

## Preface

The 1999 Wisconsin Biennial presents the work of 49 artists and collaborative groups from throughout the state working in diverse media—painting, sculpture, printmaking, drawing, textile, photography, film, video, installation, performance art, and new media. The ninth Wisconsin Biennial introduces several emerging artists as well as new directions pursued by many established figures. Like the triennials and biennials before it, this major survey reflects the vitality and breadth of contemporary art in Wisconsin.

From over 2,500 applications mailed statewide, 409 artists responded. The curatorial team composed of the Madison Art Center's director Stephen Fleischman, curator of education Shen Castelluccio, and curator of exhibitions Sara Kravovskí viewed over 2,300 slides, CD-ROMs, videos, and films. The committee then selected 99 artists for studio visits, which encompassed travel from Ashland to Kenosha and many points in between. Vital to the selection process, studio visits allow curators to come to a fuller understanding of the artist's oeuvre by looking at original work and discussing it with the artist. Following the visits and much subsequent deliberation by the curatorial committee, 41 individuals, 3 collaborative pairs, and a performance art group were chosen for the exhibition.

The Biennial is a broad overview of visual art in Wisconsin rather than a strictly thematic exhibition. Each artist has a unique approach and conceptual framework, yet in this Biennial, viewers will find similar concerns resonating among partic-

ulars. A conflation of art and science appears, as does a continuing, refined investigation of new media. Several artists explore the reconstitution of ethnicity in their work. Still others blur the boundaries between craft disciplines and traditional "high art" media, while others advance and critique theories of painting.

Through the continuing tradition of triennial exhibitions, the Madison Art Center expresses its commitment to Wisconsin artists, both established and emerging. Wisconsin is a fertile place for artistic activity. The Madison Art Center provides a critical forum for celebrating and advancing this activity on a regional, national, and international level.

S.C.  
S.F.  
S.K.

# Wisconsin Triennial 1999

**AW Rasmussen**



## **Wisconsin Triennial 1999:**

*Wisconsin Triennial*, 1999     Wisconsin Triennial, 1999     The Prints of Warrington Colescott Mary Weaver Chapin, 2010 Since the 1940s printmaker Warrington Colescott has trained his brilliant artistic eye on the fashions and foibles of human behavior A satirist in the tradition of William Hogarth Francisco Goya Honor Daumier and George Grosz Colescott utilizes his sharp wit and vivid imagination to interpret contemporary and historical events from the personal to the public the local to the international He is especially noted for his exceptional command of complex printmaking techniques and for his innovative approach to intaglio printing The Prints of Warrington Colescott A Catalogue Raisonné 1948 2008 is the first fully illustrated catalogue to document Colescott's extensive and varied graphic career Author and curator Mary Weaver Chapin has worked closely with Colescott interviewed him at length and had unique access to his private papers and archives She documents his personal and artistic life in a detailed biographic sketch and her extensive essay *Research Printmaker and Mad Dog Attack Artist* examines the evolution of his printmaking career focusing on his technique iconography and his place in American printmaking The catalogue documents and depicts all 359 of Colescott's editioned prints providing title date media dimensions and selected exhibition history and collections for each print along with comments and anecdotes by Chapin and Colescott Published in collaboration with the Milwaukee Art Museum The exhibition *Warrington Colescott Cabaret Comedy Satire* will open at the Milwaukee Art Museum in June 2010 Visit [www.mam.org](http://www.mam.org) Finalist Arts Book Midwest Book Awards     **New Art Examiner**, 2001 The independent voice of the visual arts     *Charles Munch* Jody Clowes, Richard Ely, 2006 Charles Munch is well known in the American Midwest for his bold luminously colored paintings of people and animals in expansive landscapes For twenty five years his richly imagined images have explored the tangled relationship between tame and wild between humans and the rest of the natural world The elegant simplicity of his pictures has caused them to be described as nature icons *Charles Munch Dreaming in Color* reveals Munch's transition from the poetic realism of his early work to the brilliant semi abstraction of today as well as the personal and artistic crisis at the heart of that dramatic transformation Jody Clowes contributes a probing essay of critical analysis Richard Ely's long biographical essay narrates one man's journey from suburban childhood to visionary landscape painter The book also includes a chronology of Munch's artistic life and an exhibition history *Charles Munch* grew up near St Louis Missouri and now lives on a hilltop in southwestern Wisconsin He has exhibited his paintings in twenty five solo shows eight of them museum shows His work is in private collections nationwide as well as in the collections of the Milwaukee Art Museum the Madison Museum of Contemporary Art and the Chazen Museum of Art     We Make Each Other Beautiful Yxta Maya Murray, 2024-06-15 *We Make Each Other Beautiful* focuses on woman of color and queer of color artists and artist collectives who engage in direct political action as a part of their art practice Defined by public protest rule breaking rebellion and resistance to governmental and institutional abuse direct action activism draws on the aims radical spirit and tactics of the civil rights and

feminist movements and on the struggles for disability rights queer rights and immigrant rights to seek legal and social change Yxta Maya Murray traces the development of activism as a practice from the Harlem Renaissance to Yoko Ono Judy Baca and Marsha P Johnson She also studies its role in transforming law and society We Make Each Other Beautiful profiles the work and lives of four contemporary artists Carrie Mae Weems Young Joon Kwak Tanya Agui iga and Imani Jacqueline Brown and the artist collective Drawn Together combining new oral histories with sharp analyses of how their diverse and expansive artistic practices bear important aesthetic and politicolegal meanings that address a wide range of injustices

*Wisconsin ... Event & Recreation Guide*, 1999 *Magnetic North* Margaret Andera, Lucy R. Lippard, 2004 *Magnetic North* the Landscapes of Tom Uttech presents a survey of more than thirty years of Tom Uttech's art Uttech one of the most widely admired landscape painters in America reestablishes the wilderness as a mystical place where the colors of nature flourish and the various forces of nature are played out He is inspired by the northern woods and prairie of Wisconsin and his numerous camping and canoeing trips to Northern Minnesota and Quetico Provincial Park in Ontario Canada *ThirdWay*, 2002-05 Monthly current affairs magazine from a Christian perspective with a focus on politics society economics and culture **New Serial Titles**, 1997 A union list of serials commencing publication after Dec 31 1949 *The*

*Comprehensive Yahara-Kegonsa Focus Watershed Report* Wisconsin. Department of Natural Resources, 2002

**International Congress Calendar**, 1999 **Lower Rock River Water Quality Management Plan Appendix** Wisconsin. Department of Natural Resources, 2002 **Who Owns Women's Bodies?** Rochit I. Tañedo, 2001 **Wisconsin Triennial** René Paul Barilleaux, Stanley I. Grand, 1987 **Upper Rock River Watershed Management Plans** Wisconsin. Department of Natural Resources, 2002 **The State of the Rock River Basin** Wisconsin. Department of Natural Resources, Ruth C. Johnson, 2002 **Exclusively Yours**, 1998 **Wildeworld** Theodore F. Wolff, John Wilde, 1999 **Art Index** Alice Maria Dougan, Margaret Furlong, 2000

## Reviewing **Wisconsin Triennial 1999**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is really astonishing. Within the pages of "**Wisconsin Triennial 1999**," an enthralling opus penned by a very acclaimed wordsmith, readers set about an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve in to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

<https://ftp.thebrandexperience.com/data/virtual-library/index.jsp/Youll%20Never%20Make%20Love%20In%20This%20Town%20Again.pdf>

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