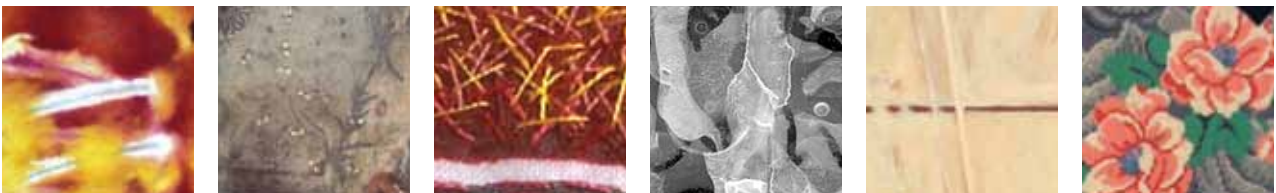




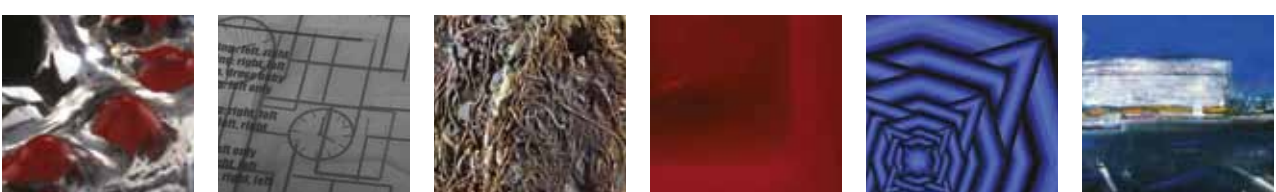
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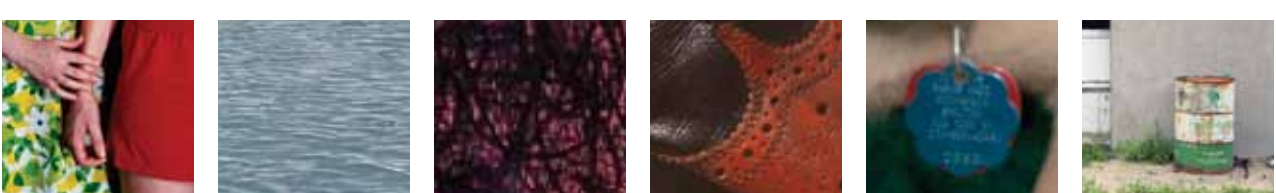
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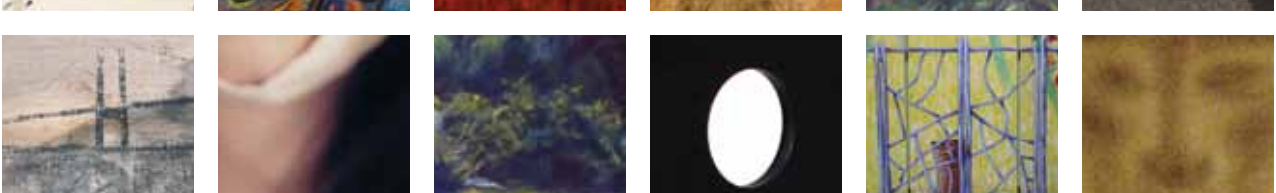
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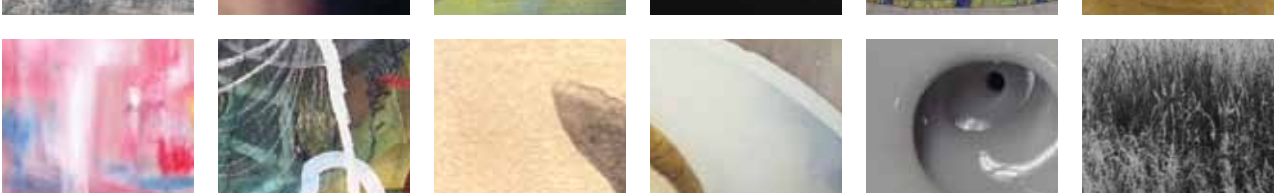
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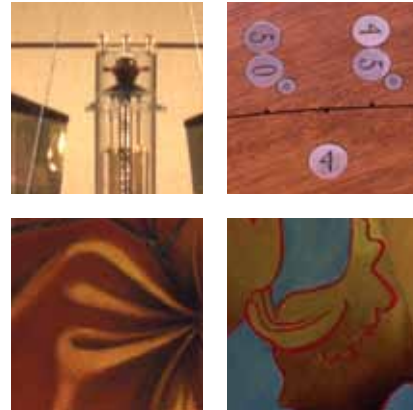
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CONTINUUM 5(0)

September 15-October 14, 2006

Inova/Arts Center

NATURE CLOSE UP: THE WORK OF JOHN COLT

September 22-October 12, 2006

Presented by the UWM Union Art Gallery

UWM Union Art Gallery

**FRANK LUTZ/CAROL EMMONS &
TONY STOEVEKEN/STEPHANIE COPOULOS-SELLE**

October 20-November 18, 2006

Inova/Arts Center

VERNE FUNK

October 27-December 10, 2006

Inova/Zelazo (Mary L. Nohl Galleries)

THE CONTINUUM PROJECT

Liz Bachhuber

Institute of Visual Arts (Inova)

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CONTINUUM 2006

Five years ago, the Department of Visual Art in UWM's Peck School of the Arts launched the Continuum project to build a Visual Art alumni/student community. The project has grown over the years, as we discover new ways to develop interactions between current students and their alumni predecessors, to honor retired faculty, and to celebrate past achievement and current success.

This year, Continuum coincides with the celebration of UWM's fiftieth anniversary. We have worked with the Institute of Visual Arts (Inova) to plan a series of exhibitions and activities, extending across the fall, that recognize the five decades of UWM's history in Visual Art. This catalogue, which documents the exhibitions that make up the fifth year of Continuum as well as a companion exhibition of John Colt's work in the Union Gallery, testifies to the project's success in building a vital community that embraces students, faculty and alumni.

Visual Art's Continuum projects began in the fall of 2002 with a juried exhibition featuring the work of twenty-one alumni artists. That beginning exhibition was followed in 2003 by a pair of exhibitions—one an invitational exhibition featuring the work of nine alumni artists who had recently earned national attention or received major fellowship and grant awards, and the other honoring Professor Emeritus Joseph Friebert and his wife, Betsy Ritz Friebert. *Continuum 3*, in 2004, was another two-part project: alumni artists who were teaching in the department showed their work in the Union Art Gallery, while alumni from the classes of 1954 through 1959 organized themselves and over seventy pieces of their work into an exhibition in the Mary L. Nohl Galleries. *Continuum 4* was an open call exhibition for wallet-sized art works; alumni contributions were "hung" among works by current students, faculty and staff members. In 2005, Inova hosted *Transmission*, an exhibition featuring the work of Professor Emeritus Laurence Rathsack and his former pupil, Liz Bachhuber. Many alumni, several of whom had loaned work, gathered at the opening, and when *Transmission* traveled to the Neues Museum in Weimar, Germany, Larry Rathsack and Bob Bucker, Dean of the Peck School of the Arts, went along to represent UWM. And last spring, Inova sponsored the competition that has brought alumna Liz Bachhuber back to campus this fall to create an installation in collaboration with our students in the lobby of the Mainstage Theatre.

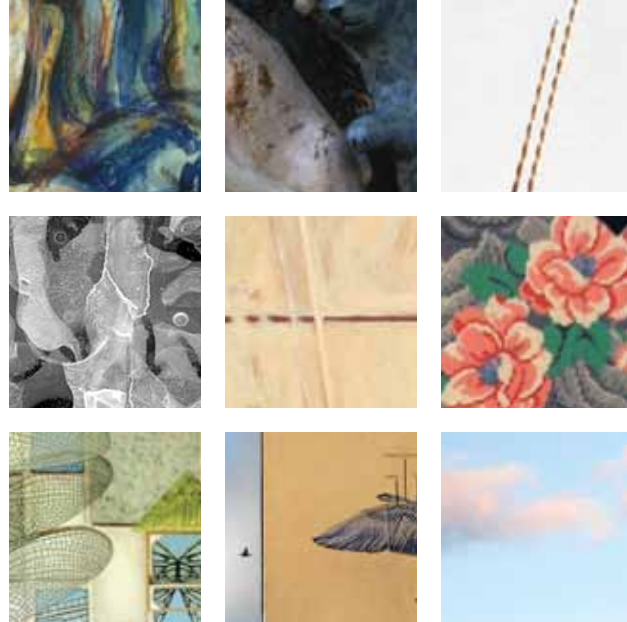
Continuum has energized interactions among alumni, UWM faculty, and students since its inception in 2002. In addition to the annual exhibitions, Visual Art has been building an alumni database—a task that will always be in process—and convening alumni at informal reunions during the annual College Art Association meetings. Through these contacts, we've been discovering how successful and productive our alumni are. This fall's 50th reunion *Continuum* events give us a chance to share those achievements with the campus and our community.

None of this year's *Continuum* projects would be possible without the untiring and insightful support of Polly Morris, Peck School of the Arts Director of Development and Marketing, Bruce Knackert, Director of the Institute of Visual Arts, and Dean Bob Bucker. We are immensely grateful for their efforts on behalf of our student and community audiences as well as our alumni artists.

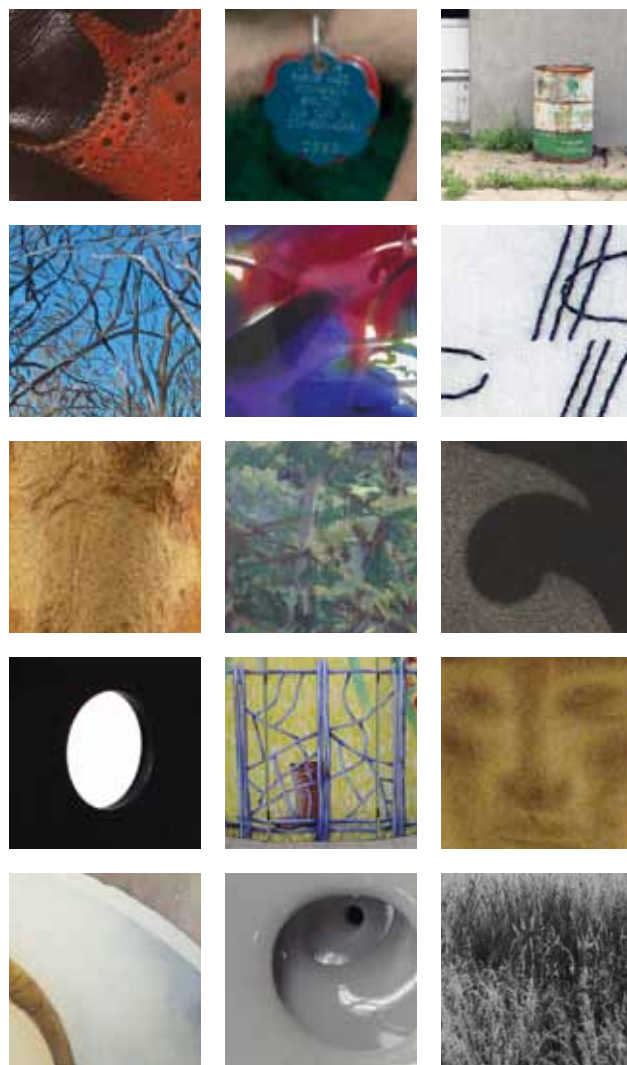
We invite you to visit all of the exhibits, to take this opportunity to connect with alumni artists, emeritus professors, current students and faculty, and to stop by the Theatre lobby to keep up with the progress of Liz's installation. I look forward to meeting each of you in the coming months.

LESLIE VANSEN
Chair, Department of Visual Art
August, 2006

BRETT ANGELL
 JENNIFER ARPIN
 JULIA M. BARELLO
 ROSALIE BECK
 RIK BURKARD
 ALLEN CAUCUTT
 ROBERT CISNEROS
 CATHYJEAN CLARK
 KATINA DAANEN-VAINISI
 KASIA DRAKE
 VIRGILYN DRISCOLL
 CAROL EMMONS
 JOANN ENGELHART
 DEB GENEROTZKY
 daddybob
 JUDITH GOLOMBOWSKI
 THERESA HANDY
 JOHN HERBST
 ANNETTE HIRSH
 CARRIE HOELZER
 GRANT HOFFMANN
 KATHLEEN HOLDER
 ARIANA HUGGETT
 MARC JACOBSON
 JOELLE JENSEN
 CHARLES JAMES KAISER
 DANIEL G. KANIESS
 ROBERT KOWSKI
 TIFFANY LATZ
 JW LAWSON
 CATHERINE LOSS
 ED LUND
 MARK MCBRIDE
 KEVIN MUENTE
 THOMAS NAWROCKI
 CHRISTOPHER NIVER
 ANDREW NOVAK
 DEIDRE PROSEN
 ROB PUDLOSKI
 BARBARA REINHART
 WILLIAM R. SCHUELE
 PAULA SCHULZE
 SYLVIA SHERR
 SOPHIE SINDAHL-INVERNESSE
 JEAN D. SOBON
 RICHARD TAYLOR
 CHRISTEL-ANTHONY TUCHOLKE
 TOM UEBELHERR
 DEAN VALADEZ
 EDUARDO J. VILLANUEVA
 SANDRA WAGNER
 PATRICIA WEISE
 LINDA WERVEY VITAMVAS
 SARAH ZAMECNIK
 KIMBERLY ZSEBE



CONTINUUM 5(0)



POWER OF ART: Personal Reflections On A Collective Milestone

Crossing the threshold of a significant milestone gives us reason to pause and reflect upon our lives. Jurying *Continuum 5(0)*, an alumni exhibition marking the university's 50th anniversary, made me think about my own experience as an art student at UWM. At the time that I officially declared an art major, twenty-three years ago, I was in my early twenties, had a student position in the Union Art Gallery and was three credits (and a math proficiency exam) away from a degree in Art History and Criticism. But the studio courses, their faculty and the upper floors of Mitchell Hall and Fine Arts kept calling to me. I carried my sketchbook with me everywhere. Declaring that second major, which was really my first love, sent a clear message to my family and friends about what was truly important to me. Years later, my belief in the direction that I chose has been reaffirmed in a multitude of ways.

Since graduating from UWM in 1989, I have never stopped believing in the importance of the studio training that I received or the power of belonging to a diverse community of colleagues and friends who shared my passion for art. I have remained connected to many. While some have stayed in South-eastern Wisconsin, others have gone out to all corners of the world to build their creative careers.

The UWM experience offered a deeper understanding of the role of art and education in building community—teaching us about ourselves and helping us to respond to our environment in thoughtful ways. Art allows for intense introspection and equally intense engagement. I still believe that art and art making can save lives, change the world in small but significant ways, and encourage a safe space for dialogue across a spectrum of views and experiences. These beliefs, while instilled early on by an art educator mother, were strengthened and nurtured at UWM. Here I found faculty committed to mentoring students well beyond their class time and their graduation dates, and to extending the boundaries of the classroom into the community. The experience of attending the Friday night open figure drawing sessions, where participants ranged in age from 18 to over 90, lent a sense of the history of this creative community. That history and richness of resources were accessible to each one of us.

My fellow jurors, Graeme Reid and Bruce Knackert, were equally pleased with the quality of the work submitted for *Continuum 5(0)*. It was inspiring to see alumni who graduated long before I set foot on campus, still actively working and exhibiting. We were careful to choose artists from each of the five decades and to highlight a diversity of media and approaches. Whenever possible, we included multiple pieces by a chosen alumnus to best exemplify each artist's conceptual and stylistic approach.

Jurying *Continuum 5(0)* was an honor. It is my hope that when viewing the exhibition or paging through the catalogue, alumni will remember their own experiences as art students and reaffirm a shared belief in the fundamental importance that art brings to our lives.

JOSIE OSBORNE
 B.F.A., Drawing and Painting, 1989

Disruption



BRETT ANGELL

ARTIST STATEMENT

The current work reflects my fascination with water, shipping and the ocean. I live near the ocean and the waterways that feed shipping into Boston. I am mesmerized by the huge oil tankers that supply Boston with fuel. These immense ships are like skyscrapers that have been turned on their sides as they crawl in and out of the harbor from the ocean.

I am drawn to the immensity and strangeness of these gargantuan vessels trying to navigate the tiny, shallow waterways. Birds are in constant battle with the ships in this space they share. Strange things happen when the tankers butt up against inclement weather, playful or irritated birds, and bridges. Like the birds, the tankers are relentless in their constant activity, always looking for a place to release their cargo. They sleep briefly and then are on their way again, ready to load up more oil for delivery.

Like the animals they share the waterways with, the ships do not recognize weather, time of day, or even holidays. Day or night, weekday or holiday, calm or storm, they focus only on their ultimate purpose, forging ahead to their destination.

BRETT ANGELL was born in Milwaukee in 1965. He attended UWM for both his undergraduate and graduate work, where he studied with John Colt, Laurence Rath sack, Leslie Vansen, Denis Sargent and Tom Uttech (his major professor as a graduate student). Angell received his M.F.A. in Painting in 1991 and has since lived in Madison, Minneapolis, Cambridge and Boston; he currently resides in Chelsea, Massachusetts. He has shown work at the Dorothy Bradley Gallery, Tory Folliard Gallery, Thomas Barry Fine Arts and Judy Rotenberg Gallery.

CHECKLIST

Disruption

2005
5 7/8" x 9 3/4" x 1 3/4"
mixed media construction

Ghost Ship

2005
6" x 3 15/16" x 2 1/6"
mixed media construction

Fever Madness

2004
8 3/16" x 11 3/4" x 1 5/16"
mixed media construction

Bird



JENNIFER ARPIN

ARTIST STATEMENT

Art is a part of my everyday life, so I recently started painting pictures of things that I see every day: little things in my surroundings that are pleasing to me. I choose universally recognizable objects and hope they evoke some kind of memory for the person taking a look. My B.F.A. is in photography and I have always loved honoring simple things by taking pictures of them. I trust that comes through in my paintings as well.

JENNIFER ARPIN graduated from UWM in 1992 with a B.F.A. in Photography and returned a few years later for Post-Baccalaureate Certification in Art Education. She has been working with children and adults as an art teacher at the Milwaukee Art Museum, the Milwaukee Institute of Art & Design, the Wustum Museum of Fine Arts and the Wauwatosa Recreation Department. Arpin married another graduate of UWM's Department of Visual Art and they have two great boys: Charlie, aged 9, and Simon, aged 6.

CHECKLIST

Bird

2005
3" x 4 1/4"
acrylic and paper on masonite

Dog

2005
3" x 3 3/4"
acrylic and paper on masonite

Genome



Inner Peace



JULIA M. BARELLO

ARTIST STATEMENT

My work has moved from the body to the wall, exploring the balance between excess and order, utilizing a profusion of elements placed within considered organizational structures. My materials are those of a jeweler (sterling and fine silver) and a recycler (medical imaging films, primarily X-ray and MRI). The films are marked, dyed, hand-cut, stacked, packed and anchored in place by silver central elements, creating packets of visual information. Color, layering, transparency, multiplicity and visual complexity are my formal vocabulary. Obsession is my working method.

These packets include pictures of the interior of the body, pictures of individuals and their unique physicality. Once the cutting and organizing occurs, whispers are left of those individuals. Pale grey bones span dark backgrounds sliced and cut into quadrants of pattern; MRI images of the skull or hips leave white ovals tracing across a circle, faint reminders of the body.

JULIA BARELLO received her M.F.A. in Jewelry and Metalsmithing from UWM in 1992. Since then, she has headed the jewelry program at New Mexico State University while maintaining a studio practice and having two children. Recent acquisitions of her work have been made by the Mesa Arts Center in Mesa, Arizona, and the Museum of Art and Design in New York. 2006 exhibitions include: *Martini Squared*, Gallery I/O, New Orleans; *The Edges of Grace*, Fuller Craft Museum, Brockton, Massachusetts; *Life Insight*, Kentucky Museum of Art and Craft, Louisville, Kentucky; and upcoming, SOFA Chicago with Zane-Bennett Gallery.

CHECKLIST

Genome
2005/06
6' diameter circle
medical imaging films and sterling silver.
Collection of Rachele Thiewes, El Paso, Texas.

ROSALIE BECK

ARTIST STATEMENT

These images are from a group inspired by several trips to Cambodia which I made in 2004-5. Worn stone figures, with features obscured, weathered or disfigured by a looter's ax, speak for the Khmer people. *Inner Peace* represents the eternal transcendent peace of Buddhism. The images are built up in layers of watercolor, pastel, charcoal and conté. The layering is a metaphor for the actual visual encounter with the images. Layers of translucent watercolor evoke the changing light states and colors of stone as well as the weightless quality of the transcendent imagery. Heavy pastel and charcoal layering evoke the texture of stone, the physicality of the images and the earthbound sadness which some of them seem to convey.

ROSALIE BECK received an M.F.A. in Painting and Drawing from UWM in 1986. She taught life drawing and painting at Sage College in Albany, New York, for thirteen years. She returned to Wisconsin in 2000 and has been teaching drawing, watercolor and design at UWM since then. She also teaches drawing and design at the Milwaukee Institute of Art & Design and taught in their program in Bangkok from 2003 to 2005. Her work has been exhibited in numerous regional and national shows.

CHECKLIST

Inner Peace
2005
15" x 23"
watercolor, mixed dry media

Harebrained



RIK BURKARD

ARTIST STATEMENT

Mindescapes presents a chance to transcend the restrictions of the corporeal self and to share the physical space of other life forms and objects. Darker human emotions are shed in that union, while a return to purity and simple "joy of being" is exalted. Imagining and then becoming the unimaginable is the escape route I offer from a disrupted world via paths of tongue-in-cheek whimsy, surreal comic relief and visually eclectic narrative. In shedding pre-conceptions of form, function and space, words become superfluous and the capacity to examine new territories of the mind and discover all that can be seen through its eye is expanded.

RIK BURKARD was born in Milwaukee in 1957. As a child and young adult he saw through his mind's eye and imaginative fantasies things he could not find in the real world. Discovering early in his education that he had an affinity and "touch" for clay, he has continued to produce light-hearted, surreal yet visionary sculpture for over thirty years. His studio, Burcaggio House, is located in Albuquerque, where he has lived for twenty-two years. He received his M.F.A. in Ceramics and Sculpture from the University of New Mexico in 1985 and his M.A. in Ceramics (1983) and his B.F.A. (1980) from UWM.

CHECKLIST

Harebrained
2005
17" x 8 1/2" x 5"
clay

Ode to Watteau



ALLEN CAUCUTT

ARTIST STATEMENT

The symbols used and the subject matter presented in each of my sculptures are my visual story. I have created over 90 major art pieces, most in bronze and welded steel. Some of this work may appear linear in concept, but it is only linear to capture the space that the three-dimensional piece consumes. There is always motion, either actual or suggested. My art consists mostly of recognizable things, but these things are not always placed in a real-life situation. The art I produce invites the viewer to interact as they view the sculpture. This forces the viewer to ask questions and complete the visual statement. Each new sculpture becomes a first for me, a creative problem to solve.

ALLEN CAUCUTT has been a practicing artist for fifty-six years. He graduated from UWM with a B.S. in Art Education in 1957 and received his M.A. from UWM in 1963. Caucutt is also an art educator, and in the spring of 2007 will begin his fiftieth year as a teacher. He was the artist for the initial MPS Educational TV classes and has taught at several schools, finishing up his public school teaching with thirty-five years at Maple Dale-Indian Hill School, where he developed an innovative curriculum that received an award from the Rockefeller Fund in 1982. Caucutt is beginning his ninth year as a senior lecturer at UWM.

CHECKLIST

Ode to Watteau
2004
16 1/2" x 5 1/2" x 4 1/2"
cast bronze on walnut base

Well of Dreams, Rim of Consciousness



ROBERT CISNEROS

ARTIST STATEMENT

It is my belief that the arts offer much toward the development of personal and cognitive growth. Involvement in the arts has expanded my horizons. Operating within the boundaries of one's own creativity offers limitless potential as a learning tool. *Well of Dreams, Rim of Consciousness* is a residue of a mind's eye image retained from a dream. It represents a subconscious landscape waiting to be explored.

ROBERT CISNEROS received his B.F.A. and Teacher Certification from UWM. In his capacity as a visual artist he has worked with a variety of populations as instructor, muralist and commissioned artist. He has managed two art galleries and has been involved in a variety of artist-in-residence programs. He has participated in numerous gallery exhibitions and continues to publicly exhibit his work.

CHECKLIST

Well of Dreams, Rim of Consciousness
1988
36" x 36"
oil on canvas

Lunar Dreams II



CATHYJEAN CLARK

ARTIST STATEMENT

My work expresses the spiritual and mystical forces that I experience as nature. There is an inner spirit that permeates all of life and I feel a profound connectedness to this spirit. Living in rural Wisconsin gives me many opportunities to have these experiences. I believe that Wisconsin is a very special place, evident by its beauty.

My intention is to communicate that there is much more to life than what we see with our eyes. We need to engage all our senses, even senses that we may not be aware of at this time, to travel from the conscious world to the unconscious world to experience the rhythm of birth, life, fruition, death, decay and rebirth—matter being transformed from one form to another.

CATHYJEAN CLARK lives and works in rural Wisconsin on an original farmstead near the Black River. She works full time in a small functioning intaglio studio, located just steps from the farmhouse, which she built with her husband Rick. Her work includes mixed media intaglio works and mixed media drawings. She received her B.F.A. in Drawing and Prints from the University of Wisconsin-Eau Claire and an M.F.A. in Printmaking from UWM in 1997.

CHECKLIST

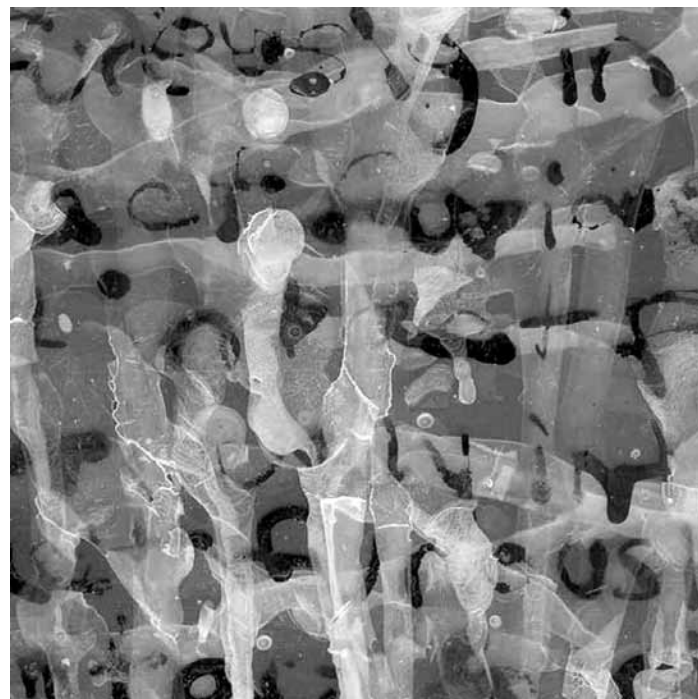
Fire Flies II
2005
36" x 30"
mixed media intaglio

Lunar Dreams II
2005
36" x 30"
mixed media intaglio

Untitled (detail)



Too Much Language (detail)



KATINA DAANEN-VAINISI

ARTIST STATEMENT

These small-scale pieces represent a volume of work that began several years ago as a study in shape and color, and not surprisingly duplicate organizational structures I employ as a graphic designer. They have evolved into miniature canvases, painted with strokes of silk thread.

A 1983 graduate of UWM, KATINA DAANEN-VAINISI has been working steadily for the past twenty years as an advertising art director and intermittently exhibiting her fiber work. She received a Fort Howard Purchase award in 1989 and in 1991 she had a solo show, *Woven Works*, at the Neville Public Museum in her hometown of Green Bay, Wisconsin. After twelve years as a senior art director, Daanen-Vainisi established her own freelance business, Indigo Design. She recently traveled with a group of artists to Arusha, Tanzania, where she taught weaving to HIV/AIDS orphans at a children's art camp.

CHECKLIST

Untitled
2005
12" x 12"
resist dye, silk stitching

Wildfire
2004
12" x 12"
resist dye, silk stitching

KASIA DRAKE

ARTIST STATEMENT

I create in a variety of media, including textiles, painting and digital media. Much of my work explores the relationship between interior and exterior reality, and the exact location of memory. I am interested in how images and objects can trigger or uncover buried memories. When creating *Too Much Language*, I began by constructing panels out of translucent plastic and marking them with graphite, ink and wax. The panels were layered, glued together, and then scanned into the computer, where I gently manipulated the images and created digital prints. I believe in both the original artwork and its digitized form. In scanning the original piece, it metamorphosed from an object into a flattened image, causing visual transformations in the materiality and layering of the original piece.

KASIA DRAKE studied at the Cleveland Institute of Art on a Presidential scholarship before transferring to UWM and graduating in 2005 with a B.F.A. in Fiber. She created a mural at the Healing Center in Milwaukee's Esperanza Unida Building. Drake is a member of Fasten Cooperative, creating fashion for her label, katarzyna. She was a fellow and scholarship recipient at the 2004 Squaw Valley Poetry Workshop in Squaw Valley, California. She is a founding member and editor of *TOES Literary Arts Journal*, and her writing and artwork have appeared in *Furrow*, *Wisconsin Review*, and *Overhere* Chapbook Press. Drake is currently completing an abstract painting series entitled *innerEscapes*.

CHECKLIST

Too Much Language, 1-3
2006
5" x 5"
three digital prints

Waiting



VIRGILYN DRISCOLL

ARTIST STATEMENT

I have a passion for painting people and have explored this since the early '70s when I was taking graduate courses, ultimately earning an M.A. in Painting from UWM. I began with the influence of the New Realist painters, especially Philip Pearlstein. I painted from life using family, friends and students I taught as my models.

I focus not on the content or psychological affect of the figure but the formal aspects of drawing and painting. Incorporating patterns, shapes and images further emphasizes and deepens thoughts, ideas and meanings of the overall content. I found that the ultimate meaning emerges from the form as it is interpreted by viewers. It cannot be brought into being consciously, nor can it be hidden.

I further expand my aesthetic understanding of the figure in painting via drawing and painting workshops, and study of other painters.

VIRGILYN (VIRGI) DRISCOLL is a retired art teacher with a B.S. in Art Education from Wisconsin State College-Milwaukee and an M.A. from UWM (1974). She was married to Patrick Driscoll (deceased) and has three sons. While she always continued to paint, teaching full time and raising a family limited the time she could spend in her studio and exhibiting work. She has been very involved since the early '80s in many leadership roles in art/s education and advocacy at the state and national level, including serving as executive director of the Wisconsin Alliance for Arts Education.

CHECKLIST

Waiting
2003
49 1/2" x 37 1/2"
oil on canvas

Surveying Desire XIV: Fortuna (front & back)



CAROL EMMONS

ARTIST STATEMENT

I most often create large-scale, site-specific, participatory installations. These works share an interest in the way human beings negotiate their relation to the world, especially at the intersections of the individual and collective; private and public space; and the past, present, and future. In my current series, *Surveying Desire*, I have been investigating loneliness and the search for companionship as both individual longing and cultural force. *Fortuna* alludes to the goddess of fortune, and references depictions of her standing on a sphere (indicating the instability of Fortune). *Surveying Desire* pieces generally couple methodologies or approaches to knowledge (e.g., dissection, environmental psychology, astronomy) and found texts relating to romance (personal ads, horoscopes, fortunes). This juxtaposition of the rational and emotive disputes the popular notion that they are mutually exclusive and endeavors instead to reflect their interwoven nature. This complexity reflects my experience of the world, informs my work, and—ideally—enriches the experience of viewers.

CAROL EMMONS (B.F.A. 1977; M.F.A. 1980) has exhibited nationally and internationally. Wisconsin solo exhibitions include the Madison Art Center, Walker's Point Center for the Arts, Kohler Arts Center, and Wisconsin Academy. She received two Wisconsin Arts Board Fellowships (Sculpture and Inter-Arts), and the Percent for Art commission (with architect Paul Emmons) for UWM's School of Architecture. Emmons is currently Frankenthal Professor of Communication and the Arts at the University of Wisconsin-Green Bay.

CHECKLIST

Surveying Desire XIV: Fortuna
2004
54" x 18" x 17"
wood, metal, linoleum, plastic, found objects

Leaf #1 (detail)



Indian Summer, no. 25



JOANN ENGELHART

ARTIST STATEMENT

The focus of my work is the garden. Plant material that has been rotted and dried is a metaphor for the cycle of life and death. The preservation of this material—leaves encased in cloth by tedious hand stitching and shellac—represents the element of time and can be compared to fossilized leaves. There is also a suggestion of an elitists' interest in collections; although in my work, precious objects are replaced with common leaves, seeds and insects. I present a beauty of commonplace vegetation whose death and disintegration create extraordinary color and patterning.

After graduating from UWM with an M.F.A., JOANN ENGELHART has remained at the university as an adjunct professor in fibers at the Peck School of the Arts.

CHECKLIST

Leaf #1
2005
24" x 24"
silk, cotton, leaves, thread, shellac

DEB GENEROTZKY

ARTIST STATEMENT

Every September, American Indians from all over the United States and Canada converge at Henry Maier Festival Park on Milwaukee's lakefront to reconnect and to participate in Pow Wow dance competitions. The regalia worn by a dancer may have taken in excess of five years to make and is among their most prized possessions.

These outfits provide a direct connection to culture, tradition, symbols and beliefs. They enable the dancer to experience and express profound meaning and connection through their dancing. The "drum" further enhances the transformative power of wearing one's regalia and dancing. In Pow Wow dancing, the drum group pounds out a rhythm for the dancers. This rhythmic drumming symbolizes the heartbeat of mother earth, the source of all life. Traditional songs are sung by the drummers as they drum, and dancers and drummers become one in an ongoing expression of time-honored traditions and beliefs.

My photographs function as a visual record of these dancers. The full range of color has been removed from these images so that the viewer can really "see" the individual dancer. To me, the power of the individual heightens the collective power of the group.

DEB GENEROTZKY is a senior lecturer in the Peck School of the Arts and is an alumna twice over. In 1982, after a four-year stint as a U.S. Army photographer, she enrolled as an undergraduate in Fine Arts to study photography. Finding that she had just scratched the surface, she returned to UWM in 1986 to complete her M.F.A. degree. Her graduate research focused on feminist and social theory only to come full circle to work that is more spiritually directed. Her current work, which she began in 1999, is a documentary look at American Indian Pow Wow dancers.

CHECKLIST

Indian Summer, no. 25
2005
14" x 11"
digital print

Indian Summer, no. 30
2005
14" x 11"
digital print

Indian Summer, no. 31
2005
14" x 11"
digital print

Indian Summer, no. 33
2005
14" x 11"
digital print

Smallpox



Memories Flight



daddybob

ARTIST STATEMENT

When you have done something for over 30 years, you hope that you have learned your lessons well. Good or bad, I'll let my work speak for itself. I claim no ownership or affiliation, only clarity.

BOB GILL a.k.a. daddybob received his B.F.A. (1979) and M.F.A. (1991) from UWM. He served as the curator-deputy director of the Springfield Museum of Art from 1994 to 1999.

The Devil, 2001

The devil stands beside me
He wears a crown of gold
His tie is made from body bags
His turban just a bunch of rags
The devil rides beside us
He wakens from the sleep
He buys 10,000 guns of war
He slaughters us like sheep

The devil rings my doorbell
I will not heed his call
I stand here stripped of all I had
One foot before the fall

The devil lays down next to me
He says he wants my wife
Your children will be next he sighs
Your job and then your life
You had better come and work for me
I've got the upper hand
There really is no wrong or right
Why don't you understand

He wipes the spittle from his chin
And flicks it in my face
You trained my men to do the job
You're such a stupid race

Bob Gill, 2001

CHECKLIST

Smallpox
2006
24" x 18"
photo/collage on paper

Rub-a-dub-dub
2006
24" x 18"
photo/collage on paper

JUDITH GOLOMBOWSKI

ARTIST STATEMENT

My previous artistic medium experiences include painting, ceramic sculpture and graphic design. Currently, my inner need to create visually leads me to experiment with digital media. I combine the knowledge of implied and real space learned from my prior work to create visual inventions on flat and three-dimensional surfaces. I use photographs, originally taken for documentation of personal experiences, as my resource material. These visual mementos of my home, friends, family, travels and occasions are transformed into digital imagery.

I am interested in changing the perception of implied space in the photograph's representational imagery, or what the viewer might sense as flat or imagined three-dimensional space. I select images based on similarity of formal elements and contextual significance. I contrast invented formal geometric shapes with the photographed organic representations. The original meaning of the photographed experience is enhanced by being symmetrically formalized.

JUDITH GOLOMBOWSKI'S relationship to UWM began in 1979, when she entered with hopes and dreams of becoming a well-informed and educated visual artist. She received her undergraduate (1982) and M.F.A. (1995) degrees at UWM. In 1991 Golombowski became an adjunct instructor and for the past fifteen years she has continued to return the education she so appreciates. Over the years she has watched UWM's visual art program develop into an exciting and focused educational experience that embraces historical and new technological concepts. Golombowski is honored to play a small part in educating tomorrow's visual artists.

CHECKLIST

Memories Flight
2006
34" x 34"
digital print

Winged Man



Chicago Skyline



THERESA HANDY

ARTIST STATEMENT

In my paintings, I explore the complex relationship between humans and nature. This relationship frequently exhibits seemingly contradictory impulses. We revere and preserve the environment while at the same time we manipulate and destroy our surroundings. The never-ending search for balance in this relationship is at the center of my work.

THERESA HANDY has exhibited paintings in solo and group exhibitions throughout the United States including Gallery Co. in Minneapolis, Guadalupe Fine Art in Santa Fe, the Plains Art Museum in Fargo, and the Pleiades Gallery in New York City. The Minneapolis Institute of Art and the Weisman Art Museum and several private collectors have acquired her works. Handy earned a B.F.A. with an emphasis in painting and ceramics from UWM. She graduated with honors in 1995 and moved to St. Paul, Minnesota, where she currently resides.

CHECKLIST

Winged Man
2006
10" x 32"
mixed media

Bird Dream 5
2006
12" x 101"
mixed media

JOHN HERBST

ARTIST STATEMENT

It is in the mundane that our true nature lies. I seek out the ordinary, and expose it. I do not need to go out of my way to search for photographs—I pass an endless number of potential photographs every day. My subject is my environment and my surroundings—not imposing or demanding; rather, submitting itself to me, and I to it.

Humans need not be present to sense their influence. The products of humans—roads, buildings, cities—are what I choose to photograph. Our manufactured environment, barren as it might seem, appeals to me because it is where we choose to be. It is the reality we choose for ourselves.

After I take a photograph, I am just as much a viewer as anyone else looking at it. A photograph is not just a scene recorded by a camera. It is a unique moment, a lone vision, a stranded thought.

JOHN HERBST was born in Cedarburg, Wisconsin in 1979. At UWM, he studied primarily under Steven D. Foster, and graduated in 2002 with a B.F.A. in Photography. After graduation, Herbst moved to Chicago, where he continues to live, to pursue fine-art photography. He continues his exploration of photography, art and music.

CHECKLIST

Chicago Skyline
2005
14" x 21"
digital print

Morton Salt Factory
2005
14" x 21"
digital print

Birthday Cake Ring



Losing Sight



ANNETTE HIRSH

ARTIST STATEMENT

Though I enjoy making whimsical jewelry and small sculpture, my abiding passion for the last thirty-five years has been creating of Jewish ceremonial objects, working in a variety of non-ferrous metals: silver, gold, copper, brass, bronze or pewter. I cast the smaller pieces in my home studio employing the lost wax process and using a dental centrifuge.

I've been fortunate through the years to get synagogue commissions for Torah ark objects: crowns, breastplates, and pointers, work that has brought me closer to my religion and its traditions and, of course, a great joy.

ANNETTE HIRSH entered the Art Department at Milwaukee State Teachers College in 1939 and found it a wonderfully gratifying experience to spend most of each day doing what she really enjoyed, delving into all aspects of art, from oil and watercolor painting, to puppetry, to still-life drawing. In those days the school was small, and thus the department was small: "We were fortunate, indeed, to have teachers of the caliber of Robert von Neumann and Elsa Ulbricht. I guess what I'm saying is that one lived and breathed art. It was during World War II and as I walked back and forth to school I'd pass fields of Victory Gardens where UWM buildings now stand. Eventually many male students were drafted and left." Hirsh did not stay on to graduate but left after three years and has worked in some area of the arts ever since.

CHECKLIST

<i>Birthday Cake Ring</i> 2004 2" x 1" x 1" cast silver	<i>Earth Spirit #2</i> 2000 9 1/2" x 5" x 1/4" constructed silver
<i>Simchas Torah Mezuzah</i> 2001 4" x 3/4" x 1 1/2" cast and constructed silver	<i>Flower Spice Box</i> 1997 6 1/4" x 8 1/4" x 4" constructed & etched silver, copper, plexi
<i>Queen Esther & Ahashueras</i> 1992 2" x 7/8" x 7/8" each plus chains cast silver	

CARRIE HOELZER

ARTIST STATEMENT

Much of my work emerges from my interest in feminism, sociology and psychology. I have been interested in issues surrounding identity for as long as I can remember: the act of self-labeling or having a label imposed upon one's self; how external feedback impacts self-perception; and ways in which behavior modification is enacted within groups to produce specific outcomes. I am fascinated by the way the continuous process of deconstructing and reconstructing one's self, as well as the process of trying to clarify and articulate the essence of self, remain as constants amidst the unavoidable flux of our environment. I dissect and closely examine interpersonal relationships, and at times broader societal trends, in order to assign some sort of order and meaning to them.

My work questions social structures and assumptions, and I believe the format of my work should reflect this. The issues I'm trying to interpret and question in my work are not typically those that remain fixed in time or place—rather, they move through space and interact with it. I work in a loose narrative format, employing photography, book arts and, more recently, video and installation.

CARRIE HOELZER received her B.F.A. from UWM in 1994 and an M.A. in Education from Mount Mary College, also in Milwaukee, in 2001. She is currently pursuing an M.F.A. in Intermedia and a graduate certificate in Women's Studies at UWM. Hoelzer taught photography to high school students, and a range of other studio art courses, for nearly ten years. She has also designed and built websites. Hoelzer values exploring work on an experiential level more than the creation of a "precious object."

CHECKLIST

<i>Losing Sight</i> 2006 artist's book 8" x 10" x 1/2" kodalith, vellum, and plastic laminate

Latticework Torso



Anamnesis XXI



GRANT HOFFMAN

ARTIST STATEMENT

My undergraduate concentration was in clay. Though this has shifted in recent years, clay is still often the original material. My work starts with the human figure. A piece may be re-imagined as it goes from clay to wax and then to one or more layers of metal. Each transition offers a new reflection of the original concept.

I am usually not seeking a strict naturalism but figural elements serve as a grounding for the work. For this piece, wax was carved out of sheets. Once I had enough interesting material, the lattice was arranged over a previously constructed form. It was cast as a single piece of bronze. All of the technical and artistic training I received in ceramics, sculpture and foundry are combined in this kind of piece.

GRANT HOFFMAN had art classes throughout grade and high school plus encouragement from his family. Extra-curricular art activities at Milwaukee Public Schools were also beneficial. At UWM, Hoffman was especially drawn to ceramics and also took film courses. This led to work with Suspended Animation LLC film studio, first as an animator and then as a partner. Hoffman gained experience working collaboratively; Suspended Animation's work screened at festivals in the U.S. and abroad. Studying the figure in motion complemented his earlier training. He now concentrates on work in bronze and iron.

CHECKLIST

Latticework Torso
2004
29" x 23" x 11"
bronze

KATHLEEN HOLDER

ARTIST STATEMENT

Without question, the most significant life-changing experience profoundly affecting the content and direction of my work was my return to UWM for graduate study in 1979. The rigors of the program, the strength of its faculty, and the dedication of my major professor, Laurence Rathsack, and Professors Frank Lutz and John Colt, turned my world and notions about art upside down and inside out and helped me find my artistic voice and vision. Under their guidance, my work changed dramatically, shifting from figuration to figurative abstraction. Over the last few decades my paintings have become more minimalist, drawing inspiration from a variety of sources: philosophy, psychology, literature, music, certain visual phenomena, an expansive landscape. Whatever the stimulus or source, I am more interested in exploring its ephemeral or mercurial aspects, such as mood, energy, temperature, atmosphere, light than in attempting to illustrate or realistically re-present it.

KATHLEEN HOLDER, Professor Emerita, University of Arkansas–Little Rock, received her B.F.A. degree from UWM with an emphasis in painting in 1970 and her M.F.A. in Painting in 1981. She is the recipient of numerous awards including an NEA / MidAmerica Arts Alliance Fellowship. Her work has been exhibited in numerous solo and group shows throughout the country. She is represented by Perimeter Gallery in Chicago and David Lusk Gallery in Memphis. Works are also concurrently on exhibit at the Austin Museum of Art, Laguna Gloria and Dean Jensen Gallery, Milwaukee. Holder lives in Buda, Texas, just outside of Austin.

CHECKLIST

Anamnesis XIX
2005
30" x 15"
pastel on paper

Anamnesis XX
2005
30" x 15"
pastel on paper

Anamnesis XXI
2005
30" x 15"
pastel on paper

All work courtesy
Perimeter Gallery, Chicago

Fortress



ARIANA HUGGETT

ARTIST STATEMENT

The design within the shape grows from the shape. The shape imposes limitations on the pattern system that I develop to augment and reiterate the shape. The color choices are intuitive although in this series the pigment, brown madder, occurs in each and is the base color of the pattern.

ARIANA HUGGETT grew up in Baton Rouge, Louisiana, and people often seem disappointed that she doesn't have an accent. She's also frequently asked about her name—Ariana. According to her mom, her parents were convinced that she would be a boy (this was before ultrasound), and they had a boy's name picked out for her. When she turned out to be a girl, they were stumped until they drove over the Mississippi Bridge during a dock strike. She was named after a Greek ship anchored in the Port of Baton Rouge and she doesn't have a middle name. Ariana Huggett received an M.F.A. in Painting from UWM in 1994.

CHECKLIST

Oval Rows
2005
17 1/2" x 29 1/4"
oil on wood shape

Fortress
2005
23 3/4" x 23 3/4"
oil on wood shape

Shell



MARC JACOBSON

ARTIST STATEMENT

The American city, its streets, architecture, concrete expanses and suburbs are the starting point for my art. My interest in the urban landscape goes back many years, including my graduate studies at UWM.

I paint small works onsite and larger paintings in the studio. My paintings represent the subject, but my objective is to create emotional force through their abstract order, form and space, quality of light, and surface. Opposing qualities drive the paintings: gesture and detail, lushness and coarseness, quiet and activity, the push and pull of figure and ground, the stillness of the paintings against their implication of movement.

The memory of Lake Michigan seen from the shoreline bluffs in Milwaukee may have something to do with a current attraction to Indianapolis parking lots.

MARC JACOBSON received his B.F.A. from UWM in 1976 and returned for graduate studies from 1982 to 1985. Jacobson taught painting and drawing at UWM and the Milwaukee Institute of Art & Design until 1990, when he left Milwaukee for a position at the Herron School of Art and Design in Indianapolis. Currently on sabbatical from his teaching position, he may occasionally be seen working onsite in Milwaukee. Jacobson's paintings have been included in many exhibitions, most recently in *High Roads and Low Roads* at Florida State University. In 2005 Jacobson had a solo show at Allen Sheppard Gallery in New York.

CHECKLIST

Shell
2005
16" x 56 3/4"
pastel and gesso on paper

Steam Plant
2000
32" x 80"
pastel and gesso on paper

Repose: Red



JOELLE JENSEN

ARTIST STATEMENT

In the series *Repose*, I mine my family photo albums and select images to re-stage using my family and myself. The images touch on loss and the unattainable through juxtaposition of the past and present. They are about my shifting identity and my familial relationships. The repetition of the poses, expressions and clothing has an uncanny effect: the remakes appear other than natural as they scratch at something just beneath the surface of our family psyche.

Repose represents both my personal experience and my interpretation of the current cultural condition that provides the structure for our individual experiences. The series is sad and funny and at times bleak. It is my attempt to reconcile feelings I have about getting older, familial relationships, and the potential—fulfilled or unfulfilled—that each family photograph holds.

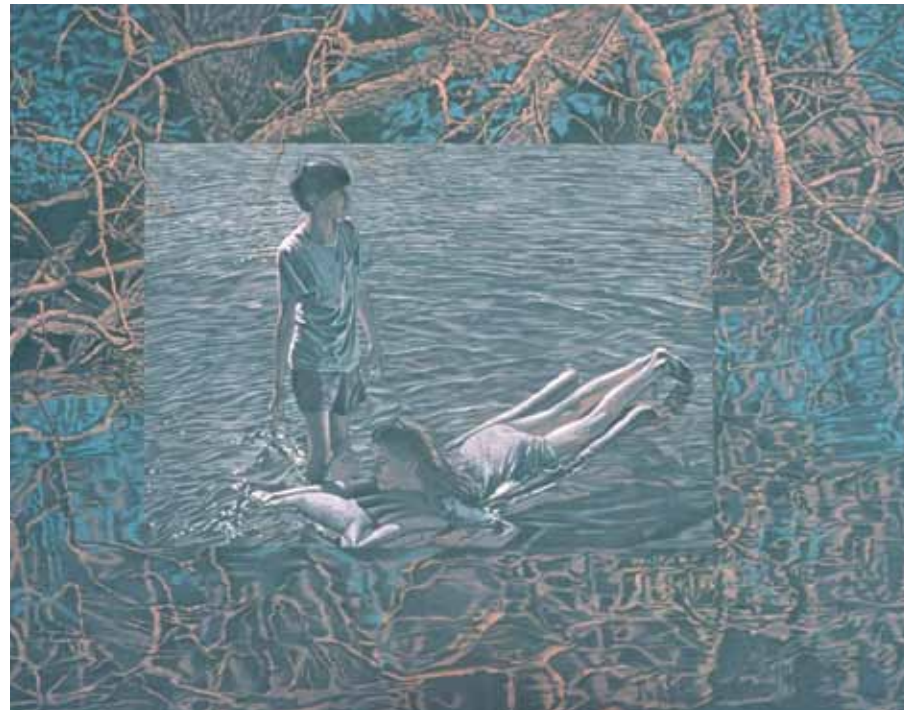
JOELLE JENSEN completed both her M.F.A. in Visual Arts and her M.A. in Art History at Purchase College, State University of New York. She recently received the first place award from Paul Kopeikin for works exhibited at the Northwest Center for Photography. Since 2005, her photography has been exhibited in Seattle, Washington, New York City, Richmond, Virginia, New Haven, Connecticut, and Ogden, Utah, where she also received the juror's choice award. This fall, a selection of her work will be displayed in *Photo Review*. She is a contributor to *NY Arts Magazine* and will curate an exhibition this season at Nurture Art in Brooklyn, NY, where she lives.

CHECKLIST

Repose: Bath
1973/2004
20" x 24" & 5" x 7"
C-prints mounted separately on Dibond

Repose: Red
1979/2005
24" x 20" & 5" x 9"
C-prints mounted separately on Dibond

Branching #25: Northern Lake



CHARLES JAMES KAISER

ARTIST STATEMENT

The human figure has been a principle subject of my watercolors, oils, and drawings since 1963. Images of people in ordinary or dream-like montages have allowed me to explore formal interests in meticulous detail and saturated color. Careful draftsmanship has always been central to my work. Even my watercolors and oils often start with a foundation drawing in pencil or silver point.

In 1987, a series of color pencil drawings of our children in water—swimming pool or northern lake—shifted my focus to landscape. I became fascinated with the abstract qualities of nature—fluid patterns of water, ragged shapes of reflected clouds, shoreline roots. A series of drawings entitled *Branching*—nature stripped to barest structure—grew from the earlier works.

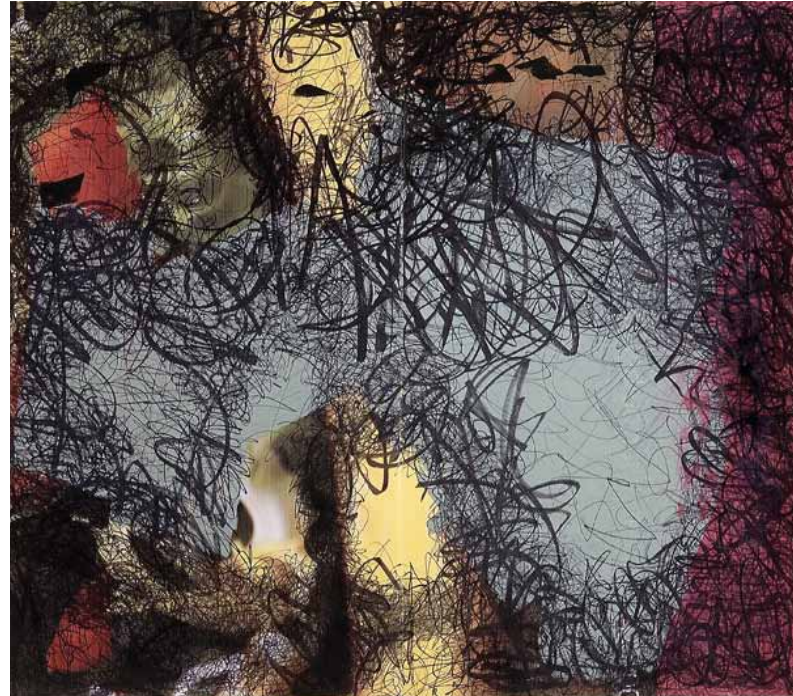
In *Branching # 25: Northern Lake*, I wanted to reintegrate figure with nature, to celebrate my love for my children and for the northwoods lake that I have visited every summer for forty years.

CHARLES JAMES KAISER studied fine art with an emphasis on drawing, first at Layton School of Art, then at UWM, where he earned his B.F.A., M.S., and M.F.A. degrees from 1963 to 1970. As a professor of art at Mount Mary College for thirty-three years, he has taught drawing, painting and mixed media. As a professional fine artist, Kaiser has exhibited watercolors, drawings and oils in regional and national competitions. He and his wife Judith have lived in Whitefish Bay, Wisconsin, for thirty-one years. They have two children, Anne Kaiser-Mattson and Jonathan Kaiser, who appear in *Branching #25: Northern Lake*.

CHECKLIST

Branching #25: Northern Lake
1993
32" x 40"
prismacolor pencil on pigmented board

PERK



DANIEL G. KANIESS

ARTIST STATEMENT

My intention is to make work that reflects human participation and is able to stimulate the senses that are numbed by seductive technological media. I enjoy making marks and enforcing decisions upon materials which exert their own bold character. Balancing my interests and my idea of beauty with materials that hold their own is an entertaining challenge.

By working with paint, but also introducing some non-traditional mark-making tools such as graffiti markers, I am suggesting some of the visual language of our contemporary landscape. For me, the painting process is made up of decisions, musings, problems and solutions. The end work is a record of decisions to include or exclude visual information: I leave the viewer to consider the layering of information. My work is meant to point to human involvement rather than mechanical process.

DANIEL KANIESS received his B.F.A. from UWM in 1978. Kaniess has won several awards, including a Minnesota State Arts Board Artist Initiative Grant, two McKnight Foundation Fellowships, and a Bush Fellowship. He has participated in numerous exhibitions in Minnesota, Wisconsin, Connecticut and New York and his work is in the collection of the Walker Art Center as well as several corporate collections. He lives in St. Paul, Minnesota.

CHECKLIST

PERK

2005

54" x 63" x 5"

mixed media on billboard on aluminum

Blackbird with Red Wingtips



ROBERT KOWSKI

ARTIST STATEMENT

At 5'8" and 135 lbs., out of South Milwaukee High School, I started at UWM in the fall of 1960 and finished in June 1970. It was partly cloudy and cool back then. I earned my B.F.A. in 1965 and I was awarded my M.F.A. in Sculpture in 1970. My closest mentor at UWM was Lothar Kestenbaum: I served as his graduate assistant in the sculpture studio. I also consider Laurence Rathsack to be an important influence somehow. I just retired from Greensboro College in North Carolina after a teaching career of thirty-five years. I am now known as the Jefferson-Pilot Professor of Art Emeritus. Don't mess with me. As for my art, I hope it speaks for itself.

ROBERT KOWSKI lives in Trinity, North Carolina. He has had several solo exhibitions and has participated in many group shows. His awards include a Fulbright Scholarship (1990).

CHECKLIST

Blackbird with Red Wingtips

2003

16" x 4" x 6"

mixed media

Kandinsky's Cannon

1995

8" x 18" x 7"

painted cast aluminum

BeeBee



Abandoned Garage, Old Highway 421, North Carolina



TIFFANY LATZ

ARTIST STATEMENT

After graduating from UWM with a B.F.A. in 1998, I came to New York City to work in commercial photography. However, my non-profit work serving the city's homeless animals has been most fulfilling. My relationship to my shelter photography is bittersweet. It's hard to be happy about a "good" photograph, knowing the subject may soon die. On the other hand, if published quickly online or in a local newspaper, my photograph may help the animal find a new home. I feel privileged to be able to give these cats and dogs my time and love. My interaction with them often creates an image, and sometimes it's an image of a ghost. Their faces can tell a story that I can then share with others.

TIFFANY LATZ was born in Milwaukee. She studied photography at UWM with Steven Foster and Leslie Bellavance. She met her future husband as an intern making artist books at Nexus Press in Atlanta. They now work and live in Manhattan with their rescued cat, Layla. Latz volunteers several times a week in New York City's animal shelters. She misses Milwaukee's frozen custard and bowling.

CHECKLIST

BeeBee
2006
5" x 5"
digital photograph
& print

Creamsicle
2006
5" x 5"
digital photograph
& print

Tiger
2006
5" x 5"
digital photograph
& print

Unknown Stray
2006
5" x 5"
digital photograph
& print

Choco
2006
5" x 5"
digital photograph
& print

JW LAWSON

ARTIST STATEMENT

In the past five years I have traveled thousands of miles along secondary highways and back roads that are cluttered with curiosity and a truly American sense of place. I have traveled these roads searching for a landscape that seems overlooked or forgotten, a landscape of progress as well as regress. With my photography, I believe, I work much like a painter, my palette being a combination of film and found color. I want to create images that can bring out the beauty in the common objects and materials of everyday living. I am always looking for spaces and materials that are either in the process of dilapidation or adaptation. Even though there are a great many photographers documenting the American roadside, I try to avoid the nostalgia of bygone days. With photography I simply want to convey an appreciation for the history and the cultural fabric of the roadside.

JW LAWSON was born and raised in Kingsport, a small town in Upper East Tennessee. He made his way through the better part of five years studying architecture at Clemson University and the University of Tennessee. After moving to Wisconsin in 1998 he changed his focus to fine arts and received a B.F.A. in Photography from UWM in 2000. Since then he has been working in Milwaukee as a freelance photographer and fine artist.

CHECKLIST

Abandoned House, Highway 138, California
2005
20" x 20"
archival pigment print

Abandoned Garage, Old Highway 421, North Carolina
2004
20" x 20"
archival pigment print

Hidden



CATHERINE LOSS

ARTIST STATEMENT

As a teacher and an artist I feel that it is important to have time to create a body of work. I often work through an idea, producing a series of images that relate to one another. As I dye and print fabrics I frequently use vintage hand-crafted items and recycle them in a contemporary way. These recyclings remind me of the way women have created utilitarian items for their families and communities throughout history. The use of these various recyclings offers me a medium to make pieces with an interesting sensory and textural feel that are infused with ideas from my personal experiences. The quilts I create are developed from these experiences and often include interpretations of my surroundings, both urban and natural. My latest quilts use color as their theme, intertwining the colors found in my gardens to create abstract images.

Since graduating in 1991 with a B.F.A. with teaching certification, CATHERINE LOSS has been teaching in the Milwaukee Public Schools. She also received her M.S. in Art Education and her reading certification from UWM. Loss is a literacy coach at MacDowell Montessori School, where she works with teachers and students demonstrating and practicing how to integrate the arts and other modes of communication across the curricula. As a lecturer in art education area in the Peck School of the Arts, she shares art methods and theory with students that they may incorporate into their own teaching practice.

CHECKLIST

Hidden
2006
22" x 22"
hand-dyed linen

Small Window
2006
15" x 15"
hand-dyed linen

Form #2



ED LUND

ARTIST STATEMENT

Nature and its myriad forms, textures and juxtapositions have always been an inspiration to me as have natural objects and metamorphosis over time (one thing becoming another). I try to reflect this change in my work to show many aspects of what an object or material can be. When working metal I also try to be sensitive to what the process of working does to the metal and, when appropriate, let the process direct the form.

ED LUND received his B.S. in Art Education from UWM in 1961 and an M.F.A. from Indiana University in 1964. He taught at California State University in Fresno from 1966 until his retirement, as a professor emeritus, in 1995. Lund has participated in many invitational, juried and solo exhibitions throughout the United States.

CHECKLIST

Form #2
1990
5 1/2" x 6"
copper

Space Race



MARK MCBRIDE

ARTIST STATEMENT

As a baby boomer and son of newspaper reporters, I was exposed to a barrage of imagery during my formative years: the '50s, '60s and '70s. My emphasis on the popular figures, icons, objects and symbols of that era and the current century provides both a satirical and celebratory portrait of Americana. These images are indelibly etched in my mind—for their popular appeal and nostalgia, their current implications, and for their personal resonance. Although nostalgia is, at times, evoked by my imagery, the images I select are “current” because our history helps determine our present and future outlook on life. I hope my work is provocative and provides viewers with insight into their own feelings about current events and their connection to history, or at least a selective view of American history.

MARK MCBRIDE was born in Milwaukee in 1957. He earned a B.A. in Painting and Drawing with Teacher Certification from UWM in 1981 and later returned, receiving an M.A. in Painting and Drawing in 1999. McBride was an art director and graphic artist for a decade and an elementary art teacher in the School District of Waukesha for 17 years. He has used assemblage, montage and painting in his work since 1976 and has exhibited in Wisconsin and Illinois.

CHECKLIST

Space Race
2000
27" x 33" x 4 1/2"
assemblage, montage, acrylic painting

December



KEVIN MUENTE

ARTIST STATEMENT

As a landscape painter my paintings reaffirm a sense of place for the viewer. My role as an artist is to experience places deeply and communicate those experiences to the viewer. I believe in being swept up in the moment, consciously paying attention to the noises, smells, and changes in light and temperature of a place.

Currently, my work focuses on the elemental side of nature, when the landscape is in a state of flux or transformation. I work from life, from photographs, and from invention to awaken the viewer's soul. My paintings convey nature at very unique or unusual moments, thus capturing the spirit of a place. These pivotal and temporal situations secure a sense of the grand mythic qualities that Mother Nature rarely reveals.

Light, place and environment are my muses. Finding and capturing the magical unbelievability of a place and making it seem real in paint is of paramount importance. In essence, I search for the consequential when the landscape resonates with the human spirit and try to express these moments poetically.

KEVIN MUENTE received his B.F.A. in Drawing and Painting from UWM in 1994 and his M.F.A. in Painting from the University of Cincinnati in 1999. When he isn't teaching at Northern Kentucky University, he exhibits paintings nationally and is currently represented by Heike Pickett Gallery in Versailles, Kentucky. Recent accomplishments include an artist residency at Denali National Park and Preserve in Alaska (2005), an Al Smith Individual Artist Fellowship from the Kentucky Arts Council (2006), and publication in Volume 64 of *New American Paintings*, a national juried exhibition in print.

CHECKLIST

November
2006
10" x 22"
oil on canvas

December
2006
9" x 16"
oil on canvas

Evening Snow II
2006
15" x 20"
oil on canvas

ZIG ZAG ZIG 28



THOMAS NAWROCKI

ARTIST STATEMENT

The ZIG ZAG ZIG prints are a continuing series of digital images produced in impressions of three each. The images were conceived as bas-relief sculptural collages, each composition revealing how it will resolve itself as it follows the tendencies of its internal forces. I interpret nature in its purest, abstract state, adding and subtracting material to the still life in preliminary proofs and ultimately constructing a lyrical pictorial rhythm using objects impregnated with fluorescent pigments. The photograph of these materials is scanned, manipulated, and printed on a clear film that becomes the foundation for the print. A second, related image is printed on adhesive paper, cut into shapes and mounted on the clear film image or a translucent/opaque surface. The final image is placed between sheets of Plexiglas, framed in zinc using angular and curvilinear silhouettes, and hinged to create an animated effect. I place great emphasis on edge and the interrelationship of form and color in maintaining harmony and visual balance. Even with the constant threat of chaos from the extensive use of diagonals, sharp angles and bold color, I seek an intuitive sense of ideal order.

THOMAS NAWROCKI, a native of Milwaukee, received his B.F.A. (1964), MA (1966) and M.F.A. (1967) degrees from UWM. He is currently professor of print-making and fiber arts-weaving at Mississippi University for Women. In 2006 he was selected Visual Artist of the Year by the Mississippi Institute of Arts and Letters. Nawrocki's works have appeared in more than 375 state, regional, national and international competitions.

CHECKLIST

ZIG ZAG ZIG 28
2005/6
30" x 40"
dimensional digital print

Sluice #2



CHRISTOPHER NIVER

ARTIST STATEMENT

The body of work represented in this exhibition includes *Watercourse #2* and *Sluice #2*, drawings made with needle and thread on white cotton. Both are landscapes with moving water as a central element.

The water courses, spews, gurgles, flows, rushes and finally slows to find its resting spot, its destiny: quiet in a pool, stagnant and still. Does it ever move again with the same vigor? Does water that has stopped rushing and flooding and has come to a standstill ever rush again?

Moving water, standing water, and where the two converge are metaphors I've used to represent change and the difficulty in knowing when it has occurred, if at all.

CHRISTOPHER NIVER first studied art at Central Connecticut State University. After two years he left school and had a short career as a printer's assistant at Water Street Press in Brooklyn, New York. He resumed his studies at the School of the Art Institute of Chicago, where he earned a B.F.A. Two years later he found himself at UWM where, in 1992, he earned an M.A. in printmaking. In 1994 he received a Milwaukee County Individual Artist's Fellowship and in 2006 he received a Wisconsin Arts Board Fellowship.

CHECKLIST

Sluice #2
2001
9" x 9"
black and yellow thread on cotton

Watercourse #2
2003
9" x 9"
black thread on cotton

Things i will not say



ANDREW NOVAK

ARTIST STATEMENT

While working on my B.F.A. in Photography at UWM I discovered the archaic medium of printmaking. The medium allowed me to integrate two key elements of my work, written information and the photographic image. The layered nature of screen printing, monotype, photographic transfers and even the use of a typewriter allows me to subvert the interaction of photographic imagery and written information. In combining and obsessively layering the two, I am seeking to change the original content of both informational devices. Through a compulsive, intimate, and deeply self-inflected process I am creating a chaotic composition, void of tangible information and designed to draw the viewer in to search for a deeper meaning.

Growing up in Northern Wisconsin, ANDREW NOVAK always had an eye for haunting beauty. Pristine wilderness coupled with decaying factories and communities enabled him to view personal experience as epic imprints long since faded. While pursuing his B.F.A. in Photography, he discovered the printing press and his emphasis shifted. Since graduation, Novak has remained a co-curator of an alternative gallery that was featured in the summer 2004 Gallery Night and more recently as the focus of two solo shows in the Milwaukee area. He is also working on a clothing line featuring original prints.

CHECKLIST

Things i will not say
2005
39 1/2" x 66 1/2"
mixed media

Inviting Your Family to Tea...(and other mistakes I have made)



DEIDRE PROSEN

ARTIST STATEMENT

From the beginning of my career, I have drawn upon such sources as family life, personal experience and bits of narrative plucked from my dreams. I have also found inspiration in current affairs and popular culture. Lately, and most prominently, my work has been influenced by books and stories I encountered as a child. In the midst of raising two young children, I have become reacquainted with these timeless cultural myths, and now more deliberately invite the influence of fairy tales, fables, nursery rhymes and the like to inhabit the world of my paintings. The driving force behind all of my work is an urge to explore and reveal the underbelly or hidden narratives and plots that help to structure everyday life, while at the same time attempting to critically reflect upon the nature of contemporary society.

DEIDRE PROSEN was born and raised in Winnipeg, Canada, where she attended the undergraduate program in Fine Arts at the University of Manitoba. She moved to Milwaukee in 1989 and graduated from UWM with an M.F.A. in Painting and Drawing in 1995. Since that time, she and her husband have lived in several different places, making their various homes in Davidson, North Carolina, in Princeton, New Jersey, and Winnipeg, Manitoba, moving about every two years. They returned to Milwaukee two years ago, and Prosen has been teaching classes at UWM since that time.

CHECKLIST

*Inviting Your Family to Tea...
(and other mistakes I have made)*
2006
48" x 48"
Oil on canvas

The Elephant and the Blind Men
2006
48" x 48"
Oil on canvas

Vis a Vis I



ROB PUDLOSKI

ARTIST STATEMENT

I am inspired by artists, like Kandinsky and Rothko, who strive for spiritual content in their work. Like these painters, I work to create art that affects your whole being, providing nourishment for your soul.

To achieve this end, I structure these paintings as sets of binary opposites: light/dark, rough/smooth. Each painting is divided into two panels. Some viewers have said that my paintings can be read as landscapes reduced to their essence, but what interests me is what happens between the panels: the way they relate to each other and the way that each panel is defined by the other, each with elements of the other within it.

A work is not complete until it has a sonic resonance to it...until it makes noise. An oscillation occurs between the two panels, splitting your attention while you simultaneously sense the unity of the whole work resonating within you.

After graduating from UWM in 1992 with a B.F.A. in Painting and Drawing, ROB PUDLOSKI moved to Madison where he eventually was successfully treated for schizoaffective disorder. The disease was extremely disruptive to his life and for a number of years he struggled just to keep it together. After earning a degree in interior design, he became the world's worst lighting salesman. Clearly, his talents lay elsewhere. For several years now, he's been driving a cab part time and painting at his studio in the Madison Enterprise building where he had a solo show last year.

CHECKLIST

Vis a Vis I
2005
32" x 64"
oil on canvas

Learning to fly



BARBARA REINHART

ARTIST STATEMENT

My life-long artistic involvement with the figure has taken an intentional detour with unpredictable results each year since 1997 as I submit unglazed, hand-built works in clay to be vitrified and fused with molten wood ash in the Waterville wood kiln located at the University of Wisconsin-Waukesha Field Station. The annual, multi-day firings are a collaborative effort made, primarily, by art students and faculty of UW-Waukesha (where I teach) and UWM (where I received my M.F.A.). The works I am exhibiting are from different firings and locations in the kiln. The ash drips and flame flashing on the surfaces are a direct result of the firing process and complement or contrast with shapes, gestures and expression. Letting go of one aspect of control opens up possibilities to be explored in other media and for the next year's firing.

BARBARA REINHART received her B.A. with a double major in Art and French from Cornell College in Iowa and her M.F.A. in Painting and Drawing from UWM (1988). She has been an instructor at the Milwaukee Institute of Art & Design, Alverno College and Carroll College and is currently assistant professor of art at UW-Waukesha. She is a participant in and founding member of the Kettle Moraine Studio Tour. Her work has been exhibited in solo and group shows nationally including *By Hand* at the Peninsula Fine Arts Center, Newport News, Virginia and *Fire, Form, & Figure* at Northern Clay Center, Minneapolis, Minnesota.

CHECKLIST

Leaning Man
1998
15" x 10" x 5"
wood-fired stoneware

Learning to fly
2005
13" x 6" x 3"
wood-fired stoneware

Towards the trees



WILLIAM R. SCHUELE

ARTIST STATEMENT

Recently decided to try out the veracity of this saying: "It is never too late to become what you might have been." It is all a matter of time. I will need two or three more life times, at least.

WILLIAM SCHUELE: born in Milwaukee, 1948; bachelor's degree from UWM, 1970; teacher certification, 1985, and master's degree, 1989, from UWM; middle school art teacher in Waukesha, Wisconsin since 1987.

CHECKLIST

Towards the trees
2006
10" x 10"
acrylic on board

Natural Order



PAULA SCHULZE

ARTIST STATEMENT

I explore notions of space and order in my work. I have chosen the printmaking technique of mezzotint as my primary medium because of its rich surface qualities and the focused interaction it requires. Over the past several years my work has moved from explorations of architectural space toward abstraction and flattened space, with an interest in maps and in geometry and economy of form. I have been inspired by pre- and early-Renaissance art, with its ornamental detail and its elegant use of geometry as a backdrop to a larger narrative or devotional setting; by Karl Blossfeldt's photographs of natural forms from the 1920s and early 1930s; and by ornamental wood type. In all of my work, through isolation and examination, I endeavor to investigate formal elements and their ways of ordering space.

PAULA SCHULZE was born in Milwaukee and grew up in Beloit. She received both her B.A. in Anthropology and Ibero-American Studies (1984) and an M.F.A. in Printmaking (1992) from UWM. She has had solo exhibitions at Wisconsin Academy of Sciences, Arts and Letters and Riverwest Art Works; residencies at Anchor Graphics, Chicago, Hamilton Wood Type and Printing Museum, Two Rivers, and Scuola Internazionale di Grafica, Venice, Italy; and exhibits at Elaine Erickson Gallery, Milwaukee.

CHECKLIST

Flourish
2004
4 11/16" x 3 3/4"
mezzotint

Grow
2004
4 3/8" x 3 3/4"
mezzotint

Natural Order
2005
7 7/16" x 5 11/16"
mezzotint

Orbit
2005
3 11/16" x 2 3/4"
mezzotint

Album #4



The Initiate



SYLVIA SHERR

ARTIST STATEMENT

I graduated from Wisconsin State College in 1953. My favorite teachers were Robert Von Neuman and Joseph Friebert. We were a very close art department and had many hours of interesting discussions. Drawing people and their relationship to time has always been my subject. I relate to artists that have the sensitivity to line seen so often in works of the Northern Renaissance. I need to invent ways to use line to express reality in possession of fantasy. In art as in daydreams, anything is possible. Time periods can be mixed, and the past and present can be touched inside the artist.

The influence for the work in the *Family Album* series was a recent and traumatic trip to Poland, my birthplace. I had not seen my original home since I was a young child. Our family escaped the Holocaust by immigrating to the United States just before Germany invaded Poland. When we left our city of Zamosc my mother said to me, "Remember this place and these people".

The "old photographs" are drawings on clay slabs reflecting the conventions of studio photography of the time between the two wars. They are recessed into wood panels, graves—with life and time moving all around them. People in a photo album remain frozen in time while others go on living and experiencing the passage of time. Still, the spirits of those in the album are very real. Here are the spirits of the aunts, uncles, cousins and grandparents I left behind in Zamosc.

SYLVIA SHERR received a B.F.A. from UWM in 1953 and an M.A. from Kean College. She has had several solo shows in the United States and Mexico, and has participated in many group exhibitions. Her work is in the Johnson & Johnson Corporate Art Collection and she is the recipient of a Geraldine Dodge Foundation Fellowship (1998) among other awards and honors.

CHECKLIST

Album #4

1998

18" x 14"

clay drawing in photo copy and oil panel

SOPHIE SINDAHL-INVERNESSE

ARTIST STATEMENT

This series of works forms a narrative, moving back and forth in time, that asks a question about female identity. What are the structures that have been used to define women? Media speaks the language of desire while fifteenth-century nuns become the spectators of our conscience. Who controls the narrative? Who creates the language? The nuns move through time allegorically to speak of role determination and institutional rigidity. Humor opens the conversation and questions our accustomed viewpoint.

SOPHIE SINDAHL-INVERNESSE is an American photographer and video artist currently living in Brooklyn, New York. She graduated from UWM in 1983 with an undergraduate degree in Fine Arts. In 1982 she studied at the University of Paris-Sorbonne and traveled extensively throughout Europe, Northern Africa, the Middle East and Asia. She recently received an M.F.A. from the City University of New York, Brooklyn College where she studied with Vito Acconci and Elisabeth Murray. Using photography and video she explores the meaning behind the cultural message. She is currently working on video installations that question gender roles and media influence. Sindaahl-Invernesse is represented in New York by Dillon Gallery.

CHECKLIST

The Initiate

2005

10" x 8"

color Polaroid

La Draga

2005

10" x 8"

color Polaroid

The Scribe

2005

10" x 8"

color Polaroid

The Abbess

2005

10" x 8"

color Polaroid

The Healer

2005

10" x 8"

color Polaroid

The Alchemist

2005

10" x 8"

color Polaroid

Sanctuary



JEAN D. SOBON

Painting is a way for me to examine what I experience. That experience may originate in the external world or be generated internally. There are times when I encounter a place or event that can overwhelm me with a flood of sensations, emotions and snatches of memories. When this happens I need to sort out these impressions in order to identify what has impacted me so strongly: to create an image that brings together the most vital elements of that entire experience rather than simply documenting it.

My compositions are built around contrasts, both visual and psychological. I use light and shadow to emphasize the oppositions and contradictions that we live with. Color, as I experience and use it in painting, has flavors and dimensions of mood I don't find in the natural world.

JEAN SOBON began her undergraduate studies in art education in 1959. In the years between 1963 and 1992 she taught art in Kenosha and the Milwaukee metro area for various organizations and several school districts, and continued to produce and show her artwork. She re-entered UWM in 1992 as a graduate student and earned an M.S. degree in Art Education in 1998. Sobon is an active member of the Milwaukee Area Teachers of Art, Wisconsin Painters and Sculptors/ Wisconsin Artists in All Media, and the Walker's Point Center for the Arts. Her work has shown locally and in various state venues.

CHECKLIST

Sanctuary
2004/5
24" x 48"
acrylic on canvas

Avion Noir



RICHARD TAYLOR

ARTIST STATEMENT

My work is a distillation of life experiences, often seen through the influences of music and poetry. I allow the cadences, rhythms and syncopations of the musical and the poetic to resonate within and inform the spirits of my pieces. Sometimes found objects from walks serve as metaphors for the experiences and wisdom we accumulate walking through life. I use their shapes in metal and in paint to echo their continued callings to us as they are then found in new circumstances. Certain works are between painting and sculpture. Time plays a very essential part in these works as they are not so much about the details of the past as they are about the essence of the memories that remain. Their focus is broad and somewhat blurred, yet my innermost feelings of recollection still stir within the paint and metal.

RICHARD TAYLOR received his B.A. in Art History (1977) and his M.F.A. in Painting and Drawing (1991) from UWM. His work has been exhibited locally, nationally and internationally and he has received numerous commissions from corporations, municipalities and through the Percent for Art program. Exhibitions in 2006 include the Kajima Sculpture Awards Exhibition in Tokyo and a two-person show at Mary Bell Gallery in Chicago.

CHECKLIST

Avion Noir
2002
29" x 12" x 16"
aluminum, iron

Parc Floral
2003
26" x 21" x 5"
steel, mixed media

Guardian of the Garden at the Gate



Image-Self image



CHRISTEL-ANTHONY TUCHOLKE

ARTIST STATEMENT

In my work I am concerned with establishing a vivid and tangible presence. This presence must reflect a momentary occurrence in which the viewer is reminded of a point in time that, if missed, could possibly never occur again. My latest paintings, which include three-dimensional wooden pieces, recall and retell through pictures events that I feel are present in all social interactions regardless of the specific cultural context. A group's cultural artifacts reflect their sense of beauty and also those individual characteristics that have proven integral to the group. This creates a sense of uniqueness, but I also believe these objects contain significant clues to the thread of commonality present in all social interactions and practices. The objects and improbable space in which they are forced to co-exist are meant to heighten the viewer's sense of bearing witness to a marriage of contradictions. To aid the viewer in reading the painting, and to lessen some of the ambiguity, I render most objects in a representational manner.

CHRISTEL-ANTHONY TUCHOLKE earned her B.S. in Art Education (1964) and her M.S. in Fine Art (1965) at UWM. In 1968 she was the recipient of a Study Grant/ Curatorial Practices at the Tamarind Lithography Workshop in Los Angeles, California. Her work has been included in numerous group exhibitions in Wisconsin, Minnesota, and Illinois, and has been featured in solo and two-person exhibitions throughout Wisconsin. Tucholke has received many commissions and her work is in several museum, corporate and private collections.

CHECKLIST

Guardian of the Garden at the Gate
2003/6
60" x 58 1/2"
acrylic on wooden folding screen
with wooden snake (84" x 15")

TOM UEBELHERR

ARTIST STATEMENT

My goal is to trust my instincts and aggressively pursue my passion; to invite ideas that come from a more intuitive and uninhibited source. I like to work late at night in my studio while listening to shortwave radio broadcasts from mysterious and distant places. Like these broadcasts, if atmospheric conditions are favorable, I am able to tune in to that "intuitive and uninhibited source." When an idea comes to me, I experiment with the formal construction of the work, trying to identify with those chance happenings that result from an investigation into the things we find awesome in this world.

TOM UEBELHERR has exhibited regularly in group and solo exhibitions since completing his studies at UWM (B.F.A., 1979 and M.F.A. in Sculpture, 1982). He has taught at UWM and the Milwaukee Institute of Art & Design, and is currently an assistant professor of art, University of Wisconsin-Colleges. Uebelherr has received numerous grants and awards, including the Arthur M. Kaplan Award (2003) and an Arts/Industry residency at the Kohler Arts Center, Cast Iron Division (1993).

CHECKLIST

Wishbones for Weston
2004
34" x 19" x 5"
maple and cloth

Image-Self image
2003
25" x 15" x 5"
fiberglass, charcoal on cloth

Vainglory



The Aeronaut



DEAN VALADEZ

ARTIST STATEMENT

My work examines humanistic philosophies through an Orwellian lens. Mankind works toward "Peace and Safety" but cannot agree on how to achieve them. I envision a world dominated by false utopic dreams where the protagonists willingly give in to a deep-seated drive to surrender their authority, only to find a dystopia lying at the door. At times, I use animals—egocentric and self-preservationist—to illuminate this human behavior. Narcissism, arrogance and pride are some of the many facets behind peoples' ambitions. Two warring countries seem to endlessly finger point, remarking how the other has wronged them. Each protagonist wants justification, and neither will desist until one is triumphant and the other is trumped. This happens at all social levels: between neighbors, between co-workers, between spouses, between nations. This happens even within oneself.

DEAN VALADEZ is an associate lecturer at UWM, where he received his B.F.A. in 2000, and at the Milwaukee Institute of Art & Design. He has also taught at Boston University, where he received an M.F.A. in Painting in 2004. His works have been exhibited nationally in Chicago, Boston, Dallas and New Haven; and locally at the Milwaukee Art Museum, Haggerty Museum of Art, John Michael Kohler Art Center, Schauer Arts Center and various other venues. Valadez's work has been published in *New American Paintings* and he has been the recipient of numerous awards.

CHECKLIST

Vainglory
2005
54" x 42" x 2"
oil on canvas

EDUARDO J. VILLANUEVA

ARTIST STATEMENT

I take a journalistic approach to my art making. Images, themes and patterns are retrieved from my vast internal library and applied to my work in a seemingly haphazard way. Though my work may appear irrational and chaotic, I am always aware of the intended emotion emitted by a resolved piece. My work deals with a wide range of personal issues including my love life, relationships with friends and family, and feelings of insignificance. With each piece I am mixing, matching and discovering new personal icons so that my work continues to develop and change, becoming increasingly complex.

EDUARDO VILLANUEVA was born in Milwaukee in 1983. After graduating from Wauwatosa West High School he enrolled at UWM. While at UWM, Villanueva participated in a study abroad program held at Santa Raparata in Florence, Italy, and received various awards. He graduated from UWM in 2005 with degrees in painting/drawing and printmaking, a minor in art history, senior high honors, and honors in his major. To date, Villanueva has participated in nearly twenty group exhibitions in Milwaukee and around the nation.

CHECKLIST

The Aeronaut
2006
31" x 29" x 1"
oil, acrylic, pastel, pencil on canvas

Spooning



SANDRA WAGNER

ARTIST STATEMENT

These art works hang in my home and reflect the things in or views about my world. They are, also, designs that I saw frequently as squares. Light and shadow are central, from the play of diffused light on the living room floor (*Waiting for a Game of Chess*) to the reflected light on the cool and brittle surfaces of the formal, aristocratic objects (*Spoons*) whose intersecting angular arrangement makes the design modern.

SANDRA WAGNER received a B.A. from Lawrence University (1965) and a B.F.A. in Painting and Drawing with Teacher Certification from UWM in 1974. She has worked as a freelance illustrator and designer and art instructor, and has recently returned to exhibiting her work after serving as a caregiver to her parents and other relatives from 1988 until this past year.

CHECKLIST

Waiting for a Game of Chess
2004
8 3/4" x 8 3/4"
watercolor on paper

Spooning
2004
9" x 9 7/8"
watercolor on paper

Ste. Mabelle in the Hall of the Kings



PATRICIA WEISE

ARTIST STATEMENT

My work is a personal investigation of my own consciousness and the language of painting to express the mystery, terror and sweetness of the human condition. I've always been preoccupied with memory and dreams, stasis and change. Image, light and a quality of tense, angular space that tugs between two and three dimensions are most important for me in painting. I depict interior, domestic spaces as repositories of memories and dreams. The passage of time, frightening and inexorable, is countered by images of security and confinement: doorways, arches and triangular beams of light serve as both geometric compartments and metaphors for psychological states. Fragments of landscape represent the overpowering and uncontrollable forces of nature; faces of people I know, self-portraits, and faces and figures of medieval saints and kings provide me with another way to examine the issues of time and change. I use watercolor and gouache primarily, finding the play of transparency and opacity and the thin edge between control and letting the medium do what it will do most appropriate for expressing my basic inclinations.

PATRICIA WEISE is a painter and freelance illustrator who has shown her work in area group shows and in many regional and national juried shows. Her illustrations have been published in *The Hartford Courant*, *The Connecticut Review* and a variety of children's magazines. She is an adjunct lecturer in art at Central Connecticut State University, Saint Joseph College, West Hartford, and Northwestern Connecticut Community College. She received her M.F.A. at the Hartford Art School, University of Hartford, and her B.F.A. at UWM.

CHECKLIST

Ste. Mabelle in the Hall of the Kings
2004
30" x 22"
watercolor on paper

Oro-Endo-Exo



LINDA WERVEY VITAMVAS

ARTIST STATEMENT

My current work is a multi-layered dialogue between natural biological functions and the sterile "clinical" way we often deal with the body. Nesting of porcelain vessels is representative of the layers of our physical and psychological make-up. The implied containment of fluids or cells, the passage through layers and tiny holes or orifices, speaks of vessels found in nature as well as our object- and tool-filled society.

My work is greatly influenced by a long and rich career in the medical field and I continue to be amazed by the various means by which we examine and diagnose the inner-most microscopic and psychological functions of the human organism. My studies in the Department of Visual Art allow me to further explore the fascinating complexity of mind and body.

A career in psychiatric and obstetrical nursing, coupled with an ever-present desire to make and understand art, has led LINDA WERVEY VITAMVAS to join the two worlds. A native of Milwaukee, Wervey Vitamvas earned a degree in nursing in 1976 from UWM. She has practiced nursing for over twenty years and it is these experiences with the body and the complexities of human nature that fuel her art. She has studied art in non-traditional settings, locally and abroad, and recently received her M.A. in Ceramics from UWM. Exhibiting locally and in the Midwest, Wervey Vitamvas is pursuing an M.F.A. at UWM.

CHECKLIST

Oro-Endo-Exo
2006
19" x 13"
digital print

Oro-Endo-Exo
2006
7" x 6", 2: x 4", 5" x 8"
3 porcelain pieces

Untitled (detail)



SARAH ZAMECNIK

ARTIST STATEMENT

Since graduating from UWM, I have been exploring new aesthetic ideas. Raised in Milwaukee, with limited exposure to the regions beyond the city, I felt no connection to "upnorth" Wisconsin. Recently, I discovered the beauty of rural Wisconsin and have fallen in love with that landscape. *Untitled* is a series of photographs taken in central Wisconsin in June 2006. Viewing Wisconsin through a camera lens has engaged my senses and redefined my passion for photography.

SARAH ZAMECNIK received her B.F.A. in Photography and Art History in 2005. She is taking some time off from school to explore her work and to move it in a new direction before attending graduate school in the fall of 2007.

CHECKLIST

Untitled (triptych)
2006
10" x 20"
gelatin silver prints

Jophiel



KIMBERLY ZSEBE

ARTIST STATEMENT

Jophiel is from an iconic series of eleven archangels. What intrigued me most about the angels was that their stories were very ancient and universal so they are found in many of the world's religions. Their importance in people's lives has varied. The angels have often taken the place of demigods (sometimes to the dismay of religious leaders) and are called upon for personal intervention or inspiration. In most cases, they are imagined to be some sort of superhuman race that is free of our flaws (perhaps). In reality, they have only survived because people can relate to them. Jophiel guards the Tree of Life and speaks of love and protection. For this series, I have selected models who most closely represent the personality archetypes of the angels: humanity is found in the faces of the angels and vice versa.

Born and raised in Milwaukee, KIMBERLY ZSEBE attended UWM from 1993 to 2000. During that time she studied abroad in France and Italy, graduating with a B.F.A. in Painting and Drawing and a B.A. in Philosophy with an Art History minor. Since that time she has continued to paint and has been a part of local artist groups in both the Hide House and the Kunzelmann-Esser artist lofts. She has also pursued her interest in photography both in fine art and with portraits/weddings. By the time this show closes, Zsebe will have driven across the country to settle in Los Angeles.

CHECKLIST

Jophiel
2004
80" x 36"
oil on board



NATURE UP CLOSE: THE WORK OF JOHN COLT

JOHN COLT'S GUIDE TO NATURE'S INTIMATE UNDERWORLD

Every time a dragonfly alights, a butterfly flits by, a fern unfurls, a melon is sliced open or a chorus of frogs starts its song, the presence of John Colt is as fresh as ever.

John Colt's artistic world began to develop in his father's painting classes in Madison, Wisconsin. John always knew he wanted to be an artist, and art came to permeate his entire being. After serving in the Navy in World War II, he graduated from the University of Wisconsin in Madison, and then began his teaching career, driving through the local countryside to the homes of the disabled and homebound to provide art lessons. Observing nature on these excursions triggered a life-long fascination with the cycles of life in the natural world.

John went on to teach at the Layton School of Art and, for over thirty years, at UWM. Jeff Koetch, a former student and now an art professor himself, captured John's career when he said, "More than what he taught me in classes, John was a model of what an artist should be: consistent, confident, productive, true to himself and his own ever-deepening personal vision, alive to the magnificence of even the most discreet phenomena of nature."

In his own search for motifs, John often visited the woods and beaches, bringing back a tree limb with orange lichen or a shell from a tidal pool. These special objects took their place in his repertoire. His sketchbooks reveal his playful method of change, revision and renewal. John reveled in his garden, and planted as he would arrange objects in a painting. The tomatoes, squash and eggplants were transcribed into his sketches, poetically transformed. He observed fruits and vegetables, their color and form, and named his paintings after them. He lived by low tides so he could traverse the slippery beach rocks to see every pink or orange starfish and sea anemone.

Nature tracked John down as much as he sought it out. Once he went in search of an emerald damselfly—a very rare species only found in Door County. Suddenly, one landed on his shirt sleeve, as if knowing that John Colt would bring it to greater glory. Another time, sitting in his house in Haiti, a long green garden snake coiled itself on the doormat for an instant before disappearing.

To see the work run from John's densely speckled arms to his stubby fingers and onto the canvas with the same density was astonishing. He painted on unstretched canvas spread on the floor, with cartons of milky fluid around him—fluids the colors of fruit juices or ice creams. The materials were unpretentious and he wanted to keep the process loose. For him, it was all about process, feeling and color in density. He was driven to find forms that showed aspects of change: perhaps a squash that had dried and become encrusted with mold. The elements of shift, metamorphosis; the analogy between the technique of painting and the effect of the forces of nature suffuse his canvases.

John once said, "I've never been interested in the panoramic scene as much as in the little areas—little realms of experience, nature close up." Bruce Pepich, director of the Racine Art Museum, said he had discovered "a macro universe in a micro-world." Similarly, *Milwaukee Journal* art critic James Auer wrote, "By speaking for the smallest and humblest of Earth's creatures [John Colt] has created an art that speaks to all of us. By looking down into puddles, pools, meandering streams, and clumps of grass, and up into the teeming summer skies, he has created a mini-universe that reveals more about the solar system and our place in it than many a detailed map of the heavens."

John's childlike enthusiasm for living was constant. He would often say, "Make something every day," hastening on with a "cheerio."

RUTH KJAER

JOHN COLT (1925-1999)

Painter John Colt is considered one of Wisconsin’s most important 20th century artists. Working in a quasi-abstract mode that reflects elements in nature, Colt continually traveled the world looking for inspiration, very often finding it here in his home state. He was also an esteemed teacher, inspiring students at UWM for more than three decades.

Colt was first introduced to the world of art through his mother and father, artists Mary and Arthur Colt, who operated the Colt School of Art in Madison, Wisconsin. Motivated by the desire to paint and inspired by his daily interactions with nature, Colt began creating his reflections of the natural world on canvas and paper. Following high school, he served in the U.S Navy (1943-46) working as an electrician on a submarine in the South Pacific. After returning, he earned his undergraduate degree in art education and later a master’s degree in art at the University of Wisconsin in Madison. He then spent five years traveling through Wisconsin and abroad, teaching at several schools before settling in Milwaukee, where he joined the art faculty at UWM in 1957.

During this time Colt began exhibiting throughout the Midwest and beyond. In 1958, his work was included in the Whitney Museum of Art’s Annual Exhibition of American Painting in New York. In 1962, the museum acquired his work for its permanent collection with a grant from the Ford Foundation. In 1964, a second Ford Foundation purchase award enabled the Walker Art Center in Minneapolis to collect Colt’s work.

Colt continued teaching at UWM, where he was promoted to associate professor in 1965 and to full professor in 1968. Over the years he expanded his influence outside of Wisconsin by serving as a visiting artist or professor in Indiana, Los Angeles, Michigan, North Carolina, Canada, Australia, Haiti and Lebanon. Colt became a professor emeritus upon his retirement from UWM in 1990.

Among Colt’s many accolades, the most notable included the top award at the Walker Biennial at the Walker Art Center in Minneapolis (1966) and the Top Award, Wisconsin Painters and Sculptors (1973). His work appeared in many publications, including *The New Yorker*, *Artforum* and *Art in America*. Colt’s work was exhibited throughout the country and abroad, with solo exhibitions in Hilo, Hawaii; Port-Au-Prince, Haiti; Cincinnati, Ohio; and the John Michael Kohler Arts Center in Sheboygan, Wisconsin.

After retiring from UWM, Colt moved to Amherst, Massachusetts, with his wife, artist Ruth Kjaer. He continued showing his work up until the time of his death. His work is owned by a number of well-known private collectors and many public institutions including, in Wisconsin, the Milwaukee Art Museum, the Wright Art Museum, Beloit College, Rahr-West Art Museum, the Madison Museum of Contemporary Art, the Racine Art Museum and the Haggerty Museum of Art.

CHECKLIST

Vernal Group

1955
24” x 28”
oil on canvas
Courtesy of the Wright Museum of Art,
Beloit College

Cove

1958
42 1/2” x 33 1/8”
oil on canvas
Courtesy of the Milwaukee Art Museum,
Purchase, Christian Doerfler Fund

Flamboyant

1960
36” x 22”
oil on canvas
Collection of the UWM Union Art Gallery

King’s Crown

1961
30” x 40”
oil on canvas
Courtesy of Betty Jane Schinneller

Black Mountain

1962
64” x 48”
oil on canvas
Courtesy of Rahr-West Art Museum

Moss Rock

1963
25 1/2” x 19”
ink & pastel on paper
Courtesy of the Wright Museum of Art,
Beloit College

Meadow Sign

1965
54 1/4” x 42”
oil on canvas
Courtesy of the Milwaukee Art Museum,
Gift of Mr. and Mrs. Fitzhugh Scott through
Northwoods Foundation

Sea Forms

1967
25” x 19”
pastel
Courtesy of the Haggerty Museum of Art

Transformation

c. 1967
48” x 48 1/2”
acrylic on canvas
Courtesy of the Racine Art Museum

Poppies

1969
27 1/2” x 21”
pastel on paper
Courtesy of Rahr-West Art Museum

Garden Path

1969
76 1/4” x 32 5/8”
acrylic on canvas
Courtesy of the Haggerty Museum of Art

Night Garden

1969
24 3/4” x 19”
pastel
Courtesy of the Haggerty Museum of Art

“M” Place Revisited

1972
54 3/4” x 100 5/8”
acrylic on canvas
Collection of UWM Institute of Visual Arts

Pit Stop

1976
48” x 48 1/2”
acrylic on canvas
Courtesy of the Racine Art Museum

Yellow Lights

1977
18 3/4” x 25”
pastel
Courtesy of the Haggerty Museum of Art

Reptile Forms

1977
13 1/2” x 18”
watercolor
Courtesy of the Haggerty Museum of Art

Black Fan

1980
16 5/8” x 22 1/16”
color lithograph on ivory wove paper
Courtesy of the Milwaukee Art Museum,
Gift of John Gruenwald

Tropic Event

1980
22 1/8” x 32 1/8”
pastel and colored pencil on paper
Courtesy of the Milwaukee Art Museum,
Gift of Cissie Peltz, in memory of her
husband and her mother

Night Game

1980
16 3/16” x 20 11/16”
color lithograph on ivory wove paper
Courtesy of the Milwaukee Art Museum,
Gift of John Gruenwald

Field Day

1981
82” x 54”
acrylic on canvas
Courtesy of the Racine Art Museum

Haitian Gathering

1983
12 1/2” x 19”
pastel
Courtesy of the Haggerty Museum of Art

Sea Cleft

1984
52 1/2” x 114”
acrylic on canvas
Collection of UWM Institute of Visual Arts

Sea Wreaths

1986
9 1/4” x 11 1/4”
watercolor
Courtesy of Tory Folliard

In the Wind

1987
40” x 106”
acrylic on canvas
Courtesy of Rahr-West Art Museum

Field Day

1987
74 1/2” x 66 1/2”
acrylic on canvas
Courtesy of the Wright Museum of Art,
Beloit College

Tropic Meet

1987
32” x 82”
acrylic on canvas
Courtesy of the Racine Art Museum

Starting Place

1989
69” x 68”
acrylic on canvas
Courtesy of the Racine Art Museum

Twilight Visitors

from the portfolio *High and Outside*
1991
7 3/4” x 9 13/16”
etching, hand-colored on cream wove
paper
Courtesy of the Milwaukee Art Museum,
Gift of Robert and Helen Weber

Pond Tokens

1991
30” x 42”
lithograph
Courtesy of Tony Stoeveken

Over and Under

1991
43” x 35”
pastel
Collection of Leslie Vansen

Little Satyrs

1993
47” x 35”
pastel & charcoal
Courtesy of the Racine Art Museum

Conch Shell

1994
5” x 4”
watercolor
Courtesy of Mary Smith

Cavern

1998
14” x 9”
watercolor
Courtesy of Anne E. Miotke

Night in Savanna Sound

1999
7” x 5”
watercolor
Courtesy of Mary Smith

Tropic Visitors

n.d.
16 3/8” x 33”
lithograph
Collection of Leslie Vansen

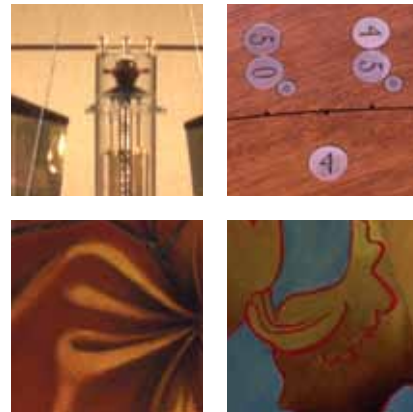
Field Day



Over and Under



LUTZ/ EMMONS & STOEVEKEN/ COPOULOS-SELLE



CAROL EMMONS ON FRANK LUTZ

Mentor, schmentor. Frank G. Lutz is an agent provocateur.

His impact on me was partly synchronicity: right place, right time, right people. There was a coincident and fertile explosion occurring in the arts and in society, and I was part of an impressive grad school cohort. While that milieu wasn't necessarily Professor Lutz's doing, his actions within it fit the formula of the provocateur—to question the status quo, broaden world views, and motivate to action.

Professor Lutz's teaching also made the world much more complex—not merely the art world, but the whole universe—as he modeled interdisciplinarity through his interest in topics like post-Einsteinian physics, African artifacts, brain science, performance, and Zen Buddhism. None of this seems particularly extraordinary amidst the current promulgation of postmodernism and multiculturalism, but at the time (and, still, in many quarters), it was exceptional. And it was great fun.

Over the years Frank Lutz has given his students technical skills, intellectual grounding, insight into the creative process, exposure to diverse artists and thinkers, and an expanded notion of art. He gave me a mummified goldfish; a drawing consisting of the repeated phrase "Art Sucks"; and a plastic fruit-shaped harmonica stating "I went bananas in Milwaukee." Thank you, Frank. Perhaps more relevant is my "happy first teaching job" present from Professor Lutz: a copy of *Teaching as a Subversive Activity*. While the latter may say something about both Frank's politics and his sense of humor, it also signals his recognition of teaching as a form of engagement, and that there are implications and consequences for how we attempt to explain the world.

Indeed, a striking sign of Frank Lutz's legacy is how many of his students went on to be teachers themselves, particularly while managing substantial exhibition careers. What this might suggest is that he showed us that the "those who can't do, teach" formulation was not a given, and that, in fact, the subversive engagement that is teaching might substantively inform creative work.

In one of the innumerable letters of recommendation I cadged from him, Frank wrote that "there are occasions when one of your students moves beyond the paradigm of 'student' to that of friend and mutually respected colleague." While this was very touching, it seemed to me that he had always treated his students as colleagues—or as co-conspirators—in the search for understanding. I am currently the holder of a university-wide named professorship, and I owe that honor in great part to Professor Lutz. His view of art not just as privileged making but as a connection with the world established the grounding of my practice.

In the 1984 video catalog for the exhibition *Devices*, Frank Lutz said, "I don't think of my works as answering questions—more about raising them." This same sensibility infused his teaching and, in turn, inspired those of us around him. So while I may have gone bananas in Milwaukee, with deference to Professor Lutz: Frank, you're wrong—art *doesn't* suck when you're privileged to study it with someone like you.

CAROL EMMONS

FRANK LUTZ

ARTIST STATEMENT

I guess I have just always tried to make thought-provoking and beautiful objects. If I've succeeded at times, then it's all been worth it.

I'm pleased and proud of my many exhibitions, but in all these years the thing I'm most proud of has been the knowledge that I may have contributed in some small measure to the encouragement and development (perhaps even the teaching) of many fine and gifted students. Carol Emmons is one of those students who is among the best—if not the best—I have had the pleasure of working with, and I'm extremely pleased that she has accepted my invitation to participate in this exhibition. Carol's work possesses a vital and powerful intelligence often effortlessly merging serious insights with poignant and subtle humor—it never ceases to move me!

Tony Stoeveken and I have known one another for many years, but this is the first time we have shown our work together and I consider that a privilege. I have always had the highest respect for Tony's work and am now very honored to share this exhibition with him.

ABOUT THE ARTIST

After receiving his B.F.A. (1964) and M.F.A. (1969) at UWM, Frank Lutz was hired as the director of the Fine Arts Galleries, then as an assistant to the Dean, and finally as a full-time member of the Art Department (as it was known then). Lutz served as the head of the Sculpture Area for fifteen of his thirty years at UWM. He also served as associate chair on three separate occasions, the first of which was alongside Tony Stoeveken who was then chair of the department. Over the years, Lutz has shown his work in various local, regional, national and international exhibitions.

CHECKLIST

Cedar Series III

1980
12" x 24" x 38"
cedar, copper, stone, foam

Running Deer Buffet

1993
33" x 10" x 20"
hemlock, birch, maple burl,
spruce, forged steel
Collection of Dick & Fran Rubinstein

Presense II

1976
48" x 240" x 15"
plex, brass, copper, reflective mylar

Bride: MD/FGL (storage cabinet)

2003
72" x 81" x 36"
butternut, forged and welded steel
Collection of Dick & Fran Rubinstein

On the Question of Process & Progress: Part{A/B}

1996
16" x 12" x 65"
birch

Apropos Atropos

1991
84" x 373" x 24"
cedar, steel, fossil

Togu-na Portraits:

Marcel Duchamp
1984
110" x 18" x 15"
hemlock, walnut, leather, mica,
steel, shoe last

Togu-na Portraits:

Black Elk
1983
97" x 16" x 15"
birch, mahogany, leather,
steel, circuit board

On the Question of Process & Progress: Part{B/A}

1996
5" x 23" x 5"
beaver chewed birch log, skull

Staked Out

1999
30" x 20" x 4"
plex, ruby throated hummingbird, honey

Nuclear Table

1988
33" x 52" x 36"
slate, glass, steel, box elder

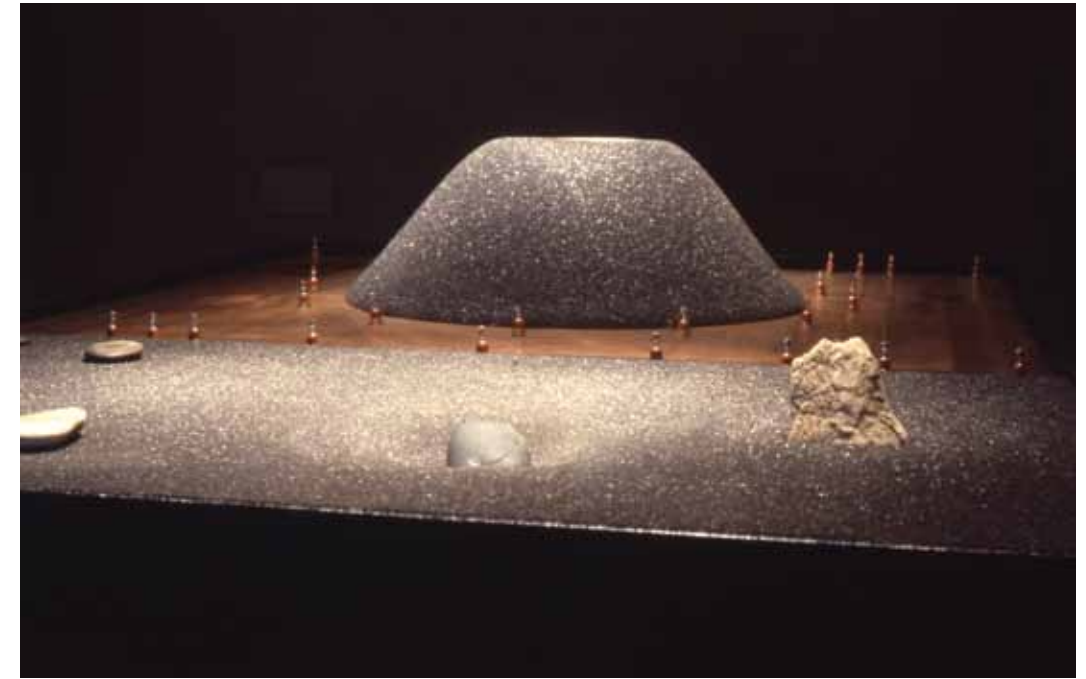
Almost Haiku (Sha-Na-Na) Series #9

1990
14" x 12" x 27"
applewood, lilac, Bolivian Moradilla
stone, paper

Bride: MD/FGL (storage cabinet)



Cedar Series III



Almost Haiku (Sha-Na-Na) Series #9



CAROL EMMONS

ARTIST STATEMENT

My contribution to this exhibition is intended as a tribute to all those from whom I have learned so much; to Frank Lutz, from whom I continue to learn; and especially to John Lloyd Taylor—for me, these spaces will always be invested with his spirit.

My work generally takes the form of large-scale installations that incorporate constructed elements, light, and found objects. Where possible, these works are site-specific and participatory, and are often architectonic. In such works, meaning is created not only through form and metaphor but through the viewer's experience of the work as lived space.

In 1984 I began a series called *Mneme* after the Greek word for memory. These pieces explored memory—from physiology to narrative, from the personal to the cultural—using themes like television, school, tourism, and architecture. My current series, *Surveying Desire*, dates from 1997 and investigates loneliness and the search for companionship as both individual longing and cultural force. These recent pieces couple approaches to knowledge (e.g., dissection, environmental psychology, astronomy) and found texts relating to romance (personal ads, horoscopes, fortunes). This juxtaposition disputes the popular notion that the rational and emotive are mutually exclusive, and instead reflects their interwoven nature. Both bodies of work are concerned with the way human beings negotiate their relation to the world, especially at the intersections of the individual and collective; private and public space; and the past, present, and future.

The works in this exhibition reference both series. *Timeline* functions as a tongue-in-cheek almanac/catalog, while *Enlightenment* explores the attempt to locate oneself and the role of pedagogy in such an endeavor.

I am interested in the nature of longing, the apparatuses and fallibility of both science and sentiment, and the views they offer as lenses through which to experience the world. I envision my installations not as proclamations of specific meanings, but as places to physically explore and in which to compose personal reveries. In this way, my works also engage the art experience itself, positing it as an ongoing collaboration between artist and viewer.

ABOUT THE ARTIST

Carol Emmons received her M.F.A. in Painting and Sculpture from UWM in 1980. She has exhibited at the Chicago Cultural Center, Museum of Contemporary Art (Houston), Orange County Center for Contemporary Art (Santa Ana), SPACES (Cleveland), Raum 1 (Düsseldorf), Albrecht-Kemper Museum (Missouri), Newhouse Center for Contemporary Art (New York), Philadelphia Arts Alliance, Elba Gastatelier (Nijmegen, Netherlands), Carnegie Arts Center (Cincinnati), Vanderbilt University, and the Triton Museum of Art (Santa Clara), among others. Wisconsin solo exhibitions include the Madison Art Center, Walker's Point Center for the Arts (Milwaukee), John Michael Kohler Arts Center (Sheboygan), Wisconsin Academy of Sciences, Arts and Letters (Madison), and Cardinal Stritch University (Milwaukee). She has been awarded Wisconsin Arts Board Fellowships in Sculpture and in Inter-Arts, as well as the Percent for Art commission (in collaboration with architect Paul Emmons) for UWM's School of Architecture and Urban Planning. Emmons is currently Frankenthal Professor of Communication and the Arts at the University of Wisconsin-Green Bay.

CHECKLIST

Timeline

1986/2006

6' x 24' x 1'

wood, latex paint, vinyl, photographs, pastel, rubber and neon light

Surveying Enlightenment:

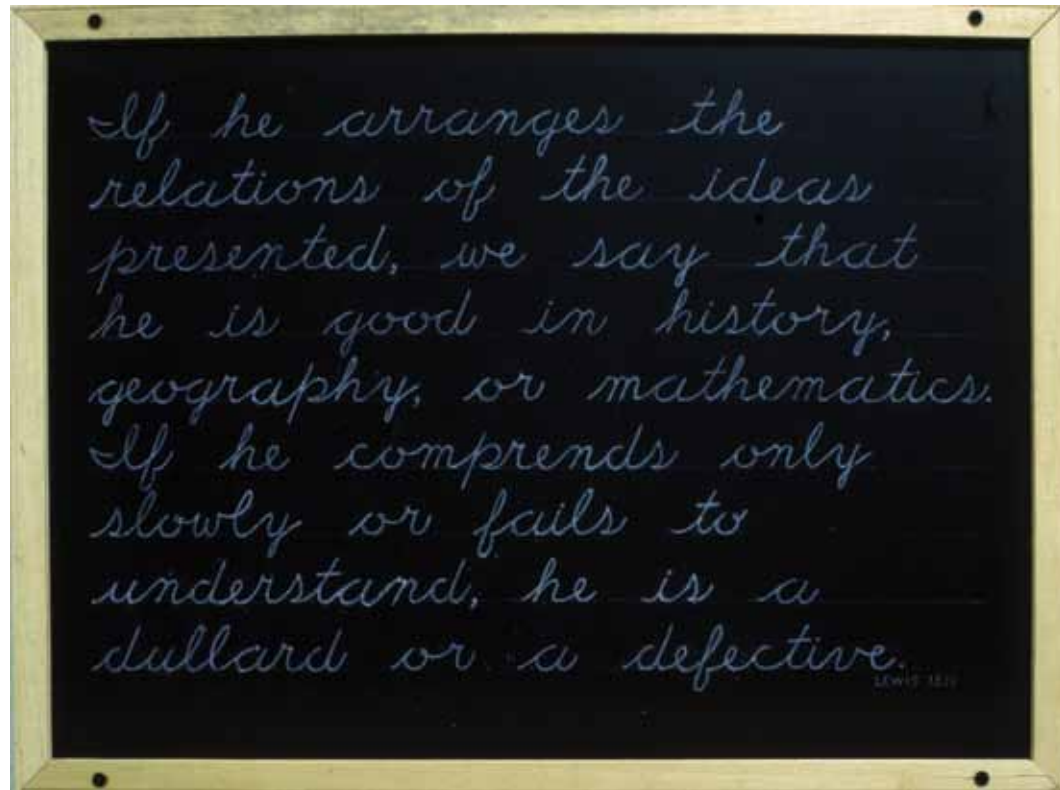
Charting the Continuum

2006

9' x 22' x 29' 5"

wood, steel, vinyl, found objects and incandescent light

Surveying Enlightenment: Charting the Continuum (details)



Surveying Enlightenment: Charting the Continuum (detail)



STEPHANIE COPOULOS-SELLE ON TONY STOEVEKEN

In the late 1960s and early 1970s, Professor Stoeveken was one of the new, young teachers to come to UWM. He had trained at Tamarind and was teaching the mysterious medium of lithography. The Tamarind Institute was instrumental in decoding lithography and bringing it to the forefront of printmaking in the United States.

Tony Stoeveken had a casual approach. His office door was always open, and he was generous with his time: willing to talk and answer questions, even if seemingly insignificant. Students called him Tony, not Professor or Mr. Stoeveken, which was shockingly personal and unlike the usual mode of addressing one's major professor. However, when it came to printmaking, one knew that "casual" would not work—it had to be technically competent. The image had to be printed in the best way possible. Careful printing of editions was mandatory: no fingerprints, missed registration or sloppy borders. While printing, students learned to use a *bon à tirer*, the final image that the edition should replicate.

Tony was part of the Printmaking Renaissance. We saw his portfolio of oversized, multi-color images that he had printed at Tamarind for artists such as Mel Ramos, Philip Pearlstein, Louise Nevelson and Ed Ruscha. I was impressed with what printmaking could be: not small, 6" x 9" black and white prints, but images that were large, colorful, with strong imagery and content.

I was constantly challenged by Tony's classes. In the third semester of lithography, the requirement was to create a suite of prints. Making eight related color images, a cover sheet and box in one semester was an unbelievably difficult project. When it was finished, I swore I would never make one again. But today, to my surprise, I love creating images that work together, like suites of prints and artist's books.

Tony was knowledgeable about the latest developments in lithography, and kept up with the commercial printing industry, adapting their innovations for fine art printing. For example, instead of small stones we used large aluminum plates. Instead of traditional hand methods we explored photographic emulsions and used high-tech, giant neoprene rollers for the biggest of blends. I felt I was no longer making classroom assignments, but creating professional art prints.

Professor Stoeveken taught the nuances of printmaking and shared his passion for the process, but he also impacted my own teaching. He was an organized teacher and created a clean and efficient print shop that many students used. Lithography has specific tools and complicated procedures. With the use of signs listing procedures and diligent teaching, he took away the magical and secret stigma of the medium, making it logical and accessible. I learned the importance of maintaining equipment: everything from scraping leather rollers to saving shavings from lithography pencils to use as tusch, a black drawing ink. In my own teaching I try to focus on structure, organization, breaking complex concepts into teachable bits, and careful demonstrations. Most important, I try to be an approachable teacher, and yet maintain high student performance.

STEPHANIE COPOULOS-SELLE

TONY STOEVEKEN

ARTIST STATEMENT

My major influences have been nature and landscapes as well as the objects surrounding me in my house. I address issues related to the passage of time with memory as an arbiter of fact and simultaneity. I have chosen to use the diptych format to help understand how these issues influence the viewer; its greater range enables me to achieve images that reflect my concerns.

ABOUT THE ARTIST

After receiving a B.S. degree in art education from UWM in 1960, Tony Stoeveken enlisted in the Marine Corps. He spent parts of his three-year tour on Okinawa and in California. Upon returning to Milwaukee, he enrolled in graduate school to study printmaking and drawing. After graduating in 1966 with an M.S. degree, he received a Ford Foundation Fellowship to the Tamarind Lithography Studio in Los Angeles and their studio in Albuquerque, becoming a Master Printer in 1968. That same year, Stoeveken became technical director at the University of South Florida in Tampa, where he started GRAPHICSTUDIO. Two years later, he was invited to return to UWM as an instructor of printmaking and drawing. He remained at UWM, where he also served as chair of the Department of Visual Art, until his retirement in 1998. During that time he continued his research in stone lithography, aluminum plate lithography and photo lithography, exhibiting regularly. Stoeveken's work is in both museum and private collections.

TONY STOEVEKEN

CHECKLIST

An Offering of Harvest
40" x 60" (diptych)
pastel & colored pencil

*The Day Was Like Any Other Day,
Except....*
40" x 60" (diptych)
pastel & colored pencil

A Vintner's Dream Revisited
40" x 60" (diptych)
pastel & colored pencil

*Antonio G's Garden -
Night and Day*
52" x 40" (diptych)
pastel & colored pencil

*Rogier's Two Ladies from
Brussels: Rose & Sophie*
40" x 60" (diptych)
pastel & colored pencil

Hibiscus Awaits the Gardener
40" x 30"
pastel & colored pencil

Morning Came - The Sounds Quiet
52" x 40" (diptych)
pastel & colored pencil

A Gypsy Bride's Veil in Flight
30" x 40"
pastel & colored pencil

Winter Pears from Antonio G's Garden
40" x 30"
pastel & colored pencil

The Gifts Were Not of Gold and Myrrh
30" x 40"
pastel & colored pencil

A Dakotan Sentry
40" x 60" (diptych)
pastel & colored pencil

Spirits of the Night
40" x 30"
pastel & colored pencil

Fear of the Unknown - North
40" x 30"
pastel & colored pencil

Fear of the Unknown - South
40" x 30"
pastel & colored pencil

Postcard Series: Lost to Time
22" x 22"
lithograph, etching & hand-colored

Postcard Series: Gruss Aus....
16" x 24"
lithograph, color copy & hand-colored

*Pages from a Notebook -
Adam's Bear*
23" x 53" (diptych)
monoprint

Briefkaart II
15" x 10"
lithograph & hand-colored

*Andromeda 1895 - The Andromeda
Galaxy of 1895 in 1967*
30" x 44" (diptych)
lithograph

*On the First Day - Silent as the
Cool Desert Night*
*On the Tenth Day - Silent as the
Hot Desert Air*
42" x 60" (diptych)
lithograph & hand-colored

Harbinger of Spring
40" x 60" (diptych)
pastel & colored pencil

*A Story About Drawing -
With Blue Ribbon*
26" x 40"
pastel & colored pencil

Self-Portrait with Baule Mask
26" x 40"
pastel & colored pencil

Marriage Basket
26" x 40"
pastel & colored pencil

Yellow Bear's House of Fire
22" x 23"
lithograph & hand-colored

Ships of the Desert I
22" x 30"
lithograph

Ships of the Desert II
22" x 30"
lithograph & hand-colored

On Wings of Paper
22" x 30"
lithograph & hand-colored

*A Summer Morning -
Relics of Past Rituals*
26" x 40"
pastel & colored pencil

*Past Reflections Mirrored Upon a
Window*
26" x 40"
pastel & colored pencil

Harbinger of Spring



The Day Was Like Any Other Day, Except....



Hibiscus Awaits the Gardener



STEPHANIE COPOULOS-SELLE

ARTIST STATEMENT

I work in three mediums. Each possesses distinct potentials and together they produce an environment that “cross pollinates,” creating richer ideas and results. Ultimately, the essential aspect of art is process through time, which includes inventing, planning, problem solving and creating.

We travel daily. Travel becomes time. Travels are more than a physical excursion—they include mental, emotional and spiritual searching. They are a life force—producing the rewards of metamorphosis. In life we also encounter chaos. In my artwork seemingly unrelated images emerge from fantasy, the real world, literature, and interpersonal relationships. We create personal stories that give sense and meaning to the outer world.

ABOUT THE ARTIST

Stephanie Copoulos-Selle is a professor of art at the University of Wisconsin-Waukesha. Her work has been exhibited nationally and throughout Wisconsin. It is in collections including: School of the Art Institute, Chicago, Illinois; Bradley University, Peoria, Illinois; Mills College, Oakland, California; Quad/Graphics, Sussex, Wisconsin; University of Wisconsin-Milwaukee; University of Wisconsin-Stevens Point; and Wisconsin Bell, Appleton, Wisconsin. In 2003 she had a residency at the Vermont Artists and Writers Residencies Program. Copoulos-Selle traveled and lived in France, Italy, Greece and Egypt for ten months before attending graduate school. She is married to professor and artist Thomas Selle. They have two children and two grandchildren.

CHECKLIST

Telemaches
2003/6
28" x 60"
oil on canvas

Lotus Eaters
2005
42" x 42"
oil on canvas

Nausica
2004
42" x 44"
oil on linen

Nestor
2003
34" x 30"
oil on linen

Proteus
2003
46" x 42"
oil on canvas

Calypso
2003
42" x 42"
oil on canvas

Circe
2005
36" x 30"
oil on canvas

The Trammels of an Innocent
suite of 8 lithographs
1991/3
17" x 20"

Made to be loved
suite of 6 lithographs
2005/6
20" x 17"

Sixteen Views of Mutt Fido
2005/6
artist's book
4 1/2" x 3 1/8" x 1/4"
letterpress & relief

Rabbit Cross Breeds
2004/5
artist's book
9" x 6" x 1/4"
letterpress & relief

To Dance
1999/2001
artist's book
9" x 6" x 1/2"
serigraph & letterpress

Lola's Expedition
1999/2002
artist's book
6" x 4" x 2"
electronic

Lydia's New Rules of Order
1998/9
artist's book
5" x 3 1/2" x 1/2"
electronic

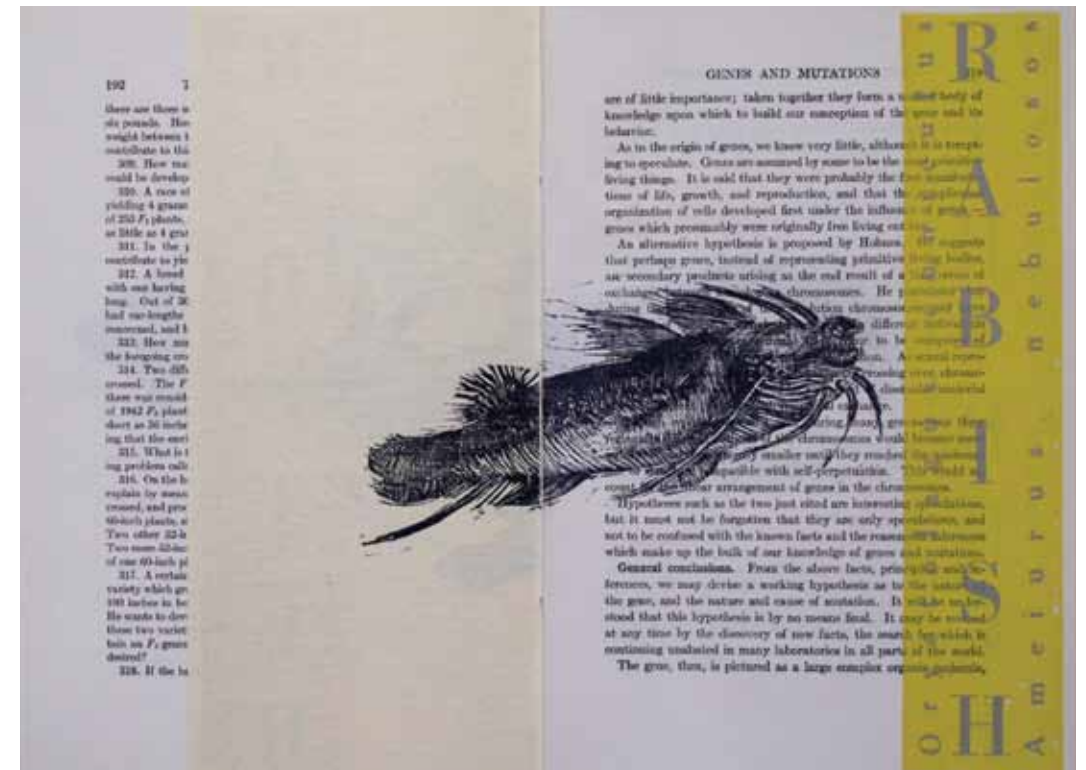
Calypso



The Trammels of an Innocent: From Here One Can See Clearly



Rabbit Cross Breeds





VERNE FUNK

FUNK ART

In the fifties, Verne Funk's ceramic art was based on the utilitarian pot. His pieces were consistent with the strength of the marriage of shapes and surface producing pleasing and functional forms.

As a candidate for the M.F.A. degree under Robert Schellin, Verne moved beyond the utilitarian into an expressive Funk Art approach. Characterized by humor and sometimes eroticism, his impressive thesis exhibition generated both positive and negative responses. Two of the extraordinary pieces were the *Electrosux* and the *Bower Blower*. The first was a life-sized vacuum cleaner, modeled on the original Electrolux, but with teeth and lips in the end of the hose. The second was a kiln blower with lips on the end of the blowing tube. It was named after Fred Bower, one of the central clay artists of the California Funk Art movement.

Adding the technique of *trompe l'oeil*, Funk next created a series of hanging platters that shook the sensibilities of the viewer. Mysterious objects appeared to float above the surface of the pieces. These superb works included *Unfinished Portrait*, a self-portrait using a black engobe pencil and intense blue, yellow, orange and green brush strokes above Funk's smiling image, and *Texas Mona*, a black and white engobe rendering of Da Vinci's Mona Lisa with a bright yellow rose floating from her mouth.

In the eighties Verne carried his fool-the-eye technique to a series of large—up to eight feet tall—three-dimensional dancing figures. These were cylindrical shapes combining his drawing and modeling skills with—among other things—cast hands, lending the impression of movement and grace to ballroom dancers.

Verne Funk continues to stir us by making art that exposes, without hesitation, his most private thoughts and deepest convictions. In the current exhibition, he begins with simplified shapes and various surface treatments, and then manipulates areas of the pieces by generating surfaces that support statements about politics and society. *Cool* is a black figure and *Man in a T Shirt* combines brown and white clays. Their fragmented faces remind us of the hardships many in the United States confront, but the placement of a hand over the heart in the traditional patriotic salute indicates that the *Man in a T Shirt* is still proud to be an American. The *Red Mute*, a two-toned terra-cotta colored head with a stretched-looking mask, suggests the plight of those who work hard to become part of the American dream, only to be caught up in the American nightmare.

Verne refers to our nation's present political situation in *Captain of the Ship*, a half head resembling George W. Bush. Needless to say, the *Ta-Daa* expounded by Mickey Mouse leaves us with a chilling reminder of the dangers our great country faces when we do not take our responsibility as citizens seriously.

A strong punch line from Verne Funk, one of the premiere artists of our time.

DONALD BENDEL

Regent's Professor of Ceramics, Emeritus, Northern Arizona University, Flagstaff, Arizona.

VERNE FUNK

ARTIST STATEMENT

My work can be seen as part of a continuum that reflects an interest in the human figure and the human condition. My particular interest in drawing has found its way onto clay forms and onto the surface of plates, all of which become humorous, satirical or serious in thrust. I continue to produce and develop.

ABOUT THE ARTIST

Verne Funk is a studio artist now living in San Antonio following a forty-year career in teaching. Funk's interest in clay had its beginnings at UWM (B.S.,1957). After graduation, he continued to develop his skills while teaching in the Racine Public Schools. During those early years, Funk was active in the Milwaukee area arts/crafts scene, serving as show chair and then president of the Wisconsin Designer Craftsmen.

Funk returned to UWM for graduate study, earning both an M.S. (1962) and an M.F.A. (1969). He started with a solid approach to pottery under the guidance of Robert Schellin. Early work with lusterware was groundbreaking, and Funk began to use sculptural forms to express his ideas. It was in his M.F.A. show that object-making appeared, making him one of the first artists in the Midwest to produce work aligned with the California Funk Art movement.

After teaching at Carthage College and University of Wisconsin-Whitewater, Funk became director of the School of Art at Bradley University in Peoria, Illinois. His desire to return to teaching led him to Texas Tech University, where he spent twenty years before retiring as a professor emeritus.

Funk has exhibited in over 300 competitive, invitational and solo shows in the United States and abroad. He has lectured and taught workshops throughout the country and has served many times as a show juror. His work has been pictured or reviewed in more than twenty books and numerous catalogues, magazines and newspapers, and is included in many collections, public and private.

CHECKLIST

Captain of the Ship
2006
18" x 12" x 14"
ceramic

Whitewash
2005
17" x 12" x 14"
ceramic

Spin
2006
20" x 12" x 14"
ceramic

Splash
2006
16" x 12" x 14"
ceramic

Daydream
2006
12" x 12" x 14"
ceramic

Test Pilot
2006
13" x 12" x 14"
ceramic

Man in T-Shirt
1996
21" x 16" x 8"
ceramic

Cool
1995
14" x 21" x 7"
ceramic

Him & Her
1997
7" x 12" x 5 1/2" each
ceramic

White Smoke
1997
19" x 6" x 9"
ceramic

Red Mute
2002
31" x 11 1/2" x 17"
ceramic

Restricted
2002
24" x 8" x 12"
ceramic

Life Drawing
2005
42" x 30"
drawing

Head on
2005
42" x 30"
drawing

Ta-Daa
2006
42" x 30"
drawing

Study
2006
42" x 30"
drawing

Whitewash



Red Mute



THE CONTINUUM PROJECT

LIZ BACHHUBER



THE CONTINUUM PROJECT

In the spring of 2006, the Institute of Visual Arts sponsored a competition, open to Department of Visual Art alumni, to award a commission to create a new work to be installed in the lobby of the Mainstage Theatre. The lobby is in a public building in the heart of the campus. It serves students, the campus community, and the general public and is a gateway to music, dance and theatre performances. The commission included a residency in the Peck School of the Arts, with opportunities to work with our students and the public.

The jurors—multi-disciplinary artist Ray Chi; Kim Cridler, who teaches metalsmithing and jewelry arts at the University of Wisconsin-Madison; Joy H. Dohr, Ph.D., professor emerita at the University of Wisconsin-Madison in environment, textiles and design; and Graeme Reid, assistant director of the West Bend Art Museum—awarded the commission to artist Liz Bachhuber.

Bachhuber (B.F.A. in Ceramics and Painting, 1976; M.A. in Painting, 1979) is one of the Peck School's farthest-flung alumni. A long time resident of Europe and the recipient of numerous fellowships and awards, Bachhuber was among the founding faculty members of the Bauhaus-University in Weimar, Germany, where she has been professor of installation and sculpture since 1993.

The project Bachhuber proposed for *Continuum* is part of her ongoing exploration of the tension between nature and culture. As in other works in this series, Bachhuber will create a form from natural materials (birch saplings) woven around a mobile industrial scaffolding and will then integrate locally produced materials into the form. Bachhuber is still considering the range of elements she will deploy in the new work, from sensors that trigger sound and light, to a shroud that could cover and reconfigure the piece. Her goal is to use chance and changeability to produce a permanent but flexible sculpture. The mobility of the work, and the possibility of creating more than one form, will make it possible to transform and activate the space in response to the lobby's various functions. "Instead of being a thoroughfare," observes Bachhuber, "the lobby could become a hub of activity, a true vestibule and entrance to the theatre, one that invites both social gathering and silent contemplation."

Interaction with students is an essential component of the *Continuum Project*, and Bachhuber, who directs an interdisciplinary "Public Art and New Artistic Strategies" program at the Bauhaus, will share her open-ended and archaeological process with UWM students while in residence this fall. Bachhuber has directed student-created public art projects throughout Germany and in other European cities, and she will help UWM students understand the deeper context for public sculpture by directing them in researching their community's history. For *Continuum*, they will identify the local materials that will be woven into the work—everything from medical supplies to manufacturing detritus. Bachhuber and the students will unearth the unique ingredients that contribute to Milwaukee's civic and cultural life, the material artifacts that tell the story of the city's past. The students will also create a directory, easily accessible to other artists, of these "made-in-Milwaukee" materials.

We welcome Liz Bachhuber, who will be in residence at the Peck School of the Arts throughout the autumn of 2006. She will be the first of what promises to be a long series of artists-in-residence at the newly renovated Kenilworth Square complex, where she will have both studio and living space.

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