Wisconsin Academy review: Wisconsin painters and printmakers. Volume 29, Number 2 March 1983

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WISCONSIN ACADEMY REVIEW

Published Quarterly by the Wisconsin
Academy of Sciences, Arts and Letters.

Wisconsin Painters and Printmakers

Editorial

A fair question

WASAL members who have heard of this issue have called to ask how we decided which artists to include. Early in 1982 Director LeRoy Lee appointed a committee to help me decide what kind of fine arts issue we would publish. Serving on the committee were WASAL members John Wilde, Warrington Colescott, Margaret Rahill, Joseph Bradley, and Bill Weege. Because of space limitations we decided to narrow the focus of this issue to painters and printmakers and to feature established artists with national reputations. Members of the committee did their homework: consulted exhibition catalogues, talked to gallery owners and museum directors, and eventually compiled a list of artists who were invited to submit slides. After considering resumes, exhibition records, and viewing more than 300 slides, we narrowed the list to about forty artists with one work to represent each. I am grateful to members of this committee, for their efforts made this publication possible.

We arbitrarily divided these artists into four groups and assigned one group to each of our writers. These distinguished art critics did not select which artists they would discuss, and, indeed, they might well have chosen other artists to include in this issue.

While we attempted to include artists with the widest renown, had we more space we would certainly have included others. We make no claims that these are the state's top forty; quite the contrary, we only present some of the many talented painters and printmakers working in Wisconsin.

In conjunction with this issue, the Academy is sponsoring an exhibit which will open at the Theodore Lyman Wright Art Center of Beloit College on April 22-May 15 and then travel to other galleries and museums around the state. Wright Art Center Director Marylou Williams has put together the exhibit of artists appearing in this *Review* and is coordinating the traveling show.

With this issue and the exhibit we hope to introduce you to some Wisconsin artists whose work you may not know and to renew your pleasure in those whose careers you have followed.

—Patricia Powell

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Wisconsin Painters and Printmakers

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Compiled by George M. Richard

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Beloit: ***Theodore Lyman Wright Art Center, Beloit College

Cedarburg: *Ozaukee Art Center, Wisconsin Fine Arts Association, W63N645 Washington Avenue

Chicago, IL: ****Dobrick Gallery, 216 East Ontario; ****Franklin & Struve Gallery, 311 West Superior; ****Joy Horwich Gallery, 226 East Ontario; ****Perimeter Press Gallery, 356 West Huron Street; ****Miriam Perlman, 505 North Lake Shore Drive; ****Zola-Lieberman Gallery, 356 West Huron

Door County: There are many mostly private galleries featuring work by the artist owner; a directory including many of these may be obtained from the Peninsula Art Association, P.O. Box 304, Fish Creek, Wisconsin 54212. Galleries which show various artists include the Edgewood Orchard Gallery, Fish Creek; the Paint Box Gallery, Ephraim; the Collector's Corner, Ellison Bay; and the Tria Gallery, Ellison Bay

Duluth, MN: ***Tweed Museum, University of Minnesota-Duluth, 2400 Oakland Avenue, Duluth

Evanston, IL: *Evanston Art Center, 2603 Sheridan Road

Green Bay: **Neville Public Museum, 129 South Jefferson Street

Kenosha: **Kenosha Public Museum, 5608 Tenth Avenue

La Crosse: ***Viterbo College Art Gallery, 815 South Ninth Street

Madison: ****Center Gallery, 426 West Gilman; ***Elvehjem Museum of Art, 800 University Avenue; ****Fannie Garver Gallery, 230 State Street; *Madison Art Center, 211 State Street; ****Seuferer-Chosy Gallery, 218 North Henry; **State Historical Society, 816 State Street; ***Union Art Gallery, 800 Langdon Street; ***University of Wisconsin-Madison Art Department Gallery, 455 North Park Street

Manitowoc: **Rahr-West Museum, Park Street at North Eighth

Marshfield: *New Visions Gallery, Marshfield Clinic, 1000 North Oak

Marinette: ***The Gallery, University of Wisconsin-Marinette County Center, Bay Shore Street

Menominee, MI: ****Artistree Gallery, 519 North First Street

Menomonie, WI: ***Gallery 209, University of Wisconsin-Stout

Milwaukee: ****Allen Gallery, 15700 West Bluemound; **Charles Allis Art Museum, 1801 North Prospect Avenue; ***Alverno College Gallery, 3401 South 39th Street; ****Kit Basquin Gallery, 1042 East Juneau; ****Bradley Galleries, 2565 North Downer Avenue; ****David Barnett Gallery, 2101 West Wisconsin Avenue; ****D'Erlien Art Gallery, Ltd., 5623 North Lake Drive; ****Habitat & Niche, Ltd., 219 East Silver Spring Drive; ****Landmarks Gallery, 231 North 76th Street; *Milwaukee Art Museum, 750 North Lincoln Memorial Drive; ****Michael H. Lord Gallery, 700 North Milwaukee Street; ***Milwaukee Institute of Art & Design Gallery, 207 North Milwaukee Street; ***Mount Mary College Tower Gallery, 2900 Menomonee River Parkway; ****Anthony Petullo Fine Art, 714 North Milwaukee Street; ****Posner Gallery, 7641 North Port Washington Road; ***University of Wisconsin-Milwaukee—Fine Arts Galleries, 2400 East Kenwood Boulevard, Art History Gallery, Mitchell Hall, and Union Art Gallery, 2200 East Kenwood Boulevard; ***Studio San Damiano, Cardinal Stritch College, 6801 North Yates Road

Neenah: *Bergstrom Mahler Museum, 165 North Park Avenue

Oshkosh: **Oshkosh Public Museum, 1331 Algoma Boulevard; **Paine Art Center and Arboretum, 1410 Algoma Boulevard; ***Allen Priebe Gallery, University of Wisconsin-Oshkosh, Elmwood & Woodland

Platteville: ***Harry Nohr Art Gallery, University of Wisconsin-Platteville

Racine: **Wustum Museum of Fine Art/*Racine Art Association Galleries, 2519 Northwestern Avenue

Ripon: ***Ripon College Art Gallery, Harwood Union Building

River Falls: ***Gallery 101, University of Wisconsin-River Falls, Cascade Street

Rockford, IL: *Burpee Art Museum

Sheboygan: *John Michael Kohler Arts Center, 608 New York Avenue

Sturgeon Bay: Gerhard C. Miller Art Center, Door County Library, 107 South Fourth Avenue

Wausau: *Leigh Yawkey Woodson Art Museum, Inc., 700 North 12th Street

West Allis: *Art Alliance Gallery, 7525 West Greenfield Avenue

West Bend: *West Bend Gallery of Fine Arts, 300 South Sixth Avenue

Wisconsin Art Exhibitions

Margaret Fish Rahill

This issue of *Wisconsin Academy Review* and the corollary exhibition to be shown throughout the state that has grown from it give a balanced and synchronous picture of state art such as we have not seen for some time.

It is used to be that the Wisconsin Painters & Sculptors Annual—a competitive event still extant but quite diminished in scope and influence—offered an at-the-moment and usually representative view of state art, including paintings, graphics, and sculptures by newcomers as well as by artists well known.

But late in the 1940s when modernism had handily won its furious battle against tradition and public prejudice and was settling in as the new Academy, the picture offered by the WP&S Annual went out of balance, as did competitive exhibitions elsewhere.

The cultural causes were complex, but the immediate one was that jurors for the event most often chose to identify with the *new*, so they began to vote out entries from mature artists—who hardly considered themselves passé—and to favor admissions and even top prizes for avant-garde works sent by young newcomers, including students. An art faculty member might find his students' work admitted and his own cast out.

The Annual lost stature as the stars appropriately withdrew from competition, resulting in much lessened prestige for those who did make it in. From the long view, this was not good, not even for the gratified students.

Also directors chosen from elsewhere to run the Milwaukee Art Center (formerly the Art Institute and now the Milwaukee Art Museum), where the Annual had been hung for decades, evidently found no value in it and therefore no place for it in their exhibition schedules. I am writing here specifically of the Annual.

The late Edward A. Boerner, Fred Berman who is included in this *Review*, and I argued early on for a change in the Annual's sacredly held format, to no avail. We proposed two sections, one consisting of invited artists who, Berman observed, "had paid their dues" and the other an open competition for newcomers who today, he has had to add, have no regular route to recognition such as the Annual afforded. The idea for this was not original to us. The Pennsylvania Academy, for an instance, had such a system for its nationwide competition. In its catalog, those juried "in" were distinguished by a star.

Critic Robert Hughes in his book *The Shock of the New* which followed the TV series of the same title, concludes that

> Today it seems clear enough that art does not mimic the processes of scientific discovery or technological development. Works of art do not displace one another, as transistors drove out the vacuum tubes. There is no single historical line. Picasso, painting *Les Demoiselles*, was the exact contemporary of Monet, painting his water lilies at Giverny; and who can now say which of them was a more 'modern' artist.

This at last admitted, and a similar view for the *whole* of cultural experience emerging in music and the performing arts, wouldn't it be timely to establish a variety of vehicles enabling us to see *comprehensively* what is happening in the visual arts? Comprehensive views would greatly enhance the enormous and serious attention paid to the visual arts and to the concerns of artists in a multiplicity of places, not only in public museums and private galleries but also in schools at all levels, in work places and corporate headquarters, in libraries, in theaters, in airports, in art fairs. Along with this proliferation has grown a receptive and enlightened audience.

There are more ways to achieve balanced, representative shows. The Wisconsin Women in Art, for their first statewide exhibition at the University of Wisconsin-Milwaukee, employed an entirely invitational plan, one introduced in Britain. A committee, of which I was a member, chose ten leading women artists as the core and asked each of them to name another artist and those to name another ten and so on until we had a number the gallery's size could accommodate. The outcome was a strong show entirely controlled by the artists, not a bad happening.

Fred Berman suggests competitive or invitational exhibitions to which each artist would submit and show five entries. In the former, all five would be juried "in" or "out" as a group. The results certainly would give jurors and viewers a fuller insight into each artist . Art students at the college level might have a competitive show of their own with prizes for travel or help in schooling.

Setting up patterns of exhibition, in which the *continuing* in art receives due emphasis along with the *new* could be a stimulating and steadying development. We do have two statewide competitive events, the veteran Beloit and Vicinity Exhibition and the Wisconsin Biennial at the

Madison Art Center, both of which would be enhanced, I believe, by an invitational section bringing in developed artists who otherwise will not appear. I would argue that among jurors for the competitive section should be some familiar with the Wisconsin art scene.

There might have been a piece in this *Review* detailing the imaginative exhibitions centered on themes, mediums, periods, etc., offered everywhere in the state, especially in public museums and in galleries attached to universities. But my subject was prompted by the *representative* character of the project at hand, and so I have limited myself to extension on that theme.

The sociological and broad cultural aspects of art in our time are being dealt with by a profusion of experts, most vividly by Robert Hughes whose overview has led him to see 'modernism' devolving "to a fall," which is not, "as some critics apparently think—a matter for self-congratulation."

Yet, he closes his book on a hopeful note:

> Art discovers its true social use, not on the ideological plane, but by opening the passage from feeling to meaning—not for everyone, since that would be impossible, but for those who want to try. This impulse seems to be immortal. Certainly, it has existed from the origins of human society, and despite the appalling commercialization of the art world, its flight into corporate ethics and strategies, and its gradual evacuation of spirit, it exists today.

The hype of art and artists, which Hughes describes as devastating to the art spirit, prevails on lesser scales away from the big cultural centers. Perhaps, the best of local artists—who for a long time have not been provincial—will lead to the inevitable *new*. Reflecting immediately the feelings and meanings of their milieu—which also no longer can be provincial—exhibitions of their work could offer us "the necessary metaphors," which Hughes mourns as lost, "by which a rapidly changing culture could be explained to its inhabitants."■

Authors

Margaret Fish Rahill is curator of the Charles Allis Art Museum of Milwaukee, which she has headed for thirteen years. In 1976 she was awarded a citation of excellence for her work in making the house-museum a populist art center and the same year received the Milwaukee Public Library's annual Bookfellow's award for her creative programming. For seventeen years she was art editor of *The Milwaukee Sentinel* and received four annual awards from the Milwaukee Press Club for her writing on art and education. In addition she also wrote art criticism for *The Milwaukee Journal* for two years.

Barbara Fowler was educated at the University of Wisconsin, Bryn Mawr College, and the American School of Classical Studies at Athens. She is at present John Bascom Professor of Classics at the University of Wisconsin-Madison and has published poems in *The Midwest Quarterly*, *The Little Magazine*, *Harvard Magazine*, *Abraxas*, and other other literary journals and anthologies.

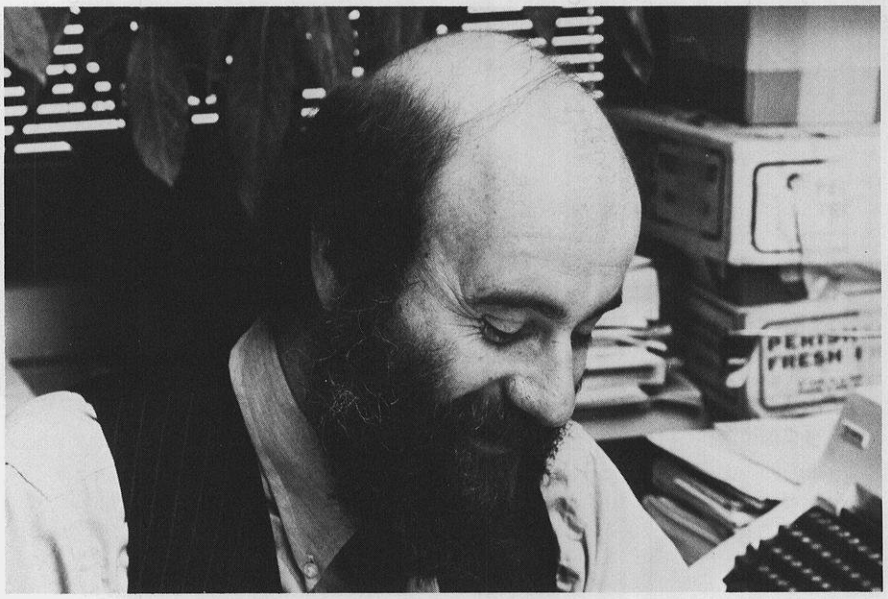
Warren G. Moon is professor of ancient art and of classics at the University of Wisconsin-Madison. A native Bostonian, he holds a Ph.D. from the University of Chicago in art and archaeology. An authority on Greek and Roman painting, he also collects contemporary painting, particularly of Wisconsin artists, Japanese prints, and early American pottery.

He is board chair of Art Place Center Gallery, Madison and on the board of Arts Over 60. From 1975–80 he was visiting curator at the Art Institute of Chicago. In May 1983 he will lead an archaeological tour of Peru and the Amazon basin for the Madison Society of the Archaeological Institute of America.

With Barbara Fowler he is coeditor of the monograph series *Wisconsin Studies in Classics* published by the University of Wisconsin Press. He is book review editor for the *American Journal of Archaeology* at Princeton.

Another kind of authorship can be attributed to the WASAL committee who chose these artists and their representative work to appear in this issue: **John Wilde,** Alfred Sessler professor of art-emeritus, UW-Madison; **Bill Weege,** professor of art, UW-Madison; **Joseph Bradley,** assistant professor of arts development, UW-Extension; **Margaret Rahill,** and **Warrington Colescott.**

Warren Moon



James Auer

Chronicling the doings of Wisconsin's artists has been a continuing concern of **James Auer** for more than twenty years. First as Sunday editor of *The Post Crescent* at Appleton and from 1972 as art critic for *The Milwaukee Journal*, he has presided over a Sunday art page which has consistently emphasized the regional art scene, with a leavening of national news and reviews.

An English major and 1950 graduate of Lawrence College, he has contributed light verse to the *Christian Science Monitor* and nonfiction to the *New Art Examiner, American Craft* magazine, *Antiques* magazine, the *Wisconsin Magazine of History*, and *History News*, among other periodicals.

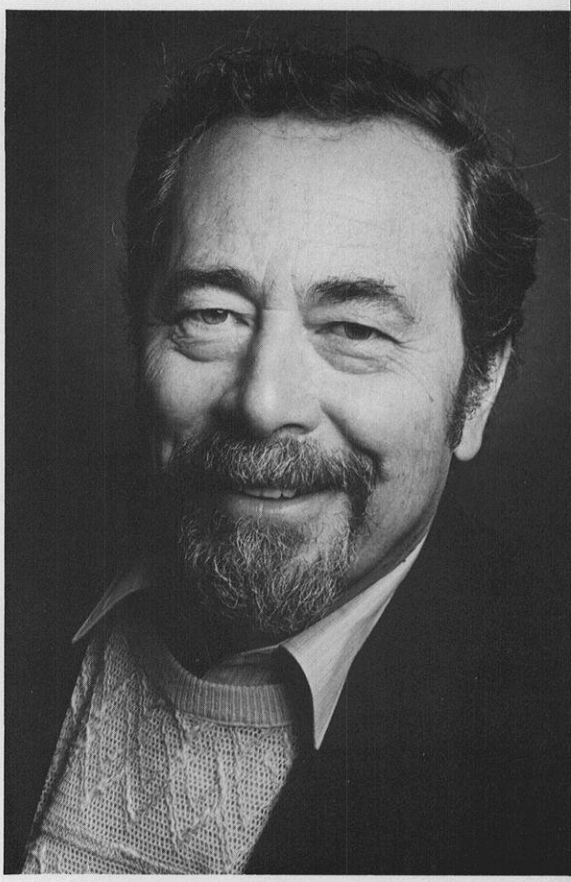
He has produced and directed films about such Wisconsin artists as Patrick Farrell and Aaron Bohrod and written two produced plays. His book of mental magic, *The Spirit is Willing*, was published in 1960 by Magic, Inc. of Chicago.

At the Journal he also comments occasionally on films, theater, and architecture.

Warrington Colescott is Leo Steppat Professor in the Department of Art, University of Wisconsin-Madison and directs the program in intaglio printmaking. His degrees are from the University of California, Berkeley, with further work in painting and printmaking at the Academie de la Grande Chaumiere in Paris. He was a Fulbright Fellow and a Guggenheim Fellow in printmaking at the Slade School, University College, London.

Active as a painter and etcher, Colescott currently is showing work at the International Biennial of Graphic Art, Ljubljana, Yugoslavia and has a one-man show of prints at the Print Club, Philadelphia. He will open an exhibit of his prints and watercolors at the Perimeter Press Gallery, Chicago, in April, 1983. His recent articles on contemporary printmaking have been published in the *World Print Newsletter* and *Print Commentary*.

Jennifer Girard

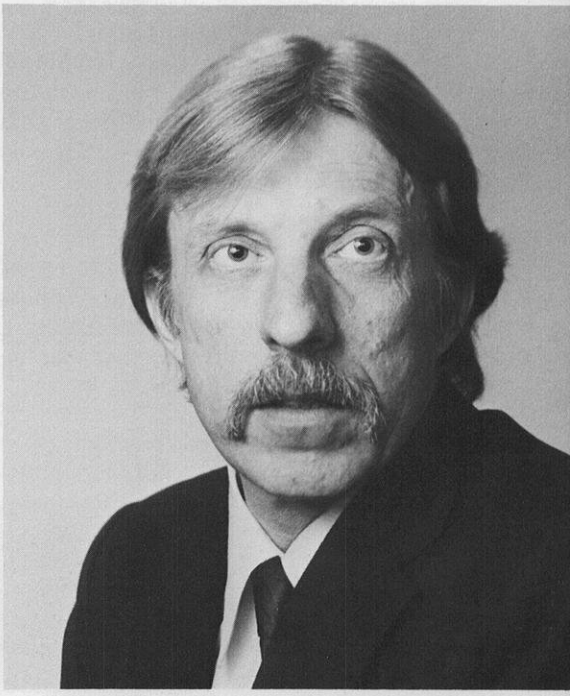


Warrington Colescott

Dean Jensen has been with *The Milwaukee Sentinel* for fifteen years and presently serves as the art critic and a feature writer. He is a recognized expert on the history of the circus and is author of *The Biggest, The Smallest, The Longest, The Shortest*, a prize-winning book published in 1975 that recounts Wisconsin's great Big Top history.

He served as a guest curator for the Milwaukee Art Museum in 1981 and organized a major art exhibition, "Center Ring: The Artist," of great artists bewitched by the circus, which traveled to Columbus, Ohio, New York, and Washington. He has contributed essays to numerous art catalogs and periodicals. Among his most recent writing projects was an essay for *Reunion In Hell*, a book of drawings by Milwaukee artist Paul Caster inspired by George Bernard Shaw's *Don Juan In Hell*.

Dean Jensen



Wisconsin Prints and Printmakers

By Warrington Colescott

History of Wisconsin Printmaking

During the second World War there occurred a curious phenomenon, a heightened interest in printmaking. New York was a haven of art refugees, and one such was the British printmaker, Stanley William Hayter. He soon opened a printmaking studio, operating it much as he had in Paris, with the same influence on artists. A remarkable man, entrepreneur as well as artist, Hayter initiated a number of New York painters and sculptors into the world of intaglio printmaking, focusing attention on a technique that was ancient and honorable, but hardly main-line in the United States.

Printmaking was considered to be a craft by many artists trained in this country. Notable exceptions were artists who had spent time in Europe, where painters often had a printing press in a corner of the studio or dropped in at the neighborhood print atelier once a month to work on copper plate etching or to draw on limestone. Some of the finest prints in Europe were produced by Americans living there, notably Whistler and Mary Cassatt, but printmaking in the United States remained a rather separate caste, reflecting the English and German academies rather than the approaches of the Fauves and cubists who interested American painters. Hayter signaled a break in that insular separation, and his enthusiasms carried many artists into printmaking who had never tried the media.

The Hayter credos were brought to the Midwest by Mauricio Lasansky, who went from a Guggenheim fellowship at Hayter's atelier to a teaching position in intaglio printmaking at the University of Iowa in 1944. As young men were demobilized from the war and returned to school on the G.I. bill, Iowa City attracted a group of student-artists that found the discipline of printmaking particularly attractive. The work of this "Iowa Print Group" drew attention throughout the Midwest. This new interest in prints was reflected in Wisconsin as well, and in 1945 Milwaukeean Alfred Sessler originated a printmaking course in the Department of Art and Art Education at Madison. It was in many ways a more ambitious endeavor than Lasansky's, for Sessler equipped his studio for work in *all* of the print media, while Lasansky's **intaglio** referred only to etched, engraved, and drypoint techniques on metal plates, printed through an etching press. Sessler's classes produced **relief prints** (wood or linoleum blocks, carved and gouged, the surface inked and printed with a light pressure); **lithographs**, the product of drawing with grease on an absorbent stone, degreasing the undrawn surface and keeping it wet, so that in the inking the wet surface repelled the ink and the greasy drawing retained the ink, to be printed on paper in a squeegee-like press; as well as producing intaglio prints. Within a few years Sessler's classes were supplemented by a class taught by Dean Meeker in **serigraphy**: printmaking that used silk fabric stretched on a hinged frame as a surface to hold stencils of glue or paper, through which ink was squeegeed onto paper, producing printed images. Thus, in the fifties, as interest in prints expanded from artists to students to the public, Wisconsin had one of the earliest print curricula in the area, more diverse than the parallel development at Iowa City.

Most artists in the state lived in Milwaukee, some as teachers, others working in the graphic and commercial arts, selling paintings and prints now and then. They had close ties to galleries, schools, and agencies in Chicago. Prints were exhibited and collected in Milwaukee; the city's Germanic heritage included a pride in the accomplishments of Gutenberg, Dürer, and Senefelder. Prints were esteemed in this region in a way that was not common in many American urban areas. Sessler brought this attitude to Madison and helped it take hold. The Department of Art and Art Education was small but expanding. New staff coming from Milwaukee and Chicago tended to be print-aware, which was also true of the city and the university community. The College of Agriculture had a far-sighted program devoted to rural artists throughout the state and had appointed John Steuart Curry Artist-in-Residence in 1936, a position he held until his death in 1946. His presence in Madison generally encouraged the arts, and since he was an accomplished lithographer, printmakers benefited as well. The mathematician Rudolf Langer and his wife were amassing a remarkable collection of prints, including contemporary prints. A lively art association brought notable artists to the city to lecture and exhibit, and some visitors, such as Ben Shahn and Reginald Marsh, were distinguished printmakers. The print public was growing.

During the next ten years important young printmakers emerged from Sessler's print program and went off to found print studios of their own at other universities: George O'Connell to the University of Maryland, Richard Callner to the Tyler School, Robert Burkert to Milwaukee. These talented young men while at Madison sent their prints out to important exhibits. Sessler, Meeker, and a young faculty member from California,

Warrington Colescott, were increasingly active exhibiting serigraphs, etchings, and woodcuts. The print area at the University of Wisconsin, in a period to be labeled later a "print renaissance," was gaining a national reputation as a center of printmaking. Colescott was awarded a Fulbright fellowship in 1957 to work at the Slade School in London and on returning to Wisconsin took over the etching classes, while Sessler retained his preferred classes in lithography and relief printing.

In the sixties print exhibitions all over the country multiplied. Print clubs, regional and national museums, private galleries devoted to prints offered a showcase through open, juried exhibits. Prints were easily shipped. Prestigious institutions such as the Library of Congress, the Philadelphia Museum, and the Whitney Museum had annual or biennial shows with juries of prominent artists and curators. Reputations could be made bypassing the commercial galleries of New York. Sessler, Meeker, Colescott, Burkert (from Milwaukee), Arthur Thrall (from Milwaukee-Downer), Harold Altman (then on the Milwaukee faculty) were all highly visible performers, as were graduate students from both the Madison and Milwaukee campuses, making national exhibition catalogues look like local Wisconsin directories.

Alfred Sessler died in 1963, a blow to the Madison campus and the state. Strategic decisions made in the art department brought in Jack Damer, a young lithographer from Carnegie-Mellon University, and Raymond Gloeckler who had been a student of Sessler and whose forte was relief printing. They were encouraged to teach their print specialities, and a graphics area soon emerged within the art department. To this, other staff was added: Phillip Hamilton in graphic design, Walter Hamady in book design and typography, Cavaliere Ketchum in photography, and William Weege in photo-mechanical processes.

Damer and Weege were rapidly maturing young artists. By the end of the sixties they were nationally known, adding to the luster of Wisconsin's reputation as a print center. The printmakers remained mobile. Meeker, Colescott, and Hamady garnered Guggenheim fellowships during the sixties and worked in Europe. Dean Meeker spent a period in Hayter's Atelier 17, which had moved back to Paris, and he was instrumental in bringing Hayter to the campus for two separate workshop visits. Colescott printed at the Print Workshop in London and arranged for Director Birgit Skiold to teach a summer session at Wisconsin in 1964, establishing a London connection valuable to Madison and Milwaukee printmakers. The visiting, dynamic print-book artist Claire Von Vliet set an example from her own book production that bolstered typography, book, and paper classes and supported the acquisition of additional photo-process equipment in all the print media. The Indian artist, Krishna Reddi, an associate of Hayter's, was first brought to the state by Orazio Fumagalli, chairman of the art department at Stout State University in Menomonie, to teach for a semester in that department. During that period Krishna did a workshop on his special technique, viscosity printing, a landmark in virtuoso skill. His audience gasped as Krishna printed a plate containing fifteen roller color in layers, each one maintaining its separateness by the viscosity of the ink. Krishna became a frequent visitor to the state, teaching several semesters in Madison, an important influence on graduate students of the period and a Paris connection. Painters such as Jack Beal, William Wiley, and Wayne Thibaud were brought to Madison in artist-in-residence programs, and their experience in prints encouraged an openness toward a variety of technical commands. Another influential visitor was Garo Antresean, director of Tamarind Institute, who was brought in by Jack Damer for lithography workshops.

The Tamarind Institute originated in Hollywood in 1960, funded by the Ford Foundation, in the studio of artist June Wayne. It was the success that every grant writer dreams of but seldom realizes. The program of inviting artists who had never done lithography was notable, but the real coup was the apprentice printer program, which trained a corps of master printers who went forth and multiplied and upgraded the Senefeldic art as teachers, printers, and most importantly as print publishers. Credit for this program must go to Garo Antresean, one of the first master printers, and a guiding hand during the entire history of Tamarind.

Largely through the research and training efforts of these master printers the art of lithography has prospered greatly, replacing intaglio printmaking during the seventies from its place in the forefront of print activity. The lithography printer became a new factor in the print mix, collaborating with the artist, guiding him technically, processing, and printing the stones or plates. Eventually the printers took the development a step further, dividing the printed edition with the artist, then distributing the prints for sale to galleries and outlets. Printers trained at Tamarind such as Jean Milant, of Cirrus Editions, Ken Tyler, of Tyler Graphics Ltd., Sydney Felsen and Stanley Grinstein, of Gemini G.E.L., Irwin Hollander at Cranbrook, Jack Lemon, Landfall Press, Chicago, took the next logical step and became publishers, inviting artists to their print shops, paying them for their labors and keeping the prints to distribute through their salesmen, gallery associates, and reps. Needless to say, this has had an effect on the print situation and market, marking the growth of an industry with corporate promotional and selling techniques within the midst of an artisan culture.

On the other hand, the lithographic technique has reaped benefits from Tamarind research. New presses and equipment have been developed, more reliable chemistry, new materials allowing larger size, richer colors, and the possibilities of mixed media and photographic techniques. Wisconsin has been active in a relationship to Tamarind with exchanges of faculty and students. Anthony Stoevekin of UW-Milwaukee was a master printer at Tamarind and helped found the Print Workshop at the University of Southern Florida, Tampa, before coming to Wisconsin.

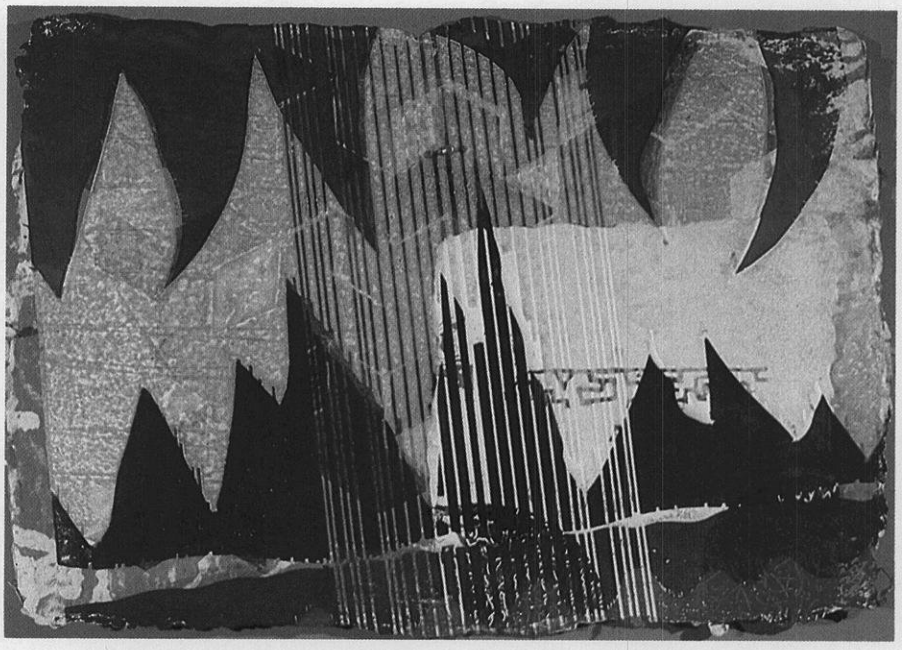
Jack Damer worked at Tamarind and brought Tamarind personnel to Madison.

Recent developments in the print field have involved papermaking and monotype. The hand paper movement has strong roots in Wisconsin—quite properly so when we consider the Wisconsin paper industry. When is a sheet of hand-made paper a print? When it is printed on with a plate or stone or block? Yes, but sometimes even when it is not printed on. A current definition of a print (among graduate students) is: "It is a print if the artist says it is."

The paper mill at Madison is within the graphics area. The young artists working there are mostly printmakers. Sometimes they print plates into their paper, sometimes they fold the sheets into book pages and print them with letterpress. Sometimes they just hang them on the wall. Walter Hamady who brought paper making to Wisconsin was a student of Lawrence Barker at the Cranbrook Academy, the man most responsible for the regeneration of this ancient craft. Hamady's paper mill, Shadwell, was a forerunner of the mill that now flourishes in a department of art basement. The Shadwell mill and Walter Hamady were factors in a dynamic spread of papermaking bubbling out of Madison. Joseph Wilfer, papermaker, exdirector of the Madison Art Center, established his mill in Oregon, Wisconsin, where projects were carried on with many artists, including collaborations with Bill Weege and the Jones Road Print Shop, as well as some of the artists that came to Barneveld to work with Weege. This collaboration still exists, now in New York where Wilfer resides, working with Pace Gallery on handmade paper editions with various artists, including paper pulp editions with Chuck Close.

Printmaking today in Wisconsin encompasses many processes and diverse individuals. **Monotype**, often called **monoprint**, is attractive to many artists fascinated by the quality of printed work, but held less by platemaking and not at all interested in printing editions. The monotype is a painting made on a blank plate—metal, plastic, glass—with slow drying printing ink or oil paints. While the painting is still wet, it is taken through the press, usually printed into damp paper like an intaglio, and it retains much the same quality of an intaglio, plus the brushed and scumbled look of painting. It is one of a kind. Of the more familiar state artists, Robert Burkert has gone the deepest into this technique, producing a concentrated body of work.

Robert Burkert, *Monet at Giverny,* 1981
Drawing, pencil and washes, 22 x 32



Bill Weege, Anchor, Steam, and Man, 1982
24 x 32

Wisconsin Printmakers

Robert Burkert, a native of Racine, took his art training at UW-Madison, receiving an M.F.A. in 1955, working with Alfred Sessler in lithography and Dean Meeker in serigraphy. He recently recalled that period in a conversation: "My peer group was very influential. I was younger than most of the grads in 1948 when the G.I.'s were still in school. The group I was with was very good and created quite a charged atmosphere." Burkert later joined the staff of UW-Milwaukee. He says,

> My attitude toward printmaking has changed. I find that outside of Wisconsin I'm known as a printmaker, but I don't see myself as one. Though I teach serigraphy and printmaking I also teach drawing and have taught painting. I'm an artist who does drawings that become paintings and prints. Except for a brief flirtation with photo-silkscreens I've stayed fairly close to my old techniques, usually glue block-out . . . and then many color overlays and then linear detail drawn with maskoid, litho crayon, and tusche. Landscape imagery has always been important to me. I think I have made a significant statement in my Wisconsin landscapes in serigraphy.
>
> The monoprint has opened a lot of creative doors for me. It's the one medium where I can put my love of drawing to a plate, paint on it, and then print it. *Voila.* The magic of it all coming together and in a process that has to be completed in under two hours.

The prints of **William Weege** and prints produced in his Jones Road Print Shop 1972–1980 have recently been exhibited at the Milwaukee Art Museum and will be seen at the Madison Art Center in 1983. The show documents the creative activity that has centered around Bill Weege and his workshop in Barneveld, Wisconsin, at the top end of Jones Road. In a rambling complex, with faint remainderings of a barn and silo, the artist has fashioned a multi-purpose space jammed with projects. Jones Road is an energy center, with Weege producing prints, photographic work, mixed media objects, and paper sculpture.

After Weege completed his degrees at the UW-Madison in 1968, he spent two years as director of the experimental workshop at the Smithsonian Institution, before heading back to the university to join the graphics faculty, to teach print production techniques.

Weege has the reputation of being an unorthodox and effective teacher, in demand on campus and off. In 1970 he spent a year in Venice as head of the Smithsonian Institution's Print Workshop at the Venice Biennale; in 1977 he was visiting professor at the University of California, Davis, and he is currently on leave and involved in projects in San Francisco, New York, and Barneveld, Wisconsin, at the top side of Jones Road.

The exuberance of his technique dazzled jurors in his earlier serigraphs. In a media noted for sobriety, Weege explored materials and devices thought to be of use to only the most depraved practitioners: flocking, glitter, glass beads, stitching, die cutting, and photo-collage elements of a raucous nature. The subject matter was politico-erotic which gradually began to change, and eventually more decorative elements dominated, just as hand-made paper began to dominate the screen printing. In a recent conversation Weege made several points, indicating he felt they were significant to his career. He underlined that he was entirely trained in prints, that the artists he likes are the Impressionists, and that artists influential on him during his formative period are Jack Beal, Alan Shields, and Sam Gilliam—and he claims still to be in his formative period. His favored art materials are those that he can find outside of an art store. His favored techniques are whatever meets the need at the moment. His attitude toward prints and printmakers is love/hate. He adds: "I enjoy the process and the results. I do not like printing editions." He sums up his accomplishment, "I guess I'm still learning. The new prints seem to sell better than the old ones. I still have a batch of techniques I want to try."

Dean Meeker is a nationally known serigrapher and intaglio artist. He came to the UW-Madison staff in 1946 from his native Montana, by way of the Art Institute of Chicago. As an artist Meeker has remained restless and versatile; earning his reputation in serigraphy early in his career, he has gained renown as a sculptor, with many major commissions to his credit, and developed his own unique printmaking technique: a collograph plate that is inked and printed in intaglio, then combined with serigraph color printing. His development of the **collograph** (a plate built up with additive collage elements, including gesso, glue, and textures, inked and printed as an intaglio) has been described at length in John Ross and Claire Romano's recent text on collograph printmaking. Una Johnson, emeritus curator of prints and drawings at the Brooklyn Museum, devotes a page to Meeker's prints in her book *American Prints and Printmakers* (Doubleday, 1980). He initiated the serigraph course at Wisconsin in 1953 and is easily the most influential teacher in that medium in the country.

Meeker is an imagist, a romantic with a powerful sense of design. His subjects are sometimes mythological, often autobiographical, with his titles referring to friends, family, self, attachments, and heroes. The figures are often solitary, silhouetted, theatrically costumed (Meeker had an early interest in the theater and studied with the set designer Boris Anisfeld at the Art Institute). His prints have evolved into a large, constant body of work. Meeker is a brilliant draftsman whose inventive approach to material has changed the whole scope of serigraph and collograph printmaking.

Another artist prominently known for his serigraph prints is **Schomer Lichtner**. He is a veteran of the state, working in Milwaukee through good times and bad, living on his art, by teaching, making prints, painting, designing, and using his artistic skills in many ways. He says he is not a printmaker, although his work in print media is prolific, but he adds: "Prints are just as important to me as paintings or drawings, and I like to have multiple originals. I like the limitations and directness of prints." Lichtner trained at Milwaukee State Teachers College, the Art Institute of Chicago, the Art Students' League in New York, and UW-Madison (in art history). He says,

> Actually I never took a printmaking course. Mainly I do serigraphs . . . since the forties. I usually use paper stencils and glue block-out. I sometimes make a rough, light sketch on the paper, sometimes a definite drawing, and sometimes do not use any preliminary drawing whatsoever.

His prints are strongly stylized, witty, and exuberant. He says he has a passion for cows, in the landscape. Other passions are for hand-made paper, for oriental art (he has visited Japan), and ballet. His prints are handled by Bradley Galleries in Milwaukee and in Madison at Seuferer Chosy Gallery.

Schomer Lichtner is married to **Ruth Grotenrath**, having met when they were art students in Milwaukee. Her distinguished career in art parallels her husband's, although their styles are ruggedly individual and quite separate. She says about her work:

> I don't consider myself a printmaker per se although I've done prints in practically every medium. My interest has always been mainly in painting, so although I enjoy prints I found the making of them rather time consuming. However, the simplification required to do a serigraph has been a good discipline in painting as well.

Both her paintings and prints have been widely exhibited, including shows and collections at the Milwaukee Art Museum, the Milwaukee Journal, IBM, the Dayton Company in Minneapolis, and in group shows at the Metropolitan Museum of Art, New York, the World's Fair exhibits in San Francisco and New York, and at the Richmond Museum of Art in Virginia. Her decorative, inventive, humanistic art has long been a favorite in Wisconsin and is regularly seen in Milwaukee at Bradley Galleries.

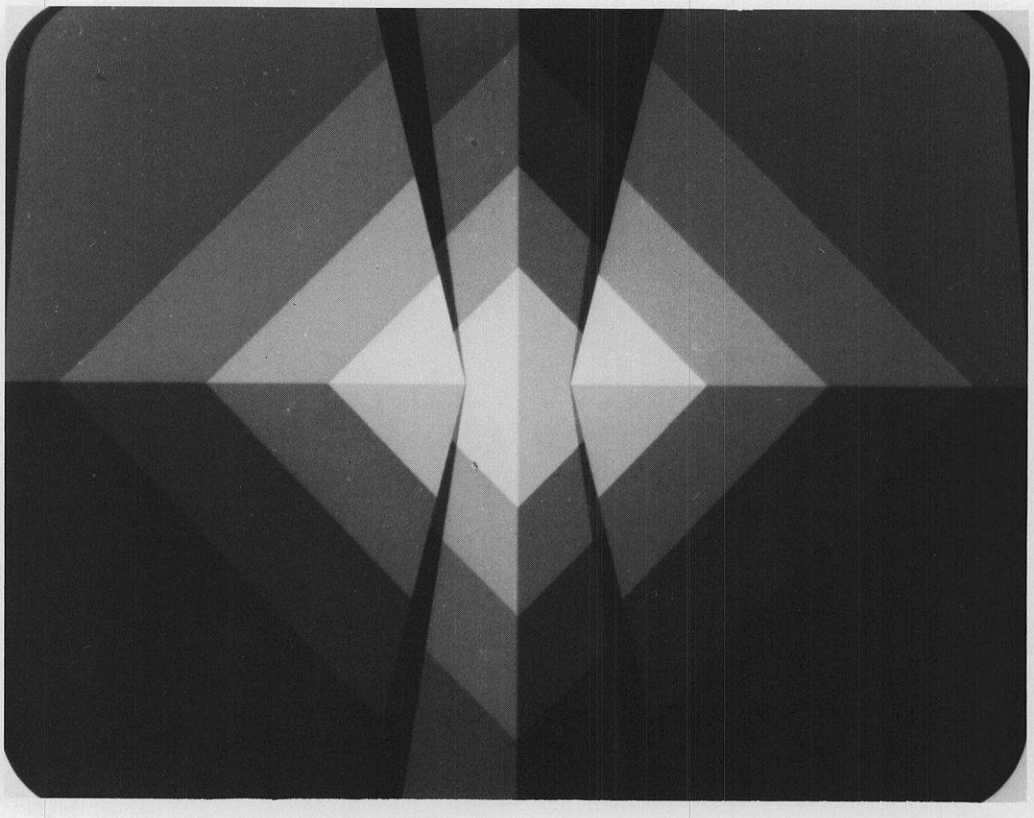
From his studio in Blue Mounds, **Marko Spalatin** ships his prints and paintings to galleries and museums throughout the world. The Museum of Modern Art, New York, owns his work, as does the Museum of Modern Art, Belgrade, Yugoslavia, the Museum of Modern Art, Paris, the Museum of Modern Art (Tate Gallery), London, the Metropolitan Museum of Art, New York, and the Metropolitan Museum of Art, Manila, the Philippines. One man and group shows have been held regularly from 1970 in Chicago (Fairweather-Hardin Gallery), Milwaukee (Posner Gallery), Washington, D.C. (Jane Haslem Gallery), New York (Bonino Gallery), Paris (Galerie Lahaumiere). Born in Zagreb, Yugoslavia, in 1945, Marko moved to Canada with his family when he was sixteen years old and two years later to the United States. He entered the university at Madison in 1964 and completed his MFA in 1971. Growing up in Yugoslavia, he had contact with printmaking through the work of local artists.

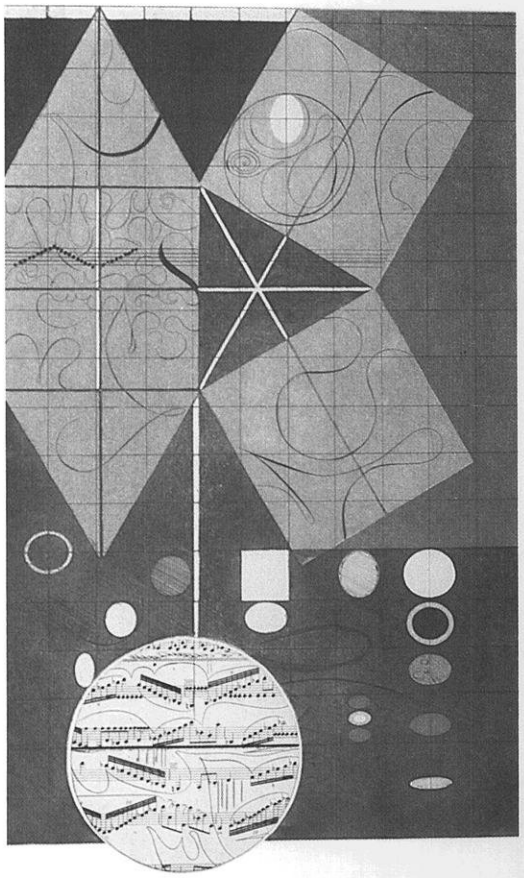
In discussing his years at the university, he, like Burkert, is appreciative of his peer group. "They were enthusiastic," he says,

> and this resulted in a highly intense working atmosphere. Although I tried other printing methods, serigraphy became the most suitable for my ideas. Since then my attitude toward this technique has not changed.
>
> I really enjoy the ritual of producing a print. It is an extremely rewarding feeling to be able to master all of the technical details and to come up with a well-printed image. Being a painter as well as a printmaker, I enjoy the contrast between the two media. I feel that my work is steadily evolving. The early emphasis on and mastery of the technique has provided me with greater aesthetic freedom.

Marko Spalatin's intricately designed screen prints are not only seen in museum print rooms but are in many important corporate collections, and if you do business at the First National City Bank in New York, or the U.S. Steel Corporation in Pittsburgh, or the Gulf Oil Corporation in Houston (among many others), you may spot one of his delicately balanced geometric mazes in a bright spectrum of color, gracing a prominent wall. In 1977 the Madison Art Center published a catalogue raisonné of his print work to date.

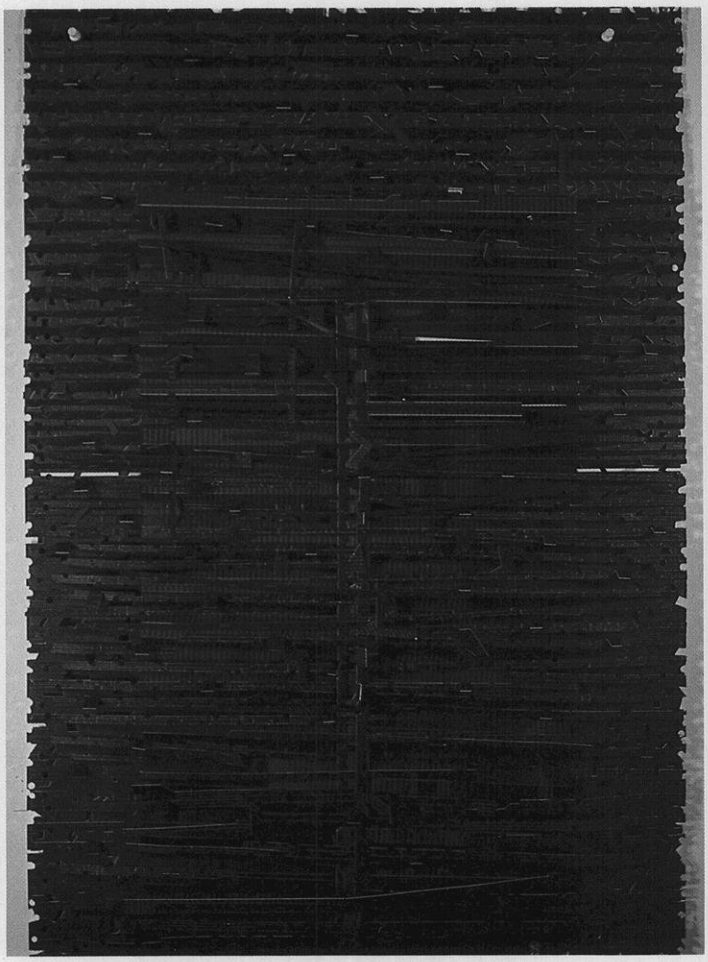
Marko Spalatin, *Uxmal II,* 1980
Serigraph, 25 x 30½





Arthur Thrall, *Scramble,* 1978
Color etching, 22 x 14

Jack Damer, no title, 1982
Litho Etching Collage, 34 × 24



Arthur Thrall, painter and printmaker, is a major Wisconsin artist. He took both of his degrees from UW-Milwaukee. He says that Robert Von Neuman was his most influential teacher and that he admired the prints of painters who used the human figure as subject matter, such as Degas, Rembrandt, and Whistler. "Later on the figure in urban environments became my focus," Thrall says,

> then my fascination with facades and walls, then the exploration of human documents where writing and calligraphy dominated, and most recently the combination of musical notation, scores, calligraphy, and blind embossment, bridging printmaking and painting.

Thrall has one of the most accomplished exhibition records of any artist in the state. He has been regularly seen in exhibits at the Philadelphia Print Club, the Brooklyn Museum, and the Library of Congress to pick from an extremely long list. His reputation is international, as he has prints in the collections of the Tate Gallery (London's Museum of Modern Art), the Victoria and Albert Museum, London, has shown in specially curated exhibits of American art in Cologne, Germany, Bradford, England, and Oslo, Norway. His prints have won over seventy-five awards since 1956, some of which are on view in his home in Appleton, where he is chairman of the art department at Lawrence University. Thrall remarks:

> With rare exception I do all the plate work, printing, and curating of my own work because I feel it is all of a piece. Metal plate engraving is my favorite print form because it is direct, simple, clear, concise, and a counterpoint to my painted forms.

The continuity of lithography at Madison was ensured by the hiring of **Jack Damer** to the graphics faculty in 1965. Damer, an intense young man from Pittsburgh, was a graduate of Carnegie-Mellon University and had worked with Robert Gardner, a Tamarind-trained artist. Says Damer,

> Robert Gardner was my most influential teacher, for his interest in prints and his ethical stature. He had that special quality that seemed to extract the best possible work from students without ever asking for it directly.

Damer carried the standards of his graduate training to his new job at Madison, facing the challenge of developing a teaching studio devoted to lithography. Seventeen years later both the shop and the teacher have an important reputation. His work has appeared in over 150 national and international shows and is included in more than 50 public collections. He has been the recipient of University of Wisconsin Research grants, two MacDowell Colony fellowships, and in 1981 a National Endowment in the Arts fellowship. In 1970 he was litho director at the USA pavilion of the Venice Biennale, and he is widely considered to be one of the country's important lithographers. His studio in the sixth floor graphics area of the Humanities building is no ordinary inky hole. The equipment is abundant and beautifully maintained; the organization of the shop has been carefully planned; there is no excess space. "I now try," Damer explains

> to be more direct with process, to gain the most out of simple procedures. (For example: Making four module plates that can be printed in a number of sequences and colors.) Now, my attitudes are more conceptually based concerning technique, less rigid about bringing in other processes, and additionally I feel less committed to printmaking as my only creative option.
>
> I have a process-oriented sensibility—the making and structuring of systems. The fascination of inventing new procedures in order to bring an idea to fruition seems directly related to printmaking. In my work control and organization create freedom which is in opposition to the usual notion of freedom as nonrestraint.

Both the difficult nature of his prints and his discursive vitality add to Damer's attractiveness as a teacher and artist. His recent work seen at the Wisconsin Union gallery and at the Ohio State University Gallery of Fine Art has drawn attention to his prints.

Frances Myers' early career included a Master's Degree at UW-Madison, a period on the West Coast, involved with the "Beat Generation" scene, and a class with S. W. Hayter at the San Francisco Art Institute in 1960. She returned to Madison and received her MFA in printmaking in 1965. She has taught printmaking at the university at Madison, at the St. Martin's School of Art, London, and the College of Art and Design, Birmingham, England; held the Lucia Stern Chair at Mills College in Oakland, California (1979); and was a visiting lecturer at the University of California, Berkeley (1982). Since 1960 she has exhibited her intaglio prints widely and has received fellowships and awards, from the Wisconsin Arts Board, the National Endowment for the Arts, the Lester Cooke Foundation, and the Society of American Graphic Artists.

Her aquatints derived from architecture have produced a folio devoted to the buildings of Frank Lloyd Wright, published by Perimeter Press, Chicago, 1980, and a Madison Print Club presentation print in 1979, as well as an edition of prints which were the Governor's Award in the Arts in 1981. Her aquatints have been discussed in articles in *Art News*, *American Artist* magazine, the *Journal of the Print World*, the *Print Collector's News Letter*, and *Print News*.

She remembers,

> My introduction to printmaking traditions came through Alfred Sessler's involvement with the prints of the German Expressionists. Since I was a nascent feminist, the prints of Kathe Kollwitz were a powerful influence on my work and my developing attitudes. I see now the very direct relationship between prints and political awareness, and my unconscious choice of inspiration as I moved from a middle-class apolitical person and slowly developed a social conscience. Mary Cassatt and Georgia O'Keefe as women were role models for me in the male-dominated art world and universities.
>
> With the end of my Frank Lloyd Wright saga I wanted to try every-

thing, starting with color xerox; instead of refining one narrow technique I am now involved in piling many techniques one on top of the other, of mixing print and nonprint media.

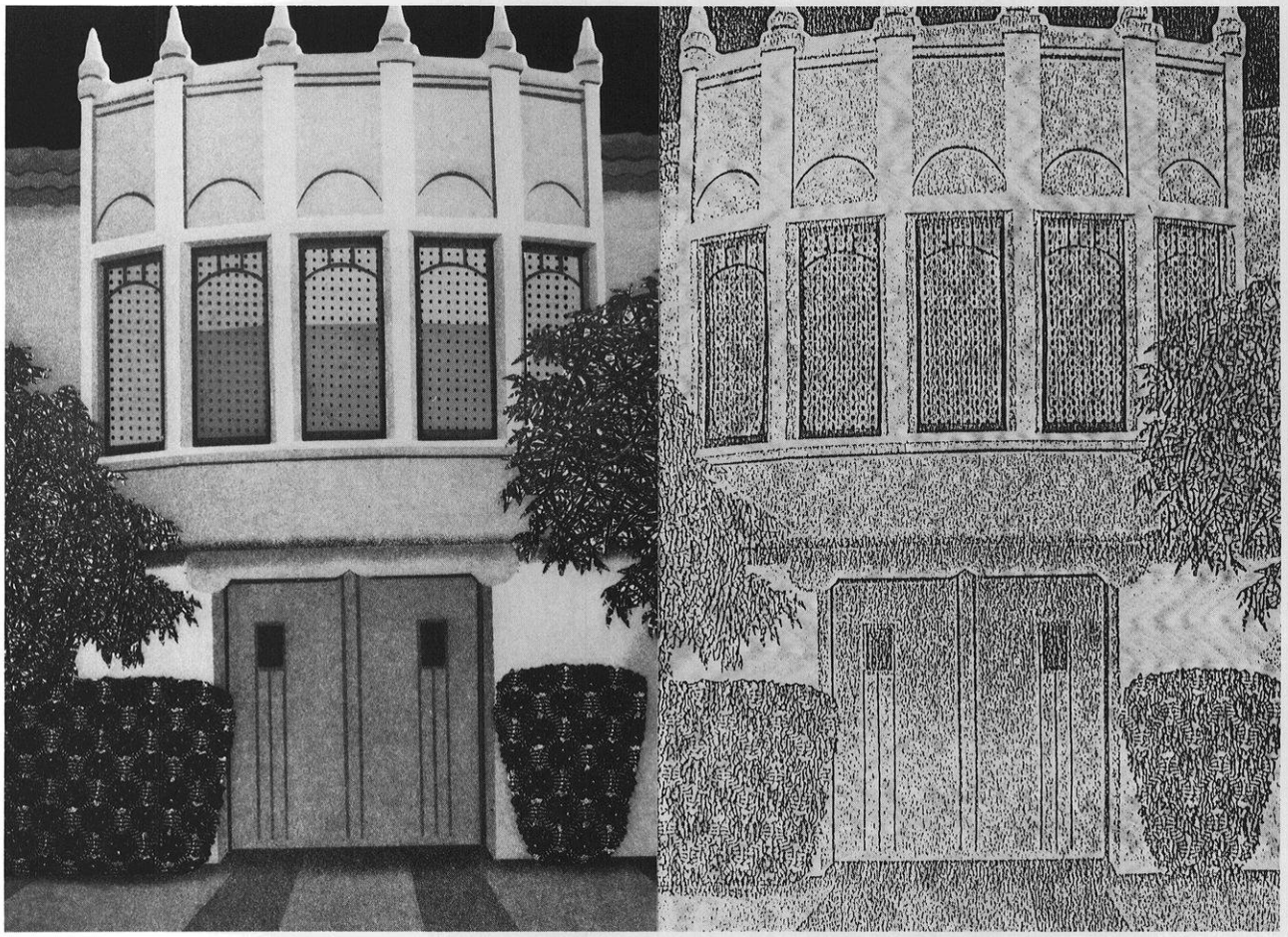
I think of prints as one of the myriad ways an artist attempts to express an idea. I try to ignore the dicta of print curators who promote 'fashionable media,' and I etch and explore xerox, because I enjoy the materials, the results, the 'club,' the smells, the tools—the sensuality and the intellect of it.

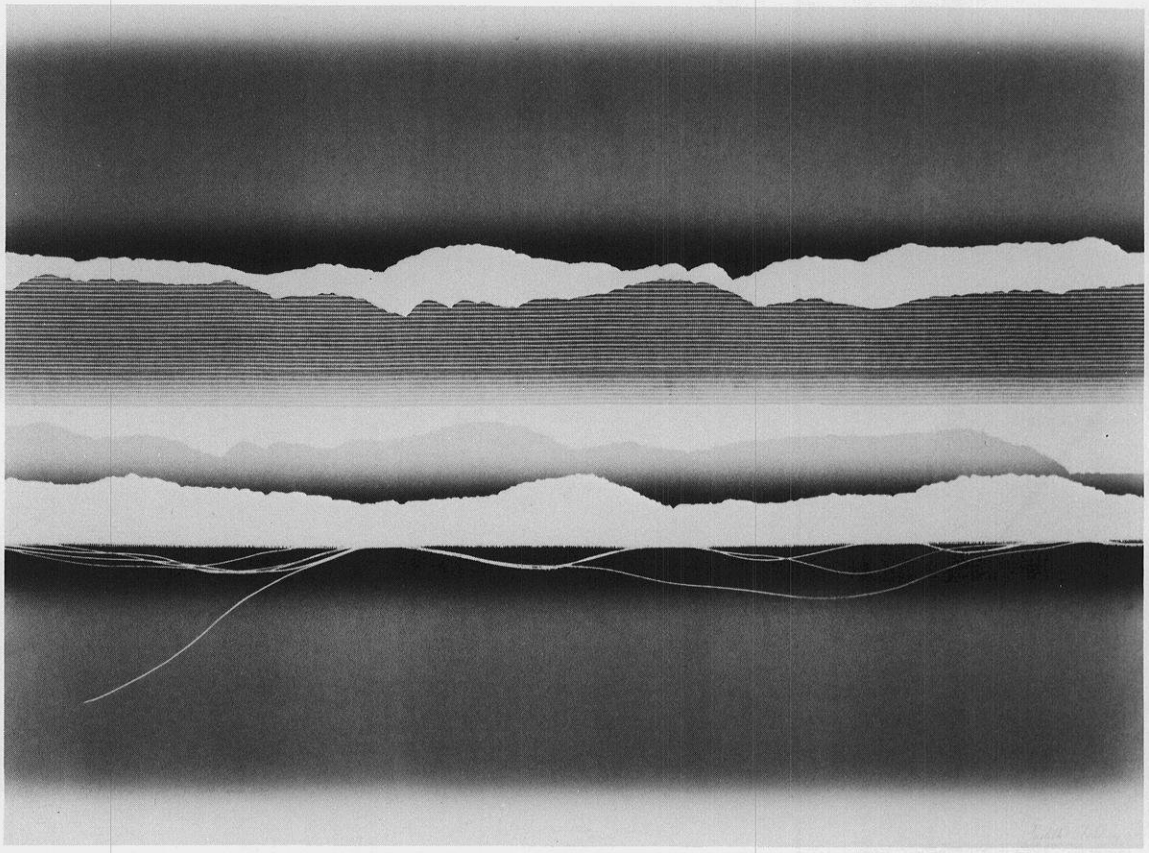
The refinement of Frances Myers' perceptive eye and the mark of her skillful hand can be seen in Madison at the Fanny Garver Gallery and at Perimeter Press Gallery, Chicago.

Judith Uehling has worked in Europe at the Print Workshop in London (1976, 1978) and at Atelier Nord in Norway. This busy artist has her studio in Madison. Many of her prints go to shows on the international circuit in Europe. She has represented the United States in the Biennial of Graphic Art at Ljubljana, Yugoslavia, in 1975, 1977, and 1981, in the Graphik Biennale Wien 1977, Vienna, in the seventh International Print Biennale, Cracow, Poland, the third and fourth Norwegian International Invitational, Fredrikstad, 1976, 1978, the International Biella Prize for Prints, Biella, Italy, 1976, *Grafik aus Amerika*, Leverkusen, Germany, 1976, 1977, Gallery Marrennier, Kyota, Japan, 1979, and *Now Drawing* 1979, Utubo Gallery, Osaka, Japan. There are also the usual shows in this country, including an award at the Philadelphia Print Club in 1981, a Lester Cooke Foundation award in 1976, and a Wisconsin Arts Board Action Grant in 1982. Active in the Madison art community, Uehling has been a board member of the Madison Print Club and Center Gallery. In speaking of her background and training she says:

> Ten years after college I happened into printmaking when I realised how much satisfaction the process of making things had for me. I was largely self-taught with the addition of key courses and workshop situations in printmaking disciplines.

Fran Myers, *Detail of San Francisco Suite #3,* 1982
Etching & color xerox, 27½ x 36





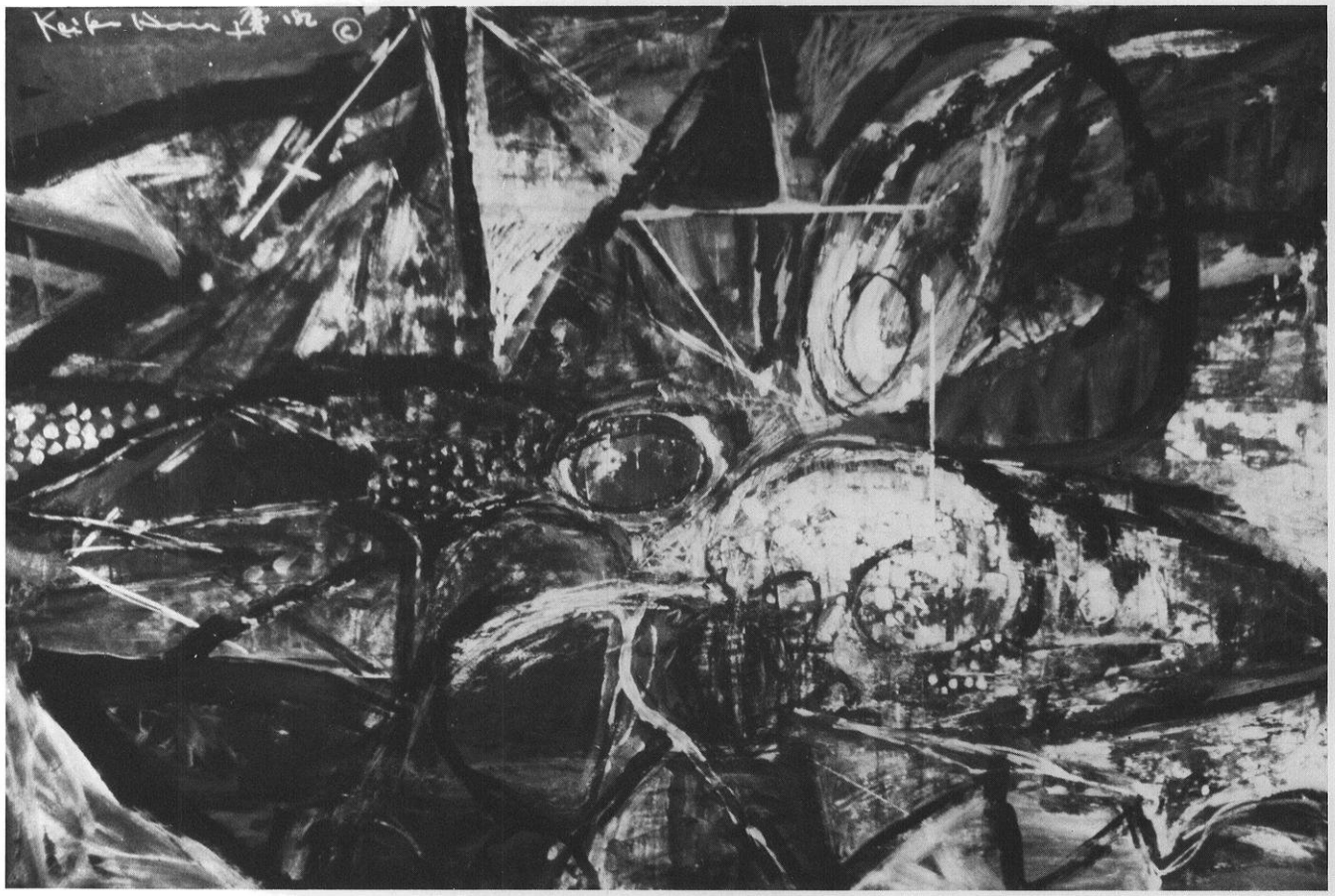
Judith Uehling, *Wayfarer Land,* 1981
Stencil relief print, 26 x 36

I like to work as simply and directly as possible—rolling up on a blank plate, setting down a piece of stencil screening, running it through the press. Doesn't quite work? Turn the plate around, run it through again. As the method becomes more controlled and refined, I think my attitude has become more focused on making a clearer, more direct statement about the landscape and horizon line. I am more interested in doing a related series of one of a kind prints than editions. My technique doesn't lend itself to large editions. I make prints because it's fun.

My contribution to printmaking is unorthodoxy. Do you know anyone else using a method that produces three different prints from a single inking of a plate on a fairly consistent basis? I hope that, in working things out on my own, the prints have a unique vitality that adds to the traditions of printmaking.

Besides the Fanny Garver Gallery in Madison, Judith Uehling's luxurious color blends can be seen at the Van Straaten Gallery in Chicago and in the Cudahy Gallery at the Milwaukee Art Museum.

Keiko Hara was born in Korea, lived in China and Japan, and came to the United States as an exchange student in 1971. Five years later she completed her MFA degree at Cranbrook, working with the lithographer Irwin Hollander. Her exhibiting career began at that time, and she has had three exhibits at the Bradley Galleries, Milwaukee, a one-person show at the Wustum Museum in Racine, two one-person shows in Chicago, the last being at the Perimeter Press Gallery, Karen Johnson Boyd's gallery and publishing venture. She has had major national recognition in the Brooklyn Museum's 30th American Invitational. In that catalogue, Curator Gene Baro writes of the great interest of her prints "for their color manipulations and textural subtleties." He adds: "She is technically adventurous and uses interdisciplinary means to realise her images."



Keiko Hara, *Sight 1.1.1.1.*, 1982
Quoache, sumie powder pigment, 26 x 40

From that period Keiko Hara has continued and developed ambitiously. Dean Jensen, writing in the Milwaukee Sentinel, describes her 1981 exhibit at the Wustum Museum:

> The show's major work is an installation piece, *Topophilia*, comprising 24 lithographs on Japan paper. The prints are joined back to back, two to a set, so that viewing one lithograph, the viewer sees the 'ghost' of another on the other side. When the viewer examines the installation as a whole, he becomes absorbed in a boundless cosmos of flickering light, softly radiant colors and aesthetically active forms.

Recent work continues her bold departures from traditional print modes. Her print sensibility toward paper and process remains but only as a central structure, to be theatrically altered by dimensional extension and lighting. Her work is represented in major corporate collections, such as IBM, Miller Brewing, Marshall Fields, and Johnson Wax. She is on the faculty at the UW-River Falls, and her prints can be seen at Perimeter Press Gallery, Chicago.

A native Milwaukeean, **Anthony Stoeveken** holds undergraduate and graduate degrees from UW-Milwaukee. In 1966 he continued on to the University of New Mexico where he did postgraduate study with Garo Antresean and was certified a Tamarind master printer, working with the French lithographer, Serge Lozingot, and holding the position of assistant studio manager at the Tamarind Litho Workshop in Los Angeles. After a move to the University of South Florida, Tampa, he became the technical director of Graphic Studio, a noted printing facility set up with Don Saff, another Tamarind alumnus. In 1970 he joined the staff of UW-Milwaukee and served as chairman of the department from 1978 to 1980.

Anthony Stoeveken comments on his motivations:

> I like to think I make prints, specifically lithographs, because that medium offers me the opportunity to resolve an idea in a particular way, in the clearest and most direct way, that no other media does. If I were asked to evaluate my work as a totality, I would point to an ability to communicate in a visual

language that in some way affects others, through the images I have made, through images my students have made, and the images made by artists with whom I have had a collaborative role.

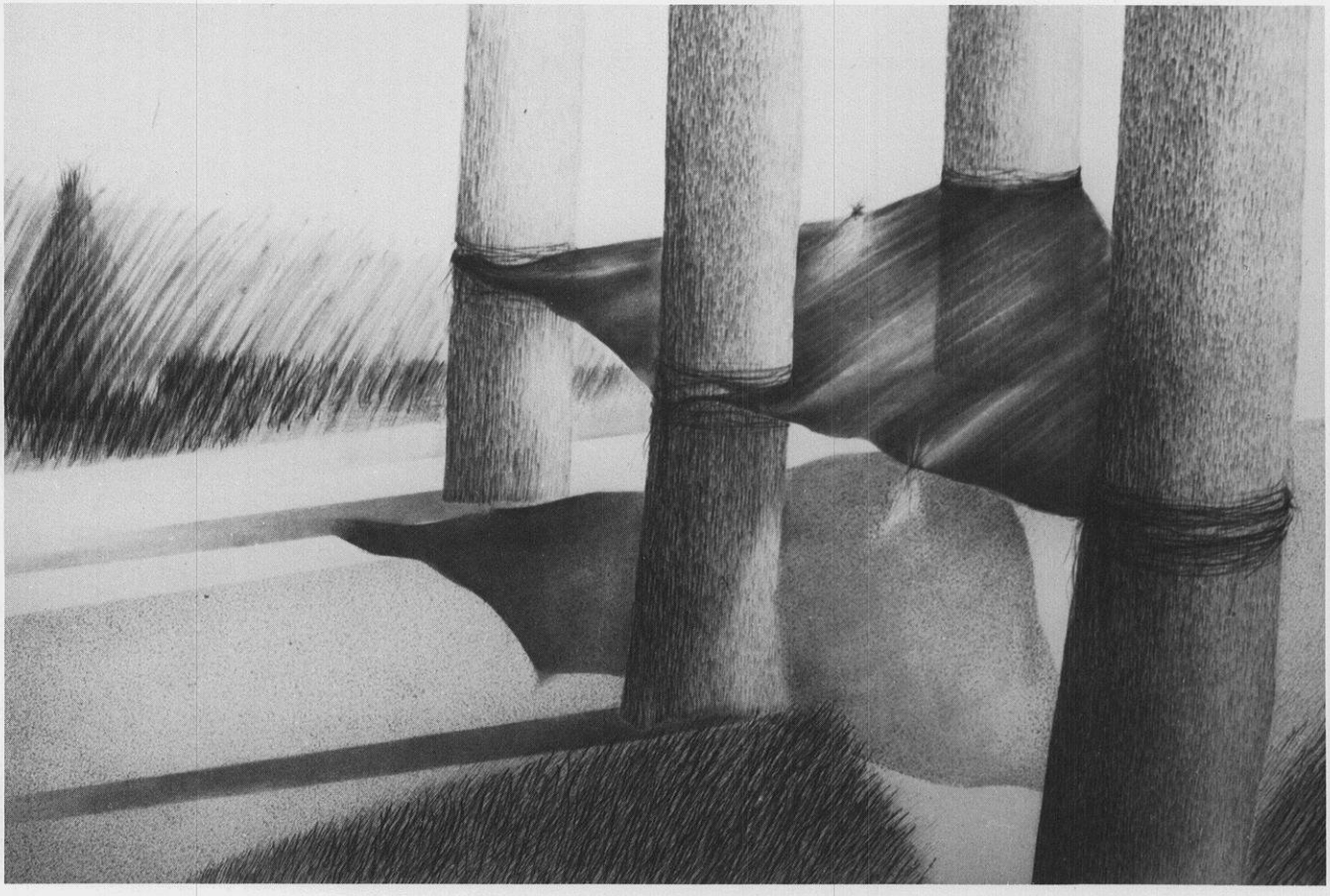
Stoeveken is a veteran exhibitor of lithographs and drawings, has many awards, including purchases at the 77th Chicago and Vicinity show at the Art Institute of Chicago, awards in Wisconsin 75 and Wisconsin 79, exhibits at UW-Stevens Point, a purchase at Purdue University's National Small Print exhibition, an award at Potsdam Prints, SUNY, Potsdam, and others. He has work in the collections of the Los Angeles County Museum of Art, the Museum of Modern Art, New York, the National Gallery of Art, Washington, D.C., and the Florida State University at Tallahassee.

His work can be seen in Wisconsin at the Cudahy Gallery of the Milwaukee Art Museum and in frequent juried and invitational shows at the state's museums and art centers.

Donald Furst is one of several younger artists who have settled into the Wisconsin scene, to the benefit of the state's reputation in printmaking. He took his MFA in printmaking with Mauricio Lasansky at the University of Iowa in 1978. He teaches at Mount Senario College in Ladysmith.

Although residing in a rural section of the state, his prints have had high visibility in the urban centers through shows at the Fanny Garver Gallery, Madison; the Cudahy Gallery of the Milwaukee Art Museum; the Miriam Perlman Gallery, Chicago; and the Suzanne Kohn Gallery, Minneapolis. His work is in public collections including the World Print Council, San Francisco, the Pratt Graphic Center, New York, the State of Iowa, and the University of Dallas. His prints are intaglios, using etching and aquatint to detail studies of interiors (occasionally landscape exteriors) curiously emptied of figurative life. The images are underplayed, light-obsessive, shadowed, fragmentary views of architecture, often those building elements that convey movement from one level to another (stairs), or penetrate barriers (doorways), or transmit light (windows). His work provokes haunting impressions, through selective, meagre reportage.

Anthony Stoeveken, *Rites for a Spring Morning—Revisited,* 1982
Drawing, 26 x 40

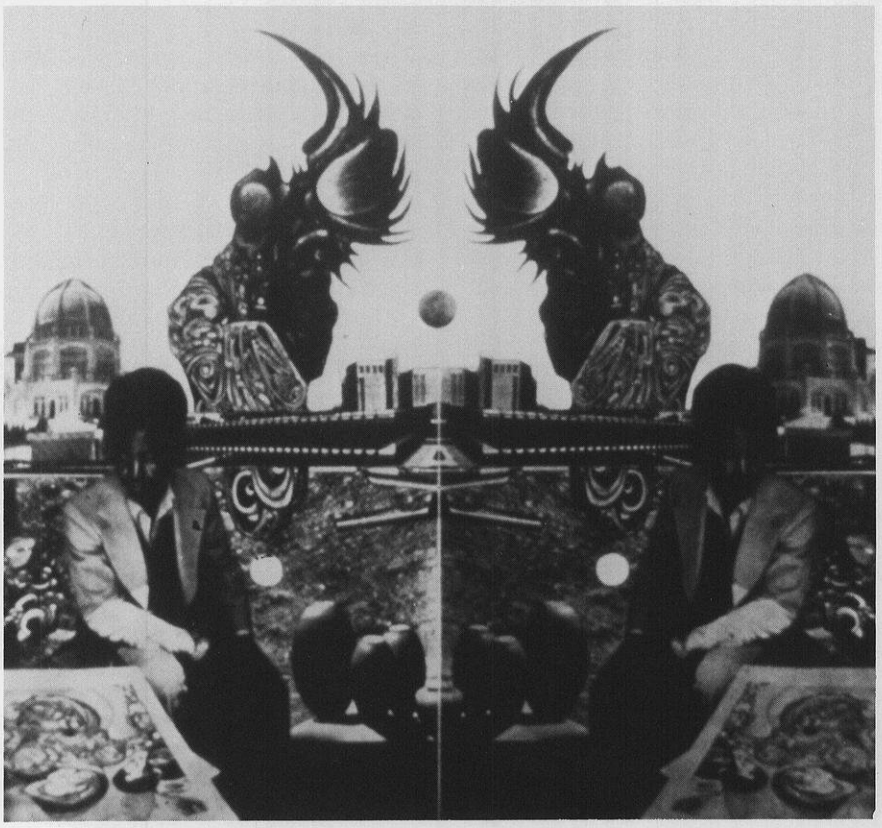


The prints are mostly black and white. He says:

> I have done color work, but I feel my black-and-white pieces have more guts. My interest lies in taking the commonplace and infusing it with a sense of mystery or disquiet while at the same time presenting as rich a print (tonally and texturally) as I can.

The appeal of printmaking to Donald Furst is partly "the uncertainty of the processes." He explains,

> Even the most technically skilled practitioner knows that surprises and unexpected detours are part of the game. You may not end up with what you originally planned.



Don Furst, *Dichotomy,* 1982
Intaglio, 24 x 24

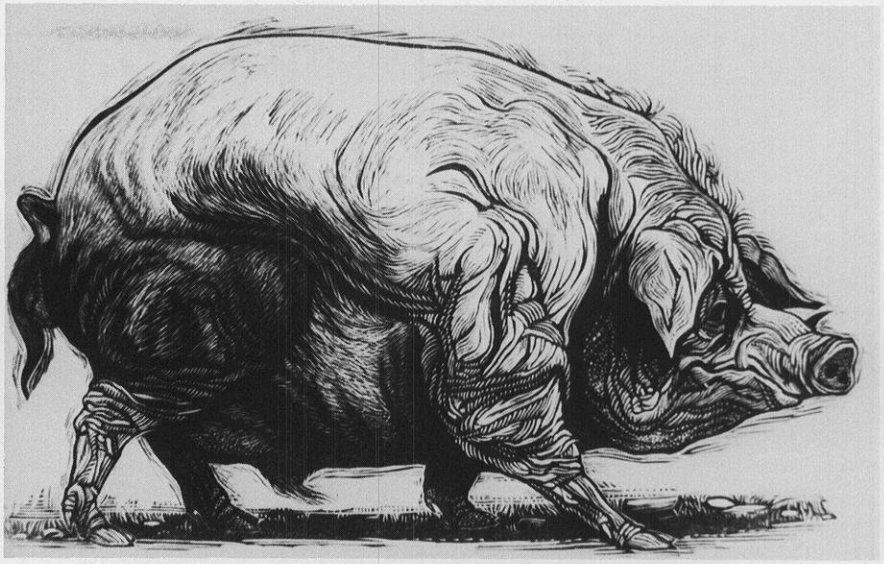
Clary Nelson-Cole

Clary Nelson-Cole, who teaches at UW-Green Bay, is a native of Sierra Leone, West Africa. He says he was first exposed to printmaking traditions during his study period at the College of Technology, Lagos, Nigeria. In later work at the University of Illinois, Champaign-Urbana, he found his most influential teachers, printmakers Dennis Rowen and John Dowell.

Nelson-Cole claims to make prints "to free my inner self." He enjoys exhibiting and is proud of the number of invitational shows he has been in, not only in the United States but in Europe and Africa. He says, "By accepting and participating in these foreign shows, I not only gain recognition for my efforts, but at the same time I feel I am projecting the state of Wisconsin beyond the confines of the United States."

His prints are intaglios with photographic material etched into the plates with the Kodak photo-resist method, exposure to light through a phototransparency hardens the surface to become acid resistant. The plates are often cut and printed together in sequential runs through the press or assembled and printed all at once, so that the finished print has a collage or photo-montage appearance. In subject the portrait dominates, often that of a child, juxtaposed to a multi-visioned plane of architecture and created geometric structures. The vision can be unsettling, due to the ambiguity of the spatial definitions and the reversal of normal size contrasts. Somehow the images seem related to the space photographs sent back by the Jupiter probe, still pictures from a moving sequence, of a sensed but remote world, relayed through hi-tech machinery.

Clary Nelson-Cole received the 1977 Faculty Award for Scholarship at Green Bay, has three times been award winner of the Northeastern Wisconsin Annual, and has a long list of print exhibitions to his credit.



Raymond Gloeckler, *Pig,* 1978
Wood engraving, 4 x 6

Raymond Gloeckler, "The Man from Portage," to quote one of his woodcut self-portraits, is a longtime member of the UW-Madison's graphics area, where he is responsible for the relief printing program. This studio is one of the few in the western world devoted to specialized teaching in woodcut, wood engraving, and linocut, and the recent upsurge of interest in those techniques has drawn new attention to Gloeckler's teaching and his work.

In some ways he is a shadowy figure, given to resisting requests for biography material and interviews. In exhibition catalogues such as the Madison Art Faculty Exhibit at the Elvehjem Museum of Art, 1982, Gloeckler's pages have a reproduction of one of his woodcuts, a smiling photo of the artist, and his social security number. All of his colleagues sport complete biographies and lengthy statements. The *Wisconsin Direction 2* catalogue, from the 1978 show at the Milwaukee Art Museum contains the same reticent format. Suffice it to say that this waggish, affable man has long been one of the noted artists and teachers in the state, and in the terminology of Tamarind, "a master printmaker." Style and humor are the virtues that can be most easily pinned on him. The style has developed over his working life and is securely personal, unmistakable; a Gloeckler gouge turns and twists like no one else's. He has an innate feeling for the grotesque, a gothic sensibility that finds decoration in the bumps and warts of failing, age, and decay. With his sure eye for pomposity, he is a devastating caricaturist, although his attack relies less on venom than on benignity—the benignity of the lepidopterist, who swings his net, applies a touch of chloroform, and fixes the creature on its specimen pin.

His exquisite wood engravings satirizing the Richard Nixon era are classics, and it should be noted that some of his most aggressive lampoons are self-portraits.

His social security number is 305 22 0891.

To conclude this review of Wisconsin prints, one needs only to underline the obvious, that there is a plethora of talent, a richness and diversity of creative personalities, and a veritable drag-strip of activity in our region. Wisconsin prints range through the spectrum of the possible, from experimental to traditional, and carry the voice of these artists to an audience throughout and beyond the state.■

Some UW-Madison Painters and Printmakers

By Warren Moon

It may seem odd that a specialist in ancient painting was asked to comment on Wisconsin painters and printmakers, but since Greek art in history was the first to be narrative and humane and as Wisconsin painters—at least those chosen by this committee—have been known nationally for their figurative and realist tradition, the task at hand seems perhaps not all that inappropriate. The great Apelles of Kos, of the fourth century B.C., was a realist, after all, known for his love of line, and it was the post-Classical and Hellenistic painters who created still life and perhaps portraiture, subject matter which will have special appeal to Wisconsin artists. For this reason one is tempted to begin with Wilde and Grilley, whose paintings like those of Apelles have *charis* or grace and greatest accuracy in depiction.

John Wilde, earlier in his career, was a leader of a Midwest movement, a kind of home-grown surrealism that carried the preferred title of "Magic Realism," and in this connection he and his colleague Robert Grilley have recently been included (along with Aaron Bohrod) in a major exhibition, "Representational Painting in the United States 1940 to 1960" (a review of which appears in November 1982 issue of *Art in America*). Both are referred to therein as magic realists, i.e., "painters of pictures with an emphasis on precisely rendered dreamlike and visionary imagery." Wilde particularly conjures the microscopically detailed work of a Persian miniaturist whose drawing and laying on paint with a single camel's hair reduces nature atomistically.

A sensitive biography of Wilde and appraisal of his work has recently been written by Nancy E. Burkert in *Leaders in Wisconsin Art 1936-1981* (Milwaukee Art Museum, April 4–May 23, 1982). His former student and herself a most acknowledged artist, Burkert discusses the wellsprings and currents of Wilde's unique vision and technique: Chicago Fantasists Thekla, Abercrombie, and Sebree; regionalists Curry, Wood, and Benton; northern European masters Jan van Eyck, Memling, and van der Goes. In this light she discusses several of Wilde's works, among them *Wildeworld*, from 1953–55, which is one of Wilde's best-known paintings, and which presents the artist himself as interlocutor, dressed as harlequin or jester, between "two infinities—one of Self, one of Other." *The Isle* (1976), *Further Festivities at the Contessa Sanseverin's* (1951), *The Lady and the Shoe-Shine Boy* (1968) have Boschean tone and commentary. Here, as critic John Baker has admonished, Wilde is better spoken of as American surrealist than magic realist. The Wilde of the 1970s and 80s, however, seems to have shifted from that complicated system of Freudian symbolism toward a more gentle and lyrical synthesis of hedonism and world view, where sexuality is playful rather than clinical. Life and art have become more of a feast for Wilde, for along with sexual games his more recent work projects the pleasures of the table, of the field, of the seasons, and of the particular senses. Occasionally, he reverts to the earlier, more ominous Wilde, as one sees in the book that he did with Wisconsin papermaker Walter Hamady. Here the pastoral delights have faded to reveal a substratum of bestiality and perverse humor.

As a life-long friend and colleague of Wilde was pleased to comment, "Wilde the man has the most admirable combination of traits, all of which are reflected in his work. He is cautious, stubborn, courageous, literate, insular, scientific, encyclopedic, blood-thirsty (toward small animals and edible birds) and thus realistic. He is a sardonic and charming gentleman, sensitive to Wisconsin flora and fauna and to life in the fifteenth century." Wilde is intelligence and technique and as such has compelled contemporary artists and generations of students to look long and hard at their own work. He has always been influential on other artists.

John Wilde was the most substantial as well as one of the younger practitioners of the new realists during the period of abstract expressionism. Bohrod's abrupt change from Chicago Ash-can to turgid still-life whimsey seems to have been under the influence of Wilde. Warrington Colescott said, "He certainly has had an influence on my work. When I came to Wisconsin in 1949, the shock of Wilde's drawing and painting was outside my experience of anything on the West Coast, and I began to doubt some of the certainties that had previously structured my abstractions." Wilde is discipline, and this virtue has given shape and bite to his researches into reality, wherein he commits to memory the anatomy of all things extant. He has mastered the means to render them in point and color and understands the myth and implication they contain to weave into and become imagery and meaning. "He is a terrific artist, even when he just draws a potato." Wilde has recently been elected Fellow of the Wisconsin Academy of Sciences, Arts and Letters.

Though styled a "magic realist," **Robert Grilley** calls himself an "eyeball" realist, and his technique is reminiscent of Vermeer and Ingres. His content recalls the work of Balthus, to some degree, which seems to have influenced Grilley in the 1940s.

Grilley's art is anthropocentric, people he loves upon whom the viewer becomes transfixed. His magic is the mystical quality he imparts to his characters. Grilley's are intelligible, occasionally spectral, beings whose radiations fight the disparagement of the world and whose waxen brilliance transcends ugliness in life, exemplified in *Big Juneko* (1982) and *Portrait of Ei* (1977–1980). His people seem, nonetheless, introverted and shy. Grilley's sketches and studies for larger paintings are most elegant and fascinating, and his recent work has special solidity, substance, and good spacial reference. Grilley is regarded as a leader of representational art in the country. Parenthetically, the paintings of **Raymond Gloeckler** (who studied at Wisconsin and is a colleague) are likewise fond exponents of magic and of the surreal; they possess Tolkienean charm and setting and are at once in the tradition of the *bestiaire naif*, with the presentation and precision of the medieval illuminator.

Robert Grilley, *Big Juneko,* 1982
Oil, 65 x 48

Aaron Bohrod, *Childrens Hour,* 1981
Oil on gesso panel, 25¾ x 20
Collection of Dr. Kenneth Viste

Aaron Bohrod has a national, international reputation for somewhat sentimental, glossy still-life paintings; his career has recently been discussed by Gerald Nordland in *Leaders in Wisconsin Art 1936–1981* (Milwaukee Public Museum, April 4–May 23, 1982). The University of Wisconsin was the first American university to have an artist-in-residence (who was John Steuart Curry, d. 1946) which position had been instituted, in the College of Agriculture, to bring "cultural values and aspirations into a general educational program for the farming community." Bohrod followed Curry in this post, beginning in 1948, and by virtue of his prodigious output of paintings, their subject matter, his travels and lecturing throughout the state has lived up to the expectations of the position as ombudsman of the arts. But Wisconsin reciprocally has had an effect on Bohrod.

Paintings such as John Wilde's *Fruits of the Season* (1949) seem to have inspired the pronounced change in Bohrod's style and technique, from his earlier broad-brush cityscapes of coal yards, dingy stores, viaducts, and pushcart peddlers (vignettes of Chicago's seamier side) to his still lifes of dead animals, blue transfer cup and saucers, and daguerreotypes, painted in smaller scale, finer stroke, and harder surface. Whether earlier with his pictures of trailer camps, junk shops, or tenements or more recently with *Children's Hour* (1981), *The Blues* (1976), *A Lincoln Portrait* (1954), or *The Lutherans* (1957) there is little protest against poverty, brutality, politics, or religion. Bohrod, who himself had a threadbare childhood, seems deliberately to relegate his role as artist strictly to the reportorial. This is echoed by his wartime duties, as war artist for the Army Corps of Engineers in the Pacific and European Theaters and for *Life* and *Look* magazines. In fact, there is a commercial, polished look to his most recent paintings which are replete with artifacts, photographs, clippings from magazines, and the rumagings from grandmother's chest in the attic. His dramatic *trompe l'oeil*, in fact, may have been prompted by his designs for covers of *Time* magazine, a coveted honor.

Since coming to Wisconsin, Bohrod himself has established his link with Magic Realism—which we have associated most immediately with John Wilde, George Tooker, and others—by a painting discussed by Nordland which is actually entitled *Magic Realism*. "The objects (in this picture) were arranged in a comparatively shallow space, with paper background. . . .Bohrod had adopted a number of eye-tricking still-life devices including the puncturing of the background, the use of crinkled paper curled at a corner and objects with a wide variety of reflective and absorbent light properties." The term magic realism, Nordland further discusses, "was intended to describe a kind of work where meticulous finish was carried to such an extreme that the viewer had a sense of having seen beyond everyday reality into an essence of vision." In very few of Bohrod's paintings does one feel so transported, but in *Wisconsin Swamp* (1951) and elsewhere a connection with the movement may be more justifiable. There is a major difference, however, between the still lifes of Wilde and Bohrod. The objects arranged by Wilde, to quote Burkert, "have an intimate personal value. . . .The vegetables have been grown by Wilde himself; a ground cherry, animal skull, or hepatica leaves are from his own woods; utensils are found in his own home. . . .Wilde empties his pockets to contemplation." This seems never to be Bohrod's intention; rather, his gleanings embrace humor. Nordland is quite accurate in saying, "Bohrod seeks out puns and word games, combinations which recall the rebuses of children. . . .Bohrod owns a rather impressive armory of kitsch material, which he may contrast with borrowed precious objects and reproductions of famous paintings, sculptures, or drawings. . . .The resultant amalgam is anything but ordinary and often quite touching." Bohrod is represented in the collections of many major museums in this country, including Museum of Modern Art, New York and the Detroit Institute of Art. An exhibition and catalogue of his works was held at the Madison Art Center November 22–December 31, 1966, and that museum also has a number of his paintings.

Warrington Colescott says of his own art,

> I would describe what I do as the setting up of morality plays on a two-dimensional stage: casting, costuming, working out the plot, touching a bit of slap-stick to draw the audience closer, with villains to hiss, fools to rail, and finally a moral point to consider.

Christmas with Ziggy, a print in three plates (orange, blue, and violet-black) of 1966, is a favorite case in point. Colescott explained that he once had visited a restaurant in London called Ziggy's. There was a loud crowd dancing to a Beatle-band and people seated engaged in all sorts of lewd behavior. Ziggy, the proprietor, is the squat, grinning man dressed in black, standing behind the "fondler." In the lower right corner of the print Colescott has used the image of a cow to symbolize purity and clean-living; the cow is inscribed "help," and here the artist cries out for a stop to all that is going on at Ziggy's. *Christmas with Ziggy* marked a change in Colescott's career, technique, and style.

> This print really was a discovery plate; it started me on cutting. I think I'm the first person who really cut intaglio plates in multiple plate printing. I did it initially so that one could see pure coherent areas of color.

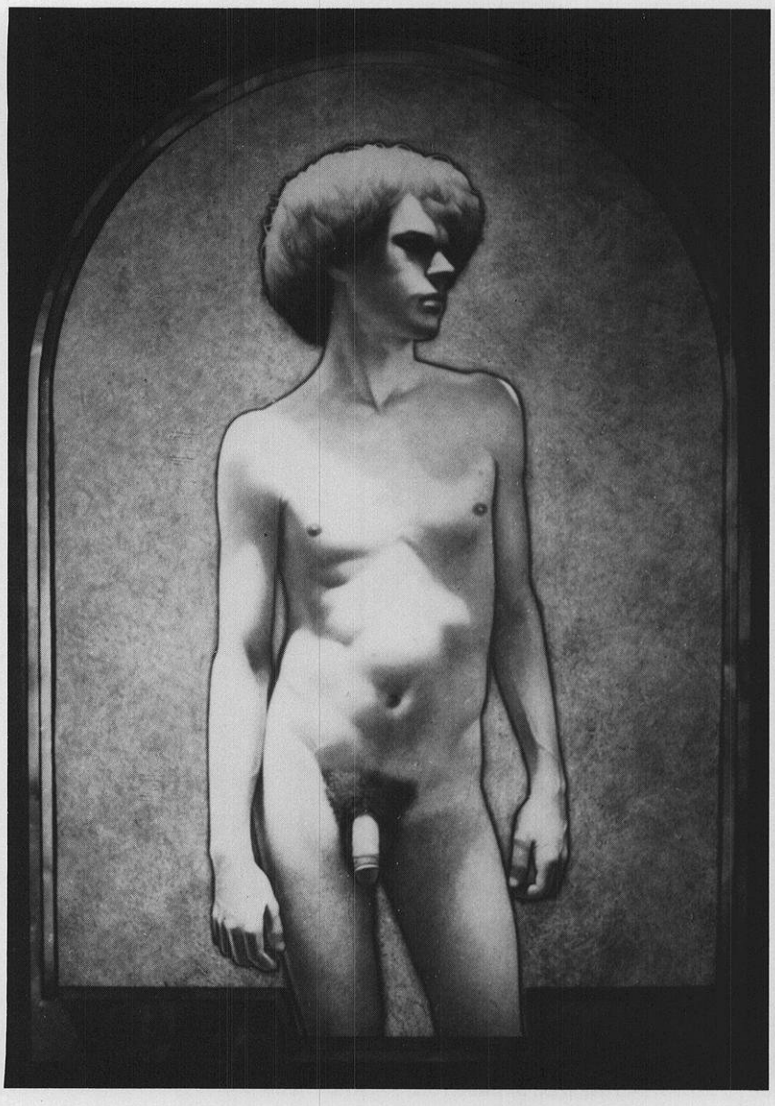
Satire for Colescott (and, to some degree, for Gloeckler) means altering reality to clarify manipulative forces in society; the satirist, as one sees in *Ziggy*, takes an oath to be destructive, ruthless, unfair, intolerant, outrageous, and silly. His recent Washington Video series (cover illustration, for example, *The Court is Now in Session*) attempts to fantasize and criticize big government, as if "I found a whole new set of Watergate tapes." With such subject matter is it any wonder that Colescott prefers to work in suites of prints or drawings, each of which satirizes an aspect of the whole. His assaults on the military were considered the most memorable work in the exhibition "Midwest Printmakers 82" at the Hewlett Gallery, Carnegie-Mellon University. In his intaglio *The Stag at State* a rowdy crowd of onlookers has gathered around a rendering of George Bellows' fisticuffs painting *Stag at Sharkeys*. "The fight in Bellows' work was illegal," Colescott suggests. "The goingson in this print ought to be." Colescott's cast of villains here includes a contingent outfitted like Nazis and junta castoffs and a Mutt and Jeff spy team which critic M. P. Flaherty comments looks an awful lot like Bullwinkle's nemeses, Boris and Natasha. Like his imprecation "help" in *Ziggy*, one finds labels in the *Stag at State* that underscore the absurdities. The doors in the background, for example, are marked: "Treaties," "Parking Permits," "Nuclear Testing Permits," and the signs on the pillars point the way "toward remedies for life's basic dilemmas: go left

to the restroom and right to the war room." "I feel humor is my main precinct, and there are not many gags that I have missed throwing into the pot." Colescott's friends have personally felt the fun and precision of his Grosz-like brush, in *Don Reitz' Wedding* and *John Wilde in His Studio.*

Colescott has worked in many media: painting, watercolors, and prints in a variety of techniques.

> I consider everything I do drawings: on paper, on copper, in paint, in ink, in asphaltum, etc. I love etching, which is the most demanding drawing technique ever conceived. Etching is intensive, resistant, and capable of producing the most astounding results. With etching the material and the technique have the marvelous ability of transference, to take a completed effort and to transfer it into something completely different.

Colescott is an artist of international distinction, and the Smithsonian Institution has recently requested his papers.



Richard Long, *Wien,* 1979
Pencil/acrylic, 40 x 32

Richard Long was a big gesture, abstract expressionist painter, who was taught that the figure had lost and would never regain its importance in painting. Around the time (if not the incident) of President Kennedy's assassination, Long got tired of the "purity" of abstract painting; he took up the human figure, with polemic and religion. The sixties seem to have inspired him (as most of us) to master something never before attempted. The excitement of having children, passages from his own personal and political conviction have given his portraits an ornate warmth. The sixties were a period of rediscovery, of innovation, liberation, and youth. Richard Long's figures have become icons of his own—and our own—sensibilities. And as Professor Keith Cohen has lectured, "Our lifestyles, our very means of relating to one another since World War II, had tended to become sanitized and desensitized. We had lost contact with our bodies, and (in the sixties) everything—the new dances as well as new methods of birth control—was to help lead us back to our bodies." Long's art leads us back to the figure which is the *episteme* of his recent artistic motivation, as is exemplified in *Wien* (1979) and *Sienna*, *Praha*, and *Dresden* (all 1980). His drawings are characteristic (unique) in their iconic tone and reliquary quality, which is sometimes enhanced or produced by multiple mattings, golden enclosures, or frames, achieved nonetheless by the hard black line which separates the figure from the stark background, creating an aura. His art is a tension between the super cool simple and Elizabethan complexity; it is deliberate, self-reflexive, sexual, and photographic of the artist himself. Long's treatment of the figure, one should note, contrasts markedly with Grilley's "eyeball" realism.

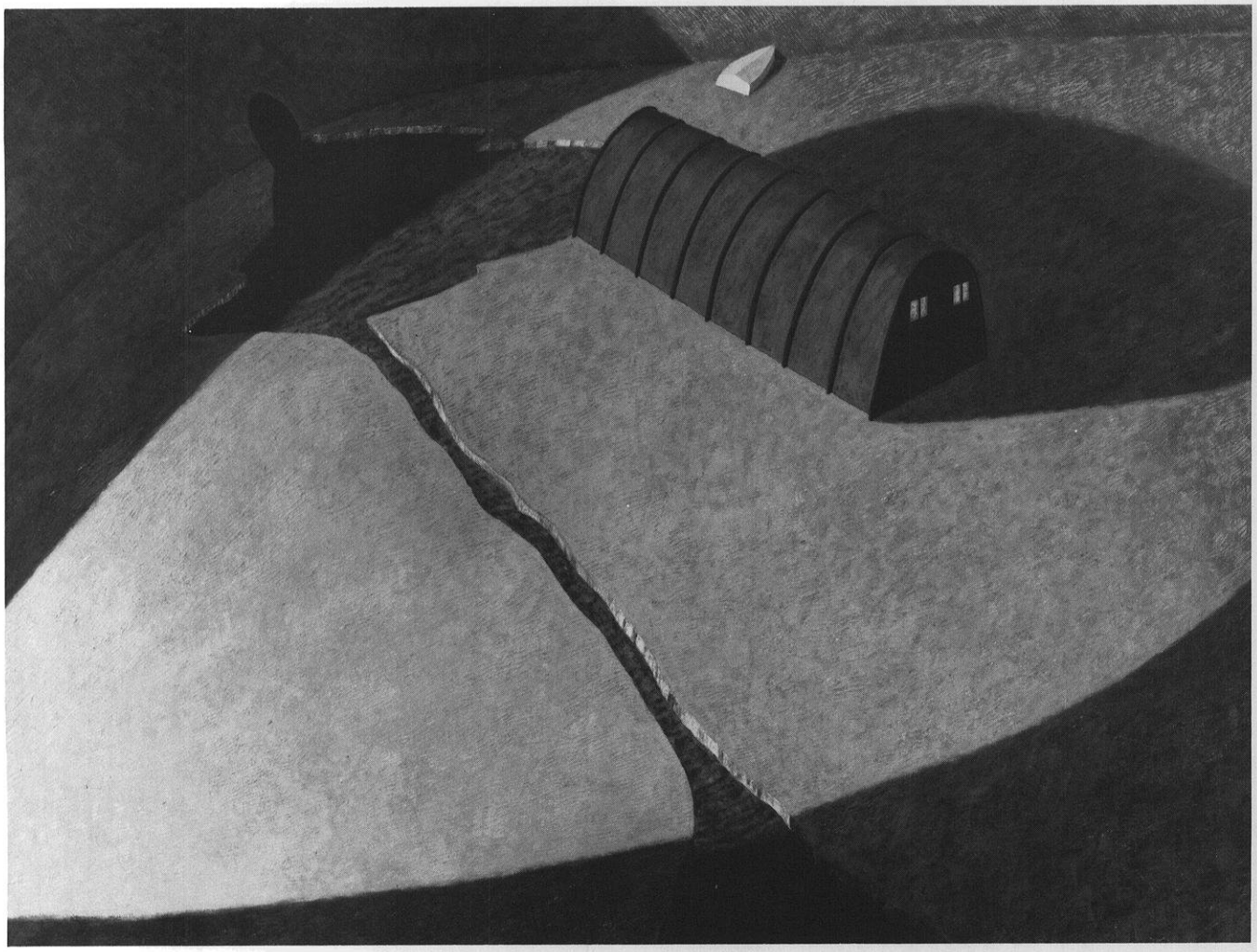


Photo by Michael Tropea

Susanne Slavick, *Grey Quonset,* 1982
Oil, 36 x 48

Susanne Slavick creates psychological contexts in Sartrean fashion without using the human figure. Her paintings are tight, structural scapes with architectural components and the outdoors rendered in colors that sometimes remind one of freshly cut vegetables. The ordering of her earlier still lifes (and her color sense itself) recalls Cezanne, but her work is most closely aligned to that of de Chirico. Those tiny winding Mediterranean streets (Slavick studied in Italy), customarily full of people and bustle, in Slavick's paintings are drained of people; this is her iconography. Nature for her is aerial, ordered, fenced, and channeled. Smoke from a house, the house itself, its emanation of light, a pier, catwalk, boat, or highway predict and signal the human element without its being depicted, as one observes, for instance, in *Fenced Current*, *Sand Shelter*, and *Smoking Gap* (all 1982). Someone is at home, lights on, in *Grey Quonset* (1982), but as Slavick says of her own work:

> I am seeking to convey an extreme sense of isolation, sometimes abandonment, which is tinged with melancholy or nostalgia. I have recognized this sensation in the paintings of the Sienese School and Italian metaphysical painters. . . .I want to evoke the secrecy, unease, and alienation of contemporary life through architecture and/or landscape alone. . . .My paintings portray spaces in which no human life is seen. Rather, it is implied by the presence of structures for human use; these structures raise questions of origin and purpose which point to or anticipate human involvement. More recently, I have begun to utilize multiple panel painting to present different points of view of the same space. Here, too, I have been inspired by the altarpieces of early Italian painting. . . .In those structures which do not allow all parts to be seen simultaneously, there is an even greater possibility for introducing contradictions which would intensify the disturbing experience of the space. Changes in light, scale, and proportions could be incorporated into such pieces.

She was an undergraduate at Yale (Phi Beta Kappa), and one wonders if the tradition of Albers didn't add to her wonderful sense of color. Slavick promises to be a most important painter.

Gibson Byrd, *Walking Over,* 1980
Oil, 32 x 40

Santos Zingale, *Teatro Dimarcello,* 1969
Oil on panel, 36 x 48
Collection of Madison Art Center

The paintings of **Gibson Byrd** have an implicit humanity, of people being one with nature, dwarfed by it, alone in it. In his latest work (exhibited beautifully and most recently by Anne Haberland at Edgewood Orchard Galleries, Fish Creek, Wisconsin) Byrd has moved out of his suburban interiors back into the gritty outdoors. There is something of Hopper and Diebenkorn in his work, the formalism, privacy, isolation, and artistic voyeurism. Byrd's compositions can be rather empty of people, and yet they are curiously charged with a reserved humanistic element, perhaps only a single figure, which may be seen to convey a sense of loneliness and finality. In *Gray Day, Red Landscape, Strolling, Through Pink Fields* (all 1980) the artist, like an eastern sage, walks with nature. And what has been said of Hopper might apply, that the artist creates for the viewer a feeling of observing something familiar, perhaps for the last time; this gives Byrd's paintings an unexpected impact, depth, and significance, most especially for his later paintings.

Byrd's use of color seems deliberately to lack brilliance, but has temperature. His colors are mood, blue and orange predominating, their tones mixed rather than divided, are close rather than contrasting—all this in aid of what for him seems at present a very personal statement. Still there are contrasts and juxtapositions which one can remark in his well-planned compositions, especially in *Parting Clouds and Bank of Trees* (1981). Feathery trees placed near full, plowed fields are along side those uncultivated, and a cartographical sky has country-shaped clouds against a map of blue. His technique of painting is quite unlike Grilley, Wilde, or Gloeckler's. His strokes are scumbled, fragmentary, spontaneous, well suited to his iconography of documenting his life's vision. *Walking Over* (1980) bespeaks Byrd's artistic maturity and solidity.

In the 1930s **Santos Zingale**'s paintings expressed social and political themes; like Bohrod, Zingale was a regional, social-realist who painted the down-trodden, from the conditions of Negros' life to emigrants fleeing air raids of the Spanish Civil War. His painting *Air Raid*, for instance, is a political statement about his opposition to fascism, and it is reported that he auctioned a painting to raise money for Spain's liberal Republicans. Zingale's imagery is highly personal, representing those things and places he has known first-hand, throughout his career: Milwaukee socialism, Italy and the monuments of ancient Rome, the American Southwest. He documents his immediate surroundings. And it might be noted that his subject matter has changed, seemingly dramatically from time to time, because of travel, new exposures, and experiences. He has benefited (as have so many) from several research grants from the UW-Madison Graduate School. He has traveled in Italy for extended periods three times: in 1963, 1967, and 1971. His archaeological paintings, which admittedly have a touch of the fantastic, naturally, I find most interesting and perhaps more polemical and political than is readily apparent.

Rome No. 2 (1968) combines sculpture and landscape. A Trajanic or better Severan bas-relief, with warriors and captives arranged in broken registers, dominates the foreground. Lacunae in this sculptural text become windows onto a scape which has as a central focus the half-draped torso of a famous Roman masterpiece, the Augustus from Prima Porta. Zingale has replaced the Princeps' head with a house cat, which sits on Augustus' shoulders and is surrounded by a nimbus. The plebian seems to have been substituted for the imperial. The cruelty and debauchery of *der Stadt Rom*—which perhaps provoked this decapitation—are clearly illustrated in the vignettes on the sculptural relief. Rome in ruins is again the subject of *Teatro Dimarcello* (Theater of Marcellus) of 1969, which is in the collection of the Madison Art Center. Zingale has not chosen to depict the elegant, curved facade of superimposed arcades by which the theater (dedicated in 13–11 B.C. to Augustus' nephew) is most commonly known but instead shows the quarried and scavenged interior, robbed of its seating and appointments. Where once 11,000 spectators assembled, now only crumbled statues of people remain, at least in Zingale's rendition. One wonders if Zingale, who is of Sicilian heritage, did not see certain epochs of Roman dominion comparable in tone to the fascism he so long despised. He was—and we are—nonetheless, impressed by the monuments and their history, and a recent painting, *Emergence* of 1976, features a woman dressed in classical, diaphanous drapery, presented in a stony, relief-like pose. Zingale is many-sided; he can be whimsical and humorous as one sees in *Root-Oil* (1962). He is included in several major collections and has been exhibited recently at the Madison Art Center's "Contemporary Figurative Painting in the Midwest" and the Milwaukee Art Center Gimbel Collection (both 1977).

These few pages can serve, at best, as a précis (an hors d'oeuvre, as one friend quipped) of these artists' careers and contributions. The selection process itself was by nature from the outset arbitrary. More could and should have been said about abstract painting, of Larry Junkins and others and of the earlier impact of Victor Cord. But even from this sample it is obvious in Wisconsin and, given the purpose at hand, at Madison that painting and printmaking have something of a stamp or identity. These artists are and have been original (despite an art historian's propensity for comparison) and because of this have gained national and broader recognition. It is fair to say that they have not been enslaved to or overwhelmed by major, fashionable currents and fads of expression. This might be the phenomenon. Throughout the work there seems a conscious directness, whether private or personable, which is the thread. It was Zola who said (and a colleague reminded) that art is a corner of the universe seen through a temperament. Without being sententious, this seems especially applicable to these artists at the Madison campus.■

The Dying Rhino

on a print by Ron Ruble

On an August morning in Madison
I turn upon my back and see
it hover and drift, yellow, green,
and veined with black, against
the dizzying blue. A bat,
I think, and the universe reels.
But then I note a dark homunculus
and know—a hang glider.
It does not stay my fear.

In India the lonely rhino
bathes solemnly in mud
beside the elephants at play.
Next eats his way straight through
the lotuses that choke the lake.
Short of sight, he lifts his nose,
grunts at tones of broken twigs.
Then stalked as unicorn, he goes
in dumb dignity his solitary way.

And now on this November day
the creature lies, moribund,
upon a marble slab. One leg
is slightly flexed, his stump
of foot like that of a bulldog
coyly asleep. A turbaned prince
sits at his side. And hovering
all through the sky, homunculi
observing, are hang gliders.

Barbara Fowler

Flamingoes this is Heaven

on an exhibition by
Bob Schroeder

There is a gloss
in Paradise,
a floor of squares
in black and white,
trees with trunks
lacquered thick
in purplish brown,
sprouting crowns
of monkey green.

What sheen!

With bills that smile
and ogling eyes,
these guys and dolls,
enamelled red,
wear Mary-Janes
of ballet-slipper

pink—think,
Flamingoes,
this is Heaven!

Their flirty legs
curl more than eyes—

Heaven can Wait,
This is Paradise!

And in their dreams
stairs ascend
from checkered floors

to mezzanines
bejewelled in rose
while they in gold

strike Ziegfield pose—
Anything Goes!

O ho, Flamingoes,
this is Heaven,
this is, this is!

Barbara Fowler

Dean Meeker, *Joseph's Coat,* 1965
Color intaglio, 20 x 34

Tom Uttech, *Algoma Landscape,* 1980
Oil, 65 x 72

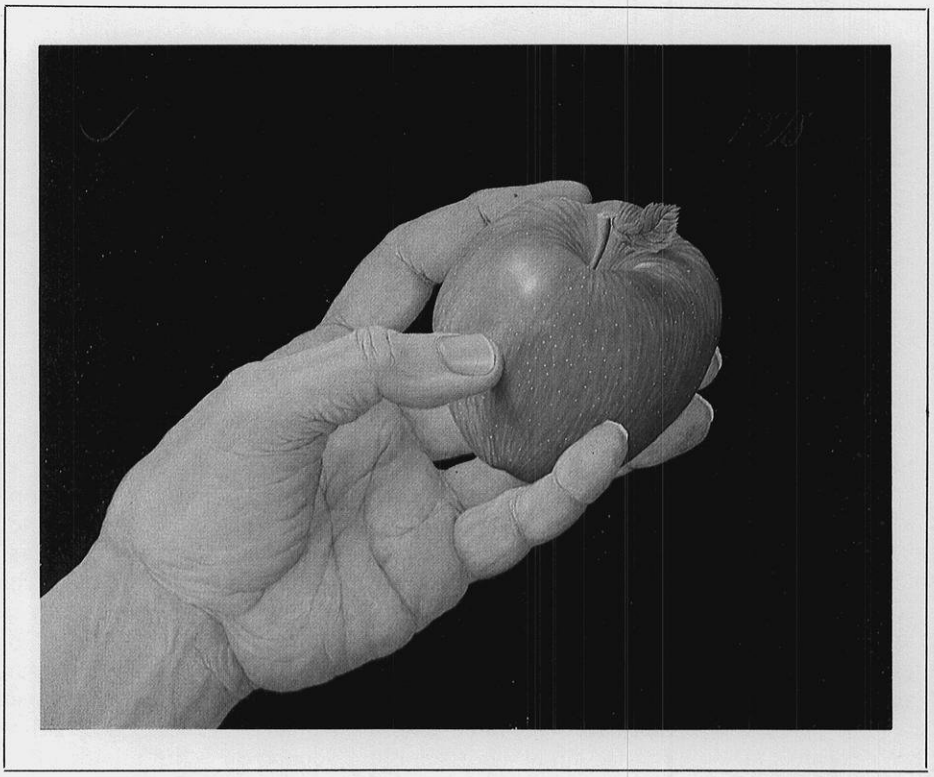
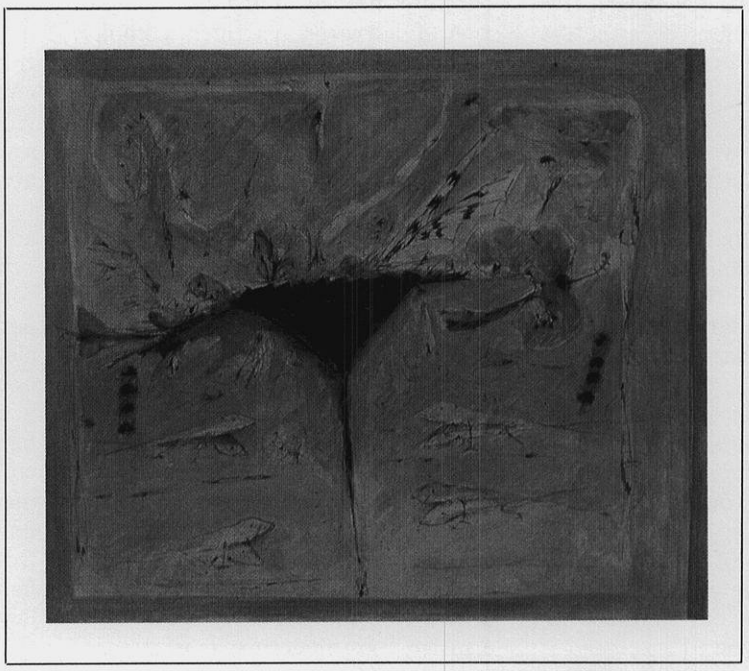


Photo by John Littleton

John Wilde, *A Red Delicious and the Artist's Left Hand,* 1978
Oil on wood, 8 x 10

John N. Colt, *Black Fan,* 1980
Acrylic on board, 14 x 16



Independent
Artists of Wisconsin

By James Auer

Freedom. Independence. Mobility. Flexibility.

The ability to go where one wishes and work where and how one wants.

The option of pursuing self-fulfillment and spontaneous creativity on one's own terms, at one's own pace.

All or most of these are the goals of virtually every young person entering art school today.

Yet how many of Wisconsin's artists—young or old—have managed to build a full-time professional career freed of the necessity of teaching or answering to the demands of a nine-to-five office job? The answer, of course, is precious few.

An artist, in order to succeed without academic or commercial affiliation, must be an entrepreneur, a promoter, a marketer, an economist, a bookkeeper, an efficiency expert. It is necessary to become, in effect, a schizophrenic, half creator, half businessperson.

But somehow or other the independent, self-employed artists of the state manage to survive and even flourish, making opportunities, seizing upon chances that become available, building a public that is also a clientele, establishing a milieu in which their particular brand of creativity can be recognized and rewarded.

Indeed, if a helicopter fitted out with an x-ray camera were to swoop low over Wisconsin one of these wintry mornings, it would most likely capture a revealing—and possibly touching—variety of images, spanning an astonishingly wide range of activities in which our doughty independents are involved.

At Morganfijoreg, near Westfield, Don LaViere Turner, freed temporarily from his duties as artist in residence at the Federal Correctional Institution at Oxford, might well be sharpening a fragment of gold or silver, preparatory to working on a metalpoint drawing.

In his downtown Milwaukee apartment Gerald Duane Coleman, one of the state's few, self-employed black artists, might be assembling voodoo objects to be used in a collaged examination of Afro-American religious practices.

In their elegantly simple, Japanese-style home Ruth Grotenrath and Schomer Lichtner might already be hard at work: she on a floral still life, muted and glowing in casein, he on a humorous yet expertly crafted juxtaposition of ballerinas and cows, carefully limned in oil.

And in a large apartment complex north of the city Ida Ozonoff would most likely be seen laying out fragments of cloth and cardboard, colored tissue, and pressed wood in readiness for making one of her landscape-based, oil-and-collage abstractions.

But wherever our all-seeing eye happened to travel, it would almost certainly discover an indomitable desire to create coupled with a drive toward personal independence and the personal resourcefulness necessary to make it possible.

Like their fellows on the campuses Wisconsin's independents work in many styles and media. Some are self-taught; others have elaborate scholarly credentials. Some are primitives; others are situated firmly in the modernist or postmodernist mainstream. Some show only in their own studios; others regularly enter competitions and seek out commercial gallery representation. Some supplement their incomes with illustration work, portraiture, and occasional residencies; others vigorously hew to the noncommercial line. Some have annual grosses in five figures; others struggle for years to achieve even a subsistence level of patronage.

But all are, at least to outward appearances, living their dream. In a world which gives lip service to individualism but actually exalts and rewards personal and professional conformity, it is a lesson in living that deserves wider notice, and possibly emulation.

One painter who has achieved international recognition without the advantages of formal art training or a university link is the widely exhibited primitive, **Elsie Hagert Heindl.** Like her fellow naives, Pat Thomas and Barbara Steel, she is a "memory painter," drawing honestly but with a charming sense of visual appropriateness, on her experiences, first in her native Germany, then in her adopted Milwaukee.

The blue jay is Elsie Heindle's pictorial signature and copyright. It perches insouciantly atop the other elements of her highly personal iconography: crisp, white picket fences, neatly maintained farmhouses, cozy barns and outbuildings, sunflowers, corn cribs, contented pigs, and ruminative cows. Innocence, good cheer, nostalgia, and a kind of invincible naivete are all part of a formula that has won her exposure at fairs and galleries from Milwaukee to Munich, Germany, and Lugano, Switzerland.

"I didn't really want to be a primitive," she tells visitors to her immaculately maintained frame bungalow in the western part of Milwaukee. "I wanted to be a realistic painter. When they called me a primitive, I was insulted. I think my work is realistic."

Realistic or not, Heindl's deftly realized oils—first on board or Masonite, more recently on canvasboard or linen—have beguiled casual viewers and serious collectors almost since her arrival in America from Saxony at the age of four.

"In the second grade I sold my first painting," she recounts. "When I was fifteen the Journal put my 8x8-inch sketches in the paper. My father had wanted to send me to art school, but I didn't go." Rearing her family kept her from going into production full-time until the late forties.

"In 1948-49 I got serious; the kids were growing up. Once, at the Lakefront Festival, I sold forty paintings so fast, they were almost standing in line. So far, I've been selling everything. Nothing gets old."

Why does she, a city person, depict only rural scenes?

"I love animals; I love farmland; I even love the smell of the manure. My husband often said he should have bought a farm. But some of the animals would have had to be killed. All these animals I put in my pictures will never be killed."

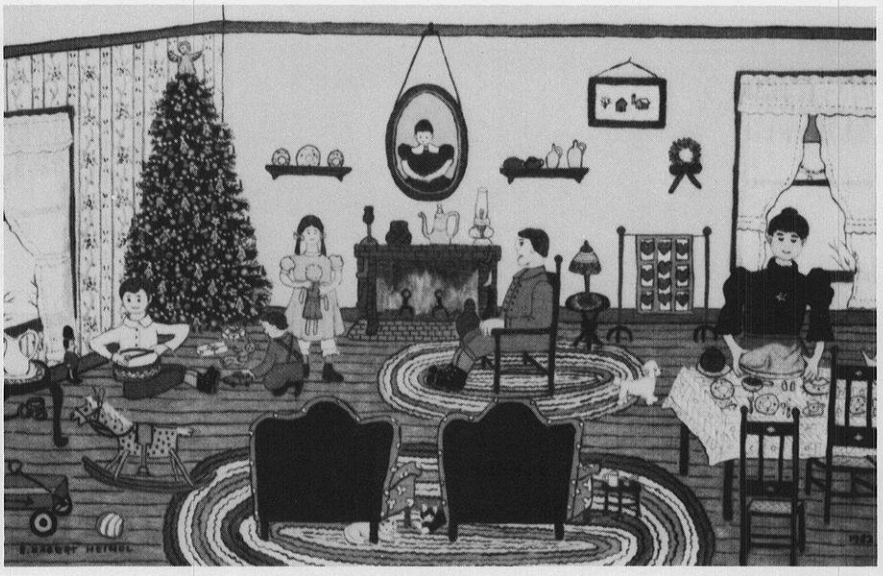
Not all self-taught artists are primitives, though naivete and a lack of formal education do sometimes go hand in hand.

Certainly Charles Dix, a visionary abstractionist, and Patrick Farrell, a magic realist, are testimony to the diversity that can result from self-generated careers that develop without an extensive art-school background.

Dix, an avid horticulturist as well as a painter, has surrounded himself with a futuristic array of gardens, glass-walled walkways, fireplaces, and multi-level display areas. This glass-and-plywood Xanadu is an ambience in which his enormous, terrain-based abstractions—most of them inspired by the Wisconsin or Arizona landscape—seem to glow with their own inner life.

The city-dwelling Farrell is an accomplished miniaturist who started out as an informal acolyte of Aaron Bohrod and has, in recent years, brightened his palette and begun painting from life. Farrell, too, has built a mystique about himself. As a result the private openings he holds in his Tudor-style townhouse often result in the sale of six-months' work in a single, highly social evening.

Elsie Heindl, *Christmas Memories for Bob, Joanna, Bobby, Rachel, & Brandon Tayler,* 1982
Oil, 9 x 14



"Both of us are largely self-taught, and both of us have been able to survive as painters without other sources of income for many years," notes Farrell, who worked for a record distributor before beginning to paint full time. "We're not intimidated by what comes out of acadmic teaching, and we both have huge followings. Both of us have created more than our work. We've created a mise-en-scene and a charisma to go along with it."

The creation of charisma and a highly personal mise-en-scene is not, of course, limited to self-taught entrepreneurs like Farrell and Dix. The husband-and-wife team of **Ruth Grotenrath** and **Schomer Lichtner** is equally as charismatic and prosperous. Both have impeccable academic credentials. Both show at Bradley Galleries, the outlet preferred by most UW-Milwaukee faculty members. And both have a history of interaction with the Wisconsin art community that goes back many decades.

Grotenrath, who earned her bachelor's degree at the old Milwaukee State Teachers College (now UW-Milwaukee), has taught part time at both UW-Milwaukee and The Clearing in Door County. But primarily this handsome, gray-haired woman with the flashing smile has concentrated on turning out the intricately composed, luxuriously sensual floral still lifes that have been her personal trademark for many years.

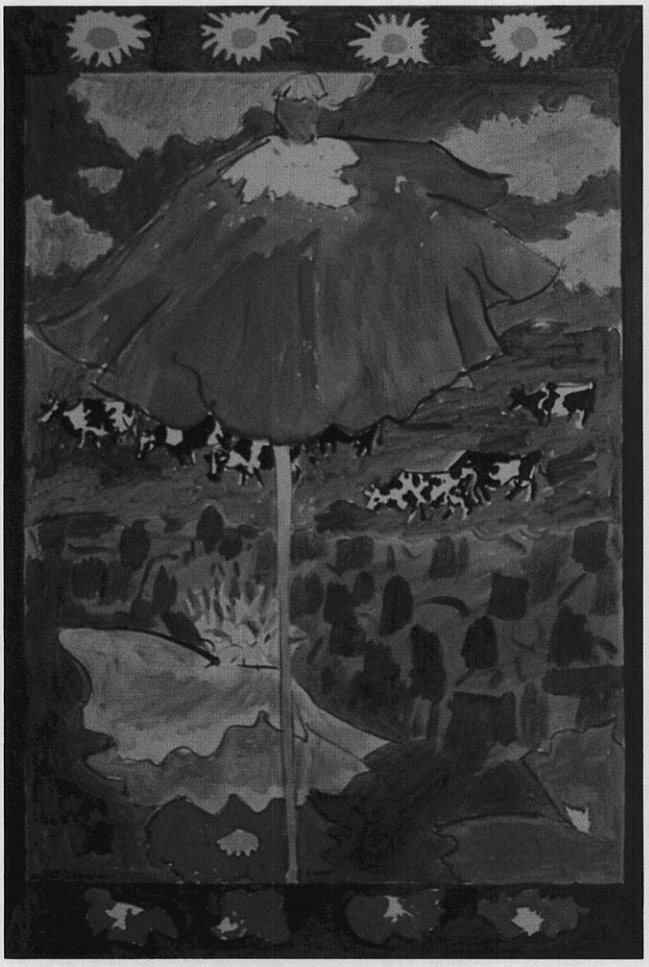
Executed in casein, with a touch of the decorative elaboration associated with Matisse, her work is an enjoyable conundrum, made up in equal parts of appearance and reality, reflection and observation. It is more complex than one's initial apprehension of it suggests and more original.

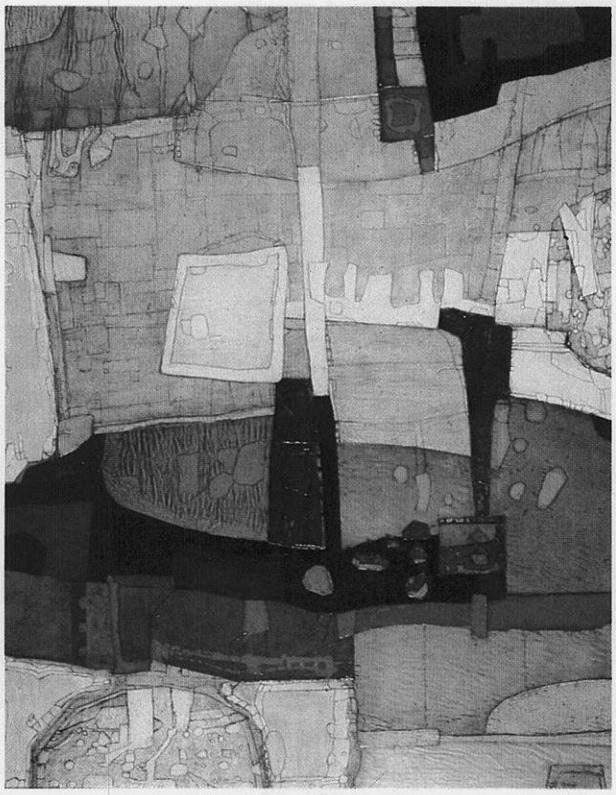
Lichtner's own thematic identification is equally strong. Trained at Milwaukee State Teachers College, with classes at the Art Institute of Chicago and the Art Students League of New York, he has long dealt with a limited and highly personalized repertoire of design motifs: recumbent females, posturing ballet dancers, and, most distinctive of all, that enduring monument to Wisconsin's dairy heritage, the holstein cow.

Lichtner has been inviting observers into his bovine Eden since the early

Ruth Grotenrath, *Kitchen,* 1978
Casein on Japan paper, 20 x 25
Collection of Tim Frautschi

Schomer Lichtner, *Large Poppy,* 1980
Acrylic, 38 x 26¾





Ida Ozonoff, *Aeroscape: Strange Land,* 1982
Oil and collage, 40 x 30

Don LaViere Turner, *Man Attacking Beast,* 1981
Acrylic on canvas, 30 x 40

1930s, when he first became intrigued by the monochromatic delights of the holstein form. Since then he has endlessly analyzed, interpreted, exploited, and expounded upon the quaint, horned inhabitants of the state.

Fortunately, in recent years fashion has come over to his side, and his hard-edged, often frontally delineated beasts have been right in keeping with the return of realism, or at least accessible organic imagery, to art-world approved painting.

Where Lichtner and Grotenrath have arrived at a ripe maturity after half a century of artistic struggle, **Ida Ozonoff** launched her professional career relatively late in life. The wife (now widow) of a physician and a public school teacher for many years, she raised her family, then entered the visual arts professionally through classes at the UW-Milwaukee School of Fine Arts.

Her chosen materials are mundane: cardboard and Japanese paper, Elmer's glue, gesso, varnish, sandpaper, shellac, Scotchbrite tape, charcoal, and thinned glazes. The resultant collages show the influence of Braque and Picasso, who dabbled in the form early in this century, and the theories of writers such as Gerald F. Brommer, whose book, *The Art of Contemporary Collage,* makes liberal use of Ozonoff's work as illustrations. But ultimately they are Ida Ozonoff's own product, demonstrating her belief that "art can alter reality to create a new reality."

"I work with them as paintings, and I use the paper as paint," she explains. "A collage can be a free and spontaneous expression of an impulse or a controlled portrayal of an idea. In my case, I begin with a spontaneous expression of an idea, but as I go on working, all of the things I've ever learned about design and balance and so forth come forward, and I can't help but make a controlled portrayal."

The completed works are abstract yet, to a discernible degree, representational "paintings" with thematic roots deep in the topography of rural Wisconsin. Each piece, previsualized then executed over a period of weeks, has unique character and integrity.

A 1959 graduate of the Layton School of Art, from which she received a four-year diploma, **Joanne Toman** has also been a special student at the School of Fine Arts of UW-Milwaukee.

Married to sculptor Charles Toman, who is associated with the education department of the Milwaukee Art Museum, she has exhibited her work at Bradley Galleries in Milwaukee and also in the Art Museum's Cudahy Gallery of Wisconsin Art.

Photo by Jim Koch

Joanne Toman, *Basket in Window,* 1981
Oil on linen, 36 x 40

Where the collage technique utilized by Ozonoff dates back to ancient Japan, the metalpoint procedures innovated by **Don LaViere Turner** suggest the delicate, precise draftsmanship of the Renaissance masters.

Turner, Milwaukee-reared and trained, received his Master of Fine Arts degree from the Los Angeles County Art Institute in 1958. An earthy, direct, life-obsessed man, fluent in many visual vocabularies, he currently divides his time between his studio at Morganfijoreg and working with prisoners at Oxford, Wis. Early in his career Turner tried his hand at drawing, printmaking, film, sculpture, and writing. His poetry—rude, emotive, and intensely autobiographical—echoes the intensity of his two-dimensional images.

In the late fifties he began to experiment with the use of precious and semiprecious metals in place of graphite in his drawings. Using tools devised by himself, he applied first silver, then gold, lead, and aluminum to a panel prepared with oil or water-based gesso. Subsequently, he added brass, copper, magnesium, tantalum, zirconium, and titanium to his repertoire of metallic lines.

Gradually his meticulous depictions of insects, birds, and animals gave way to less easily apprehended

configurations of sheer linear energy, often inspired, as in the past, by organic forms. Now called paintings, his compositions were enhanced by washes of caffee, watercolor, and casein and enriched by the addition of collage and assemblage elements.

A blunt, loving, obsessively driven creative personality, Turner demands much of his viewers and even more of himself. Neither he nor his work is easy to comprehend. He is constantly, as Thomas W. Leavitt, director of Cornell University's Herbert F. Johnson Museum of Art, has put it, "on the cutting edge of his own existence."

But his constant grapplings with great themes—survival and extinction, passion and rejection, exaltation and the deepest reaches of the psyche—make him one of the state's more profound, and profoundly demanding, artists.

The obverse side of Turner's agitatedly set down anatomical complexity is, more likely than not, the cool, wry, intellectually austere paintings and drawings of **Christel-Anthony Tucholke.**

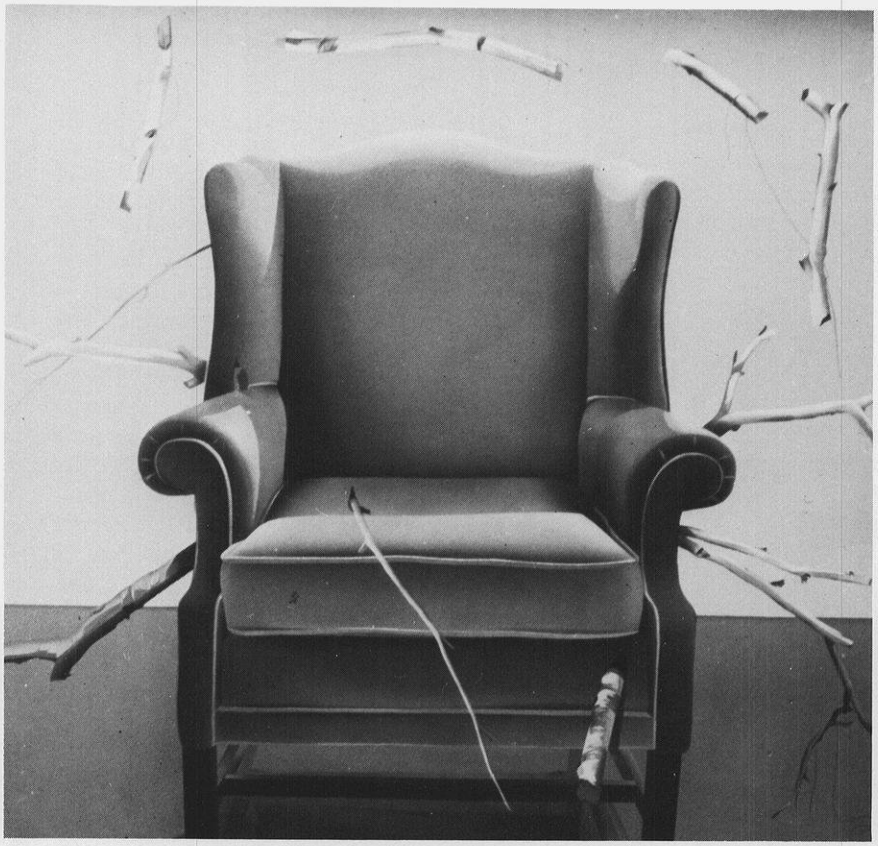
The wife of Anthony Stoeveken, a professor of art at UW-Milwaukee, Tucholke is an airborne fantasist whose career can be said to span the counterpoised worlds of academic and total independence.

Born in 1941 to a German couple living in Poland, she spent the years 1945–1952 in Germany, then emigrated with her family to the United States. She became an American citizen in 1958 and received her M.S. degree in art (drawing and painting) from UW-Milwaukee in 1965. Postgraduate studio work followed in 1965–66.

Perhaps because of the traumatizing experiences of her early youth, Tucholke prefers to work in a vein she calls "formal fantasy," reminiscent of the output of her spiritual mentor, the French surrealist Rene Magritte. Blonde, fragile and reticent, with a quick, childlike grace, she spins a gossamer web whose strands are compounded equally of observation and imagination.

Working primarily in acrylics, she has moved from abstract-expressionism to a modified, hard-edged Pop to her present, technically dazzling mode in which rainbows are hung up to dry, easy chairs stuffed with green peas, and complacent cows sent floating out to sea. By her own admission she is more intuitive, less systematic than her husband, who has in recent years transformed her images into prints. Theirs is a sturdy and enduring partnership that has no parallel in contemporary Wisconsin art.

Christel-Anthony Tucholke,
Joshua's Blue Boy—Memories held & then shed, 1978
Acrylic, 52 x 52



Gallery showings, residencies, and occasional commissions aren't the only outlets for the state's independent artists. Book illustration, sometimes an art but more often a craft, occupies the energies of such frequently exhibited painters as **JoAnna Poehlmann** and **Nancy Ekholm Burkert**.

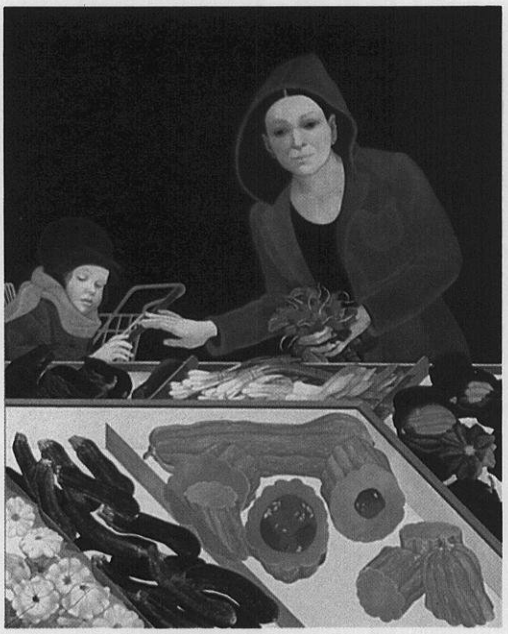
Poehlmann, a four-year graduate of the old Layton School of Art, also studied drawing at the Kansas City Art Institute and did further academic work at Marquette University. After teaching fashion drawing at Layton and advanced drawing at Mount Mary College, she launched a career in commercial art that has included children's books, murals, greeting cards, and illustrations for department stores, agencies, and manufacturers. In the past decade,

however, her principal claim to public attention has been a lively and likeable series of paintings—often with collage—updating and, in effect, commenting on famous artworks of earlier centuries.

Addicated both to visual wit and the verbal pun, she incorporates landmark works of the past into original and often highly ingenious compositions of her own. The result has all the spunk of parody, the solidity of a conscientious copy of a masterful original.

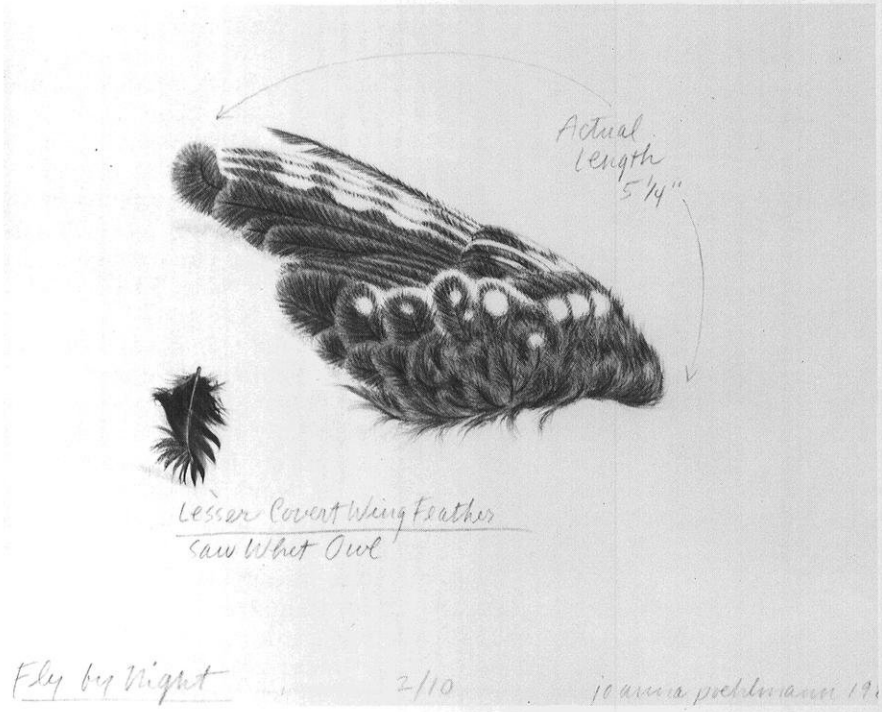
By contrast with Poehlmann's ebullient, often irreverent inventions, Nancy Burkert's paintings, drawings, and book illustrations are sedulously based on research and close observation.

The holder of both bachelor's and master's degrees in applied art from UW-Madison, where she was a student of John Wilde, she made her bow as a book illustrator with Roald Dahl's *James and the Giant Peach.* Subsequent volumes have included *The Scroobius Pip, Snow White, Jean Claude's Island,* and *The Big Goose and the Little White Duck.* A survey of her work, *The Art of Nancy Ekholm Burkert,* was brought out in 1977 by Peacock/Bantam, coincident with a solo exhibition of her drawings, paintings, and sculpture at the Milwaukee Art Center (now Milwaukee Art Museum).



Nancy Burkert, *A Winter Market,* 1975
Oil, 31 x 39½
Collection of Milwaukee Art Museum

JoAnna Poehlmann, *Fly By Night,* 1982
Hand colored stone lithograph w/collage, 8 x 10



The wife of Robert Burkert, of the UW-Milwaukee art faculty, she was born in Colorado but has been a resident of Wisconsin since the age of eleven. She recalls that she spent some of her happiest summers in the woods and fields near the family's cottage at Minong, Wisconsin, where early in life she discovered that her bent was toward "delineation and particularization" rather than toward abstraction.

"I love the love of the world that's in oriental art," she has declared. "I think it's wrong to believe the expressionists have all the feeling. Ingres might have loved his subjects just as much as Monet or Munch. It's wrong to put down Ingres just because he's equivocal."

On the other hand, she sees the present tendency of some painters to represent the world photographically as a major mistake. "I do not think

that the return to realism should be through the camera. I like the oriental route, working with the real world but not imitating it. I also like primitive art. Both are involved with everyday things, growing and relating. I like linearity. You're still working with a real world, (but not with) idealization. The avenue back is not through the camera's eye, especially when the camera does it so well."

All too many illustrators take their cue from animation, cartooning, modern painting, and commercial design, in her view. Her own fine-arts orientation has caused her to respond to many influences, from John Wilde and oriental brush painting to such famous English illustrators as Arthur Rackham, Walter Crane, and Beatrix Potter.

But always she has depended upon careful research as the grounding for her completed works. For *Snow White* she supplemented her library studies with visits to Germany's Black Forest, period rooms in Cologne and Paris, and the Cloisters just north of New York City. For *The Big Goose* she took to the Wisconsin countryside, which closely resembles the Michigan setting of the text. For a recent suite based on the poetry of Emily Dickenson she made a journey to the Dickenson home at Amherst, Mass., studying both the rooms and the poet's letters.

"You can't want to preserve a leaf unless you've really seen it," she believes. "Forms are so different and unique and beautiful. It comes down to perception and differentiation, one form from the other. I respect the forms I work with. I feel it's very hard for an artist to be more inventive than nature."

Close attention to, and esthetic dependency on, nature is not, of course, unique to Nancy Burkert. Doris White follows the progress of the seasons through the window of her studio in a sprawling farm at Jackson, Wis. Lee Weiss of Madison captures everything from the smooth stones at the bottom of a pool to the autumn-reddened leaves of a birch grove in her wet-on-wet watercolor paintings.

Experienced both as a teacher and as a painter, **Joan Zingale** received her M.A. in painting and sculpture in 1971 from UW-Madison.

Since 1973 she has conducted adult education classes in drawing, watercolor, and oil painting at Madison Area Technical College. She was visiting lecturer in drawing and painting at UW-Madison in 1978.

Known for the delicacy of her floral still lifes, she has been represented in many invitational and juried shows, including Men and Women in the Arts, in 1973 and 1974, at the West Bend (Wis.) Gallery of Fine Arts; the President's Invitational of the Madison Art Center in 1979; "The Inch of Art" at the John Michael Kohler Arts Center, Sheboygan, in 1979; and the "Mini-Art" exhibition at the Bradley Galleries in Milwaukee in 1982. She is the wife of artist and UW-Madison faculty member Santos Zingale.

About her work Joan says,

> Since 1976 I have been involved with the two-fold process of collage and watercolor. The use of paper offers many opportunities for experimenting with color and the illusion of transparency within the medium. The linear qualities of the paper also contribute to the overall design and texture of the painting, allowing me to pursue the accidental pattern it has created. The colored paper images act only as a taking off point or visual stimulant for the watercolor medium with which I enhance the painting.

Joan Zingale, *Summer Garden—Pink Poppies,* 1982
Watercolor collage, 27 x 32
Collection of Center for Health Sciences, UW-Madison

Diane Balsley of Milwaukee invests her complex tapestries of leaf and bloom with an unconcealed energy that mixes the decorative with what curators have come to call "painterly realism."

And **Charles Wickler** of Waukesha goes one conceptual step further, combining the charms of the dairy cow with the severely reductivist contours of a Mondrian canvas. The result is both lush and linear, an amusing juxtaposition of regional kitsch and mainstream sophistication, the whole unified by compositional skill filtered through a subtle sense of humor.

Where Wickler draws on the immediate and the art historical, melding them into an oddly satisfactory whole, Milwaukee's **Mark Frederick Geisheker** brings training in biology, photography, and electronics, as well as the mechanics of painting, to his so-called "lumenist fantasies."

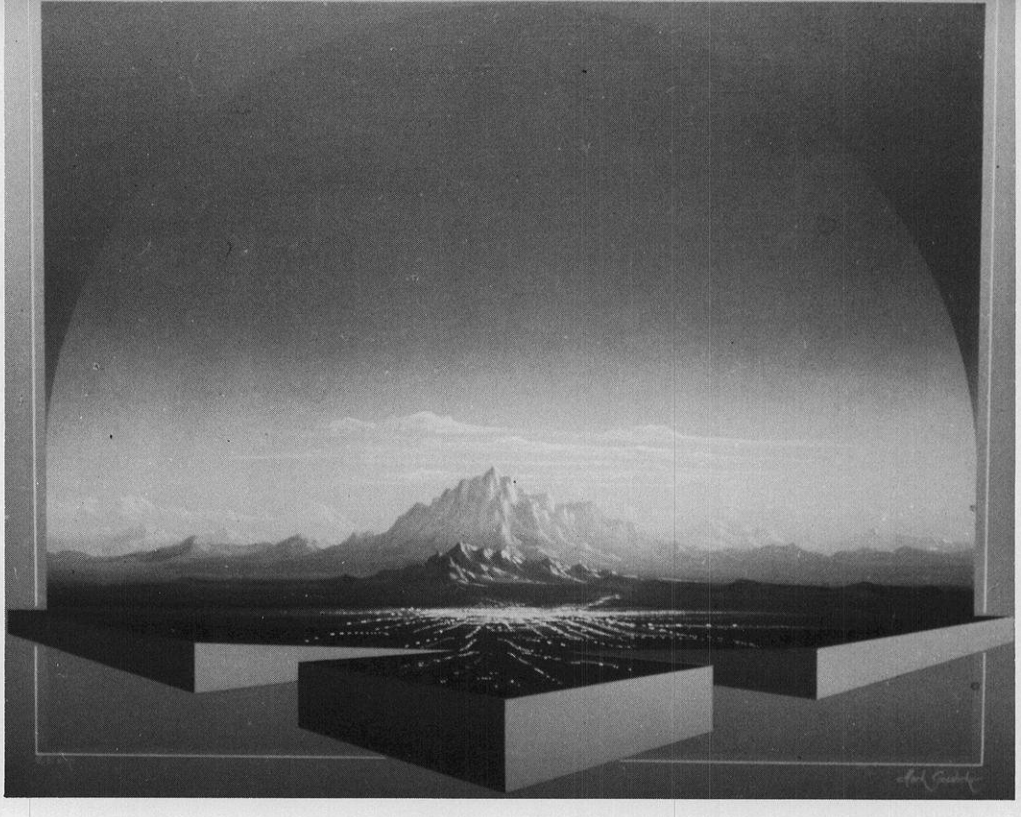
American born but educated both in Wisconsin and New Zealand, Geisheker is determined that his visionary canvases, sometimes on silk, more often on linen, be well enough done to "create a childlike sense of magic" on the part of the viewer.

"Every day," he tells clients and interviewers, "there's a new sunset, and too many people develop tunnel vision. I want to open them up to the sense of wonder they had as a child."

Part artist, part scientist, part seer, part promoter, Geisheker lives with his pet ferret in an unpretentious frame duplex on Milwaukee's near west side, spending up to eighteen hours a day perfecting painting methods which are a highly refined mix of traditional oil and modern acrylic techniques.

Indeed, some of his completed works incorporate as many as fifty layers of acrylic and oil, applied according to a system it has taken from "10 years and 1300 paintings" to perfect. Many, too, are elaborations of his concept of the "Metro-view"; that is to say, they have a way of "being

Charles Wickler, *Primary Barrier,* 1981
Pastel collage, 24 x 30



Mark Geisheker, *Metro Tripartite,* 1982
Acrylic/Oil, 32 x 42

in the city but not necessarily being contained in it."

Into this category fit his lyrical studies of Los Angeles by night, iridescent fantasies of neon light and sharp-cut urban geometry, skilfully blocked off so as to emphasize the isolation of the megapolis in a space-time continuum that goes far beyond the ostensible frame of the picture.

At the other end of his thematic spectrum Geisheker evidences a continuing fascination with what he calls "the idealization of nature," translucent planes of reality in which a rose may be superimposed over a canyon, a blutterfly over a range of mountains or a moonscape. But here, too, he will often break through the frame to the ambiguous space beyond it, rather in the manner of the oriental painter who sees the confines of the rectangle merely as an arbitrarily defined arena within which visual events can occur, and through which a composition can spread as the need arises.

Unlike many other artists, Geisheker has no qualms about tailoring his output to the needs of specific clients and environments. Rather, he considers it part of his professionalism to take into account the contours of the room, its color scheme and traffic flow, as he plans the piece that has been commissioned for it.

He began to work on silk, Geisheker adds, when he learned that his paintings were being treated as "house jewelry" in today's tiny apartments and condominiums.

"I still make a tremendous amount of my own paint. I buy in bulk but mix in my own detergents and stains. I prepare the ground carefully because I'm interested in lasting quality, and I've even gone so far as to make my own rag paper in association with artist and papermaker M. P. Marion."

There are, of course, scores of other self-employed artists, surviving on their skill, wit, nerve, and audacity in an economic climate that would seem deeply inimical to independent entrepreneurship.

James Jay Ingwersen of Sister Bay and George Pollard of Kenosha have achieved national reputations as portraitists; Gerhard C.F. Miller gave up his Sturgeon Bay clothing business to become, in many ways, the pictorial personification of the Door Peninsula with his watercolor paintings; Lois Ehlert of Milwaukee makes a stylish, if not lavish, living with a far from unpalatable mix of children's books, container designs, and institutional signage; and Gerald Bernhard of Wauwatosa brings to outdoor fairs across the country a continuing profusion of watercolors that bely, in their freshness and vitality, the speed with which they must be turned out.

They are, it must be confessed, a diverse and dissimilar lot, one that defies easy capsulization. If they do have a common denominator, it is in their shared desire for freedom and artistic independence.

It was perhaps Doris White who put it best when she said in a recent interview:

> I have continuously strived to achieve through my art a deepening, enlarging meaning in my life. Over the years I have been able to sustain myself by keeping my work apart from public demand in a mechanical world. Remuneration is a partial reward for creativity, but I also strive to achieve a balance whereby the essential inner space serves to fulfill my own basic need to paint. This is my own private world. The monetary rewards only serve as a vehicle to allow me the freedom to express myself through my painting.

Her statement, with minor modifications, might well stand as the credo of Wisconsin's independent artists, whose courage, tenacity, and productive self-absorption is a continuing example to us all.■

As a painter Dennis Nechvatal dwells in a realm beneath the surface of the world most of us take to be the real one. His art reveals a world closer to the one seen by the mad. Because of their galvanizing charges of emotion, Nechvatal's paintings have extraordinary pull. But they are disturbing to all who want to keep their delusions about what is and is not real. Like the stories of Jorge Luis Borges Nechvatal's pictures tend to heighten suspicions that we are living in a dream.

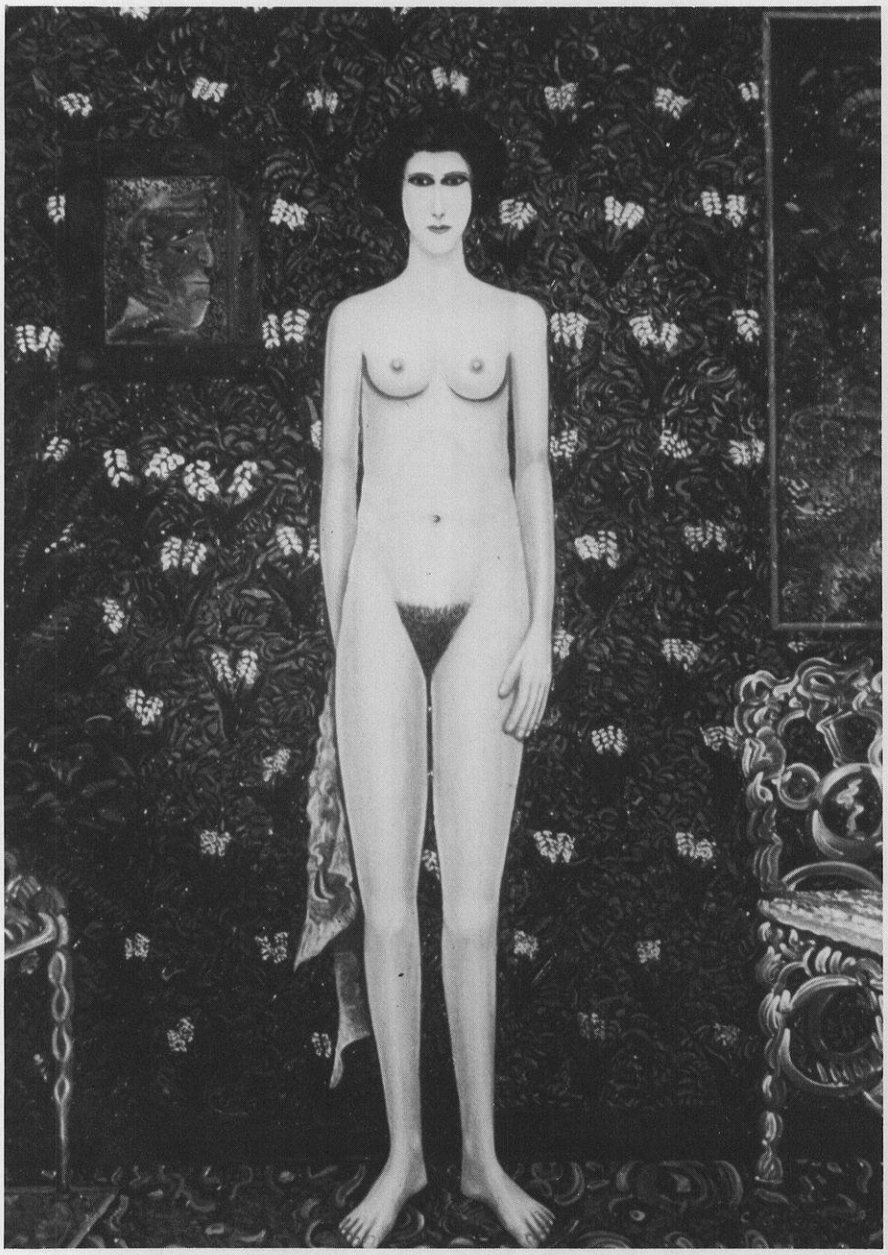
Nechvatal frequently uses his art as a stage where he can take on different personas. In *Self Portrait as Nude*, he has done more than fulfill a fantasy by putting his psyche and soul inside a woman's body. By changing his gender and situating himself in a room of almost unbreatheable air, he has expressed that anxious uncertainty we all experience from time to time about who we are and where we are.

Nechvatal's art strikes jarringly dissonant chords that are similar to those sounded by Glenway Wescott in his dark stories about life in those tiny hamlets in rural Wisconsin which are almost hidden from the rest of the world by piney forests or cornstalks. Nechvatal himself was born in one of these towns, Dodgeville (pop. 3,244), and most of his boyhood was spent in Lancaster (3,756).

Nechvatal received his B.A. from Stout University in Menomonie and MFA from Indiana University in Bloomington. He taught briefly at Indiana University and East Texas State University in Commerce. In the late 1970s he moved to Madison. He had two solo shows at the Zola-Lieberman Gallery in Chicago and in 1982 had a large exhibition at the Madison Art Center. He is scheduled to have a show this year at the Herron Art Institute at Indiana University in Indianapolis.

Nechvatal, who supports himself entirely through the sale of his work, is among the best painters in Wisconsin and also one who most defies a category.

—Dean Jensen



Dennis Nechvatal, *Large Nude,* 1979-80
Oil on canvas, 72 x 48

Art in a Cold Climate

Some Milwaukee Area Artist-Teachers

By Dean Jensen

A few years back, Milwaukee Mayor Henry W. Maier launched "Talk It Up, Milwaukee," a propaganda effort to get the city's burghers to crow about the good life in their town. Not many artists joined Maier's chorus, for whatever the quality of life in Milwaukee, it could not be considered an artistic Parnassus. In support for the visual arts and artists Milwaukee ranks with the coldest, least hospitable cities in the country.

Edward Steichen early recognized that there were better places than Milwaukee for an aspiring artist to achieve success. When Steichen was in his teens in the late 1890s, he founded the Art Students League of Milwaukee, a forerunner of the old Milwaukee State Teachers art department and thus of the present University of Wisconsin-Milwaukee art department. But he became frustrated in his efforts in Milwaukee to win attention and support for his photography. In 1901 when he was twenty-one, he took his portfolio of photographs to New York to show to Alfred Stieglitz, the notable photographer, editor, and art dealer. Stieglitz bought several of Steichen's works . . . and the rest is history.

Steichen was not the last artist to despair of Milwaukee and find success elsewhere. The painter Karl Knaths studied at the old Milwaukee Art Institute and tried to launch his career. He eventually settled in Provincetown, Massachusetts, where he gained a reputation as a leading American abstractionist. Carl Holty left Milwaukee in 1919, when he was nineteen, to become known as one of the East's boldest experimenters in avant-garde art.

The migration from Milwaukee of its best artists has not stopped. Richard Haas, William Wegman, Robert Cumming, and Ray K. Metzker, who worked in Milwaukee in the last two decades and left, have all become known in national and international art circles: Haas as a muralist, Wegman as a video artist, and Cumming and Metzker as photographers.

Many Milwaukee artists would be satisfied if their town were more like Minneapolis. The Walker Art Center of Minneapolis reported attendance for 1982 at 398,500, while the Minneapolis Institute of Art recorded 250,000. This is almost six-and-a-half times greater than the 100,000 visitors at the Milwaukee Art Museum.

John Lloyd Taylor, former chief curator at the Milwaukee Art Museum, consultant on some of Milwaukee's finer private art collections, and now director of the art gallery at UW-Milwaukee, gives these reasons why the Minneapolis art scene is so much more robust than Milwaukee's:

> Because Chicago is only a two-hour trip, many Milwaukee collectors regularly patronize the Chicago art dealers and see shows at the Art Institute or the Museum of Contemporary Art. People in Minneapolis-St. Paul are isolated from other cities with major art museums and so support museums and art dealers in their own backyard.

If Milwaukeeans slight the city's art scene, so too does the national press. When *Art in America* devoted an issue in the summer of 1979 to art scenes throughout the Midwest, Milwaukee was ignored. In the spring of 1981 the Milwaukee Art Museum produced "Center Ring: The Artist" which examined why artists from Daumier to Picasso to Motherwell have been bewitched by the circus. In the exhibition's two months in Milwaukee it did not attract one out-of-town art critic. Yet on its tour to Columbus, Albany, and Washington, D.C., it was given a full-page glowing review in *Newsweek* and a long airing on Charles Kuralt's *Sunday Morning News Show* on CBS television as well as publicity in several periodicals.

This report paints a grim picture of Milwaukee's art scene. How do Milwaukee's better artists find the will to keep on producing when they receive few rewards within their own community? Painters John N. Colt, Alicia Czechowski, and William A. Nichols and sculptors Adolph Rosenblatt and Jill Sebastian show in major galleries in New York. Painters Stephen Samerjan, Joseph Rozman, Diane Balsley, and Paul Caster and sculptor John Balsley and photographer Steven D. Foster exhibit in important galleries in Chicago. These artists also exhibit and sell in their hometown, of course.

Few of Milwaukee's resident artists are able to support themselves solely through the sales of their work. Most of Milwaukee's professional artists have other employment such as teaching. Following are reports on eight of Milwaukee's more highly regarded artist-teachers, all painters.

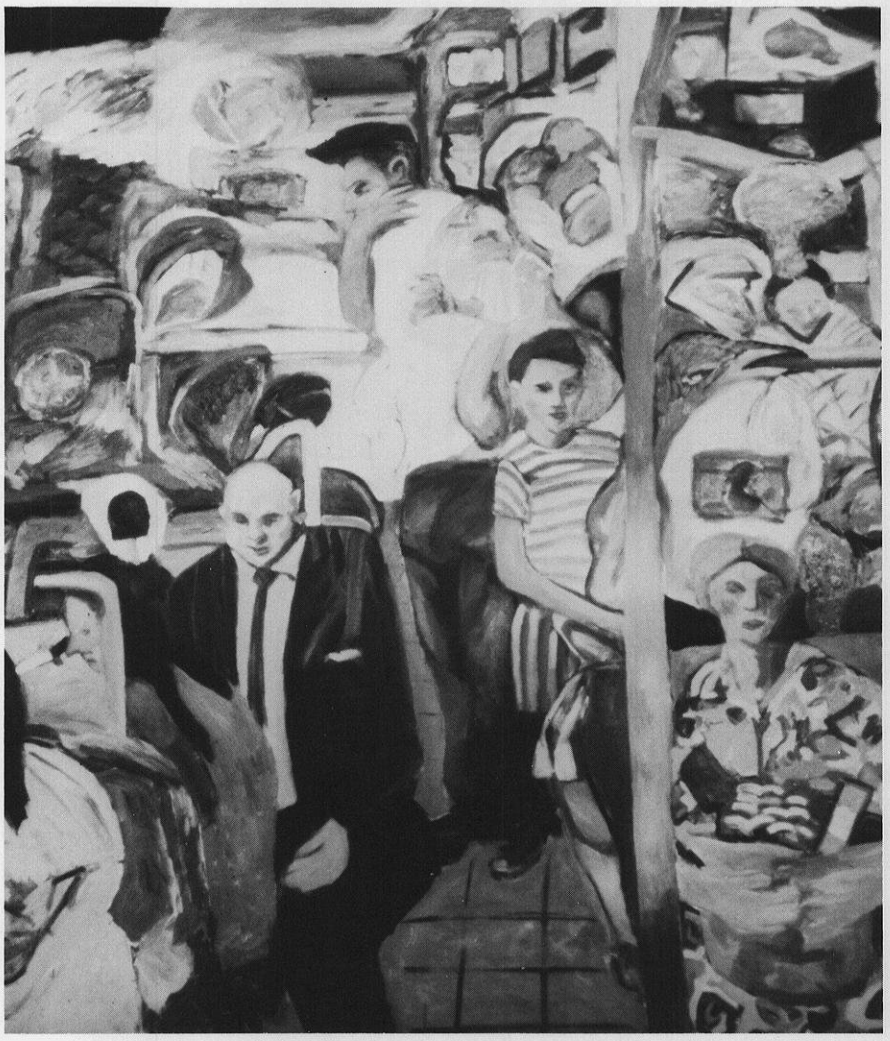
Few in Milwaukee's art community had heard of **Mark Mulhern** before late 1982. Suddenly, the thirty-two year old teacher at the Milwaukee Institute of Art and Design (MIAD) became the most written-about, most talked-about painter in the city. Two events brought about Mulhern's blazing lift-off: He had a one-man show at MIAD that many believed revealed the most exciting talent to emerge in the area in years, and he was the only Wisconsin artist represented in the important show organized by the Milwaukee Art Museum, "New Figuration in America," that included some of the hottest painters on the national scene, including Julian Schnabel, David Salle, and Susan Rothenberg.

Mulhern paints in the 1980s style variously called Neo-Expressionism, New Wave, and New Figuration. However, one is chary about pasting labels on Mulhern's work that might detract from the originality in his art.

Mulhern has been undergoing psychoanalysis for the last couple of years, and, on one level, his approach to painting can be seen as an extension of his therapy. In a free association process much like what takes place on the psychoanalyst's couch, Mulhern creates his newest pictures by letting his lava-hot and ice-cold fears and emotions gush onto his canvases in a kind of unchecked, uncensored steam-of-consciousness.

Mulhern, who received his BFA from Milwaukee's old Layton School of Art and a master's degree from the University of Wisconsin-Madison, has been teaching at MIAD since 1980. He reveals some of his feelings about living and working in Milwaukee:

> Unlike New York where I lived briefly, an artist can find good housing and studio space in Milwaukee at fairly reasonable costs. But it can be frustrating to build a career in Milwaukee. It is difficult to sell work here, unless it is very safe. Even the good press I've had in Milwaukee didn't do anything for my sales. Some very good artists in Milwaukee, out of frustration, started to make compromises in their art just to make it salable. This is sad.



Mark Mulhern, *Commuters Going Somewhere,* 1982
Oil on canvas, 68 x 60

Tom Uttech was born in Merrill, Wisconsin, and has lived in Wisconsin almost all his life. But he travels far outside Wisconsin to do his painting—someplace that he alone among mortals has discovered.

For a dozen years now in both solo and group painting shows, Uttech has been providing us with reports from an otherworld similar to the Vikings' idea of Valhalla or perhaps the world that lies beneath the *aurora borealis.* Because the place described in Uttech's pictures is a primeval place not yet intruded upon by man, it abounds in wondrous beauty. But because it is so unfamiliar, there is something disquieting about this far north country inhabited by white wolves and nymphs with the bodies of women and the antlered heads of deer.

Uttech seems to possess powers of sorcery in the way he can change oil paints into the substances of nature. The paintings give a powerful sense of the struggle for life taking place within a leaf or clump of moss, as well as the dying and breaking down of life taking place in such matter as the decaying timbers.

Uttech has been a member of the UW-Milwaukee art faculty since 1968. The Milwaukee Art Museum presented a major survey of his paintings in 1977, and Uttech has had numerous solo exhibitions elsewhere.

Throughout the 1960s and most of the 1970s pontificators on the national art scene labeled paintings in the style of Uttech's as being *retardataire* because of their literary content. Today literary painting is again in fashion in many leading New York galleries. But Uttech has no desire to leave Wisconsin and move East:

> I don't mean to talk negatively about those artists for whom the New York scene is important, but struggling to get shows in the Manhattan galleries and attention in the national art press has never been important to me. It may be good for one's ego to be a 'name' in New York, but what does it mean in terms of one's art? A lot of 'names' that are big today will be forgotten tomorrow. On the other hand, some of the artists of today that few have heard of will win permanent places in history after they are dead.

The Book of Genesis tells us that God created the heavens and earth in six days and then rested on the seventh. **Joseph Rozman** needs more time to create his worlds.

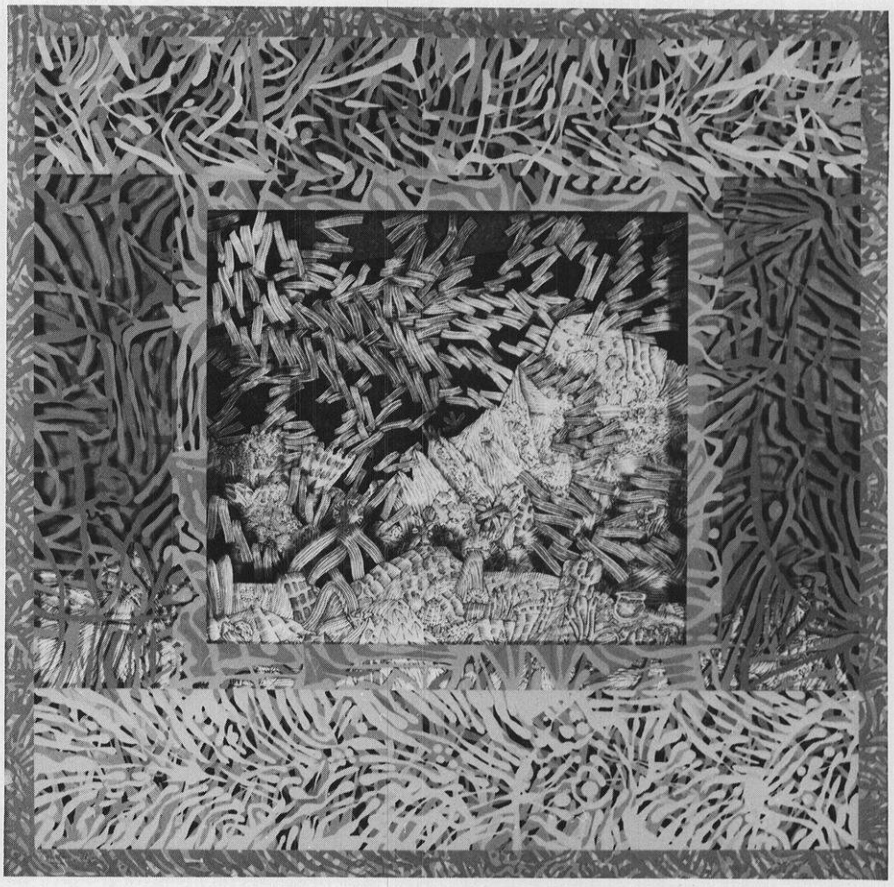
His paintings and constructions provide the eye and mind with passports to realms of fantastical flora and fauna that Rozman has created pebble by pebble and grass blade by grass blade. We become lost in these worlds of dizzying detail, but because the experience is so delicious we are seldom in a hurry to find our way out. Rozman's art, especially his constructions, douse the spirit with feelings of wonder and magic. In that regard, the constructions have something in common with Joseph Cornell's boxed ensembles and maybe even Andre Breton's *poeme-objects*. But Rozman's work is singular.

Rozman, who received both his BFA and MFA degrees from UW-Milwaukee, has always been one of the Milwaukee area's most original artists. Only twenty-three when he had his first one-man gallery show, he has exhibited widely since, regularly picking up awards in regional and national art competitions. He makes his home in Racine and is an associate professor of art at Mount Mary College in Milwaukee.

Rozman believes that his creative well is primed by teaching. Says Rozman:

> Even if I could support myself solely through the sale of my work, I would want to teach at least part time. Because I am continually trying to provoke my students to search for solutions to problems in art, I regularly get new ideas for my own work. Sometimes I can hardly wait to get out of the classroom to apply some new idea to my work. I try to work at least a couple of hours a day on my own art during the teaching year, but vacations are when I get most of my art made.

Joseph Rozman, *Rainbow Rift,* 1980
Acrylic on lucite, watercolor & ink construction, 20 x 20



Howard Schroedter's paintings restore an experience for the art viewer that has become rare with the passing of such American artists as Charles Burchfield, Marsden Hartley, and Fairfield Porter. His moody, expressionist landscapes help us remember the power of specific places to arouse acute feelings in the sensitive artist.

Schroedter's paintings are not the casual pictures of the artist in search of the picturesque. Schroedter knows the locales of his art as well as Edward Hopper knew Provincetown, Massachusetts, as intimately as Porter knew Southampton, Long Island. He did about a hundred paintings at Myyaka, Florida, while on a year's leave from the UW-Milwaukee where Schroedter has taught for twenty-nine years. He has created a vaster body of work focusing on Hatch Lake in Waupaca County, Wisconsin, where he has maintained a vacation home for more than twenty years. Schroedter's paintings are his contemplations of the mystery that envelopes these places and his own sense of smallness in relation to the lands. The viewer sees Myyaka and Hatch Lake as filtered through Schroedter's temperament. The air in his Myyaka scene is sparkly and clear, but quite often the atmospheres in Schroedter's pictures are dark and moody and owe something to the art of Joseph Friebert, Schroedter's one-time teacher whom he venerates.

Schroedter presently serves as chairman of the UW-Milwaukee art department. Says Schroedter:

> I have never felt a strong call to head for New York to try to make it big. I was born in Milwaukee. It is not a good place to be if you're an artist dying to make a big reputation, but otherwise it is a great place to live and work. I feel fortunate that I found a place in the same school where I myself learned to paint.

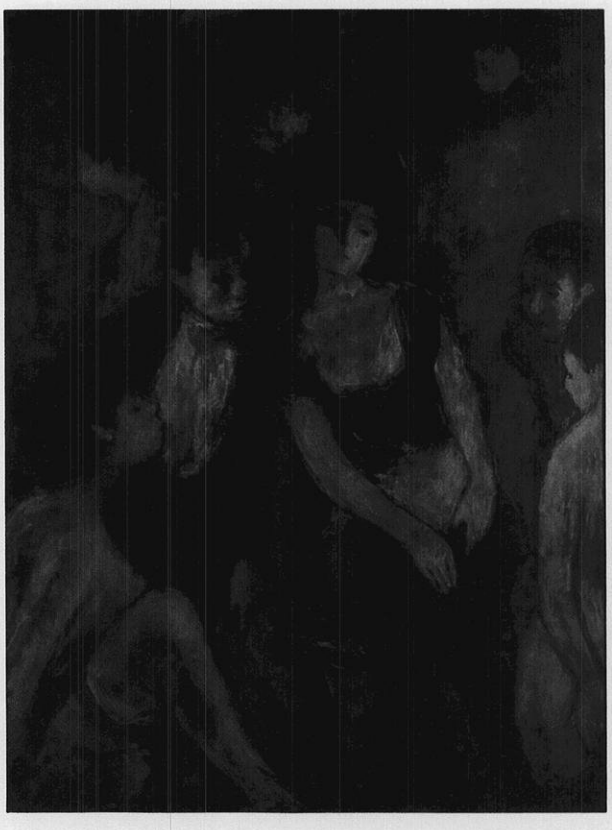
Howard Schroedter, *Crystal River,* 1979
Oil, 18 x 24

For **Fred Berman** the test of a painter is his ability to abstract his subject matter in order to bare its mysteries and richest beauty. While Berman's point of departure is a real object, once he begins painting he reduces this to its purest essence, emptied of everything that might prevent the eye and spirit from achieving perfect union with it. This simplification requires solutions to complex formal problems of composition, form, light, and color.

If even abstract art bears autobiographical traces of its creator, then the discerning viewer might be able to read in Berman's pictures his admiration of Joseph M.W. Turner. Berman, in fact, received a grant in 1966 to do research in London on the art of the great nineteenth century English landscape painter. A painting such as *Interior with Mirrors* makes clear that Berman has mastered Turner's lessons for dissolving forms in atmospheric color and light.

Berman taught in Milwaukee's old Layton School of Art from 1949 to 1960 and then joined the art faculty of UW-Milwaukee where he has remained. His work was included in the 1956 Venice Biennale; he has exhibited in several of the nation's leading museums; and he has had numerous one-man shows of his paintings and photographs. He still regularly shows, but concedes that it can be difficult to balance two careers:

> If you have a teaching position but still want to make a statement with your art, you have two full-time jobs. A serious artist must pour great energy into his work; an effective teacher must count on bringing a like amount of energy to that job.



Joseph Friebert, *Backstage Party,* 1976
Oil on canvas, 48 x 36
Collection of David Siegel

Fred Berman, *Interior with Mirror,* 1976
Oil on Canvas, 48 x 44

The frenzy and tumult of modern America is never evident in the art of **Joseph Friebert**, who is regarded by many as the doyen of Milwaukee's artist-teachers. In art, if not in life, Friebert's attachment is to the past. Had he lived in Paris in the late nineteenth century, he would have been welcomed at the cabaret tables of Degas, Forain, and Toulouse-Lautrec. Like these great French experimenters, Friebert has always been keenly alert to the distinctions in the behavior of the male and female animals and the games that men and women play as part of the mating ritual. Friebert also persuades us that every human subject is unique.

Friebert strives for perfection in every aspect of painting and composition. He is so good at hollowing out space in his pictures that the eye is tricked into believing a swallow could fly through them. He reveals his feeling of kinship with the French moderns of the nineteenth century and the old Dutch masters by giving his paintings dark atmospheres that suggest great age.

Friebert retired in 1976 after being on the UW-Milwaukee art faculty for thirty years. He had a twenty-year career as a pharmacist before earning his bachelor's and master's degrees in art.

He has had numerous shows, including one in London six years ago. In 1956, along with Fred Berman, he was selected to show in the Venice Biennale. Friebert said that even though the opportunities to exhibit in Milwaukee have always been limited, as a younger artist he found juried museum shows throughout the country to which he could submit work.

> In the 1930s, 1940s, and 1950s there were important competitions at almost every big museum in the country—the Art Institute of Chicago, the Corcoran Gallery in Washington, the Pennsylvania Academy of Art. I remember having one of my paintings hung next to a Jackson Pollock in the Art Institute. Pollock may not have been delighted by his neighbor, but I was thrilled.

John Earnest, *Green Parasol,* 1981
Oil, 21 x 27

Looking at the urbane and French style art that **John Earnest** produces today, one would never guess at the culturally marooned existence he knew as a boy in Mena, Arkansas, population three or four thousand. Earnest's artistic sensibilities were molded in Paris, where he lived about ten years, first as an army paratrooper stationed there in World War II and then as a student at the Academie de la Grande Chaumiere.

He studied directly with the cubist sculptor Ossip Zadkine and printmaker Johny Friedlander, but it is apparent from Earnest's painting that he also learned valuable lessons from Chardin, Pissarro, and Monet whose works he studied at the Louvre. Earnest's pictures of gracious young ladies in wide-brimmed straw hats and white gowns strolling through gardens of blossoming flowers reprise a subject of the French Impressionists. But the distinctly American spirit about Earnest's compositions is his control over the forms, tighter than that of the Frenchmen.

Earnest, who received a master's degree from the University of Washington in Seattle, has been on the UW-Milwaukee art faculty since 1962. Like many of his colleagues he shows at the Bradley Galleries in Milwaukee.

Earnest misses the cultural riches of Paris, but he finds many qualities about Milwaukee attractive:

> One can experience a rather rich life in Milwaukee without some of the problems that give artists in New York, Chicago, and Los Angeles fevers in the night. There are many ethnic communities in Milwaukee. If one shows sympathy for the Polish or German or whatever cultural group, one can gain rich experiences. Of course, one would like to see a greater variety of art and theatre in Milwaukee, but Chicago is not far away.

About his work **Douglas Cumming** says,

> This drawing is one of a series of drawings shown this past summer in Germany. Each of the works dealt with a specific, single light source which revealed either a single plant or figure form. One or more windows were drawn into each environment giving reference, at least, to the outside (landscape). It was important to me to try to include all three major traditional images—the figure, the landscape, and the still life. For this work represented a conclusion of sorts in my own personal direction.
>
> My new work uses more abstract arrangements of objects and references, although still executed in a highly representational style. Throughout all of my work I have tried to afford the viewer a sense of my own continuing struggle to balance opposite forces—romantic suggestions and classic conclusions. Come to think of it, the new work does the same.

Born in Iowa, Cumming received his degrees in art from Drake University and Indiana University. He now teaches at the University of Wisconsin–Stout in Menomonie.

Douglas Cumming, *Figure-Window,* 1982
Pencil, 18 x 24
Collection of Galerie Kühl, Hannover, Germany

John N. Colt's father, Arthur, ran an art school in Madison in the 1930s and 1940s, and the younger Colt attended the University of Wisconsin in the forties when regionalist John Steuart Curry, artist-in-residence, was exerting a powerful influence on the art faculty. But Colt's work has never shown any traces of regionalism. More than any of the painters discussed here, Colt has always seemed most closely aligned with the New York School represented by Arshile Gorky, William Baziotes, Mark Rothko, and Helen Frankenthaler. Colt regularly shows in New York and is represented in the collections of some of the major museums there.

Colt's paintings hum with intimations of the metamorphosis taking place in all living creatures. One senses that the fruits, moths, and lizards in his pictures are slightly changed from what they were a moment earlier and what they will be in the next moment. The male/female duality is conveyed in Colt's art through images of lizards and Indian branch bundles, which suggest phalluses, and shells, mangos, and the spread wings of moths which allude to wombs and breasts.

Colt and his wife, painter Ruth Kjaer Nelson, spend much time in Haiti where, as Colt says, his visual poetics are nourished by "the colors, the blazing light, the deep shadows, the pungent smells, the sounds."

A member of the UW-Milwaukee art faculty since 1957, John Colt has probably won more awards than any other living Wisconsin artist. Colt comments on what it means to him to have established a fairly wide reputation:

> A painting goes into a show, maybe a museum buys it, people write about it, maybe it goes into somebody's home, and people talk about it. That's good for my ego, but I get my real hype in making the painting. Anyway, a man's ego is a funny thing; you can never feed it enough. Mark Rothko apparently was so troubled that he wasn't getting all the feedback and recognition he craved he became an alcoholic and eventually committed suicide.■

Directory of Artists

Following current address is artist's education, local galleries and museums which own or exhibit work, and national or international galleries and museums which own or exhibit artist's work

FRED BERMAN
Born Milwaukee, Wisconsin, November 3, 1926
3133 North Marietta Avenue
Milwaukee, Wisconsin

Milwaukee State Teachers College; UW-Madison

Milwaukee Art Museum; Elvehjem Museum of Art, Madison; Bradley Galleries, Milwaukee; Posner Galleries, Milwaukee

Art Institute of Chicago; Corcoran Gallery of Art, Washington, D.C.; Library of Congress; Boston Museum of Fine Arts; Pennsylvania Academy of Fine Arts, Philadelphia; Royal Academy of Art, London; San Francisco Museum of Art; Walker Art Center, Minneapolis; Whitney Museum of American Art, New York; Metropolitan Museum of Art, New York

AARON BOHROD
Born Chicago, Illinois, November 21, 1907
4811 Tonyawatha Trail
Madison, Wisconsin

Art Institute of Chicago; Art Students League of New York

Madison Art Center; Milwaukee Art Museum

Metropolitan Museum of Art, New York; Whitney Museum of American Art, New York; Philippines National Museum, Manila; Art Institute of Chicago and about 45 others

NANCY EKHOLM BURKERT
Born Sterling, Colorado, February 16, 1933
3228 N. Marietta Avenue
Milwaukee, Wisconsin

UW-Madison

Milwaukee Art Museum

Brandywine Museum, Chaddsford, Penn.

ROBERT BURKERT
Born Racine, Wisconsin, August 20, 1930
3228 North Marietta Avenue
Milwaukee, Wisconsin

UW-Madison

Milwaukee Art Museum; Madison Art Center; Rahr West Museum, Manitowoc; Wustum Museum of Fine Arts, Racine; Fanny Garver Gallery, Madison; Bradley Galleries, Milwaukee

Tate Gallery, London; Metropolitan Museum of Art, New York; Boston Museum of Fine Arts; Philadelphia Museum of Art; Andover Museum; Camden Art Centre, England; Brighton Polytechnic, England; Scarborough Museum, England

GIBSON BYRD
Born Tulsa, Oklahoma, 1923
5905 Hammersley Road
Madison, Wisconsin

University of Tulsa; University of Iowa

Madison Art Center; Theodore Lyman Wright Art Center of Beloit College; UW-Parkside; UW-Green Bay; UW-La Crosse; Bradley Galleries, Milwaukee

Butler Institute of American Art, Youngstown, Ohio; Philbrook Art Center, Tulsa, Oklahoma; Kalamazoo Art Center, Michigan

WARRINGTON COLESCOTT
Born Oakland, California, March 7, 1921
Route 1
Hollandale, Wisconsin

University of California, Berkeley

Madison Art Center; Elvehjem Museum of Art, Madison; Milwaukee Art Museum; Oshkosh Art Museum; Fanny Garver Gallery, Madison; John Michael Kohler Arts Center, Sheboygan

Art Institute of Chicago; Museum of Modern Art, New York; Metropolitan Museum of Art; Brooklyn Museum; Whitney Museum of American Art, New York

JOHN N. COLT
Born Madison, Wisconsin, May 15, 1925
823 North 2nd Street
Milwaukee, Wisconsin

UW-Madison

Seuferer Chosy Gallery, Madison; Bradley Galleries, Milwaukee; Milwaukee Art Museum; Madison Art Center; Theodore Lyman Wright Art Center of Beloit College; Burpee Art Museum, Rockford, Illinois

Whitney Museum of American Art, New York; Munson, Williams, Proctor Institute, Utica, New York; Le Centre D'Art, Port Au Prince, Haiti; Grand Rapids Art Museum, Michigan.

DOUGLAS CUMMING
Born Fort Dodge, Iowa, February 17, 1943
111 Second Street West
Menomonie, Wisconsin

Drake University; Indiana University

Walker Art Center, Minneapolis; Minneapolis Art Institute; David Swanson Gallery, Minneapolis; Dobrick Gallery, Chicago; Milwaukee Art Museum

Denver Art Museum; University of Manitoba, Winnipeg; Lands Museum, Hannover, Germany; Library of Congress; Gallery Kuhl, Hannover, Germany

JACK DAMER
Born Pittsburgh, Pa., July 9, 1938
622 East Gorham St.
Madison, Wisconsin

Carnegie-Mellon University; Pittsburgh

Miriam Perlman, Inc., Chicago; Milwaukee Art Museum; Elvehjem Museum of Art, Madison

Philadelphia Museum of Art; Brooklyn Museum; Carnegie Museum, Pittsburgh; Museum of Art, Lodz, Poland; Art Museum, Rhode Island School of Design

JOHN EARNEST
Born Mina, Arkansas
2321 East Belleview
Milwaukee, Wisconsin

University of Washington, Seattle; Academie de la Grande Chaumière, Paris, France

Bradley Galleries, Milwaukee; Seuferer Chosy Gallery, Madison

Seattle Art Museum

JOSEPH FRIEBERT
Born Buffalo, New York, May 11, 1908
720 W. Monrovia Avenue
Milwaukee, Wisconsin

Milwaukee State Teachers College; UW-Madison

Milwaukee Art Museum; UW-Milwaukee; Marquette University, Milwaukee; UW-Madison

Speed Museum, Louisville, Kentucky; Walker Art Museum, Minneapolis; University of Kansas; Art Institute of Chicago; Pennsylvania Art Museum

DONALD FURST
Born Ann Arbor, Michigan, November 21, 1953
Mount Senario College
Ladysmith, Wisconsin

University of Iowa

Fanny Garver Gallery, Madison; Cudahy Gallery, Milwaukee Art Museum; Miriam Perlman, Inc., Chicago; Suzanne Kohn Gallery, St. Paul, Minnesota

Pratt Graphics Center, New York; World Print Council, San Francisco

MARK GEISHEKER
Born Milwaukee, Wisconsin, May 13, 1947
3022 West Michigan
Milwaukee, Wisconsin

University of Canterbury, New Zealand; East Sydney (Australia) Technical College; Layton School of the Arts

Erlein Gallery, Milwaukee

Illuminarium Gallery, Mill Valley, California; Naples Art Gallery, Naples, Florida; Douglas Johnson & Associates, Coral Gables, Florida; Interorbis Corporation, Ft. Lauderdale, Florida

RAYMOND GLOECKLER
Born Portage, Wisconsin 1928
6801 Forest Glade Court
Middleton, Wisconsin

UW-Madison

Elvehjem Museum of Art, Madison; Milwaukee Art Museum; Madison Art Center; John Nelson Bergstrom Art Center, Neenah; John Michael Kohler Arts Center, Sheboygan; Oshkosh Public Museum; Theodore Lyman Wright Art Center of Beloit College; Fanny Garver Gallery, Madison

Boston Museum of Fine Arts; Butler Institute of American Art; Philadelphia Museum of Art; Detroit Art Institute; Cincinnati Art Museum

ROBERT L. GRILLEY
Born Beloit, Wisconsin, November 14, 1920
2802 Ridge Road
Madison, Wisconsin

UW-Madison

Wisconsin Memorial Union, Madison; Madison Art Center

University of Illinois Krannert Art Museum, Urbana-Champaign; Butler Museum of American Art, Youngstown, Ohio; Rutgers University Art Gallery, New Brunswick, New Jersey

RUTH GROTENRATH
Born Milwaukee, Wisconsin, March 17, 1912
2626A North Maryland Avenue
Milwaukee, Wisconsin

Milwaukee State Teachers College

Bradley Galleries, Milwaukee; Seuferer Chosy Gallery, Madison; Cudahy Gallery, Milwaukee Art Museum

Metropolitan Museum of Art, New York; Richmond Museum of Art, Virginia

KEIKO HARA
Born Japan, October 1, 1942
222 East Locust
River Falls, Wisconsin

Cranbrook Academy of Art

Bradley Galleries, Milwaukee; Charles A. Wustum Museum, Racine; Perimeter Press Gallery, Chicago

Art Institute of Chicago; Detroit Institute of Art; Brooklyn Art Museum

ELSIE HAGERT HEINDL
Born Germany, June 12, 1908
2927 North 70 Street
Milwaukee, Wisconsin

Self-taught

Milwaukee Art Museum; John Nelson Bergstrom Art Center, Neenah

Charlotte Gallerie Für Naive Kunst, Munich, Germany; Herbert Wiesner, Belgium; Country Art Gallery, Long Island

SCHOMER LICHTNER
Born Peoria, Illinois, March 18, 1905
2626A North Maryland Avenue
Milwaukee, Wisconsin

Milwaukee State Teachers College; Art Institute of Chicago; Art Students League of New York; UW-Madison

Milwaukee Art Museum; Bradley Galleries, Milwaukee; Seuferer Chosy Gallery, Madison; Wisconsin Union, Madison

RICHARD LONG
Born Rochelle, Illinois, January 8, 1940
324 North Page Street
Stoughton, Wisconsin

Northern Illinois University, DeKalb; UW-Madison

Elvehjem Museum of Art, Madison

Bucknell University, Lewisburg, Pennsylvania; Baldwin-Wallace College, Berea, Ohio; Western Illinois University, Macomb

DEAN J. MEEKER
Born Orchard, Colorado, May 18, 1920
Route 1
Dane, Wisconsin
Art Institute of Chicago; Northwestern University; UW-Madison

Boston Museum of Fine Arts; Library of Congress, Washington, D.C.; Museum of Modern Art, New York; Dallas Museum of Fine Arts; Denver Art Museum; Seattle Art Museum; Los Angeles Museum of Art; Munich (Germany) Museum; The Hague (Netherlands) Museum

MARK W. MULHERN
Born Portage, Wisconsin, February 22, 1951
273 East Menomonee Street
Milwaukee, Wisconsin

Layton School of Art, Milwaukee; Atelier 17, Paris, France; UW-Madison

Kit Basquin Gallery, Milwaukee; Michael Lord Gallery, Milwaukee; Madison Art Center

Bibliotheque Nationale, Paris, France; Museum of Modern Art, New York

FRANCES MYERS
Born Racine, Wisconsin, April 16, 1936
Route 1
Hollandale, Wisconsin

San Francisco Art Institute; UW-Madison

Perimeter Press Gallery, Chicago; Fanny Garver Gallery, Madison; Cudahy Gallery, Milwaukee Art Museum; Posner Gallery, Milwaukee; Elvehjem Museum of Art, Madison; Madison Art Center; UW-Green Bay

Victoria & Albert Museum, London; Metropolitan Museum of Art, New York; Library of Congress; Art Institute of Chicago; National Collection of Fine Arts, Washington, D.C.; Brooklyn Museum; Carnegie Institute, Pittsburgh; Philadelphia Museum of Art

DENNIS NECHVATAL
Born Dodgeville, Wisconsin, March 21, 1948
1137 Elizabeth Street
Madison, Wisconsin

UW-Stout; University of Indiana

Madison Art Center; Zola-Lieberman, Chicago

Turnbull, Lutjeans, Kogan, Corona del Mar, California

CLARY NELSON-COLE
Born West Africa, July, 29, 1945
1949 Eastman Avenue
Green Bay, Wisconsin

Ahmadu Bello University, Zaria, Nigeria; University of Illinois-Champaign-Urbana

IDA OZONOFF
Born La Crosse, Wisconsin, July 27, 1904
500 West Bradley Road
Milwaukee, Wisconsin

UW-Milwaukee; Downer College, Milwaukee; Layton School of Art

Bradley Galleries, Milwaukee; Cudahy Gallery, Milwaukee Art Museum; Rahr-West Museum, Manitowoc; Suzanne Kohn Gallery, St. Paul

Smithsonian Institution (Print Div.), Washington, D.C.; Abilene Fine Arts Museum, Texas

JOANNA POEHLMANN
Born Milwaukee, Wisconsin, September 5, 1932
1231 North Prospect Avenue
Milwaukee, Wisconsin

Layton School of Art, Milwaukee; Kansas City Art Institute; Marquette University, Milwaukee; UW-Milwaukee European Art Study Tour

Milwaukee Art Museum; Bradley Galleries, Milwaukee;

Seuferer Chosy, Madison; Wustum Museum of Fine Arts, Racine; John Michael Kohler Arts Center, Sheboygan; Paul Waggoner Gallery, Chicago; Oshkosh Museum; Rahr-West Museum, Manitowoc; John Nelson Bergstrom Art Center, Neenah

Art Institute of Chicago; National Museum of American Art, Smithsonian Institution, Washington, D.C.; Illinois State Museum, Springfield; Portland Art Museum, Oregon; Metropolitan Museum and Art Center, Coral Gables, Florida; Country Art Gallery, Long Island; The Print Club, Philadelphia

JOSEPH ROZMAN
Born Milwaukee, Wisconsin, December 26, 1944
4419 Lindermann Avenue
Racine, Wisconsin

UW-Milwaukee

Joy Horwich Gallery, Chicago; John Michael Kohler Arts Center, Sheboygan; Milwaukee Art Museum; UW-Milwaukee; Wustum Museum of Fine Arts, Racine; Carroll College; Carthage College; UW-Stevens Point

De Kordoua Museum, Lincoln, Massachusetts; Southwest Texas State College, San Marcos; Art Institute of Chicago; National Museum of American Art, Smithsonian Institution, Washington, D.C.; Pratt Graphics Center, New York; Springfield Art Museum

HOWARD C. SCHROEDTER
Born Milwaukee, Wisconsin, January 17, 1925
4247 North Larkin Street
Shorewood, Wisconsin

Marquette University; Layton School of Art; Universitaria de Bellas Artes, Mexico; Wisconsin State College, Milwaukee

Bradley Galleries, Milwaukee; John Nelson Bergstrom Art Center, Neenah; UW-Madison Union; Janesville Art League; UW-Green Bay; UW-La Crosse.

SUSANNE SLAVICK
Born South Bend, Indiana, April 1, 1956
149 South Hancock Street
Madison, Wisconsin

Tyler School of Art, Philadelphia; Academy of Fine Arts, Jagiellonian University, Krakow, Poland; Yale University; Norfolk Summer School of Art & Music

Madison Art Center; Frumkin & Struve Gallery, Chicago; John Michael Kohler Arts Center, Sheboygan; Rahr-West Museum, Manitowoc

Jeffrey Fuller Fine Art, Philadelphia; WARM Gallery, Minneapolis

MARKO SPALATIN
Born Zagreb, Yugoslavia, September 23, 1945
Route 1
Blue Mounds, Wisconsin

UW-Madison

Milwaukee Art Museum; Madison Art Center; Elvehjem Museum of Art, Madison; Seuferer Chosy Gallery, Madison

Museum of Modern Art, New York; Museum of Modern Art, Paris; Tate Gallery, London

ANTHONY C. STOEVEKEN
Born Milwaukee, Wisconsin, October 28, 1938
5074 North Hollywood Avenue
Whitefish Bay, Wisconsin

Tamarino Lithograph Workshop, Los Angeles; UW-Milwaukee

UW-Stout, Menomonie; Cudahy Gallery, Milwaukee Art Museum; Art Institute of Chicago; UW-Stevens Point; UW-Waukesha

Los Angeles County Museum of Art; Museum of Modern Art, New York; National Gallery of Art, Washington, D.C.; Florida State University, Tallahassee

ARTHUR THRALL
Born Milwaukee, Wisconsin, March 18, 1926
59 Bellaire Court
Appleton, Wisconsin

UW-Milwaukee; University of Illinois, Champaign-Urbana; Ohio State University, Columbus; UW-Madison

Milwaukee Art Museum; Bradley Galleries, Milwaukee; Art Institute of Chicago; Benjamin-Beattie Galleries, Chicago

Library of Congress; Smithsonian Institution; Brooklyn Museum; Seattle Art Museum; Philadelphia Museum of Art; Tate Gallery, London; British Museum, London; Victoria & Albert Museum, London

JOANNE TOMAN
Born Milwaukee, Wisconsin, March 23, 1937
1511 North Astor Street
Milwaukee, Wisconsin

Layton School of Art, Milwaukee; UW-Milwaukee

Bradley Galleries, Milwaukee; Cudahy Gallery, Milwaukee Art Museum

CHRISTEL-ANTHONY TUCHOLKE
Born Poland, March 2, 1941
5074 North Hollywood Avenue
Whitefish Bay, Wisconsin

UW-Milwaukee

Milwaukee Art Museum; Theodore Lyman Wright Art Center of Beloit College; Bradley University Art Museum, Peoria, Illinois; Bradley Galleries, Milwaukee

Art Institute of Chicago; High Museum of Art, Atlanta; Minnesota Museum of Art, St. Paul

DON LAVIERE TURNER
Born Milwaukee, Wisconsin, August 23, 1929
Morganfijoreg, Route 1
Westfield, Wisconsin

UW-Madison; Otis Art Institute, Los Angeles

Gilman Galleries, Chicago; Bradley Galleries, Milwaukee; Kenosha Public Museum, John Nelson Bergstrom Art Center, Neenah; University of Northern Iowa; Milwaukee Art Center

Museum of Modern Art, New York; Johnson Museum, Cornell University; Oakland Museum of Art; San Francisco Museum of Fine Art; Santa Barbara Museum of Art; University of Arizona Museum of Art; Los Angeles Museum of Art

JUDITH UEHLING
Born Chicago, Illinois, April 3, 1935
1011 Oak Way
Madison, Wisconsin

Smith College; Art Institute of Chicago

Fanny Garver Gallery, Madison; Cudahy Gallery, Milwaukee Art Museum

Victoria & Albert Museum, London; Whitworth Art Gallery, Manchester, England; Columbus Museum, Georgia; Fleming Museum, University of Vermont; C. Swenson, Smith College Museum of Art, Northampton, Massachusetts

TOM UTTECH
Born Merrill, Wisconsin, October 27, 1942
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Milwaukee, Wisconsin

Layton School of Art, Milwaukee; University of Cincinnati

David Swanson, Minneapolis; Bradley Galleries, Milwaukee; Edgewood Orchard Gallery, Fish Creek, Wisconsin; Milwaukee Art Museum

WILLIAM WEEGE
Born Milwaukee, Wisconsin, November 28, 1935
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Barneveld, Wisconsin

UW-Madison

Minneapolis Institute of Art; Art Institute of Chicago; Madison Art Center; Elvehjem Museum of Art, Madison; Milwaukee Art Museum

Brooklyn Museum; Cleveland Art Institute; Museum of Modern Art, New York; San Francisco Museum of Modern Art

LEE WEISS
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Elvehjem Museum of Art; John Nelson Bergstrom Art Center, Neenah; Kenosha Public Museum; Madison Art Center; Wustum Museum of Fine Arts, Racine; Milwaukee Art Museum; Rahr-West Art Museum, Manitowoc

National Academy of Art, New York; National Museum of American Art; Phillips Gallery, Washington, D.C.; Springfield (Missouri) Museum of Art; Gallery Madison 90, New York; Franz Bader Gallery, Washington, D.C.

Cover of September 1982, *Wisconsin Academy Review,* not reproduced in this issue

CHARLES F. WICKLER
Born Platteville, Wisconsin, January 3, 1948
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Waukesha, Wisconsin 53186

UW-Platteville; UW-Whitewater

Posner Galleries, Milwaukee; Joy Horwich Gallery, Chicago; Seuferer Chosy Gallery, Madison; Milwaukee Art Museum

Arnold Katzen Gallery, New York

JOHN WILDE
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UW-Madison
Elvehjem Museum of Art, Madison; Milwaukee Art Museum

Art Institute of Chicago; Whitney Museum of American Art; Pennsylvania Academy of Fine Arts; National Museum of American Art, Smithsonian Institution; Detroit Institute of Arts; Yale Art Gallery; Walker Art Center, Minneapolis; Butler Institute of American Art, Youngstown; Corcoran Gallery of Art, Washington, D.C.

JOAN N. ZINGALE
Born Manitowoc, Wisconsin, October 18, 1932
3006 Waunona Way
Madison, Wisconsin

UW-Madison

Center Gallery, Madison; Memorial Union Gallery, UW-Madison; Seuferer Chosy Gallery; Bradley Galleries, Milwaukee; Cudahy Gallery, Milwaukee Art Museum; Rahr-West Art Museum, Manitowoc

SANTOS ZINGALE
Born Milwaukee, Wisconsin, April 17, 1908
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Milwaukee State Teachers College; University of Wisconsin; Art Students League of New York

Seuferer Chosy Gallery, Madison; Madison Art Center; Milwaukee Art Museum■

BOOKMARKS/WISCONSIN

LEAF HOUSE: DAYS OF REMEMBERING by Ruth Engelmann; Harper & Row, New York, 1982. 245 pp. $13.95.

By Greta E. Swenson

Ruth Engelmann begins her memoir of life in a small Finnish community with her birth "on a snowbound day" and takes us through her childhood to her departure from that town and from her childhood, when she entered the University of Wisconsin. While describing her rites of passage in this northwestern Wisconsin community, she weaves in customs, traditions, and characters which were part of her Finnish heritage.

But Engelmann's nostalgic trip is not so much about being a Finn as it is about growing up in a closeknit family that happens to be Finnish. She presents vivid descriptions of the Finnish Christmas celebration, the passage to adulthood through confirmation in the Finnish church, and comments upon the ever-present Finnish sauna. These traditions, however, are presented as part of everyday life with no explication.

Central characters include her grandmother, a strong and wise Finnish immigrant; her mother and father, one practical, one a dreamer, who are carving a farm out of virgin timberland; her sister and brothers, who go through the passages with her; and Hank, the hired hand, a Finnish bachelor of confirmed Communist persuasion—plus neighbors, other relatives, and her teachers. Through the lives of these characters, as they touched hers, she tells us about the saunas, lumber camps, northern Wisconsin blizzards, various forms of transportation, farm life, politics, religion, births, deaths, and traditions which made up life for Finnish families in northwestern Wisconsin. The variety even within the Finnish community is revealed through snippets about differing church and political memberships. Her rite of passage into adulthood is described in those terms:

> Never again would he be a child, for in our village once we reached the age of fourteen or fifteen, we were eligible to attend the confirmation school at a Lutheran church or go to a summer camp run by the local Communist Party cell. After two weeks of either church school or Communist camp, we were certified adults. Some of the young people had double certification. . . . (p. 130)

Through these lives she also portrays the prejudice of "city folk" against the Finnish farmers, particularly in their high school. She contrasts the city folk to people who would visit their sauna on Saturday night:

> Some of our visitors from Woodland and Hadley were strange too; they were always getting new bedroom and dining room sets. 'I just gave the old one away,' they'd say, as if they were giving away a gallon of milk to the neighbors.
>
> Our sauna visitors weren't like that. They were interested in taking a bath in our sauna, which was built like the ones in Finland, and in newspapers, jobs, politics, religion and the prices of things in the stores and shops, and they didn't talk about clothes unless they got them on sale. Best of all, they didn't worry about diets. They ate anything we gave them. (p. 103)

Births, deaths, and struggling through the Depression are described in this same straightforward, chatty tone. It's a refreshing view of coming of age in an ethnic family, humorous at times, sad at times.

Understanding the Finnish content of Engelmann's work requires some previous knowledge of that ethnic history. A story her grandmother tells about the Czar, for instance, might be a bit confusing to those unfamiliar with Finnish history (p. 41). But the memoir is about a family which happens to be Finnish, and that heritage is not explained.

One point of irritation is the change in place names to pseudonyms. The reason for changing town names escapes me. Anyone familiar with the northwestern Wisconsin, Upper Peninsula border will immediately recognize the towns about which Engelmann writes. And, in fact, the name of a highway and one town in Wisconsin are identified correctly.

Otherwise, it is a delightful, nostalgic work of humor and some sadness revealing the life of a community through the lives of one of its families. It will be welcomed by those interested in Finnish heritage or the grass roots history of northwestern Wisconsin and the Upper Peninsula.

Greta E. Swenson, continuing Education specialist at Northland College, is a folklorist specializing in ethnic studies.

We Were Children Then, Vol. II edited by Clarice Dunn and Gen Lewis; introduction by Ben Logan, illustrated by Marion Lefebvre; Stanton and Lee, Madison, Wis., 1982. 249 pp., paper $13.95.

By Hayward Allen

In our postindustrial, high-technology society the time-treasured traditions fade like roses on cheap cloth. Among the saddest losses is the oral tradition that passed ancestral memories and childhood tales along: grandfathers and grandmothers telling their children's children what it was like when they were growing up.

There is hope, however. Through the prescience and persuasion of the Yarns of Yesteryear project, which began during the Bicentennial under the aegis of the UW-Extension and the Programs on Aging, we now have the second volume of *We Were Children Then.*

There are ninety-nine recollections made in the tranquility of maturity, recalled by nearly as many men and women who have tapped the Mother Lode of memory to tell us what it was like 'way back when.' The range of reminiscences is remarkable—from butchering to babies, from asafetida bags to the first Armistice Day, from Rattlesnake Tom to a prohibition aunt. It is like having a grand reunion of cousins, aunts and uncles, and in-laws lost and all but forgotten until someone had the idea to bring them all together just once to share their pasts. What emerges is a huge quilt of myriad patches of life that covers most of this century.

That 'someone' was originally Bob Gard, of course, who began it all back in '76, and this edition's caretakers were Gard's longtime right arm, Gen Lewis, and the project's hardworking cofounder, Clarice Dunn. Mark and Marion Lefebvre are back again, too. Marion's charmingly oblique drawings add just the right graphic touch to the book, and Mark, who walked the first volume through as chief editor at Wisconsin House, was again faithful at Stanton and Lee.

What Yarns of Yesteryear did was to free hundreds of people from the natural inhibitions of committing their retrospections to paper. In the past few years, several outstanding senior writers like Josie Churchill of La Crosse and Genevieve Whitford have risen to genuine prominence. The writers published in *We Were Children Then, Volume II* are as varied in perception, expression, and style as might be imagined, both in quantity and quality.

The success of these two books will determine, I hope, the serial nature of *We Were Children Then.* If we do not have the tale-spinners and the story-weavers in our homes now, we should at least have the mirrors of other minds reflecting the memories of times past for the sake of our children and ourselves.

Hayward Allen is a Madison media specialist.

McCARTHY AND McCARTHYISM IN WISCONSIN by Michael O'Brien; University of Missouri Press, Columbia, Mo., 1980. 269 pp. $20.
JOE McCARTHY AND THE PRESS by Edwin R. Bayley; University of Wisconsin Press, Madison, Wis., 1981. 270 pp. $17.50.
THE LIFE AND TIMES OF JOE McCARTHY: A BIOGRAPHY by Thomas C. Reeves; Stein and Day, New York, 1982. 819 pp. $19.95.

By Athan G. Theoharis

The three books under review are decidedly Wisconsonian. First, they survey the life and political career of one of the state's more infamous sons, Republican Senator Joseph R. McCarthy. Second, all three authors have a Wisconsin connection: Michael O'Brien's book began as a Ph.D. dissertation at the UW-Madison, and he is presently an associate professor of history at the UW Center-Fox Valley; Edwin Bayley grew up in Appleton, Wisconsin, and was a political reporter for *The Milwaukee Journal* for the 1946–1959 period; and Thomas Reeves is a professor of history at the UW-Parkside.

The title, *McCarthy and McCarthyism in Wisconsin,* aptly summarizes the focus of O'Brien's narrow monographic study. After surveying McCarthy's early life, O'Brien then focuses on his campaign for the Senate, relationships with prominent Wisconsin Republicans and the Wisconsin Republican Party, conflict with two of the state's most anti-McCarthy newspapers (*The Milwaukee Journal* and the *Madison Capital-Times*), and impact on the politics of the state. O'Brien argues that McCarthy's Wisconsin career mirrors and thus offers insights into the tactics and politics which catapulted the senator into national prominence during the 1950s. Further, he emphasizes McCarthy's limited enduring impact on state politics. To the contrary, he concludes that McCarthy contributed to the revitalization of the Wisconsin Democratic Party and its emergence as the dominant party in the state during the 1960s. In addition, in striking contrast with other states Wisconsin did not experience loyalty purges at its universities and state agencies nor were stringent anti-Communist laws enacted by the state legislature.

Similarly, *Joe McCarthy and the Press* surveys Senator McCarthy's tempestous relationship with and efforts to exploit the press. Disputing the conventional wisdom that the press created McCarthy and was intimidated by the Wisconsin senator, Bayley characterizes the role of the press as more ambiguous and varied. He concedes that McCarthy sought to exploit the press for publicity and political purposes and stresses the senator's astute knowledge of media possibilities (when to hold press conferences, deadlines, competition between wire services) to secure extensive, often uncritical reportage of his charges. Conceding the press's failure to expose the fraudulent character of McCarthy's contentions, Bayley nonetheless attributes this to the climate of the times, the newsworthiness of the senator's dramatic accusations, McCarthy's high office and the presumption of his responsibility, the lack of time and information at first for reporters to ascertain the validity of his contentions, and to the then descriptive nature of news reporting. One of the legacies of McCarthy's career, Bayley argues, was the shift toward interpretive reporting; he observes that such re-

porting ultimately contributed to the decline in McCarthy's influence. This was not, Bayley contends, the proper responsibility of the press although he concludes that the press did not fully cover the senator's irresponsible charges.

In contrast to the narrower focus of the Bayley and O'Brien volumes, Thomas Reeves has written a more ambitious and comprehensive survey of the life *and* times of Senator McCarthy. Based on extensive research into the extant secondary literature and primary sources (excepting FBI files) supplemented by interviews with the senator's friends and associates, Reeves seeks to correct many of the misconceptions about McCarthy's early life, personality, and politics, and to chronicle his explosive impact on national politics. Attracted to the personality of the senator, Reeves captures McCarthy's complexity and humanity. The Wisconsin senator, he argues, exploited the anti-Communist issue for political purposes, had a very limited intellectual or philosophical understanding of Communism and national political issues, but was as well an emotional and principled anti-Communist. His convictions, and as well his conceptions of justice, contributed to his uncompromising stances of 1953–1954 and ironically to his undoing. McCarthy, Reeves concludes, was not a charlatan or simple opportunist and the senator's impact and influence was peripheral—he sought to create no political movement; beyond seeking the limelight and disparaging the motives of those whom he accused or who assailed McCarthyism, the Wisconsin senator had no ambition to transform American politics or attain higher electoral office.

Although the emphasis and scope of these three books varies, all three suffer from the same glaring deficiency: an obsessive focus on Senator McCarthy.

Of the three O'Brien's is the most narrowly focused and yet the most disappointing. His most arresting thesis, that McCarthy's divisive politics contributed to the revitalization of the Wisconsin Democratic Party, is asserted more than documented. In fact, the Wisconsin Democratic Party experienced a resurgence in the late 1950s and early 1960s; O'Brien, however, does not document that independents, Republicans, and Progressives shifted to support the Democrats because of McCarthy. Nor does he assess in sufficient detail the paradox of McCarthy's seeming popularity, evident in his resounding reelection victory in 1952, and the distinctive weakness of a McCarthyite influence on state politics and academic institutions.

Similarly, Bayley focuses narrowly and exclusively on how the press responded to McCarthy's charges. As a result, Bayley neglects to assay two other dimensions which are essential to an understanding of the press's role during the so-called McCarthy era. He neglects to consider the positive assistance which conservative reporters provided to the Wisconsin senator—not in the form of sympathetic news stories, columns, or editorials but in providing direct assistance (writing his speeches and conducting research). These reporters, in cases with the concurrence of their editors or publishers, acted as polemicists and were direct participants in a McCarthyite politics. Without their collaboration, particularly given his own ignorance and undiscipline, McCarthy could not have sustained center stage and created the sense of a serious problem. The press, or at least an important segment, was not a passive participant in the forging of a McCarthyite politics. Second, and more troubling, was the relationship between conservative reporters and columnists and the Federal Bureau of Investigation (FBI). Dating from at least February 1946, FBI officials sought to "educate" public opinion by releasing derogatory personal and political information from FBI files to "friendly" reporters and congressmen. Because this information could not be used for prosecutive purposes (either because it did not involve criminal activity or had been illegally obtained), FBI officials sought to exploit the educational opportunities of the media. In passing, Bayley recounts what was common knowledge among *The Milwaukee Journal* reporters at the time: that a series of anti-labor articles published in 1946 had been based on leaks of information from FBI files. The willingness of reporters and editors to assume this educational role and to maintain the secrecy of this questionable relationship does raise very hard questions about journalistic ethics and responsibility which Bayley has not addressed. And these questions are central to an informed understanding of the role of the press and the emergence of a McCarthyite politics during the post-World War II period.

The limitations of Reeves's study, however, are of another sort. Reeves's focus is not as narrow, and he has sought to understand the times as much as the life of the Wisconsin senator. The deficiencies of his study derive more from his limited abilities as interviewer and analyst. On the one hand, he is uncritical, even starry-eyed in his assessment of the decidedly apologetic explanations offered by those of McCarthy's friends and associates whom he interviewed during the course of his research for this book. On the other hand, his inability to detach himself from the subject of his study and to appraise McCarthy's career dispassionately renders this a suspect work: thus his bothersome familiarity when referring to the senator as "Joe," his resort to literary license when manufacturing quotes of alleged conversations with McCarthy recounted to him during his interviews, and his impressionistic, wholly undocumented conclusions about the senator's purposes and motivations. More important, although this appears to be a comprehensive survey of the McCarthy era, it is a deficient, impressionistic (at times apologetic) account of the life of Senator McCarthy. Reeves's obsessive focus on McCarthy's career, much as with Bayley and O'Brien, results in his failure to explore fully, on the one hand, the role of the FBI in helping forge and sustain a McCarthyite politics and, more important given the subject of this biography, to explain why this particular senator had this dramatic but not substantive impact during the troubled times of the 1950s.

In conclusion, one can hope that

abler historians will not be deterred by the magnitude of the required research from the task of analyzing the origins and nature of the McCarthyite phenomenon. It is a subject of central importance for recent American politics.

Athan G. Theoharis, professor of American history at Marquette University, is a specialist on Cold War American politics and federal surveillance policy and the author of nine .books and numerous articles. His most recent book is Beyond the Hiss Case: The FBI, Congress, and the Cold War *(Temple University Press).*

ARCHETYPAL PATTERNS IN WOMEN'S FICTION by Annis Pratt; Indiana University Press, Bloomington, Ind., 1981. 211 pp. $22.50 cloth; $6.95 paper.

By Audrey Roberts

For those familiar with Annis Pratt's feminist criticism, *Archetypal Patterns in Women's Fiction* is an expansion and documentation of her previously expressed theories about women's literature seen from Jungian perspectives of archetypal imagery and motifs, with the added light of M. Esther Harding. Pratt, an associate professor at UW-Madison, has been at the forefront of archetypal feminist criticism. She recognized early that the difference between men's and women's life experience must necessitate a different expression in literature. Fiction which expresses women's mythology could not be a shadow of male mythology, but a thing in itself.

Pratt and her research assistants (whom she gracefully credits) have done an exhausting and exhaustive job of reading some three hundred eighteenth, nineteenth, and twentieth century novels, some famous, many relatively unknown. They arranged their findings, regardless of time when written, in the time order of women's lives. The book is written in four parts. The first part explores the adolescent quest for selfhood, the second novels of marriage and social protest, the third, quest for Eros, love in and outside marriage, and finally, transformations of the self usually found in older women, in solitude. In each part she draws from the plot pattern of the full range of novels to demonstrate the prevailing archetypes or their disorder. By tracing plot, characterization, and imagery Pratt identifies a circular rather than linear development for woman as hero, from the youthful search for authentic self-development, through the search for Eros and marriage, which is often suffocating and enclosing, to fulfillment, almost always as woman single or with other women. For Patt, women are most likely to be self-actualized in youth and old age, the middle years of mature female adulthood are a wasteland often of despair and even death. Pratt concludes that the archetypal pattern for the female, though similar to a male quest in meeting traditional obstacles of self-definition, differs by meeting additional obstacles, particularly social resistance to female authenticity.

A male pursuing the archetypal quest of the hero is acting according to society's expectations for him. A woman doing the same, seeking full self-development, is going counter to culture; she is reviled and punished. Rather than being viewed as hero, she is seen as deviant. In addition, women authors who themselves internalize society's values for women, send mixed and ambivalent messages. Thus the novels often end in death or destruction of the psyche, rather than success. The book chronicles more failed quests than triumphs, and the analysis is consistent and convincing.

Pratt defines archetype as a recurring pattern, not a fixed model or stereotype. She calls it a primordial form, the original of a series of variations. The variations may change from century to century and culture to culture, but their outline is recognizable. She sees three major sources for female archetypal patterns: Greek mythology, the Grail legends, and the witchcraft mythos. Classic Greek mythology provides the Demeter/Kore archetype: the quest by the mother for the daughter which leads to the rebirth of the mother, and the Ishtar/Tammuz archetype which expresses the rebirth of the male god through love and celebration by the female goddess. The Grail legends provide the rape-trauma motif: a kingdom in disorder because of the rape of its women is restored to order when the violators are punished. Finally, the late Middle Ages experience of witches as healers, who through magic and wisdom are guardians of health and life, is a motif in novels of singleness and solitude. Each of the novels is discussed in relation to these patterns.

Feminist literary criticism at its best explores both art and politics. Pratt's achievement in doing both is admirable. The chapter on women's search for love with other women is outstanding. And Pratt's chapter on the completed quest, the successful rebirth and transformation of self, is a dazzling examination of four major twentieth-century novels (by Nin, Lessing, Woolf, and Atwood). On the whole, the book is a comprehensive and systematic analysis of fiction written by women over the past three hundred years that expresses women's quest for selfhood. It is the best study of its kind to date.

Audrey Roberts teaches English at UW-Whitewater.

NATURAL HISTORY OF AMPHIBIANS AND REPTILES IN WISCONSIN by Richard Carl Vogt; The Milwaukee Public Museum, Milwaukee, Wis., 1981. 205 pp. $25.95.

By E. Elizabeth Pillaert

Dr. Vogt and his publisher can justly be proud of this long-awaited and much-needed volume on herptiles of Wisconsin which is, in fact, as the title suggests, a natural history rather than just another field guide. It is carefully written, well edited and the format is unusually attractive.

The reader is presented with diagnoses and keys for all fifty-nine species and subspecies of amphibians and reptiles indigenous to Wisconsin.

Synonymies are given for genera and species and, when applicable, for each subspecies, and there are sonographs of the calls of all frogs and toads as well. There are excellent color photographs of each species both in the adult stage and of eggs, larva, tadpoles, and/or hatchlings. The author's commentary on species and remarks about habitat and habits for each entry are consistently interesting and instructive, and the anecdotes culled from his personal experiences are not only informative, but often humorous. The result is a most readable book.

Also included in Dr. Vogt's book is a sizeable section containing invaluable background material. There is for example information on the historical background of Wisconsin herpetology, the physiography and vegetation of Wisconsin, the role of herptiles in the food chain and their economic status as well as a first-hand account from the author on how to find and observe herptiles. At the end of the book there is a complete and concise glossary of terms.

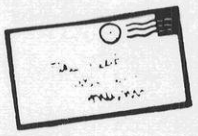
The index, which is divided into two parts, is exceedingly useful and its organization is a delight. The first part includes a general index of scientific and common names which delineates in typeset all current species cited in the book; the second and separate index covers predators of amphibians and reptiles and food items.

The only criticism this reviewer has is minor and is directed toward the printing of the book rather than its content. The United States range maps were so reduced when they were reproduced that many are blurry and difficult to use, and the title on the dust jacket and cover is slightly different from that on the title page. These faults, however, do not detract significantly from the overall quality of the work.

The caliber of this book should certainly encourage its use. Readers, both lay and professional, will find within this volume a wealth of valuable information on the reptiles and amphibians of Wisconsin.

E. Elizabeth Pillaert is chief curator of the University of Wisconsin Zoological Museum.

Letters



I would like to interject what I believe to be a misrepresentation in Clay Schoenfield's recent article in the September Wisconsin Academy Review: The caption under the 1910 photo of Dad says, "Aldo never lost the Western flair. His approach to a University of Wisconsin classroom was always marked by the steady "click click" of his hob nailed boots as he strode down the corridor; his field attire was pure cowboy." True, in the field Dad did have hob-nails but on his "Cutter" boots, not cowboy boots. Hob nails on hiking boots were used for better traction; on cowboy boots they would be a hazard.

I have known few persons whose field attire was as tasteful as Dad's. Many of us wear old or worn clothing in the field; Dad had field clothes selected just for the field. He wore good tweeds, oxford cloth shirts, hand knitted socks, well oiled Cutter boots. In all his Wisconsin years I never saw him in cowboy attire.

Just for the record, we Leopolds applaud the Wisconsin Water Management Act of 1965. We have no desire to "fix up" or "improve" the old Shack, even though we do occupy it.

Nina Leopold Bradley
Baraboo

I enclose a check for the September 1982 *Review*. My interest is the Frank Lloyd Wright article (the Warehouse in Richland Center). Harvey Glanzer handed me a copy to read. As Harvey [the new co-owner of the Warehouse] says, this is one of the best articles that has been written. I do find a few errors: Richland Center is *25-30* miles from Spring Green; it is *Robert* Blust and Dillard *Daughhetee*. But these are quite minor compared to the timely excellence of the article.

Edith Tuxford
Richland Center

Derwood Staeben's article "Rulers of Men, Servants of God" published in the September 1982 issue has come to my attention. I wish to commend him on an excellent survey and introduction to the beauties of Ottoman architecture. The article was both well written and informative. I look forward to reading more of his work about Turkey.

Sukru Elekdag
Ambassador of the Turkish Republic
Washington, D.C.

The December Review is packed with detail. But I was disappointed (actually astounded) that there were no book reviews.

Dick Boudreau
UW-La Crosse

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