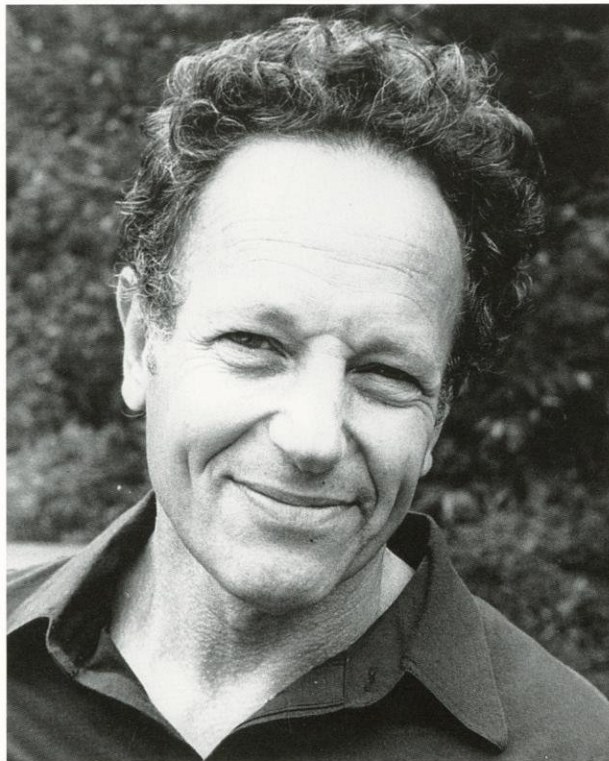
1960 MFA Cranbrook Academy of Art, Bloomfield Hills, MI

Significant career achievements

Elected to the American Craft Council College of Fellows in 1995

Work included in The Smithsonian Institution at the Renwick Galleries in Washington, DC; Milwaukee Art Museum; National Museum of Contemporary Art, Seoul, Korea; Cranbrook Academy of Art, Bloomfield Hills, MI

work mostly with nonferrous metals: gold, silver, copper, brass, bronze, and pewter. The work is functional. Each piece is an exploration of form and technique. The pieces are made to the hand, as well as hand made. They are meant to give pleasure in both a visual and tactile sense. They are made to be used in the home and at the table. They are meant to be intimately involved with the rituals of daily life and special occasions. The work plays with light and shadow and a visual texture inherent to the metal surface. The process of making pieces by hand is a laborious and delicate task, a conveyance of one's thoughts and attitudes into a tangible object. A special kind of gift.



Steve Feren

Professor

UW-Madison Department of Art

1982

Area

Sculpture, glass, neon

1981 **MFA** Rutgers University, New Brunswick, NJ

1979 **BFA** Alfred University, Alfred, NY

Significant achievements

1998 Pierwalk Sculpture Exhibition, Chicago

Permanent collection of Grainger School of
Business, University of Wisconsin-Madison

Commission for the City of Milwaukee Firehouse
Commission for the Bellfaire Residential Treatment
Center, Cleveland, OH

Permanent collection of Rutgers University, New
Brunswick, NJ



look for Joy
cultivate Faith
in
the Work



Portrait of the Artist

1997

Glass

36 x 24 x 5 in.

Works in exhibition

Portrait of the Artist

1997

Glass

36 x 24 x 5 in.

Manny and Ishmael

1997

Glass and bronze

48 x 20 x 5 in.

Digging Man

1997

Glass

69 x 32 x 19 in.

Bird

1996

Glass

10 x 14 x 14 in.

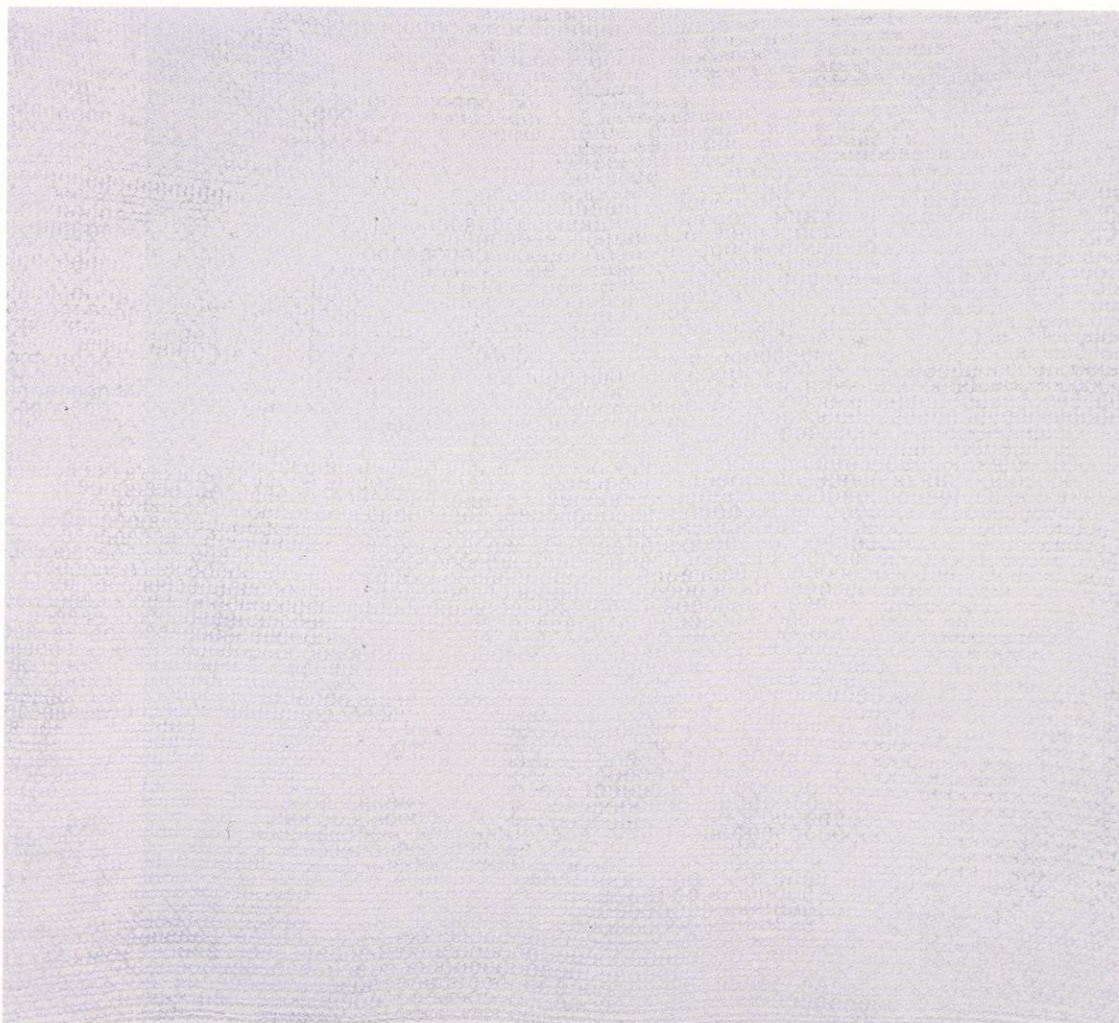
Flock

1998

Glass and fiber optics

144 x 192 x 36 in.

Photo by Tom van Endye



Thermo Painting

1998

Enamel and flock on Medex pane
48 x 60 in.

Works in exhibition

Thermo Painting

1998

Enamel and flock on Medex panel
48 x 60 in.

Game Plan

1998

Enamel and flock on wall
approx. 48 x 60 in.

Michelle Grabner

Assistant professor

UW–Madison Department of Art

1997

Area

Painting, video, installation

Other teaching positions

Graduate advisor in painting and drawing, School of the Art Institute of Chicago, 1996 – present

Education

1989 **MFA** Painting and Drawing, Northwestern University

1987 **MA** Art History, University of Wisconsin–Milwaukee

1984 **BFA** Painting and Drawing, University of Wisconsin–Milwaukee

Significant achievements

1998 Solo Exhibition, Rocket Gallery, London

1998 Solo Exhibition, Richard Heller Gallery, Santa Monica, CA

1998 Solo Exhibition, Institute of Contemporary Art, Maine College of Art and Design, Portland

1998 Solo Exhibition, Hermetic Gallery, Milwaukee

1998 Danish Contemporary Arts Foundation Grant

1998 The American Scandinavian Foundation Grant

1998–99 Codirector of Cranbrook Academy of Arts Critical Studies Program



“

The paintings are re-articulations of patterns and surfaces that infiltrate

our daily lives. They reinforce the control we abdicate to the consuming demands of work and family while establishing a relevance for formal order and beauty in the everyday. The paintings are surrogates of quotidian structure, the studio a bastion of control in a life where cars don't start, children don't listen, checks bounce and slugs eat your perennials.

¶ Grabner's act of painting therefore demonstrates the blurring of the boundaries between art and life and, more specifically, evokes the notion of the banal and the commonplace. This is particularly evident in the obsessive nature of her work, especially in the repetitive and tedious act of filling in negative spaces. But the apparent lack of meaning in this frivolous and almost absurd aspect is also its actual depth. And Grabner's act of painting, by embracing and even relishing this banality, can be seen as a celebration of triviality, emphasizing that the banal can be spectacular, too.”

– Eugene Tan, *Contemporary Visual Arts* 19 (July / August 1998): 67.

Phil Hamilton

Professor

UW-Madison Department of Art

1964

Area

Graphic design

Other teaching positions

Indiana University, Bloomington

Education

1964 **MFA** Indiana University, Bloomington

1961 **BS** University of Cincinnati, Cincinnati, OH

Significant achievements

1998 Publication of *Back to Beginnings: The Early Days of Dane County*, sesquicentennial project

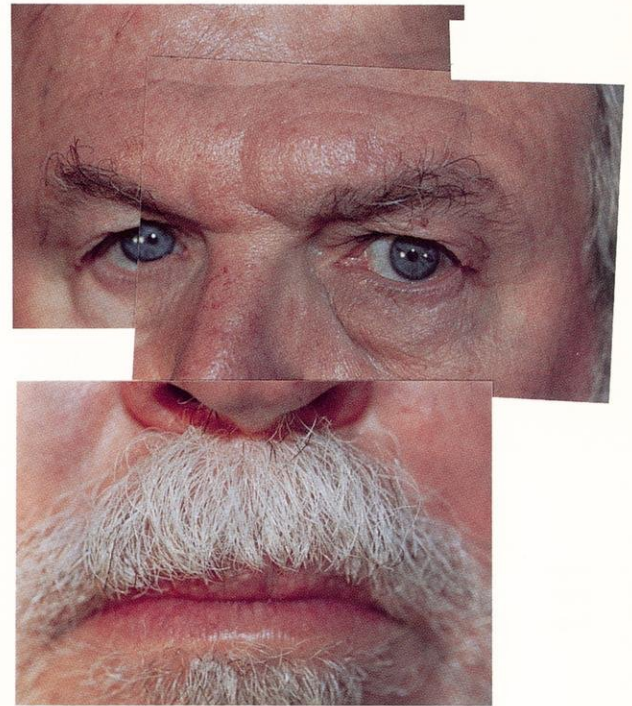
1998 Designed banner for front of the City-County building

1998 Designed Dane County Arts and Crafts poster

1997 Designed Dane County Cultural Resources Directory

1996 Museum Publication Design Competition, honorable mention

1996 Indiana University School of Fine Arts 100th Anniversary Exhibition, Bloomington (group)



Two of my submissions to the faculty show were designed specifically for children. *Back to Beginnings: The Early Days of Dane County* was produced by the Dane County Cultural Affairs Commission for the Wisconsin Sesquicentennial. Copies of this large-format book were distributed to schools in Dane County for use by fourth-graders. “Colors and Numbers,” another DCCAC endeavor, made use of examples from the Elvehjem Museum of Art and the Madison Art Center to illustrate this accordion-fold publication designed especially for preschoolers. Designers rarely have the opportunity to work with such appreciative clients as Lynne Eich and the Dane County Cultural Affairs Commission, to have their pieces seen by so many individuals, or to receive such enthusiastic responses for their efforts. Notes from teachers, students, and even elected officials suggest that they have responded positively to the two books exhibited here and the many posters, brochures, banners, and other materials I have produced over the last twenty years for this widely respected arts agency.

¶ My work as an active designer has helped my teaching, while the contact with students has helped my work as a designer. I must keep informed about changing technology and current business practices in order to prepare students more effectively for positions in the design field. Conversely, daily contact with talented and enthusiastic young students has inspired and energized my work as a designer.

PUBLISHED BY THE DANE COUNTY CULTURAL AFFAIRS COMMISSION

BACK TO BEGINNINGS

The Early Days of Dane County



Back to Beginnings

1998

Offset lithography

12 x 10 1/2 in.

Works in exhibition

Back to Beginnings

1998

Offset lithography

12 x 10 1/2 in.

A Gallery of Colors and Numbers

1996

Offset litho

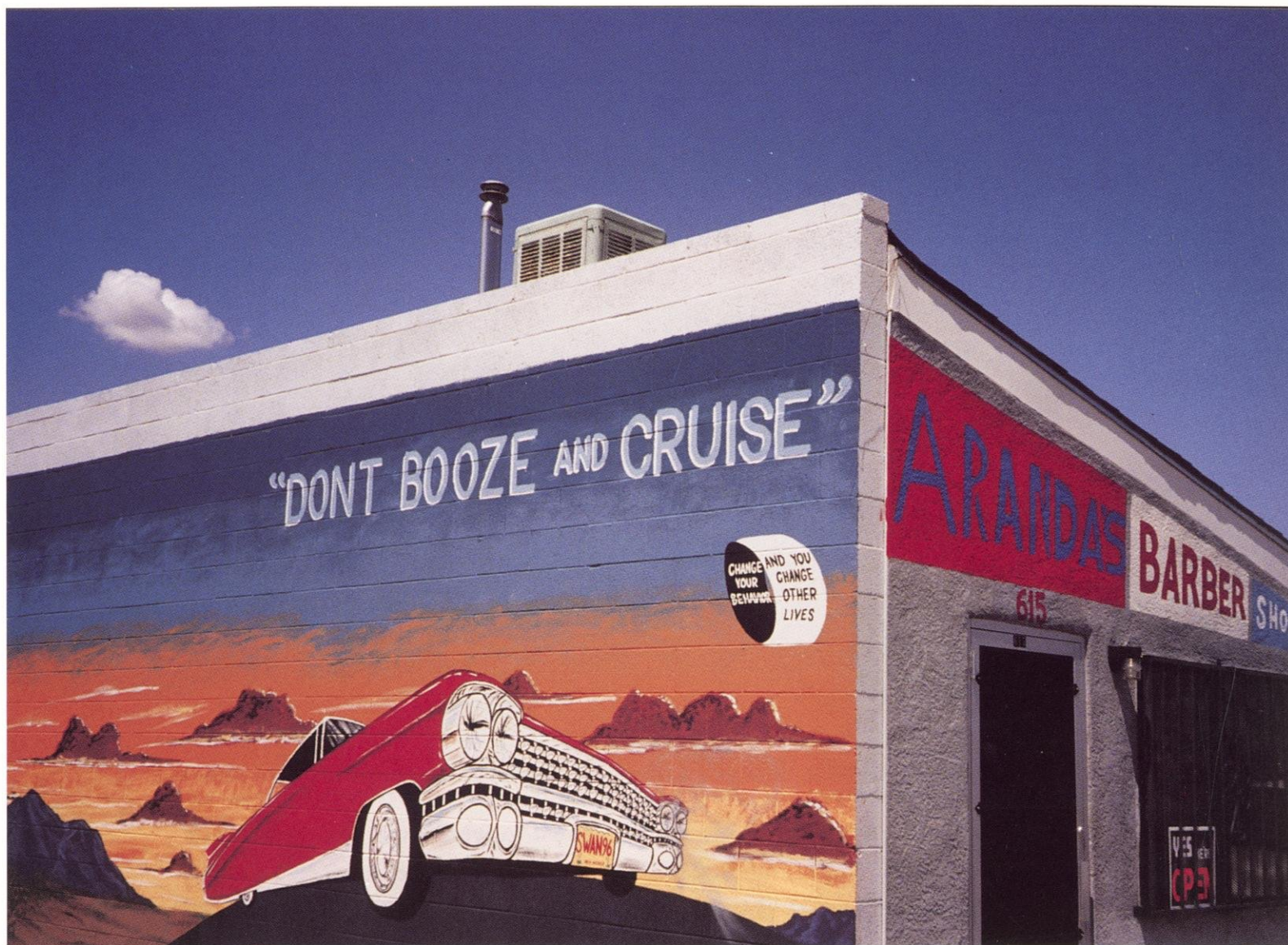
9 3/4 x 6 1/2 in.

Artist's Book

1998

Ink-jet print

17 x 11 in.



"Don't Booze and Cruise" (from the Gente)

1998

Color photograph

40 x 55 in.

Works in exhibition

Questa, Taos County, New Mexico by John Collier (1943)/ Eva Gallegos-Rael (1998)

1998

Black-and-white and color photographs

16 x 20 in., 16 x 20 in.

Chacon, Mora County, New Mexico by John Collier, Jr. (1943)/ General Store (1998)

1998

Black-and-white and color photographs

16 x 20 in., 16 x 20 in.

"Don't Booze and Cruise" (from the Gente)

1998

Color photograph

40 x 55 in.

Cavalliere Ketchum

Professor

UW-Madison Department of Art
1970

Area

Photography

Other teaching positions

Cortez High School, Phoenix, AZ

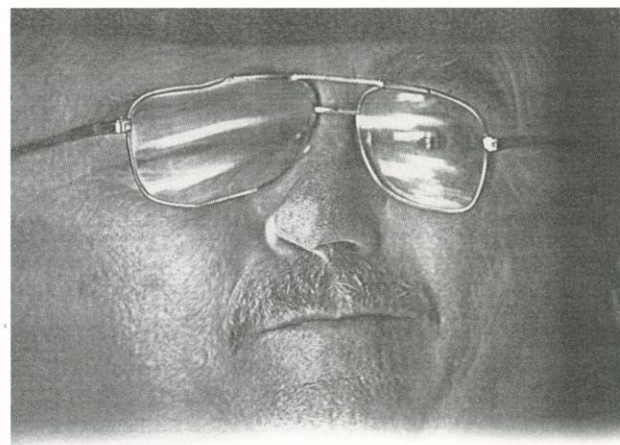
Education

1970 **MFA** University of New Mexico, Albuquerque

1962 **BFA** Arizona State University, Tempe

Significant achievements

In these permanent collections of 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



Between 1939 and 1943 approximately 450 photographs were taken in northern New Mexico in the Taos area, under the auspices of the Historical Division of the Farm Security Administration by two photographers, Russell Lee and John Collier, Jr. Photographs were taken in approximately twenty communities. Of the 650 people in these 450 photographs, only six were identified. My original research in these isolated Spanish Land Grant villages began in 1965, when I was a graduate student at the University of New Mexico, and continues today. I have identified 125 of these people and found 75 of them still alive and living in the area. The youngest is sixty years old; the oldest is 101. Only one family seemed to be aware these photographs were ever taken. I give them copies of the original photos; I make new photos of these same people, their children, and grandchildren as well. I am known in these communities as “el profesora que triamos nos historia” (the professor who brings us our history). Of major importance to these people is that now they have names, identity, and that their images are in the Library of Congress. This project will culminate in a large exhibition, for which I will be curator, at the Harwood Foundation in Taos. This exhibition will include both the historical and my recent photographs and – most important – will include the presence of the subjects of these photographs.

Thomas Loeser

Associate professor

UW–Madison Department of Art

1991

Area

Woodworking

Other teaching positions

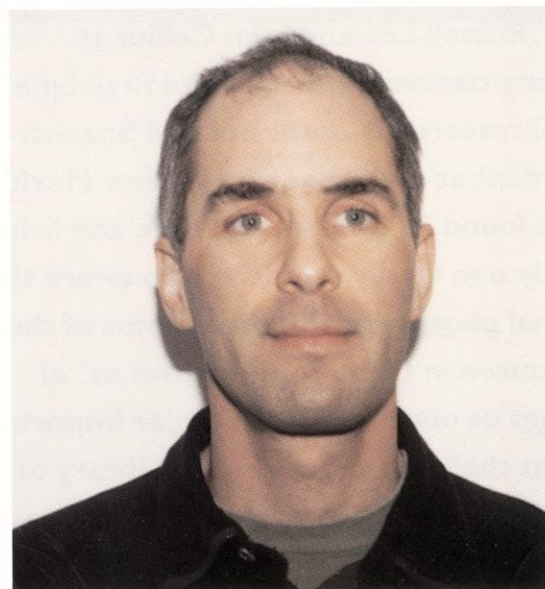
California College of Arts and Crafts, Oakland; Rhode Island School of Design, Providence

Education

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

Significant achievements

- 1997 *Contemporary North American Furniture –A Survey of the Furniture-Makers Art*, Neuberger Museum of Art, Neuberger, NY (group)
- 1996 *This Ain't No Floor Show*, Peter Joseph Gallery, New York (solo)
- 1995 *Additions, Distractions, Multiple Complications, and Divisions*, Peter Joseph Gallery, New York (solo)
National Endowment for the Arts, Individual Artist Fellowships, 1984, 1988, 1990, 1994
Included in the public collections of The Brooklyn Museum, Brooklyn, NY; Cooper Hewitt Museum, New York, NY; Museum of Art, Rhode Island School of Design, Providence



have a particular interest in exploring the boundaries of furniture's relationship to function. I address people's furniture "reflexes." My design decisions may even be "antifunctional" and render a piece less "useful." Working with closed forms that require the viewer to interact with parts that move means the piece cannot be fully understood without a close inspection and a physical manipulation of the piece. When I began work on the **Wall Cabinet**, I was intrigued by what would happen if sliding a drawer only revealed a part of the piece and a secondary transformation was necessary to access the whole piece physically and conceptually. I experimented with the idea of a "drawer of drawers" with parts that move in two different axes. I also turned the notion of a drawer inside-out so that instead of the internal drawer structure moving, the internal parts are fixed and the external shell moves. The viewer needs to manipulate this relationship between inner and outer structure in order to gain access to a second level of moving parts. The **Chest of Drawers** is a play on the most basic form of four-drawer-chest. By breaking up each drawer space with additional drawers-within-drawers (and secret drawers) the piece becomes more useful with a greater variety of internal spaces, but its functionality is more difficult and demanding of the user.



Chest of Drawers

1998

Zebra wood, mahogany, paint
50 x 34 x 21 in.

Works in exhibition

Blanket Chest

1998

Curly maple, mahogany, paint
27 x 48 x 19 in.

Blanket Chest

1998

White oak, mahogany, paint
27 x 48 x 19 in.

Chest of Drawers

1998

Wenge, mahogany, paint
50 x 34 x 21 in.

Wall Cabinet

1998

Mahogany, paint,
28 x 68 x 17 in.



Shadows

1998

Mixed media

63 x 19 x 19 in.

Works in exhibition

Waterfall

1998

Wood

63 x 19 x 19 in.

Shadows

1998

Mixed media

63 x 19 x 19 in.

Truman Lowe

Professor

UW–Madison Department of Art

1975

Area

Sculpture

Other teaching positions

Emporia State University

Education

1973 **MFA** University of Wisconsin–Madison

1969 **BS** University of Wisconsin–La Crosse

Significant achievements

1998 *From the Woodlands: Truman Lowe*, Wright Museum of Art, Beloit College, Beloit, WI

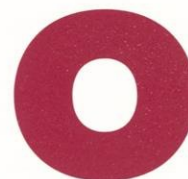
1998 *Powerful Images: Portrayals of Native America*, National Cowboy Hall of Fame, Oklahoma City, OK (group)

1997 WARF Mid-Career Faculty Research Award, University of Wisconsin–Madison

1996 *Shared Visions: Native American Painters and Sculptors of the Twentieth Century*, Auckland and Wellington, New Zealand (group)

1996 Subject of 30-minute video, *From the Shadows of the River*, on Kentucky Educational Television

1994–95 National Endowment for the Arts Individual Fellowship for Sculpture



Id stories, old thoughts.

My work is influenced by old stories, but the retelling is my primary

interest. You can retell a story, and in so doing you give it new meaning. That process of reinventing gives a clearer understanding of the original story. The old version still exists, but the new version is more interesting because it comes with a different, contemporary perspective.

¶ New stories, new thoughts. My art is also a response to what's around me. I'm seeking an immediacy that has been brought about by my thinking about time and change.

Douglas G. Marschalek

Professor

UW-Madison Department of Art
1982

Area

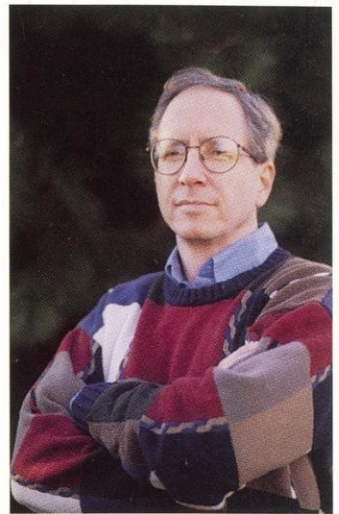
Art education

Other teaching positions

Miami University, Oxford, OH

Education

1980 Ed D University of Illinois, Champaign-Urbana



Design is essential to life. How we design objects and learning environments (physical and virtual) is of great interest to me. I could buy a kayak; or I could research and devise new forms of kayak design based upon personal criteria. How a form surrounds my body, how it feels in balance with me and the water, and how it enhances experience is all about art, design, aesthetics, problem solving, creativity, and life. Aspects of design and engineering have a special place in these efforts. How light weight, fluid in form, and aesthetic one can make a structure is personally challenging.

¶ The process of design is applicable to many activities in life, including my research in interactive design of learning environments involving web page and CD-ROM design. My research background in cognition and learning are applied to the design of interactive learning environments which are a study of systems learning. In the design of kayaks, it is an exercise of bringing four systems together into one object:

physical - structure of materials; universe

biological - anthropometry & ergonomics; environment

cultural - design across cultures

technological - tools and human built structures

¶ These systems can be applied to the design of interactive environments delivered through computer technology. When thinking of and designing interactive learning environments in terms of systems, the viewer/learner experiences art in many contexts which cross numerous fields to shape learning. Solutions to most real-world problems necessitate the application of multiple disciplines that are embedded in one or more of the systems. Through systems learning, underlying relationships can be found that profoundly shape solutions and learning.

Kayak

1997

Pine, rip-stop nylon, and Flex-O-Glass
10 x 20 x 141 in.

Work in exhibition

Kayak

1997

Pine, rip-stop nylon, and
Flex-O-Glass
10 x 20 x 141 in.



Petrified Palm Brooch

1998

Sterling, 18K, 14K gold, petrified palm,
black paper micarta, Biwa pearls

4 $\frac{3}{8}$ x 1 x $\frac{1}{4}$ in.

Works in exhibition

Petrified Palm Brooch

1998

Sterling, 18K, 14K gold, petrified palm,
black paper micarta, Biwa pearls

4 $\frac{3}{8}$ x 1 x $\frac{1}{4}$ in.

"Illusion" Brooch

1998

Sterling, 22K, 18K gold, limonited topaz,
golden topaz

3 $\frac{3}{8}$ x 1 $\frac{1}{2}$ x $\frac{3}{8}$ in.

"Gradient" Brooch

1998

Sterling, 14K gold, tourmalinated quartz,
tourmaline

4 $\frac{1}{2}$ x $\frac{7}{8}$ x $\frac{1}{2}$ in.

"Breciated" Brooch

1996

Sterling, 18K gold, brecciated jasper,
black paper micarta

4 $\frac{3}{4}$ x 1 x $\frac{1}{2}$ in.

Jade Brooch

1997

Sterling, 24K, 22K, 18K gold, jade, imperial topaz,
black paper micarta

4 $\frac{1}{4}$ x 1 $\frac{1}{8}$ x $\frac{1}{4}$ in.

"Windward" Brooch

1997

Sterling, 22K gold, rutilated quartz

3 $\frac{3}{8}$ x 1 $\frac{1}{4}$ x $\frac{3}{8}$ in.



Eleanor Moty

Professor

UW–Madison Department of Art
1972

Area

Art metals, jewelry, and metalsmithing

Other teaching positions

Moore College of Art, Philadelphia, PA; University of Arizona, Tucson; University of Illinois, Champaign–Urbana

Education

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

Significant achievements

1998 Induction into the College of Fellows of the American Craft Council, New York
1997 Feature Exhibition, Perimeter Gallery, Chicago, IL (solo)
1997 *Centennial Metals*, The Society of Art and Crafts, Boston, MA (group)
1995 Honored in *Seven Masters of the Media*, Renwick Gallery, Smithsonian Institution, Washington, DC
1995 Work purchased for the permanent collection of the Renwick Gallery of the Smithsonian Institution, Washington, DC



Landscape continues to have a subtle influence on my work. This stems from my childhood on a farm in Illinois where the horizon line was always visible, and the texture and color of the land constantly changed with the plantings and seasons. As snow covered the land, only the essence of form remained. I attempt a similar approach to design, rejecting the extraneous and using materials sparingly to create shardlike brooches which feature the beauty of natural stones and crystals. The quartz stones with their linear inclusions of gold-colored rutile or black tourmaline are reminiscent of blades of grass and stems projecting through ice on a frozen pond. By contrast, the dynamics of the jet black stones – jasper, jade, petrified palm – evoke the earth and other elements of the land. Each piece evolves from the energy and intrinsic beauty of the stone and intuition.

Frances Myers

Professor

UW-Madison Department of Art
1986

Area

Prints, mixed-media constructions

Other teaching positions

University of California at Berkeley; Mills College, Oakland, CA; St. Martin's School of Art, London; Birmingham [England] College of Art & Design

Education

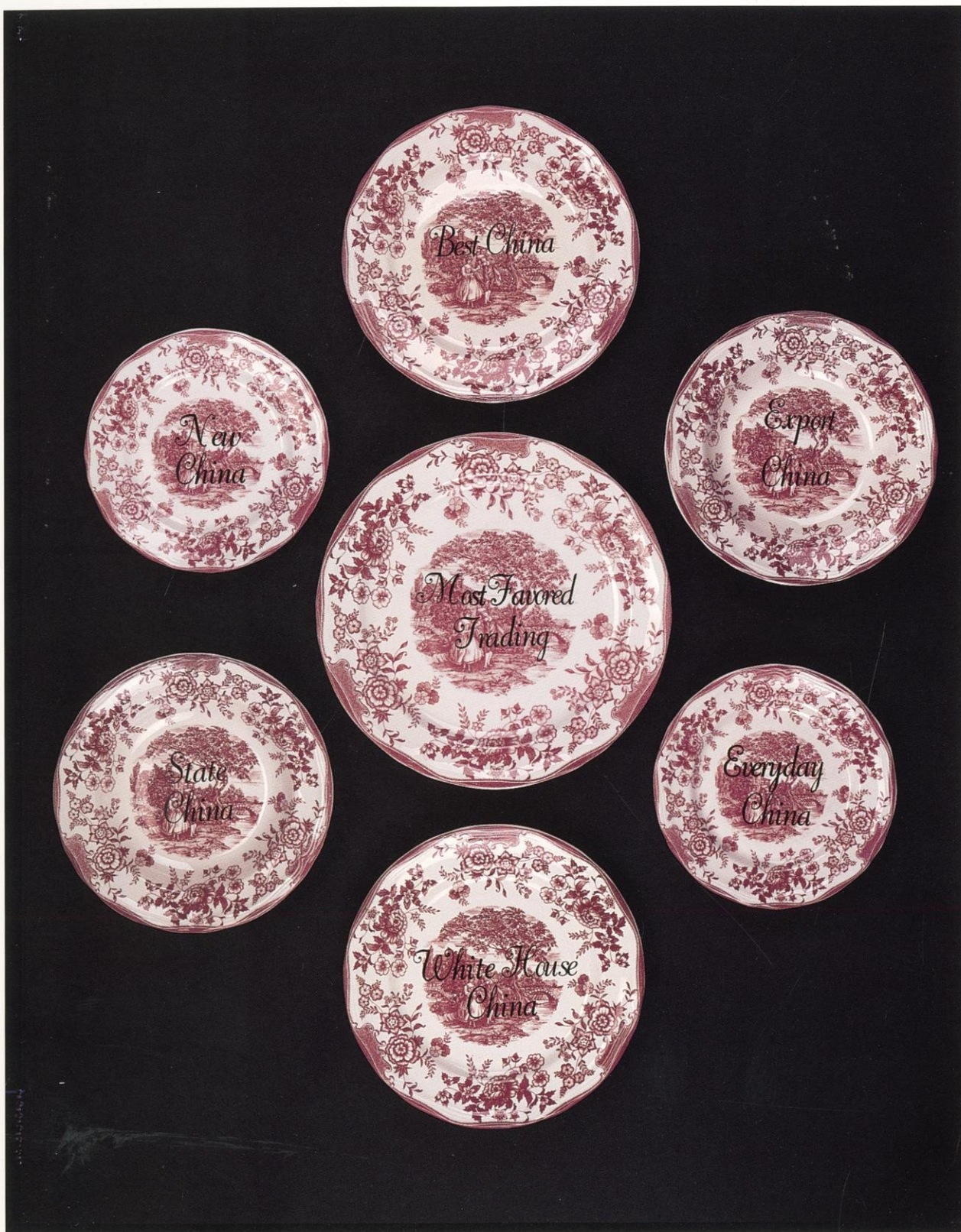
- 1965 **MFA** University of Wisconsin-Madison
1962 **BS** University of Wisconsin-Madison

Significant achievements

- 1998 *Collaborations 1998*, Printworks Gallery, Chicago, IL (group)
1997 *In Good Taste*, Perimeter Gallery, Chicago, IL (solo)
1997 *Text/Subtext*, Wisconsin Academy Gallery, Madison, WI (solo)
1997 *Contemporary Prints by Women Artists*, Milwaukee Art Museum (group)
1996 *Parts of the Performance*, Carlsten Gallery, University of Wisconsin-Stevens Point (solo)
1995 *Investigations in Printmaking*, Joseloff Gallery, Hartford School of Art, University of Hartford, CT (3-person)



The pieces in this exhibition continue my investigations of ritual objects from the material culture – specifically here items women collect, use, and value as reflections of their roles and lives and the daily and special events they orchestrate, which eventually become what we call History. Elaborate menus, the Best linens, and the Best china surround holiday celebrations, weddings, christenings, funerals, even political fundraisers and mark the significance of those events.



Detail of
China Painting
 Stamped porcelain
 78 x 74 in.
 [not in exhibition]

Works in exhibition

Chinoiserie
 1998
 Digital ink-jet print
 41 1/2 x 41 1/2 in.
Collection – Plates
 1998
 Digital ink-jet print
 72 x 72 in.



Sanctuary

1997–98

Found fabrics

120 x 72 x 48 in.

Works in exhibition

Sanctuary

1997–98

Found fabrics

120 x 72 x 48 in.

Shadow Quilt

1998

Found fabrics

80 x 80 in.

White Quilt

1998

Found fabrics

63 x 66 in.

Leslee Nelson

Professor

UW-Madison Department of Art

1984

Area

Reconstructing found materials

Other teaching positions

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

Education

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

Significant achievements

- 1999 *Quilted Re-Constructions*, Mabel Tainter Memorial Gallery, Menomonie, WI (solo)
- 1998 *Quilted Offerings*, Frehner Gallery, Monroe, WI (solo)
- 1998 *Artist as Quilt Maker VIII*, New Union Center for the Arts, Oberlin, OH (group)
- 1998 *Paper/Fiber XXI*, The Arts Center, Iowa City, IA (group)
- 1995 *Global Focus, Selected Works*, Elite Gallery, Moscow, Russia (group)
- 1995 *Tell Me a Story: Personal Narratives*, NGO Forum, Huairou, China (group)
- 1995 Gerald A. Bartell Award in the Arts



W

hen my father-in-law gave me his mother's unfinished quilt blocks, I sewed them together with gold thread. I saw it as a collaboration although I'd never met

her. What I thought would be a one-time, functional piece for our family has led to these fabric wall pieces. I became fascinated with the idea of linking another's work from the past with my own today. AND I was mesmerized by the gold thread! I loved how it sparkled in the little sewing machine light. When I finished the quilt I didn't want to stop – so I kept assembling the cut remnants and fragments.

¶ **Sanctuary:** I noticed the interesting shapes my daughters left on the floor when they were cutting out doll clothes. I took several pieces and created minicollages on this amazing translucent ribbon. They feel like confetti that stuck, a moment frozen in memory. The back is a piece of wedding veiling with hundreds of crystal beads tied on with colored threads. It has become a very magical and celebratory space.

¶ **Shadow Quilt:** After my 50th birthday, I had an image of a void in my center with a veil of illusion attempting to cover what I feared. The void was rich and deep. The veil inadequate. Facing my shadow and looking at the darker side makes me less fearful.

¶ **White Quilt:** I rescued my grandmother's linen napkins and tablecloths from my mother's garage sale. I'm saving and treasuring what I hold dear, what remains from someone I loved.

Carol S. Pylant

Professor

UW-Madison Department of Art

1987

Area

2D, painting

Other teaching positions

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

Education

1979 **MFA** Wayne State University, Detroit, MI

1977 **BFA** Wayne State University, Detroit, MI

Significant achievements

1998 *Standing Stones*, Grace Chosy Gallery, Madison, WI (solo)

1998 Wisconsin Arts Board Visual Arts Fellowships

1996–97 Vilas Associate Award, *Paintings of Prehistoric Stone Circles, Ireland and the British Isles*, University of Wisconsin

1995–98 Jorgensen Fine Art, Dublin, Ireland (group)

1993 *Paintings of Ireland*, J. Caccioli Galleries, New York (solo)

1989 Wisconsin Arts Board Visual Arts Fellowships



An intense ancestral and spiritual connection to Neolithic and Celtic stone structures of Ireland and the British Isles has been the inspiration for my paintings for the past seven years. As repositories of memory, these ancient sites – forts, cairns, dolmens and passage tombs – serve as reminders of thousands of years of civilization, mundane and magnificent. I continue to be drawn to their architectural qualities and sculptural presence, compelled by an obsessive desire to examine their alignment, experience their scale, and marvel at their affirmation of life, past and present.

The Journey Back

1997

Oil on linen
36 x 84 in.

Works in exhibition

The Journey Back

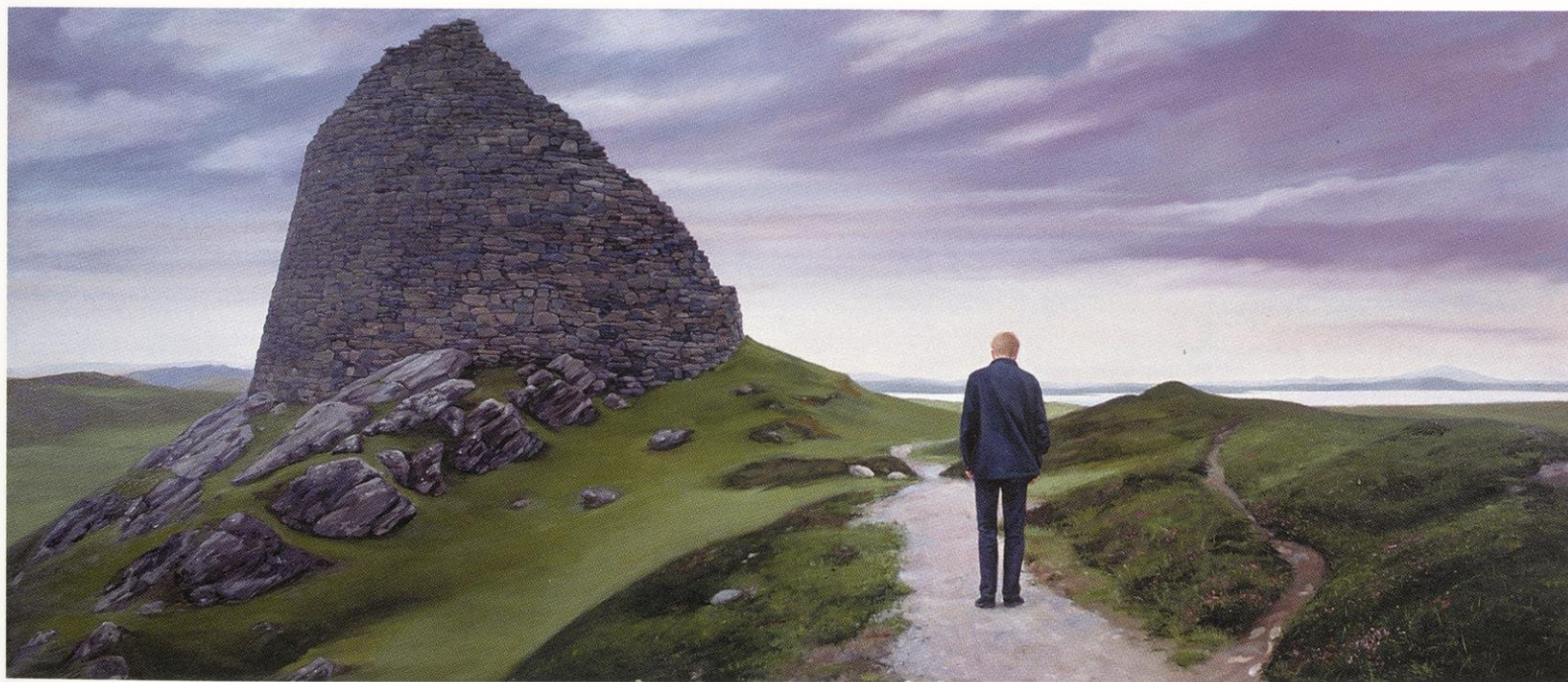
1997

Oil on linen
36 x 84 in.

Inishmore

1998

Oil on linen
40 x 58 in.



7th Annual

Classical Film Festival
12 thru 15 February
Keystone Resort
Keystone Colorado

Keystone Spahr
Robert Bader
Artistic Director
7700 Highway 160, Suite 100
Keystone, CO 80435
Tel: 480-484-4444
Fax: 480-775-7715
Web Site: <http://www.classicalfilmfest.com>

Notes and Listing Information
Times are in Mountain Standard Time
Dinner and presentation

Thursday
1 pm Sunday Kid
3 pm The Great Escape
6 pm Lord of the Flies
8 pm The Sound of Music
10 pm The Sound of Music
10 pm The Sound of Music

Friday
1 pm The Sound of Music
3 pm The Sound of Music
6 pm The Sound of Music
8 pm The Sound of Music
10 pm The Sound of Music

Saturday
1 pm The Sound of Music
3 pm The Sound of Music
6 pm The Sound of Music
8 pm The Sound of Music
10 pm The Sound of Music

Sunday
1 pm The Sound of Music
3 pm The Sound of Music
6 pm The Sound of Music
8 pm The Sound of Music
10 pm The Sound of Music



Keystone Film Festival
1998
Digital ink-jet print

Works in exhibition

Keystone Film Festival
1998
Digital ink-jet print
42 x 30 in.

Poster
1998
Digital ink-jet print
42 x 30 in.

John R. Rieben

Associate professor

UW-Madison Department of Art

1989

Area

Graphic design

Other teaching positions

Western Michigan University, Kalamazoo, MI; San Jose State University, San Jose, CA

Education

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

Significant achievements

Work in the collections of The American Institute of Graphic Design; Library of Congress, Washington, DC; Denver Art Museum, Denver, CO; Museum of Modern Art, New York, NY; Smithsonian Institution, Washington, DC
Who's Who in Graphic Arts



The past years have felt the domineering impact of technology on the design profession. The computer's influence has been profound, and it follows that this revolution has had a similar effect on the education of designers. It has created new heroes and new – but I hope not permanent – aesthetics. The challenge for today's design educator is to make certain that the student designer acquires a foundation of sound design and is not entirely seduced by the sirens of push-button solutions. This is not an easy task when the attraction of the medium sometimes eclipses its communicative objective. This condition is not unknown in the realm of professional practice. In time this will all settle into a reasonable balance. I imagine that the town of Mainz was in a bit of an uproar when Johann Gutenberg printed his first typographic book in 1450. Mainz survived, and so shall we.

Elaine Scheer

Associate professor

UW-Madison Department of Art

1990

Area

Ceramics, mixed media, installation

1982 MFA San Francisco Art Institute, San Francisco, CA

1979 BFA Sonoma State University, Sonoma, CA

Significant achievements

1998 *More Is More*, Kunsterhaus, Hamburg, Germany (group)

1998 *Crossings: Travel Beyond Boundaries*, Faeroernes Kunstmuseum, Torshavn, Faeroe Islands, Denmark (group)

1997-98 *Teapot Invitational*, Dorothy Weiss Gallery, San Francisco, CA (group)

1997 *Tantalizing Teapots: Selections from the Los Angeles Folk and Craft Museum*, Gloria & Sonny Kamm Collection, Los Angeles, CA (group)

1997 *L'Chaim: A Kiddush Cup Invitational*, The Jewish Museum, San Francisco, CA (group)

1997 *Yixing Diary*, Artemisia Gallery, Chicago, IL (solo)



Yixing *Diary* is a journal in twenty-one ceramic teapots and drawings. The artworks are based on my travels in China and experiences participating in the United Nations Fourth World Conference on Women Non-Governmental Forum in 1995. I was fortunate to visit the town of Dingshu where the world's first teapots were made about five-hundred years ago. Yixing teapots are traditionally used for only one type of tea and are not washed out after use; thus they soak up the aroma of the particular type of tea. In making this work I relived the twenty-one days I spent in China. Absorbing so many images, smells, and sounds on this journey, I worked at pouring the essence of each day into a single teapot, bringing together the impressions of the people I met, the landscape, and the energy of the United Nations Conference. *Yixing Diary* is a precursor to my current work, *International Tea*, which explores the history of tea and teaware around the world.



Beijing Art Supplies, 9/7/95

1997

Colored pencil, graphite,
watercolor; metallic watercolor,
watercolor crayons
8 x 6 in.

Works in exhibition

Beijing Art Supplies 9/7/95

1997

Colored pencil, graphite,
watercolor; metallic watercolor,
watercolor crayons
8 x 6 in.

Huairou 9/3/95

1996

Mixed media on paper
9 x 6 in.

Temple of Heaven 8/28/95

1997

Mixed media on paper
9 x 6 in.

Forbidden City 8/28/95

1997

Mixed media on paper
9 x 6 in.

Oolong

1998

Mixed media on paper
9 x 6 in.



The Seduction of Innocence

1998
Oil on canvas
48 x 72 in.

Works in exhibition

The Seduction of Innocence

1998
Oil on canvas
48 x 72 in.

Man with Small Conscience

1998
Mixed media on paper
60 x 48 in.

T. L. Solien

Assistant professor

UW-Madison Department of Art

1997

Area

Painting, drawing, printmaking

Other teaching positions

University of Iowa, Ames

Montana State University, Bozeman

Education

1977 **MFA** University of Nebraska, Lincoln

Significant career achievements

1987 *Avant-Garde in the Eighties*, Los Angeles County Museum of Art, Los Angeles, CA (group)

1985 *39th Biennial Exhibition of Contemporary American Painting*, Corcoran Gallery, Washington, DC (group)

1983 *1983 Biennial Exhibition*, Whitney Museum of American Art, New York (Group)

1980 *Prodigal Son*, Fort Worth Museum, Fort Worth, TX (solo)
In the permanent collections of The Art Institute of Chicago; Walker Art Center, Minneapolis, MN; Whitney Museum of American Art, New York



The studio research I have conducted over the last twenty years has been concerned almost exclusively with autobiographical content as its mediating concept. Most recently I have attempted to stretch the boundaries of what I had considered as viable source material from which to distill human narrative to include the history of illustration in print advertising and the realm of vintage animation. Through this methodology I hope to represent relationships between symbolic presentation of the Self and the existential frameworks in which the Self operates. In response to contemporary research that suggests that the Self is a “flexible construct” orchestrated situationally in service of the organism’s survival instinct, I have begun to alter the approach taken to the representation of a “figure” and the context in which the figure appears. At this time I am interested in the presentation of figural identity and context as alluding to the probability of perpetual psychological, substantive, and situational morphism. With respect to the nature of my studio production, I explore the conditions in which Identity is anchored in uncertainty, swept along a raging river of consciousness, comprised of Historicism and Fiction, Hope and Fear, Memory and Desire, Evolution and Decay.

William F. Weege

Professor

UW–Madison Department of Art
1968

Area

Printmaking

Other teaching positions

University of California at Davis

Education

1968 MFA University of Wisconsin–Madison

Work in the permanent collections of 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

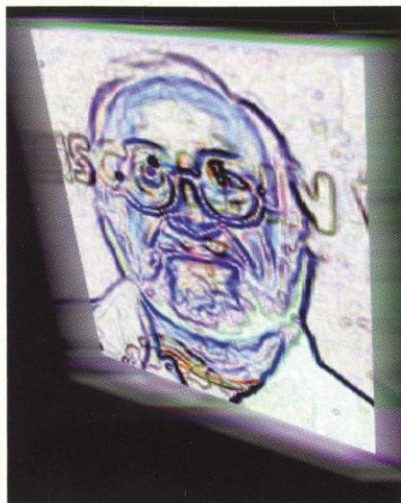
WHY DOESN'T THE UNIVERSITY OF WISCONSIN HAVE A SCHOOL OF FINE ARTS ?

The ugly boards forming the red “W” in front of the Humanities Building, only containing flowers for a few months each year, constantly remind me of the fact that the major university of Wisconsin does not have a school of visual or fine arts, and how it must be of great discomfort to our students and arts community.

Detail from
It Must Be a Simple Oversight
1998
Computer printout
48 x 120 in.

Work in exhibition

It Must Be a Simple Oversight
1998
Computer printout
48 x 120 in.



Bruce Crownover

Printer at Tandem Press

UW-Madison Department of Art

1994

Area

Printmaking

Education

1989 **MFA** University of Wisconsin-Madison

1986 **BFA** Utah State University



“Some artists seem settled, confident, accomplished. Others seem manic, wild, aggressive. And still others seem settled technically but full of tumult in what they see and feel. Bruce Crownover falls in this last group ... and his work churns with unease. It wants to see it all and see it all at once, to rip the roofs off buildings and look into the heart of what’s going on.”

— James Rhem, “Up the Wall,” *Isthmus* (January 6, 1995): 30.



Untitled

1997

Watercolor

22 x 30 in.

Works in exhibition

Untitled

1997

Watercolor

22 x 30 in.

Untitled

1997

Watercolor

22 x 30 in.

Freida High

Professor

UW–Madison Department of Art affiliate
1998

Area

Painting

Other teaching positions

UW–Madison Department of Afro-American Studies,
1972

Education

1971 **MFA** University of Wisconsin–Madison
1968 **BS** Northern Illinois University, Dekalb, IL

Significant achievements

1996–98 *Bearing Witness: Contemporary Works by African American Women Artists*, organized by Spelman College, Atlanta and traveling to eight venues (group)

1995 Work discussed in *Gumbo Ya Ya: Anthology of Contemporary African-American Women Artists*, ed. Leslie King-Hammonds (Midmarch)

1993 Work discussed in *The Art of Black American Women: Works of Twenty-Four Artists of the Twentieth Century* by Robert Henkes (McFarland)

1993 *African American and Ethnic Art in the Contemporary American Art Scene*, organized by Arts America, Amerika Haus, Berlin, Germany (group)

1989–90 Vilas Award, University of Wisconsin–Madison

1983–88 Chancellor's Award in the Creative Arts, University of Wisconsin–Madison



Work in exhibition

Fana

1998
Acrylic
96 x 84 in.

Returning to the Door of “No Return.”

1996
Acrylic
96 x 60 in.
(not in exhibition)

I am an artist and art historian. My art consists of painting, pastel, and installation. More recently, however, I have become interested in the rhythms of the body in motion. This interest, wherein I explore the harmony of line and color, was largely stimulated by watching my daughter, Fana, perform ballet and modern dance. As an art historian, I publish in the area of the African diaspora. Two of my most important book chapters are “In Search of a Discourse and Critique/s that Center the Art of Black Women Artists” in *Theorizing Black Feminisms* by Stanlie James and Abena Busia (Routledge 1993) and “Chiasmus: Art in Politics/ Politics in Art, Chicano/a and African American Image, Text, and Activism of the 1960s and 70s” in *Voices of Color in the Americas*, ed. Phoebe Ferris-Duphrene (Humanities Press 1997). It is both interesting and challenging to move between art and art history.

Andrew Rubin

**Master Printer;
studio manager of Tandem Press
UW-Madison Department of Art
1988**

Area
Printmaking

Other teaching positions

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

Education

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

Significant achievements

- 1998** *150 Years of Wisconsin Printmaking*,
Elvehjem Museum of Art, Madison, WI (group)
1998 *Pacific States Biennial Print Exhibition*, Hilo, HI (group)
1998 Panel member of Collective Impressions Symposium, Tamarind
Institute, Albuquerque, NM
1997 Academic Staff Distinguished Achievement Award, University
of Wisconsin-Madison
1996 Minnesota National Print Biennial, University of Minnesota,
Minneapolis, MN



St. Croix Man

1998
Wood relief
15 x 15 x 1 1/2 in.

Works in exhibition

St. Croix Man

1998
Wood relief
15 x 15 x 1 1/2 in.

The World

1998
Wood relief
18 1/2 x 58 x 3 in.



Diane Sheehan

Professor

UW–Madison Department of Art affiliate
1998

Area

Textile art and design

Other teaching positions

1989–present, UW–Madison Department of Environment,
Textiles, and Design; Purdue University, Department of
Creative Arts

Education

1972 **MFA** Indiana University, Bloomington

Significant career achievements

- 1995 *Exploring Around the Outer Edges*, Craft Alliance Gallery, St.
Louis, MO
- 1993 National Invitational Exhibition, Charles A. Wustum Museum
of Fine Arts, Racine, WI (group)
- 1992 *Color, Light, and Motion*, The Works Gallery, Philadelphia, PA
(group invitational)
- 1992 National Endowment for the Arts Individual Craft Fellowship
- 1988 National Endowment for the Arts Individual Crafts Fellowship



Works in exhibition

Beginning and End

1997

Linen, paper, wire
12 x 24 x 14 in.

Zoom I

1998

Linen, wire
14 x 25 x 25 in.

Beginning and End

1997

Linen, paper, wire
12 x 24 x 14 in.

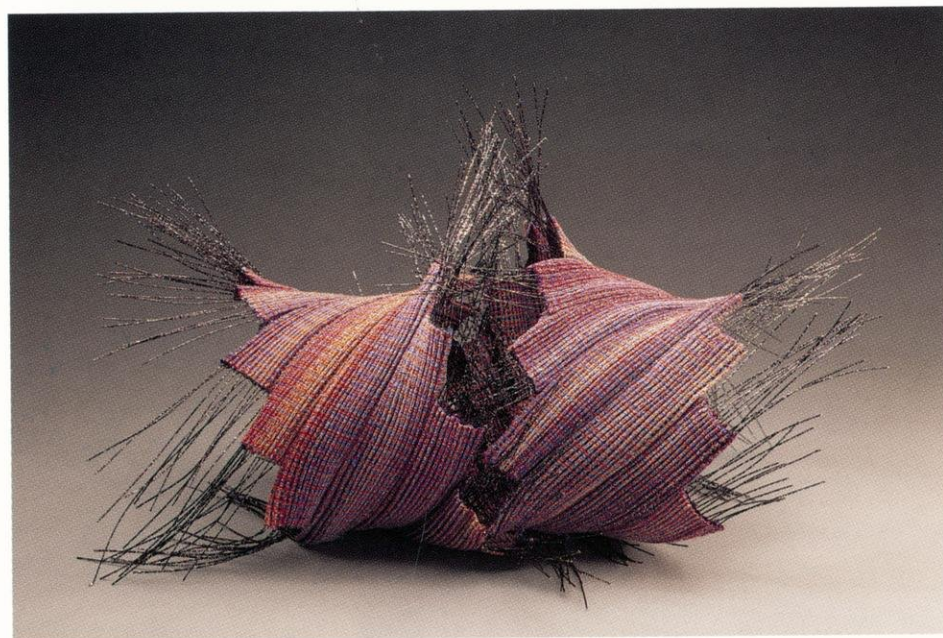


Photo by Tom McInville

Throughout history, textiles have carried some of the most potent personal and cultural messages. Navajo blankets are really the expression of a world view. The Shroud of Turin has literally become a testing ground for both science and faith. However, in our own culture, cloth has been taken for granted as only marginally interesting, a mere commodity. My work always refers to the vast history of clothmaking which is so inextricably tied to the history of culture, marked both by brilliant visual and technical innovation, and humble repetitive labor. More recently, however, I have sought a balance between ancient processes and contemporary digital technology. These works become the embodiment of the systems used to create them. The very simple, subversively mundane textile medium becomes the format for, and the foil for, an exploration of time and space through progressive patterning systems. I am interested in the subversive humility of cloth: its apparent unworthiness, its labor-intensive quality, its potential for inducing repetitive, hypnotic, comforting meditative states. I am interested in the relationship between the maker and technology, between the work of the hand and the work of the machine. The labor-intensive (some would say anachronistic) process of weaving is the very embodiment of this idea. I would like my work to speak about fabric as a machine-made substance wrought with human intensity and expressive potential.

Melvin F. Butor

Professor emeritus

UW-Madison Department of Art
1968-1994

Area

Painting, sculpture

Other teaching positions

Kent State University

Education

1960 MA Kent State University, Kent, OH

1955 BS Kent State University, Kent, OH

Significant career achievements

1997 Commissioned by City of Stoughton, Wisconsin for *The Stoughton Heritage Mural*, 10 x 60 ft. Permanent collections of Contemporary Collection, Atlanta University, Atlanta, GA; Elvehjem Museum of Art, University of Wisconsin-Madison; Madison Art Center, Madison; Philip Morris Companies Collection; University of Massachusetts-Amherst

Drawing of installation of

162-98

1998

Mixed media

38 x 123 in.

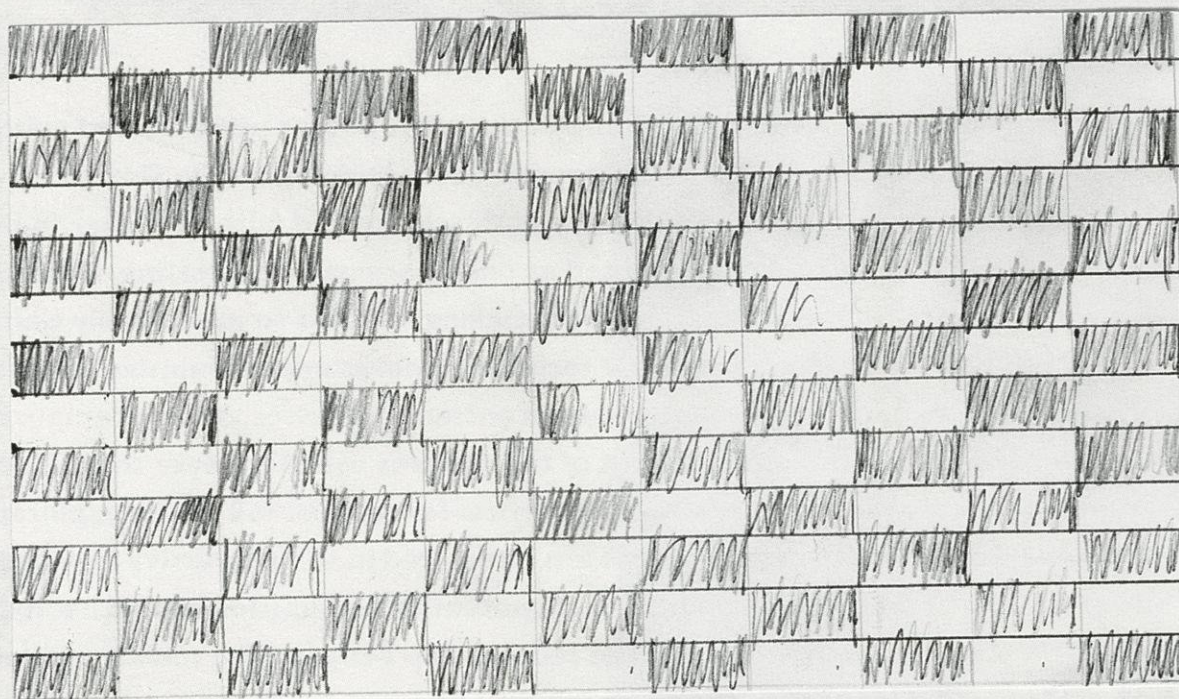
Work in exhibition

162-98

1998

Mixed media

38 x 123 in.



Warrington Colescott

Professor emeritus

UW-Madison Department of Art
1949–1986

Area

Intaglio, painting

Other teaching positions

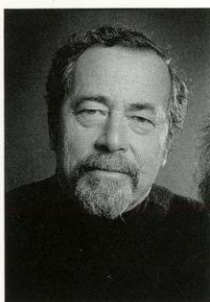
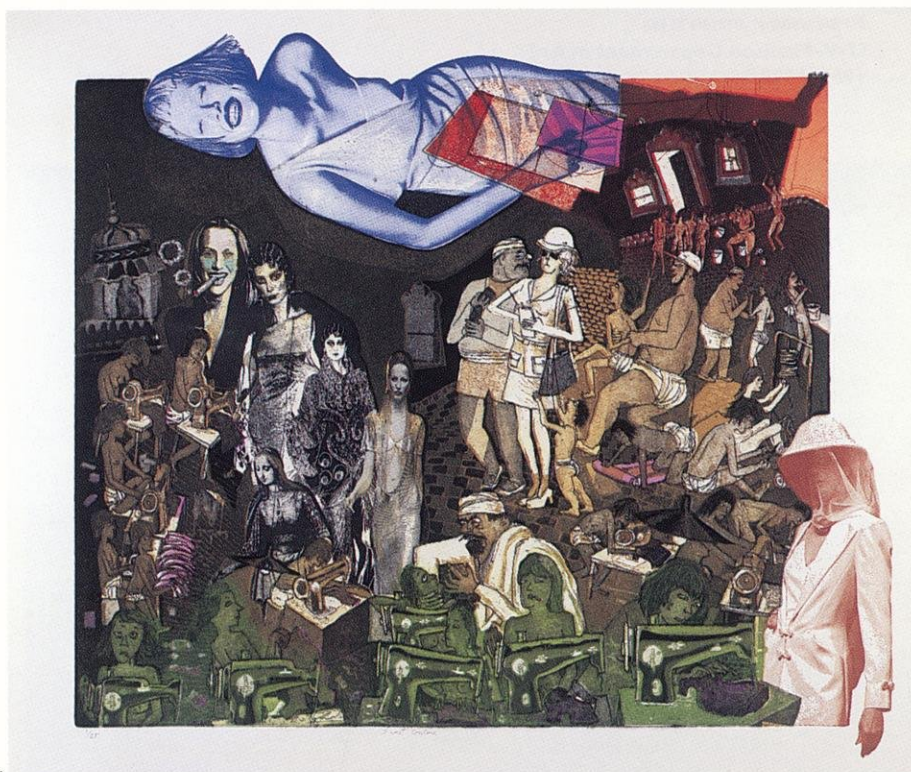
Tyler School of Art, Rome; University of California at Berkeley;
Richard Koopman Distinguished Chair in the Visual Arts,
Hartford School of Arts

Education

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

Significant career achievements

- 1998 *Etched in Acid*—Warrington Colescott, one-hour PBS
production of Milwaukee Public Television
1997 *International Print Triennial*, Crakow, Poland, major award
(group)
1996 *Warrington Colescott*, Milwaukee Art Museum (solo)
1988 *Warrington Colescott, Forty Years of Printmaking*, Elvehjem
Museum of Art, Madison, WI (solo)
1967 Guggenheim Fellowship
1975 National Endowment in the Arts grants, printmaker 1975; artist
1979, 1983, 1993



Works in exhibition

Sweat Couture

1998
Color etching
25 1/2 x 33 in.

Sweat Couture

1998
Color etching
25 1/2 x 33 in.

Epilogue

1998
Watercolor
40 x 60 in.

Recent etchings have, in a number of cases, been part of projects connected to specific exhibitions or portfolios, and three of these have been in collaboration with Frances Myers. This includes the etching exhibited here; the project was organized by Printworks Gallery in Chicago for an exhibition featuring collaborative works by artists linked in some kind of married or conjugal arrangement. Frances and I evolved the concept and executed the platework. I printed the edition at Mantegna Press, with the skilled help of Scott Espeseth. Paintings on paper are a group gathered for an April 1999 solo exhibition at Perimeter Gallery, Chicago, that deal with the millennium in various ways.

Raymond L. Gloeckler

Professor emeritus

UW–Madison Department of Art

1961–1993

Area

Woodcut/wood engraving, painting

Other teaching positions

Eastern Michigan University, University of Wisconsin–Oshkosh, Flint (Michigan) Community College

Education

1952 MS University of Wisconsin, Madison

1950 BS University of Wisconsin, Madison

Significant career achievements

The good fortune to have been granted a professorship at the University of Wisconsin along with the support, encouragement, and opportunity the appointment has provided.

The privilege of working together with faculty and students who, for half a century, formed what many regard as the finest print department in the country.

The opportunity to explore the woodcut, an enduring print medium that I find uniquely satisfying and worthy of giving to others.

The satisfaction gained through inclusion of works in many permanent collections including the Butler Museum of American Art, Youngstown, OH; Cincinnati Art Museum; Detroit Art Institute; Museum of Fine Arts, Boston; Philadelphia Museum of Art



The Woodcut

Without pretense

Black and white

Tool and block

There is no place to hide

During the best times woodcutting becomes instinctive. The drawing on the board ceases to dictate. The artist reacts to the thrust of the image and the character of the wood. Cut follows cut with vigor and certainty. The tool has its way. The image, transformed from the darkened wood into stark black and white, becomes a luminous reality. There is a rightness about it all. Image, wood, and tool have combined in an inimitable way. The way of the woodcut.

The Critics: It Has Been Brought to Our Attention, Hence We Dare to Postulate, After Due Deliberation, That Children's Art Is Great

1997

Wood engraving

6 3/4 x 8 in.

Courtesy of the Wisconsin Art Education Association Council

Works in exhibition

Clarence E. Badger: Bumbershoot, Blanket, and Brats

1996

Woodcut

16 x 20 in.

The Critics: It Has Been Brought to Our Attention, Hence We Dare to Postulate, After Due Deliberation, That Children's Art Is Great

1997

Wood engraving

6 3/4 x 8 in.

Robert L. Grilley

Professor emeritus

UW-Madison Department of Art
1945-1987

Area

Painting

Education

1947 MS University of Wisconsin, Madison

Work in permanent collections of 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; Charles A. Vostum Museum of Fine Arts, Racine, WI

Return from Berlin

1997
Oil on panel
16 x 21 in.



Works in exhibition

Juneko with Her Piano

1998
Oil on canvas
24 x 18 in.

Return from Berlin

1997
Oil on panel
16 x 21 in.

Return from Berlin: In the summer of 1944 I flew thirty combat missions with the 8th Air Force 401st Bomb Group to German targets. I served as a squadron lead navigator and was awarded the Distinguished Flying Cross. This painting shows my B-17 "Flying Fortress" on landing approach near Deeneshorpe in central England. The painting was done fifty-three years later from memory and invention.

¶ *Juneko with Her Piano*: Since she was six years old, Juneko has been prominent among the subjects for my paintings. She is now twenty-two and at present studying art history and Italian in Florence, on a year's break before she goes to the University of Wisconsin Medical School.

C. R. "Skip" Johnson

Professor emeritus

UW-Madison Department of Art
1965-1990

Area

Wood sculpture

Other teaching positions

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

Education

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

Significant career achievements

1994 National Woodturning Exhibition, Nunawading Art Center, Victoria, Australia
1991 Primetime Wisconsin segment feature, WHA-TV, Wisconsin Public Television
1987-90 Three works added to permanent collections of Woodturning Center, Philadelphia, PA
1986 Visiting Artist, California State University, San Luis Obispo
1974 National Endowment for the Arts Individual Artist Fellowship

“Skip, a few years ago, I saw your slide show and I remember a robotlike mask. Do you still have it, or can you make us a couple? It's for Halloween, you know.”
¶ This was early summer 1998. I was interested, maybe. Some people are really into Halloween. More interest, some thought, some rough sketches . . . should be fun. So I stuck some walnut veneer and glue into one end of my maskmaking machine and in a few seconds, “voila!” Out popped the finished product. With a few minor adjustments and more wood and glue, pop, pop, pop. Unlike Mickey and his mops, I don't need a magic word; I can stop my machine with a touch of my button.



October 31st, Oh! What Shall I Wear?

1998

Walnut and poplar
24 x 24 x 24 in.

Work in exhibition

October 31st, Oh! What Shall I Wear?

1998

Walnut and poplar
24 x 24 x 24 in.

Harvey K. Littleton

Professor emeritus

UW-Madison Department of Art
1951–1977

Area

Glass, ceramics, printmaking

Other teaching positions

Toledo Museum of Art, University of California at Los Angeles

Education

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

Significant career achievements

Honorary Life Member of the Glass Art Society
Fellow, Corning Museum of Glass, Corning, NY
Honorary Doctor of Fine Arts from Philadelphia University of the Arts in 1982 and from Rhode Island School of Design in 1996
James Renwick Alliance Award as Master of the Glass Medium, 1997



Refract

1994

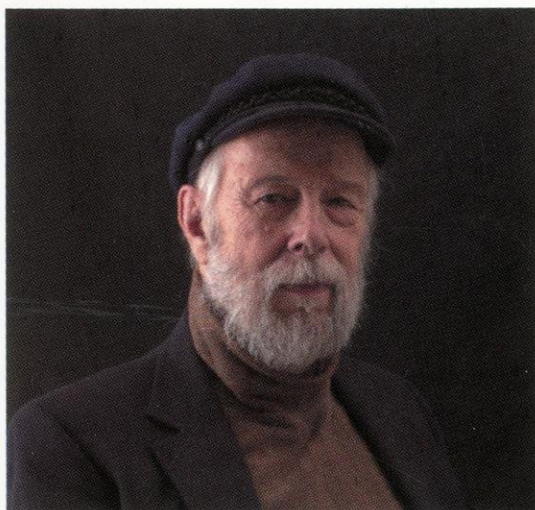
Vitreograph print diptych
Each 36 x 24 in

Work in exhibition

Refract

1994

Vitreograph print diptych
Each 36 x 24 in.



Harvey Littleton is the founder of the Studio Glass Movement. It was a long time founding: a generation passed between conception and birth. The first object we can associate with Studio Glass is female: a nude torso made in 1942 by Littleton. . . . Finally, the baby dropped: near the center of America, in Ohio, in 1962, at the Toledo Museum of Art workshops (widely cited as the founding event of Studio Glass) led by Littleton.”

—William Warmus, *Glass Magazine* (fall 1998): 28.

Dean Meeker

Professor emeritus

UW-Madison Department of Art

1946–1992

Area

Prints, sculpture

Education

1947 MFA Northwestern University, Evanston, IL

1945 BFA School of the Art Institute of Chicago, Chicago, IL

Significant achievements

1998 *N. Wayne Taylor/ Dean Meeker*, Signature Gallery, Stoughton, WI

1997 *Self-Portraits: Wisconsin Artists*, Charles Allis Art Museum, Milwaukee, WI (group)

1996 *Selections from the Collection: Prints from 1950 Through the Early 1960s*, Whitney Museum of American Art, New York (group)

1995 Woodlot Gallery, Sheboygan, WI



Landscape I

1997

Bronze wall relief
30 x 39 1/2 x 3 in.

Works in exhibition

Landscapes I and II

1997

Bronze wall relief
30 x 79 x 3 in.

Each Its Own Prison Builds

1996–98

Cast bronze
12 x 14 x 32 1/2 in.

Ronald W. Neperud

Professor emeritus

UW–Madison Department of Art
1967–1995

Area

Watercolor, researcher on aesthetic perception
and cultural studies

Other teaching positions

Eastern Washington State University, Cheney;
University of Oregon, Eugene

Education

1964 D Ed University of Oregon, Eugene

Significant achievements

1998 Contributed chapter, "Environmental Design: Community
Contexts" to *Built Environment*, edited by J. Guilfoil
(National Art Education Association)

1997 Contributed articles on Frank Lloyd Wright and Taliesin
East, Paolo Soleri and Acrosanti to *Art & Ecology*,
*Ecological Perspectives and Issues in Environmental
Design*, Getty Education for the Arts,
www.artsednet.getty.edu

1997 Published "Art, Ecology, and Art Education," *Art Education
Journal*, 50, no. 6

1995 Awarded the Edwin Ziegfeld Award for distinguished
international leadership in art education by United States
Society for Education

1995 Edited and contributed to *Context, Content, and Community
in Art Education: Beyond Postmodernism* (Teachers College
Press)

Earth Rhythms

1998
Watercolor and colored ink
30 x 40 in.

Works in exhibition

Earth Rhythms

1998
Watercolor and colored ink
30 x 40 in.

Sugar River Rhythms

1998
Mixed media
40 x 90 in. (triptych)

have a strong affinity for
landscape phenomena as
metaphors for life forces.

I try to reconcile the tensions
between the planned and the accidental,
the intellectual and the emotional,
and spontaneity and the designed in
the making of art and art and ecology
relationships.



N. Wayne Taylor

Professor emeritus

UW–Madison Department of Art
1963–1993

Area

Painting, watercolor, monoprints

Other teaching positions

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

Education

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

Significant achievements

- 1998** N. Wayne Taylor/ Dean Meeker, Signature Gallery, Stoughton, WI (2-person)
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)
1992 *Wayne Taylor and Truman Lowe*, Northern Arizona University Museum and Art Gallery, Flagstaff
In the permanent collections of Elvehjem Museum of Art, University of Wisconsin–Madison; Madison Art Center, Madison, WI; Milwaukee Art Museum, Milwaukee, WI; Whitney Museum of American Art, New York

Works in exhibition

Coming Down

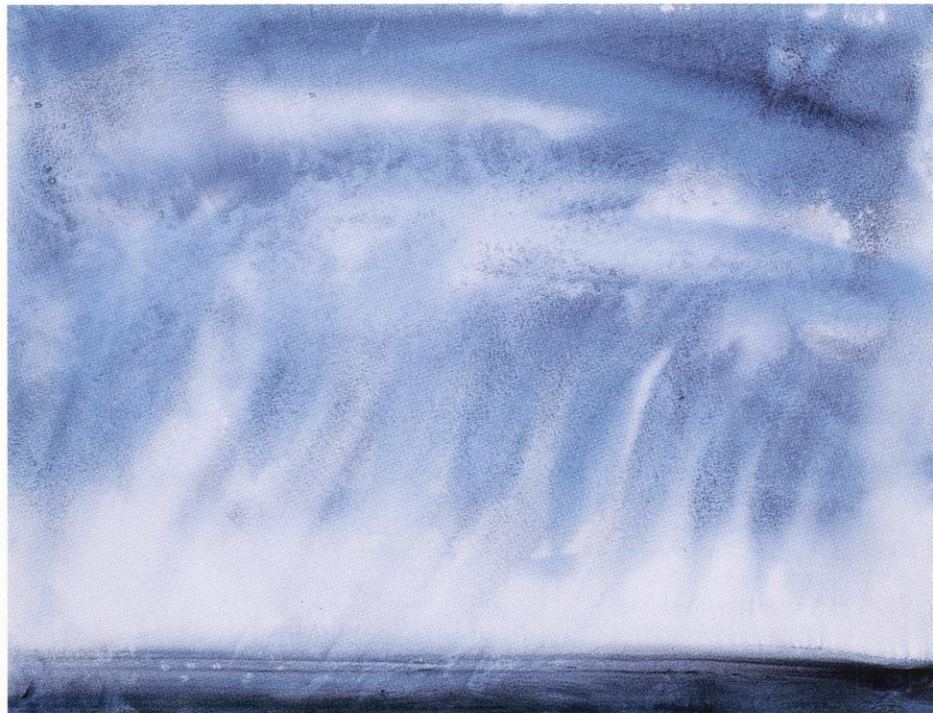
1998
Watercolor
22 x 30 in.

Bahama Blues

1998
Watercolor
22 x 30 in.

Coming Down

1998
Watercolor
22 x 30 in.



“For Taylor, it is a rebirth of sorts – all new work. “It is Wayne’s first show since he really made a great change,’ explains gallery owner Richard Lazzaro. ‘It was not an aesthetic decision as much as an emotional one, in terms of his history of being an outdoorsman. Now that he’s retired and backed away from the national art scene, he didn’t need to see where his work fits in the art world. So he’s come up with something very beautiful.’ ... “Taylor’s previous work depicted mystical mandala spheres, which symbolized many connections, but seemed to hover apart from all other things. The lively skies and low shorelines provide a stronger grounding in the new work. Nevertheless, Taylor’s most compelling pieces reveal his impulse toward looking deeply, to push past the surfaces into abstract visual illumination.”

– Kevin Lynch, “Grappling with Death, Rebirth,” *Capital Times*, May 20, 1998

John Wilde

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

Area

Drawing, painting, printmaking

Education

1949 MS University of Wisconsin, Madison

1942 BS University of Wisconsin, Madison

Significant career achievements

1992–93 *Silverpoint Etc. Contemporary American Metalpoint Drawings*, traveled to five American museums (group)

1982 *Realism/Realities: The Other Side of American Painting*, Rutgers University, Zimmerli Museum, traveling exhibition (group)

1976–77 *American Master Drawings and Watercolors*, Whitney Museum of American Art, traveling exhibition (group)

1962–63 *Art USA Now: Contemporary American Paintings*, traveled to Tokyo, London, Athens, Vienna, Moscow, Rome (group)

1952–53 *International Exhibition of Drawings*, Art Institute of Chicago, traveled to Paris, Grenoble, Aix-en-Provence (group)

1948 *Fifty-Eighth Annual Exhibition of American Paintings and Sculpture: Abstract and Surreal Art in America*, Art Institute of Chicago (group)



Having weathered Ab, Ex, Pop, Minimalism and the 1980s, John Wilde continues to refine his precisely rendered oils and silverpoints. One of

the supreme technicians of the style known as Magic Realism, Wilde is also perhaps the most interesting of the group of Midwestern fantasists of the '40s, which includes Gertrude Abercrombie, Karl Priebe, and Julia Thecla . . . Wilde is clearly out of the mainstream of 'serious' artworld concerns. Yet his whimsy is grounded by a cranky, often violent honesty which is psychologically resonant. Working against the grain for the past 50 years, Wilde has no truck with complacency. On one of the silverpoints he writes, 'Anyone not in torment in the very depth of anxiety in our age is an oaf or a blockhead.'

¶ "Given today's socially therapeutic art world, Wilde is correct to feel that his own approach is beleaguered. . . . Wilde himself has courageously held on to his exquisitely quirky aesthetic without the succor of a neat and tidy art-historical category. Yet like fellow iconoclasts Leonora Carrington, Remedios Varo and Jared French, he has conjured up some of this century's most sensuous and loaded imagery."

– Michael Duncan, "John Wilde at Schmidt Bingham," *Art in America* 82, no. 10 (October 1994): 138-39



Oh, My!

1997
 Oil on wood pane
 14 x 18 in.

Works in exhibition

Oh, My!

1997
 Oil on wood panel
 14 x 18 in.

My Art Targets

1998
 Oil on wood panel
 16 x 20 in.

Santos Zingale

Professor emeritus

UW–Madison Department of Art
1946–1978

Area

Painting

Other teaching positions

Layton School of Art, Milwaukee, WI

Education

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

Significant achievements

- 1998 *Surreal Wisconsin*, Madison Art Center, Madison, WI (group)
1998 *WPA Art (Art of the 30's)*, West Bend Art Museum, West Bend, WI (group)
1997 *WPA Art*, Charles A. Wustum Museum of Fine Arts, Racine, WI (group)
1997 *Self Portraits*, Charles Allis Art Museum, Milwaukee, WI (group)
1996 *Wisconsin Painters and Sculptors*, Milwaukee Institute of Art and Design, Milwaukee, WI (group)

Works in exhibition

Tricks or Treats

1952
Oil and tempera on panel
46 x 32 in.

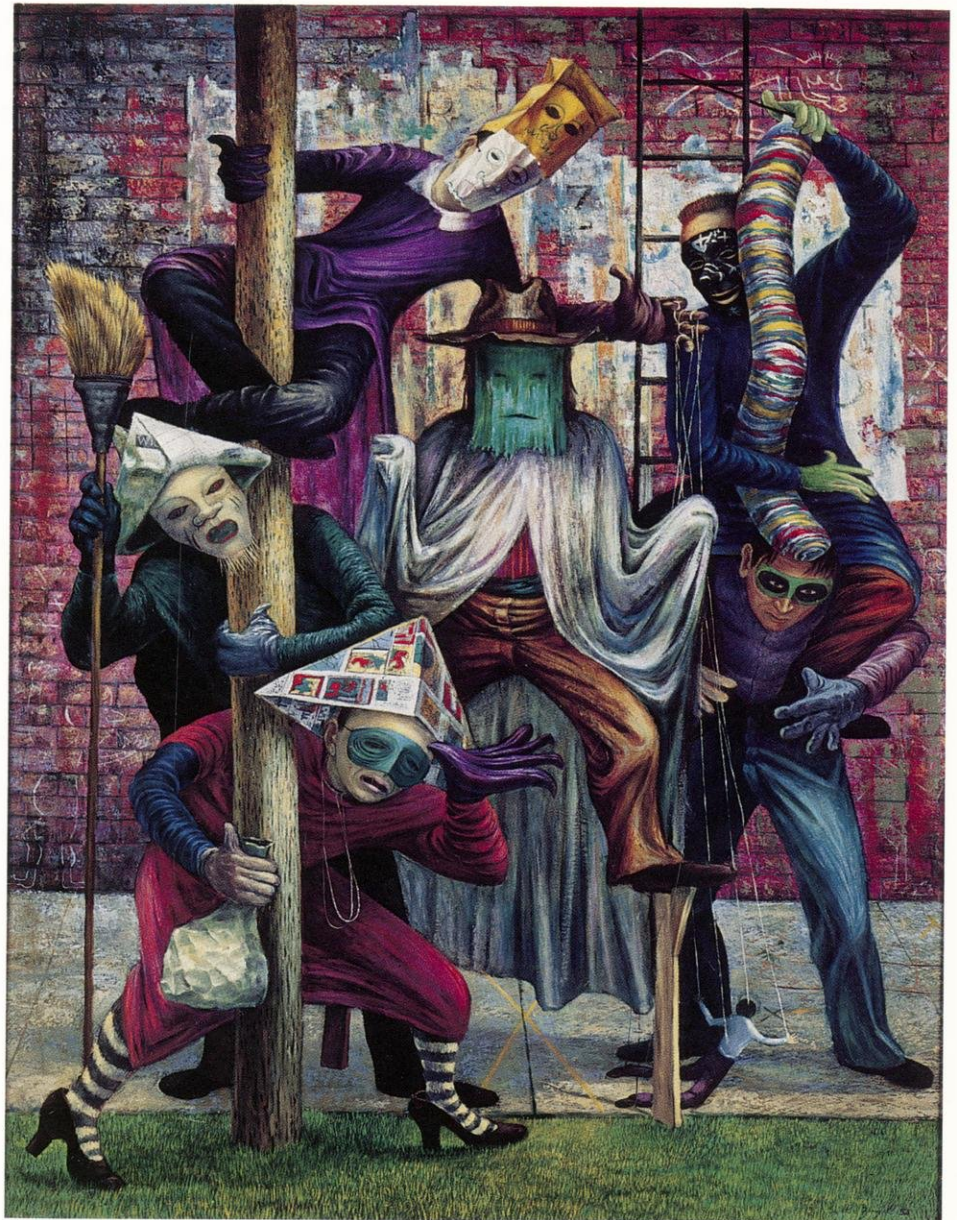
Metamorphosis Avenging

Personages

1965–83
Oil
48 x 32 in.

Tricks or Treats

1952
Oil and tempera on panel
46 x 32 in.



“It is 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. Linked to tradition but firmly a part of his own time, Zingale has persistently resisted the pressures to conform to changes of style and fashion in art while asserting his own imagery. He has absorbed what he likes of the new, testing it out on his own terms.”

– Gibson Byrd, untitled appreciation, in *Santos Zingale: A Retrospective Exhibition*, exh. cat. (Madison: Madison Art Center, 1978), [4]

Elvehjem Museum of Art
University of Wisconsin-Madison
800 University Avenue
Madison, WI 53706
ISBN 0-932900-45-3

