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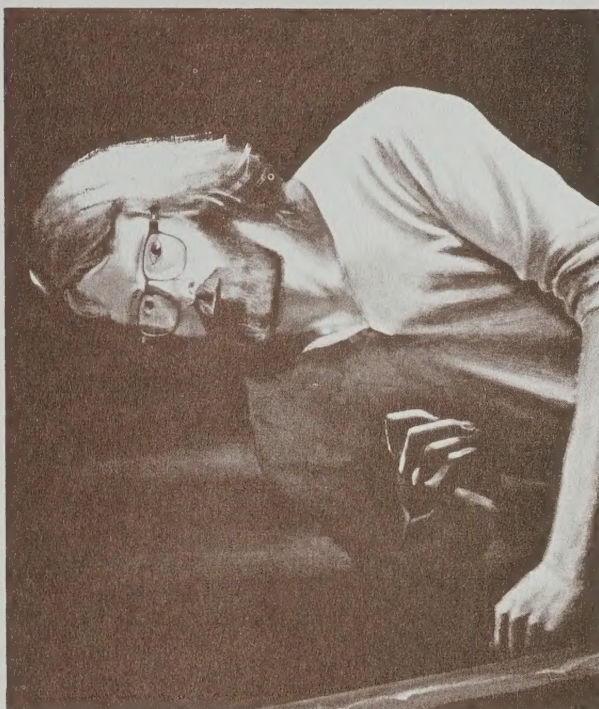
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1976-1977

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paintings by

CHARLES MUNCH



Oshkosh Public Museum
Oshkosh, Wisconsin

October 10 to
November 9, 1976

NON-PROFIT ORG.
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OSHKOSH, WIS.
Permit No. 220

OSHKOSH PUBLIC MUSEUM, 1331 ALGOMA BOULEVARD, OSHKOSH, WISCONSIN 54901

We request
the honor of your company
at a reception for

CHARLES MUNCH

Whose paintings we are exhibiting

Sunday, October 17, 1976 two-thirty to five
1331 Algoma Boulevard
Oshkosh, Wisconsin

"The realistic paintings I like are more like poems than stories," Charles Munch will tell you. "I don't want to be a Victorian story teller. I hate titling my paintings. But I am interested in what they tell, even though it isn't stories.

"Abstract painting has been fashionable among sophisticated art collectors for a long time, with realistic painting making a recent come-back. But many artists are treating realism self-consciously, trying to make it neutral, the way abstract painting is neutral. It doesn't make sense to pretend objects in realistic paintings carry no meaning beyond their forms and colors. Paintings have meanings that relate to the objects in them."

Since 1971 Munch and his wife, Jane Furchgott, who is also an artist, have been living and working in the house his grandfather built near Sturgeon Bay as a family summer home. The house and its environs are the subjects of many of Munch's paintings — rooms in the house, still lifes of interesting objects in it and landscapes of the surrounding area.

Munch relates his love of realism to the painting restoration work he and his wife do for museums and private owners in the midwest: "I cannot rival the old masters but I admire them. The 15th and early 16th century Italians are my favorites."

Still, Munch admits, his paintings have been more immediately affected by such painters as Bonnard, Hopper, Balthus and Morandi.

A graduate of Reed College in Portland, Oregon, Munch studied also at the New York Studio School and worked with William Suhr, conservator for the Frick collection. His work has been shown at the Milwaukee Art Center and at the Hardy Gallery in Ephraim.



Catalog

1. Reclining Nude and Window 20 x 30 (d)
2. House, Bay, Shipyard 32 x 40 (g)
3. Self Portrait, Unshaven 24 x 32 (f)
4. House in Melting Snow 18 x 20 (g)
5. Girl in Pink 20 x 24 (g)
6. Still Life with Avocado and Grapefruit 22 x 30 (b)
7. Staircase 26 x 24 (b)
8. Farm Landscape 29 x 60 (e)
9. Still Life with Lemon and Thyme 22 x 34 (b)
10. Upstairs Winter Model 48 x 54 (f)
11. Still Life with Dried Apple 24 x 24 (g)
12. M. P.'s War Cloud 24 x 31 (c)
13. Zak's Barn 10 x 12 (g)
14. Twelve Trees 12 x 12 (g)
15. Anderson's Barn 12 x 14 (a)
16. Schuyler Farm 26 x 42 (g)

17. Hawalah 18 x 32 (b)
18. Self Portrait with Blue Curtain 25 x 30 (g)
19. Still Life with Grapefruit 20 x 20 (g)
20. Shiloh Church 16 x 33 (b)
21. Baled Hay 24 x 20 (g)
22. New Mexico Rocks 8 x 9½ (g)
23. Violets at Night 11 x 9 (f)
24. Self Portrait with Beard and Long Hair 16 x 10 (g)
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26. Edge of Field 10 x 8 (g)
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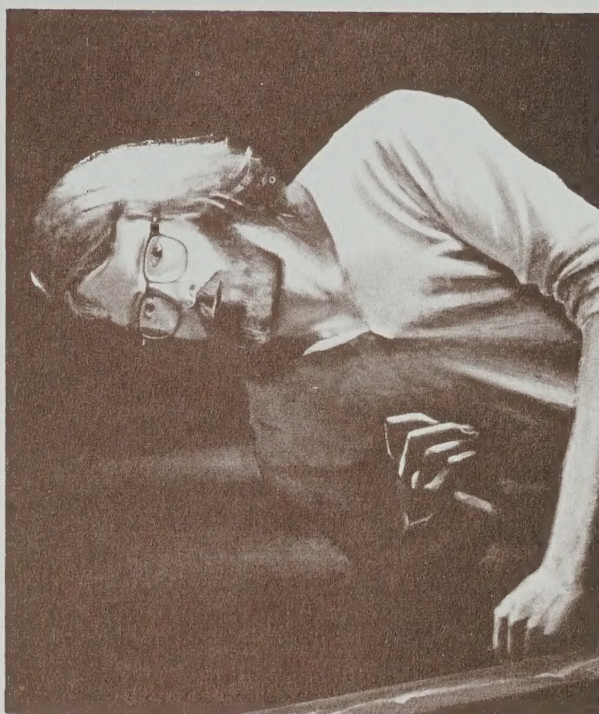
We are grateful to these collectors who have most generously lent works for this exhibit:

- (a) Mr. and Mrs. Roger Anderson
- (b) Dr. and Mrs. Alfred Bader
- (c) Mr. and Mrs. Clifford Empey
- (d) Mr. Robert Forrest
- (e) Mr. and Mrs. John Munch
- (f) Mr. and Mrs. Philip Orth
- (g) Mr. and Mrs. Charles Munch



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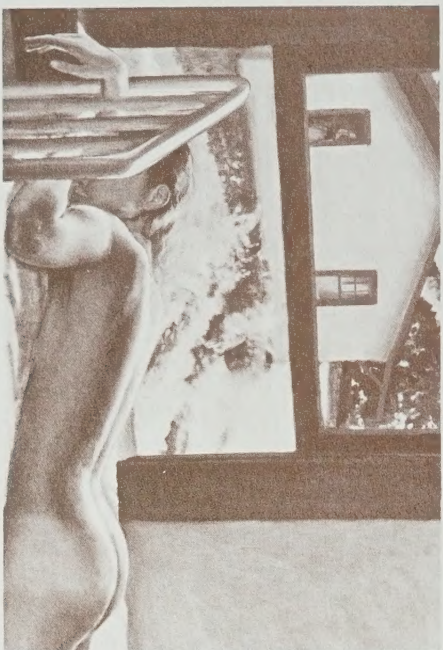
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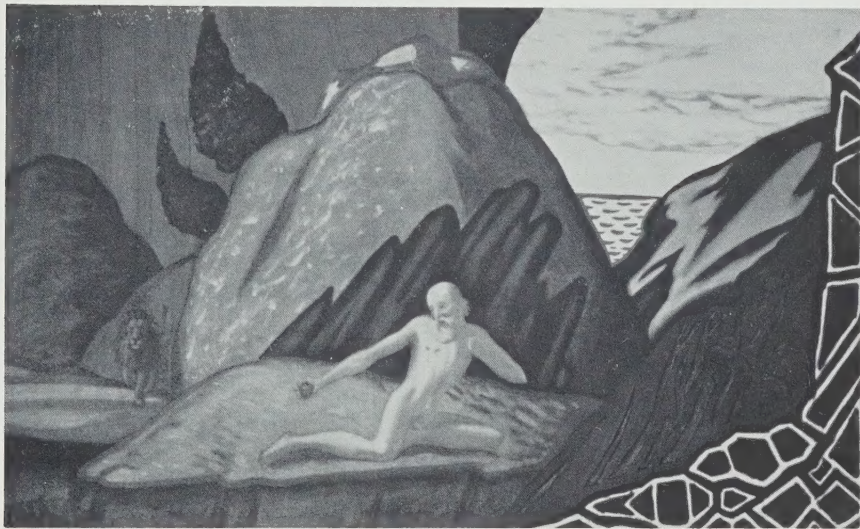
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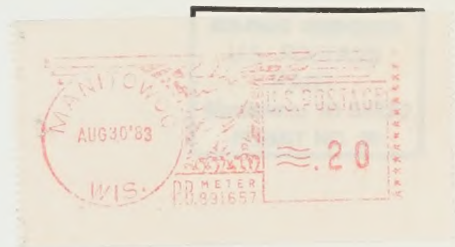


"Penitent Jerome in Landscape"; 1981; Oil on Canvas; 38 x 62 Inches.

RAHR-WEST MUSEUM

CHARLES MUNCH

2 SEPTEMBER THROUGH 9 OCTOBER 1983



Opening Friday, 2 September, 7-9 P.M.

Dr. & Mrs. Alfred Bader
2961 N.1 Shepard
Milwaukee, WI 53211

RAHR-WEST MUSEUM
PARK STREET AT NORTH EIGHTH
MANITOWOC, WI 54220

CHARLES MUNCH
& JANE FURCHGOTT
ART RESTORERS
RT. 5, STURGEON BAY
WISCONSIN 54235
TEL. 414 · 743 9679

Monday

Dear Alfred,

I'm sending the slides — I hope they're what you want.

You'll be pleased to hear that my big painting of 6 women won the top cash award (\$500) at the U. W. Stevens Point exhibition called "Wisconsin 78." The judge was a fairly good New York - Chicago painter named Ellen Lanyon.

Charles

It turns out the finished photos of the Pynas are still in the camera. The half-clean photos ~~are~~ I sent to you a few weeks ago, so I hope you still have them. I could have the other slides by Wednesday, but not to you by Thursday.





"Upstairs Winter Model," a 48 by 54 inch oil on canvas by the Sturgeon Bay, Wis., artist Charles Munch, can be seen through Nov. 9 at the Oshkosh Public Museum.

Shows in GALLERY GAZING: Review by the Art Editor

Oshkosh, Wis. — Theatricality and poetry, in almost equal measure, distinguish the oil paintings of Charles Munch, through Nov. 9 at the Oshkosh Public Museum, 1331 Algoma Blvd.

A young (31) painter who believes that the current return to realism calls for emotional and lyrical, as well as formal, content, Munch deals in these carefully executed canvases with the aspects of life he knows best: his home near Sturgeon Bay, Wis.; his wife, painter Jane Furchgott; the ambience of the 15th and 16th century paintings he loves so well, and the pristine farms and churches that dot the Door County countryside.

St. Louis Born

A native of St. Louis, Mo., Munch attended Reed College, the Portland (Ore.) Museum School and the New York (N.Y.) Studio School before finding a job with a New York conservator

whose special concern was the Frick Collection.

After three years in Manhattan the Munches decided big city life was not for them. They spent seven months "covering European museums" in a camper, then settled down just outside Sturgeon Bay, where his family had an unoccupied summer house.

Rather to their surprise, the two artists have been able to support themselves over the past five years through the sale of their output and by applying their knowledge of conservation to major Wisconsin collections.

The idea of supplementing his income through restoration work was a pleasing one to Munch since "I've always loved old paintings, and it seemed a way of using my artistic skills. You're close to the art world, but not using the same skills exactly."

His primary career, how-

ever, is as a painter — and despite the fact that he has not previously had a solo show, Munch's pictures have already found their way into a number of prestigious Milwaukee collections. The reason is not hard to discover.

Technical Solidity

Thanks, one suspects, to his study of Medieval and Renaissance masters, as well as his enthusiasm for Bonnard, Vuillard and the "simplified theatricality" of Magritte, his canvases have a thematic and technical solidity not always found in the work of young, realistically oriented artists today.

The word "subtext" — a theatrical term referring to meanings unstated in the script but conveyed through the mental attitude and body language of the actors — can accurately be applied here.

Because of his interest not only in form but in observed reality (he prefers not to think of himself as a "literary" painter, even though his concerns go beyond formal content to what he terms the "poetic statement"), these are pictures which engage the viewer on a number of levels.

The observer who is simply on the lookout for pleasant vistas and relief from the demands of intellectualized abstraction could scarcely help but find satisfaction in the pastoral sweep of "Farm Landscape" or the sensuous line of "Reclining Nude and Window."

The admirer of well executed still lifes will almost certainly be impressed by the crisply lucid "Still Life with Avocado and Grapefruit" and the decidedly Italianate, vir-

tually monochromatic "Havdalah."

And the student of German expressionism may well find that his "Self-Portrait with Blue Curtain," with its kinetic brushiness and unexpected breakthroughs of vivid color, proves that he is conversant with this period of art as well.

Many of Munch's themes — from his interest in domestic scenes a la Vuillard to his delight in the play of natural light a la Hopper — are in evidence in "Upstairs Winter Model," reproduced on this page.

The seated model is, of course, his wife, Jane. The bluish sky light entering the room through the windows not only casts a cool, unifying aura over the room but finds a rhythmic echo in the mirror which leans against the wall. The execution, self-assured and refreshingly unhackneyed, leaves little to be desired.

Viewing hours at the Oshkosh Public Museum are 9 a.m. to 5 p.m. Tuesday through Saturday and 1 to 5 p.m. Sunday.

Simultaneously on view at the Oshkosh museum is "Through the Studio Door," a collection of 60 photographs of creative personalities by James Auer, art editor of The Milwaukee Journal.

Organized by John H. Kuony, museum director, the exhibition covers a period of some 15 years and includes photographs of visual and performing artists with regional and national reputations.

Art Openings

THE Sounding BOARD

By LOUISE KENNGOTT of The Journal Staff

The cynics cry that it's a cultural desert out there, while business executives proudly state that it is local culture/arts that brings and keeps young executives in Milwaukee management posts. Meanwhile, the people on the arts stages, and those of us who sit behind typewriters, going about the evaluating business, try and figure out which side is right.

Is it a desert, or isn't it? The box offices keep selling tickets, but who buys them? Are the arts really reaching an ever widening audience, or do we only think they are? Do the same few support everything, or do the dollars come from a diverse, widespread group? In short, who is the audience and where does it come from?

It's an interesting question, one that, at first thought, seems to have a nice, easy answer. The suburbs, surely, must send in floods of ticket buyers to the box offices. Then add the goers and doers from the city proper, and you've got a good crowd.

Wrong. Forget about most of the suburbs.

Suburbs Lag

I wish it weren't proven fact, but too, too few of the suburbs send audience members to Milwaukee's cultural stages. The PAC box office has, throughout the past couple of years, compiled statistics on who goes to what. The charts it has put together are based on ZIP codes, and in every single case — ranging from ballet to chamber music to opera — three ZIP code areas consistently produce the vast majority of the audience.

The three ZIP code areas are 11, 17, and 2 — that's the east side of Milwaukee, from Canal St. north to the county line, including the suburbs of Shorewood, Whitefish Bay, Fox Point, Bayside, River Hills and part of Glendale. Time and time again, that area's group of goers so far outdoes every other area within the city that, from the looks of it, Milwaukee's arts could forget about the rest of the city and still stay alive. Shocked? So was I.

What about the other

areas? Well, in one case, ballet, the Racine-Kenosha area sent more people to the PAC than did Elm Grove, Greendale, Cudahy, Hales Corners, Brown Deer, Menomonee Falls, South Milwaukee and ZIPs 12, 14, 19, 20, 21, 23, 25, 27, 28, and others. For opera, the areas of ZIPs 08, (around Washington Park) and 04, (that's National Ave, Greenfield and Howell) each outdid ZIPs 13, 22, and 26 — that's all of Wauwatosa.

Jolt Is Needed

These statistics are terribly startling, but maybe we need the jolt. The entire metropolitan area cries out its desire for a strong cultural community, yet those that actively attend and support that culture come, over and over again, from the same areas. At least half a dozen major area business leaders have proudly told me of how Milwaukee's arts attract executives to their firms. Yet large expanses of the city, filled with executive homes, barely show on the culture going charts.

We all want to have the arts around. But why? Because it's attractive? Because it's nice to show off? Because it gives us a good image? Or do we want the arts because we want to partake and become involved?

It's easy enough to complain that Milwaukee's opera or chamber music life doesn't glisten with big city star names — and I hear dozens of those complaints — and then sit home while the music organizations try like crazy to raise the ticket dollars needed to bring in the bigger, better names.

Sure, it takes effort to drive in for a concert or bal-

let from Elm Grove or from Cudahy. It takes a lot more effort than watching television all evening. But one of these days, while everyone's waiting for the other guy to buy the tickets, the arts are going to pack their bags and leave.

Case in point: After years of a void, Milwaukee is going to have a series of chamber music concerts by top, internationally known chamber and solo musicians. The series was put together by local music lovers — at their own expense — because they recognized how vital seeing and hearing the best was to Milwaukee's musical community.

First of Series

The first concert in this new series, held at the Pabst Theater, is this Thursday — the Beaux Arts Trio. And, as of this writing, only about half the theater's seats have been bought.

Keep in mind that Milwaukee hasn't had a series of this sort, one that brings in groups such as Beaux Arts and the Juilliard String Quartet, since the demise of the Hurok Gold Curtain series a number of years ago. And even the Hurok series filled its seats by tossing in more than a few "sure acts." The people at the Pabst have been taking big risks for the cause of high quality musicmaking.

It's interesting to speculate. If only half a house shows up for groups like this — and I'll give you one guess as to which ZIPs have already taken the lead in the ticket sales — who is the rest of Milwaukee's arts audience waiting for? The stars of "Mary Hartman, Mary Hartman"?

Curtain TIME

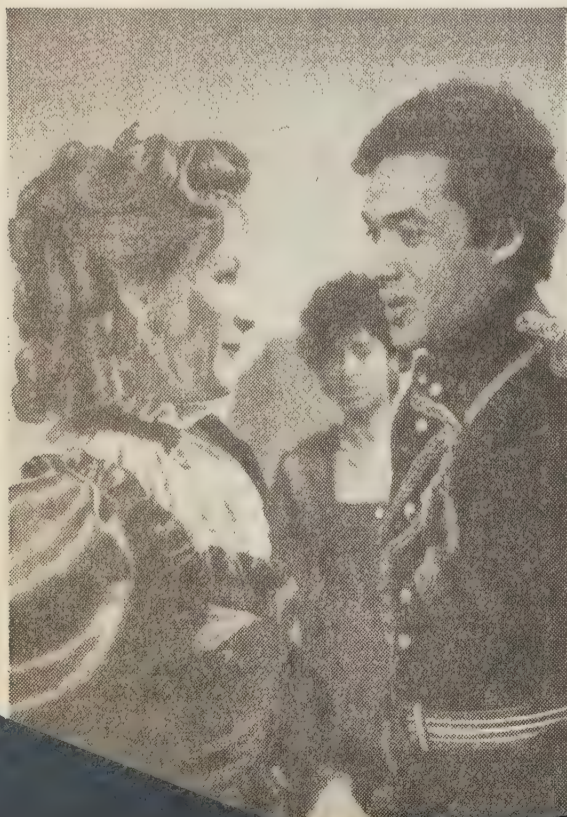
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who have already contributed.

Lyric Opera is offering 48 performances during this season, more than half of which were sold out before the season started. The season continues through Dec. 15.

* * *

The Guthrie Theater of Minneapolis/St. Paul will take its production of "A Party for Two" on an 11 week tour of nearly 50 communities throughout the upper Midwest. The tour will begin in Hibbing, Minn. on Jan. 17 and end April 2 in Rapid City, S. D. A few dates remain open, according to Regional Services Director Carolyn Bye. More information on the tour may be obtained by contacting her at The Guthrie Theater, Vineland Pl., Minneapolis, Minn. 55403. The phone number is 282-4111.



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Featured in
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MUSIC

Milwaukee Symphony Orchestra — 7:30 today, PAC. Saturday, 7:30 next S. pops concert with the Shearing Quintet.

Sullivan Chamber Ensemble — 8 today, St. Joseph's Chapel.

Organ Recital — 8 to Point Evangelical Church; Elaine Mann.

Fine Arts Quartet — UWM Recital Hall, with Paula Robison.

Organ Recital — 7:30 Paul Evangelical Lutheran; Timothy Albrecht.

Stecher and Horowitz — Monday, Wauwatosa Auditorium; duo pianists.

Pro Musica Nova — 8 Milwaukee Art Center.

Beaux Arts Trio — 8 Pabst Theater.

Virgil Fox — 8 Friday, organ recital.

Classical Record

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Featured in the Sullivan Chamber Ensemble presentation at St. Joseph's Convent Chapel at 8 p.m. today will be (from left) recorder Edward Czapogal, guitarist Kenneth Bell, harpsichordist Ludus Toepfner, luteist Marilyn Schneider, cellist Betty Weber and soprano Helen Cecil.

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— Journal Photo by Darlene Woyt

Showgoers Guide

- MUSIC**
Milwaukee Symphony Orchestra — 7:30 today, PAC. Also 8:30 Saturday, 7:30 next Sunday. 3 p.m. concert with the George Shearing Quintet.
Sullivan Chamber Ensemble — 8 today, St. Joseph's Convent Chapel, 5th & Madison.
Organ Recital — 8 today, Fox Point Evangelical Lutheran Church, 5th & Madison.
Fine Arts Quartet — 3 today, UWM Recital Hall, west gate, 1st St.
Organ Recital — 7:30 today, St. Paul Evangelical Lutheran Church, 1st & Wisconsin.
Sleicher and Horowitz — 8-15 Monday, Wauwatosa East High Auditorium, two pianos.
Polo Musica Noe — 8 Thursday, Milwaukee Art Center.
Beaux Arts Trio — 8 Thursday, Pabst Theater.
Virgil Fox — 8 Friday, PAC, organ recital.
- THEATER**
Milwaukee Repertory Theater — 7:30 today, PAC. Also 5:15 and 9:15 Saturday, 7:30 next Sunday.
Theater X — "Oscar" 7:30 and 9:30 today, Milwaukee Art Center. Raymond Clarke one man show.
COMMUNITY THEATER
Sunset Playhouse, Elm Grove — "The Sunshine Boys" 7:30 today and next Sunday, 8:30 today and Friday, 7 and 10 today and Friday, 7 and 10 today.
Theatre Alverno, Alverno College — "The Good Doctor," 2 today.
Bay Players, Whitefish Bay Auditorium — "Dawn Visions," 8 Friday, 8 Saturday.
Waukesha City Theater — "Fiddler on the Roof," 7:30 today and next Sunday, 8:15 Friday and Saturday, also Nov. 5-7 and 12-14.
Carroll College, Waukesha — "A Midsummer Night's Dream," 7:30 next Sunday, also Nov. 1-4.
Falls Patio Players, Menomonee Falls North High School — "Come Along, You Foolish Things," 8 Friday and Saturday.
Green Street Theater, Madison — "Milk and Honey," 8 today.
Brown Deer Theater, Brown Deer High School — "Best of Friends," 8:30 Friday, Saturday and Nov. 5-7.

Curtain Time
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"A Party for Two" features the select theater team of Dominique Serrand and Barbara Beriovis in comedy, acrobatics and fantasy. The four person company works in many aspects of the theater.

Soviet pianist Lazar Berman, 46, who thrilled American audiences in his first tour last winter, has just begun his second tour of this country, a virtual sellout affair. "Fortunately, everything has gone well," the pianist told UPI's Michael Meyers in Dallas, Tex. "Before, all I had time for was airport and piano. Now I feel I have come back to something I know, to an America I love like me."

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Classical Records
Chances are that when the historians of the future sit down to write about American music during the past decade, they will place two composers at the top of their "important" list. They are Elliott Carter and George Crumb.

The two make for a fascinating study. Both are leaders of composition styles. Both are "other world" effects; the modern day Wagner. Carter is the absolutist, the scientific mind that writes his music like so many mathematical formulas, the inventor who speaks about things such as "metric modulation" and "multilayered composition" in the contemporary breaks.

Columbia Odeys has just released two discs that show Carter's demands. The first, Elliott Carter's Brass Quintet gets things such as recording (Y 34137) by the American Brass Quintet, the group for whom it was recorded in 1974. The music is definitely complex, but Carter's extensive program notes on the record jacket serve well as a road map for the first few hearings. The entire work is built around ideas of discord and agreement between the five performers, and the American Brass Quintet, the best group of its kind in this country, does a brilliant job of living up to Carter's demands. The disc also includes Morris Lang's performance of Carter's "Eight Pieces for Timpani" and the quietest of reading of Carter's "A Fantasy About Purcell's Fantasia Upon Note."

Representing the best of Crumb's unique kind of music, pianist Robert Miller plays Volume II of "Makrokosmos," also on Columbia Odeys (Y 34135). The score is all mysticism and intensity and exploits the limits of the piano's color-producing possibilities, aided by plucked and strummed strings, a micro-

phone suspended above the instrument, a harp, various vocal effects — the performer has to hum and wail into the microphone — and more. While it sounds a little crazy on paper, it adds up to an incredible musical experience. Miller gives it a vivid, exciting performance.

The Beaux Arts Trio, with guests Samuel Rhodes, viola, George Hontagel, bass, plays Schubert's "Trout" Quintet for Timpani, at least (9500 071). The music is as sparkling as a sunny day in the country, and the Beaux Arts playing is elegant, beautifully blended and warm. Don't miss it.

— LOUISE KENNGOTT

Moscow's Bolshoi: Bigger Than Life
Moscow, USSR — Tchaikovsky's "Eugene Onegin" at the Bolshoi Theater is a work of glittering artistry. Certainly the prestige of the setting adds to the lustre for the Bolshoi is an incredible piece with its six gladdens glistering splendidly under the enormous gold chandelier that helps illuminate this most famous of ballet and opera houses.

For a while it appeared that my wife and I would be unable to go to the Bolshoi. There were no tickets to be had at the theater, the major hotels or headquarters of tourists, the Soviet travel agency for foreigners. Come back after 2 p.m. we were told. Perhaps someone couldn't go and would relinquish a ticket.

A Surprise
So at 2 p.m. we were there, peering over the shoulder of a Cuban visitor who insisted on tickets. For some reason, the Tchaikovsky woman told him there were none. So, when we stepped up to the counter with heavy hearts, her smile surprised us. For us, however, she whispered, there were two tickets available.

So that evening it was off to Sverdlov Square near the Kremlin wall to the Great Imperial Theater where Bolshoi was called before first in 1854 caused it to be rebuilt. It is not the biggest theater in Moscow, seating 2,155, but it is by far the most famous.

It is a curious yellow building with eight elegant columns and quadruple bronze horses atop the roof. Inside, the red plush of the seats gives it an air of quality. It is an opera house on a grand scale.

For the record, Eugene Onegin is an aristocratic, supremely bored with life. His friend, Vladimir Lensky, introduces him to Tatiana, sis-

Carter, Crumb — Two Faces of Modernity

Chances are that when the historians of the future sit down to write about American music during the past decade, they will place two composers at the top of their "important" list. They are Elliott Carter and George Crumb.

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- ★ Ruth Laredo, Pianist — Wed., Jan. 19
- ★ Jessye Norman, Soprano — Tues., Feb. 1
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RUSSIA Revisited
Tonight, G.A. Kainin plays Tatiana. U.S.A. Mazzyck is Onegin and A.D. Mestankovitch takes the role of Lensky.

'Foreign Born' Show Tops

By JAMES AUER, Journal Art Editor

Ever since the first, buoyant weeks of its inauguration last autumn, the newly enlarged Milwaukee Art Center has been plowing through heavy seas.

Financial, philippic and public relations problems — inevitably, if unfortunately, linked — have brought what appeared to be a heading course almost to a crawl, and many aspects of the institution's programs and policies remain unresolved pending appointment of a new head to the helm.

In the meantime, the task of maintaining the Art Center's credibility as a major cultural institution — arbiter, in a very real sense, of both range and quality — must inevitably turn, at least to a degree, on the aims and strategies of the person chosen to succeed the erudite and principled Tracy Atkinson.

With their exhibition budget tightened by financial pressures and their exhibition policy under siege by many Wisconsin artists who would like to see a greater degree of regional representation, the Art Center's curatorial pilots must sometimes wonder just what lies ahead as they approach each new bend in a boulder strewn river.

Keeping the institution on an even keel is made doubly difficult by the fact that a permanent, full time director will not be named until early next year, and long term goals — as opposed to short range decisions — must inevitably turn, at least to a degree, on the aims and strategies of the person chosen to succeed the erudite and principled Tracy Atkinson.

In the interim, life goes on at the Art Center, and visitors continue to wander through the galleries, seemingly indifferent to the critical issues that concern workers elsewhere in the building.

Streamlined Survey

Fortunately, thanks to the efforts of acting director (and curator) J. Michael Danoff and his aides, the scheduled shows continue to be organized, mounted and opened with suitable fanfare. And particularly in the case of the locally originated "From Foreign Shores: Three American Artists" (Nov. 9-16) at the Milwaukee Art Center, the exhibition is justified, both ethnically and educationally.

Conceived as a Bicentennial "celebration" of American art, "From Foreign Shores" offers a rewarding, if necessarily streamlined, survey of 300 years of creativity on this continent. As chronicled by the works of immigrant artists who brought their skills and individual outlooks to the New World from the Old.

In combination with a clearly written catalog (\$6.50 at the museum store) and well thought out gallery aids, the show constitutes a highly palatable overview of the development of American art. At the same time it brings to Wisconsin for the first and possibly the last time literally dozens of works of the caliber of the oil paintings of Charles Munch, through Nov. 9 at the Oshkosh Public Museum, 1831 Algoma Blvd.

A young (31) painter who believes that the current return to realism calls for emotional and lyrical, as well as formal, content, Munch deals in these carefully executed canvases with the aspects of life he knows best: his home near Sturgeon Bay, Wis. his wife, painter Jane Furchgott; the ambience of the 18th and 19th century paintings he loves so well, and the pristine farms and churches that dot the Door County countryside.

St. Louis Born

A native of St. Louis, Mo., Munch attended Reed College, the Portland (Ore.) Museum School and the New York (N.Y.) Studio School before finding a job with a New York conservator.

whose special concern was the Frick Collection.

After three years in Manhattan the Munches decided big city life was not for them. They spent seven months "covering European museums" in a camper, then settled down just outside Sturgeon Bay, where his family had an unoccupied summer house.

Rather to their surprise, the two artists have been over the past five years through the sale of their output and by applying their knowledge of conservation to major Wisconsin collections.

The idea of supplementing his income through restoration work was a pleasing one to Munch since "I've always loved old paintings, and it seemed a way of using my artistic skills. You're close to the art world, but not using the same skills exactly."

His primary career, how-

ever, is as a painter — and despite the fact that he has not previously had a solo show, Munch's pictures have already found their way into a number of prestigious Milwaukee collections. The reason is not hard to discover.

Technical Solidity

Think, one suspects, of the work of Medieval and Renaissance masters, as well as his enthusiasm for Bonnard, Vuillard and the "simplified" theatricality of Matisse; his canvases have a thematic and technical solidity not always found in the work of young, realistically oriented artists today.

The words "substantive" — a theatrical term referring to meanings unstated in the script but conveyed through the mental attitude and body language of the actors — can accurately be applied here.

Because of his interest not only in form but in observed reality, the painter not to think of himself as a "literary" painter, even though his concerns go beyond formal content to what he terms the "specific statements" these pictures which engage the viewer on a number of levels.

The observer who is simply on the lookout for pleasant views and relief from the demands of intellectualized abstraction could scarcely help but find satisfaction in the pastoral sweep of "Farm Landscape" or the sensuous line of "Reclining Nude and Window".

The admirer of well executed still life will almost certainly be impressed by crisply lit "Still Life with Avocado and Grapefruit" and the delectably Instamatic "Bird".

usually monochromatic "Harborage".

And the student of German expressionism may well find that his "Self-Portrait with Blue Curtains" — with its kinetic brushstrokes and unexpected breakthroughs of vivid color, proves that he is conversant with this period of art as well.

Many of Munch's themes — from his interest in domestic scenes to a Vuillard to his delight in the play of natural light at a hopper — are in evidence in "Upstairs Winter Model," reproduced on this page.

The seated model is, of course, his wife, Jane. The bluish sky light entering the room through the windows not only casts a cool, enfolding aura over the room but finds a rhythmic echo in the mirror which leans against the wall. The execution, self-assured and refreshingly unshakably reserved, leaves little to be desired.

Viewing hours at the Oshkosh Public Museum are 9 a.m. to 5 p.m., Tuesday through Saturday and 1 to 3 p.m. Sunday.

Simultaneously on view at the Oshkosh Museum is "Through the Studio Door" — a collection of 60 photographs of creative personalities by James Auer, art editor of the Milwaukee Journal.

Organized by John H. Kunz, museum director, the exhibition covers a period of some 15 years and includes photographs of visual and performing artists with regional and national reputations.

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"Amazing Juggler" (1952), a 65 1/2 by 40 1/2 inch oil by Japanese born painter Yasuo Kuniyoshi, is being shown at the Milwaukee Art Center as part of the exhibit, "From Foreign Shores."

Instamatic Innocents

Violet and AI, photographs social commentary of the associated possible sort, and Eye Gallery, 2851 N. Downer Ave. — Delappa's "Violet AI," which opened Friday with an invitational preview, is essentially a wolf pocket Instamatic clothing.

Designed to look like the fuzzy, grainy, scratched snapshots that might chronicle the marriage and subsequent experience of a young middle-class couple like Violet and AI, the photographs in the show initially strike the observer as perhaps the most ineptly executed exhibition sized prints in years.

Then it occurs to you: the ineptitude is intentional. The series is actually an extended

"Violet and AI" are mixed. Of and by itself, it's well done. Even its intentional technical shortcomings tell us quite a lot about the hierarchy of values of the human beings involved. And the progression of the prints (I must admit I don't see them on the wall, in proper sequence) appears to be an expert exercise in cultural evocation.

On the other hand, I question whether the prints are (a) equally effective out of context, as individual objects of art, and (b) much more interesting than a comparable collection of family snapshots, in which the technical faults are spontaneous rather than carefully re-created.

Simultaneously on the regional front, the Collectors' Gallery, the Art Center's principal showcase for contemporary art, will be opening "Solid Gold," a display of works gold and melismatic and UWM art gallery member Michael Lackman.

Visitors to the Haitian preview will thus be among the first to see the Lackman exhibit "Solid Gold" is the first solo show by a local artist to be mounted by the Collectors' Gallery since the opening of the new wing, and more such exhibitions are planned.

Stevens Point Awards

Stevens Point, Wis. — "North Point," an oil painting by Jan Smith, Milwaukee, won the top award of \$500 in "Wisconsin '76," a competitive exhibition which continues through Oct. 29 at Cedar Carleton Gallery, College of Fine Arts, UW — Stevens Point.

Other major awards went to Steve Griffin, Madison, for an oil, "Victor's Plains," \$300; Ronald L. Rubie, Oregon, Wis., for an etching, "Eight 76's: Astoria," \$200; David Moore, Stevens Point, for an untitled oil, \$100, and Julie Schneider, Madison for an oil, "Honorable Mentions went to Fabie Armande Villaseor and Scott J. Davis, both of Milwaukee; Thomas F. Hunt, Stevens Point; Karen Fitzgerald, Mosinee, and Louise Lawton, Madison.

Honorable mentions went to Villaseor, Daniel Kirk, Dale Kohlsater, D.L. Padway and John A. Sayers, all of Milwaukee; Nancy Thorson and Thomas F. Hunt, Stevens Point; Steve Fitzgerald, La Crosse, and Anders Shaver, 21, Eau Claire.

Art Auction

Approximately 120 objects by Wisconsin artists, including 20 paintings by the late Karl Friebe, are on display from 1 to 5 p.m. today and 1 to 9 p.m. Monday at the Milwaukee Auction Galleries, 546 N. Port Washington Rd. They will be auctioned off, starting at 1:30 p.m. next Sunday, Oct. 31. The current exhibition is free and open to the public.

Purchase awards went to Fabie Armande Villaseor and Scott J. Davis, both of Milwaukee; Thomas F. Hunt, Stevens Point; Karen Fitzgerald, Mosinee, and Louise Lawton, Madison.

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Western Art Lecture

Robert A. Scott, Milwaukee collector and painter, will speak at 2 p.m. today in the galleries of the Charles Allen Art Library, 1630 E. Royall Pl.

Scott will discuss the art and artists represented in the Western and wildlife exhibition he has lent to the library.

Visitors to paintings by artists, including Charles Russell, Harvey T. Dunn and John Henry Johnston are on view through Nov. 10.

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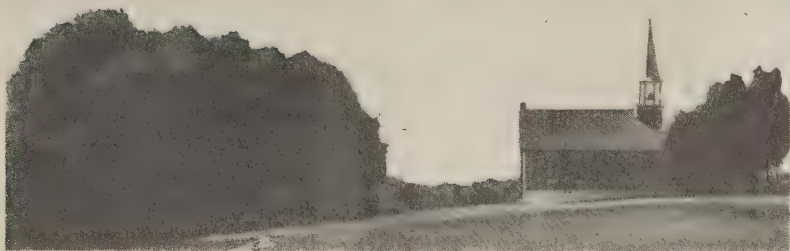
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An untitled painting of the Shiloh church is one of the works by Charles Munch, Sturgeon Bay, now on exhibit through Nov. 9 at the Oshkosh Public Museum.

Oshkosh museum now showing paintings of Charles Munch

Poetic realism is the style of the paintings by Charles Munch which will be on display at the Oshkosh Public Museum Oct. 10 through Nov. 9. Museum director John Kuony has arranged a public reception for the Sturgeon Bay artist from 2 to 5 on Oct. 17.

Munch feels that realistic paintings should have meaning but that they "should be more like a poem than a story — no plot, no before and after."

To avoid "Victorian storytelling" in his oil paintings, Munch does not even give his work titles. This does not mean, however, that he thinks the objects and people in them have nothing to say beyond their forms and colors.

"Paintings have a meaning that relates to the objects in them," he says and points out that while realistic painting is enjoying a comeback in more sophisticated art circles, many artists are so used to abstract painting that they are treating realism self-consciously and trying to make it as neutral as abstraction. Munch doesn't think this attitude makes sense.

Munch's wife is also an artist, whose professional name is Jane Furchgott. He credits much of his realistic technique to the restoring work which they both do in addition to their own paintings. For three years he was apprenticed to a restorer in New York "as a means of making money", but found the work "had a big effect on my own painting."

Although he admires the old masters, he does not copy their ways of working however, but merely uses a few of their techniques to produce paintings which

sometimes look as though objects could be picked off the canvas. Others are less smooth and show the influence of more modern painters.

The Munches live in a house which was built outside Sturgeon Bay by his grandfather as a family summer home. Munch spent summers there as a child and feels in harmony with his surroundings, which, along with the people in his life, are the subjects of his paintings.

"I want to understand and get involved with the visual scene. I like to look at it from different angles and mull it around before I paint it."

Thirty-one year old Munch was born in St. Louis and grew up there. He graduated from Reed College in Portland, Oregon, where he majored in fine arts, and also attended the New York Studio School of Drawing, Painting and Sculpture for one year. He has exhibited at the Hardy Gallery in Ephraim, at the Wisconsin Painters and Sculptors' Show and one of his works was included in the opening exhibit of the new Milwaukee Art Center.

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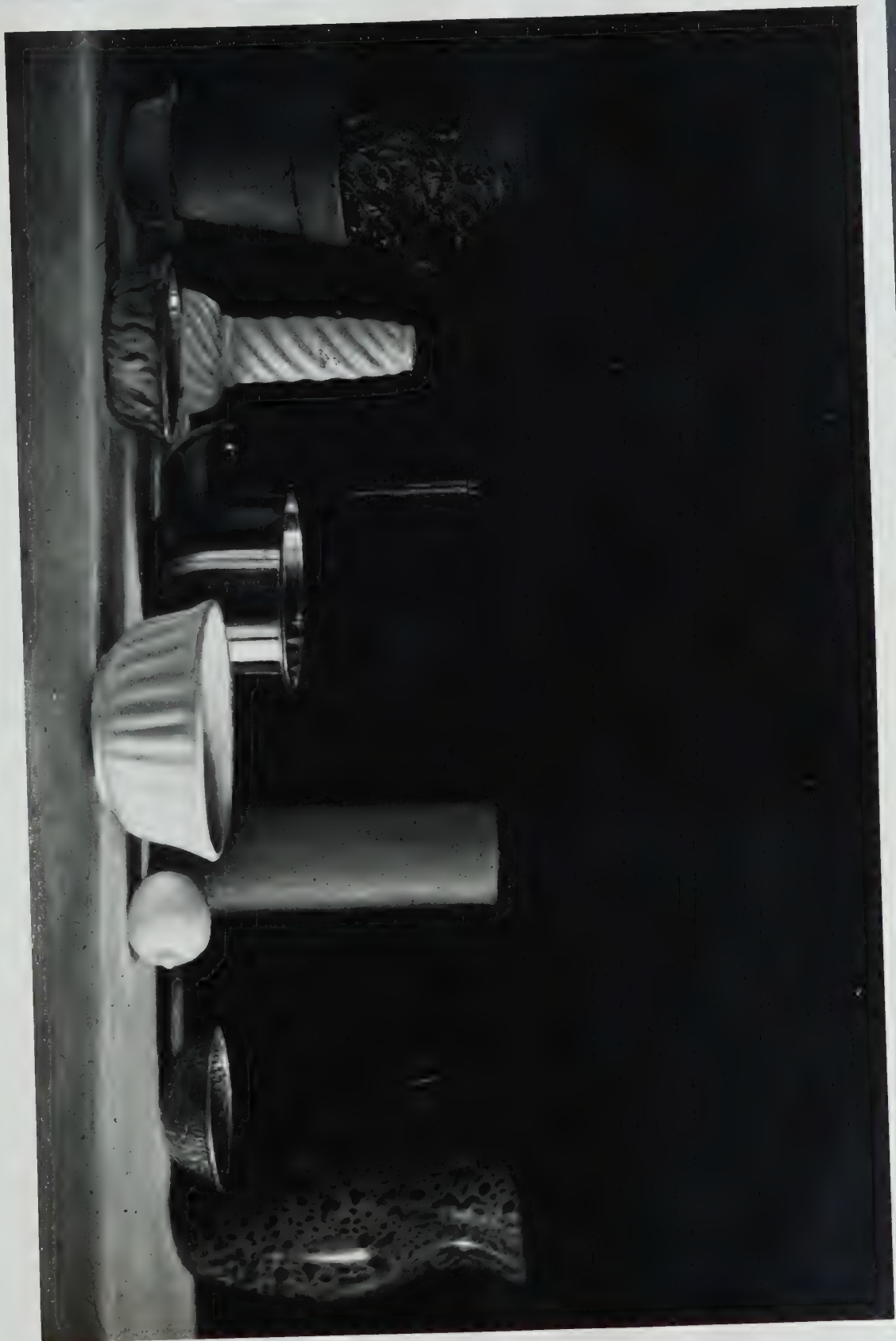
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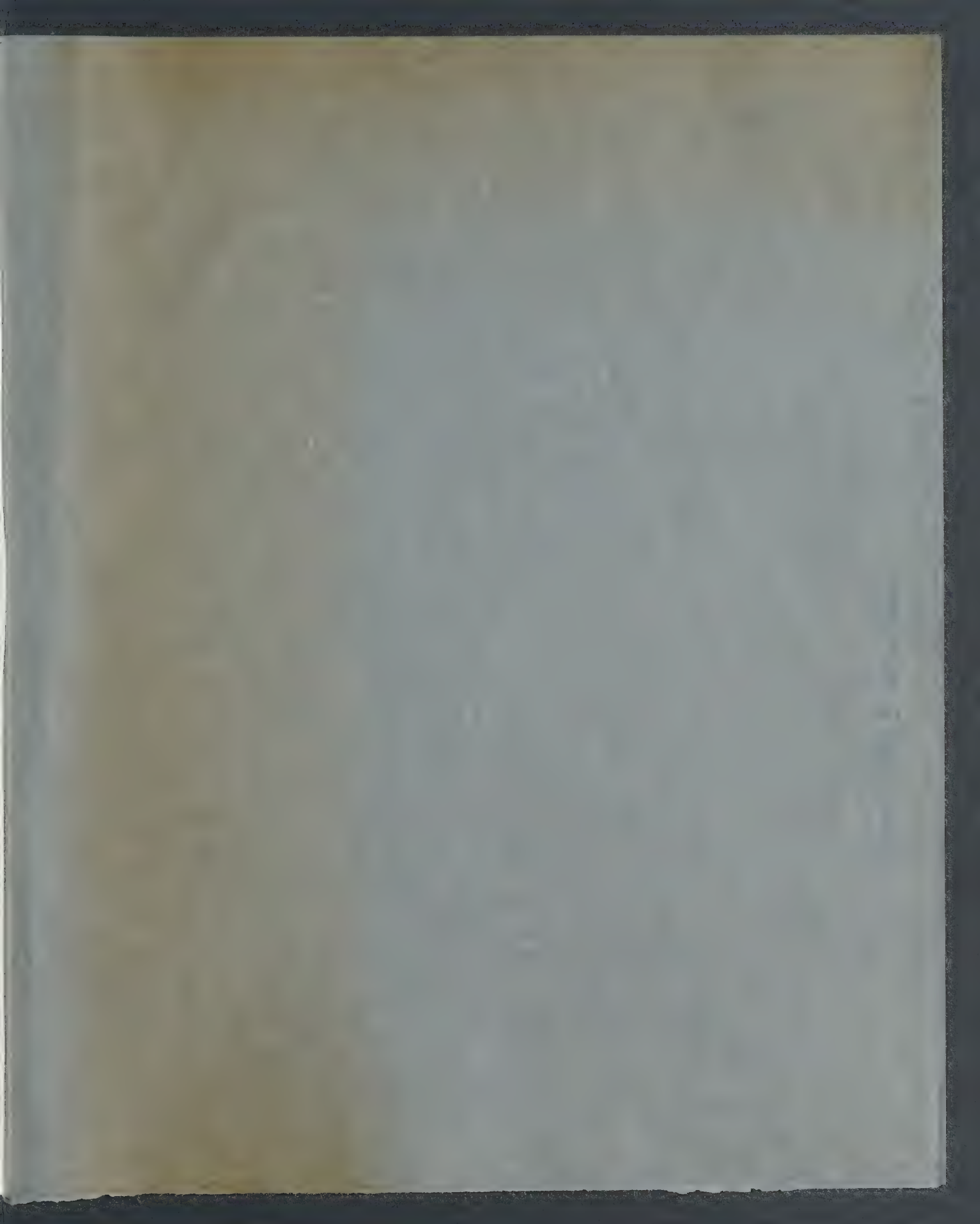
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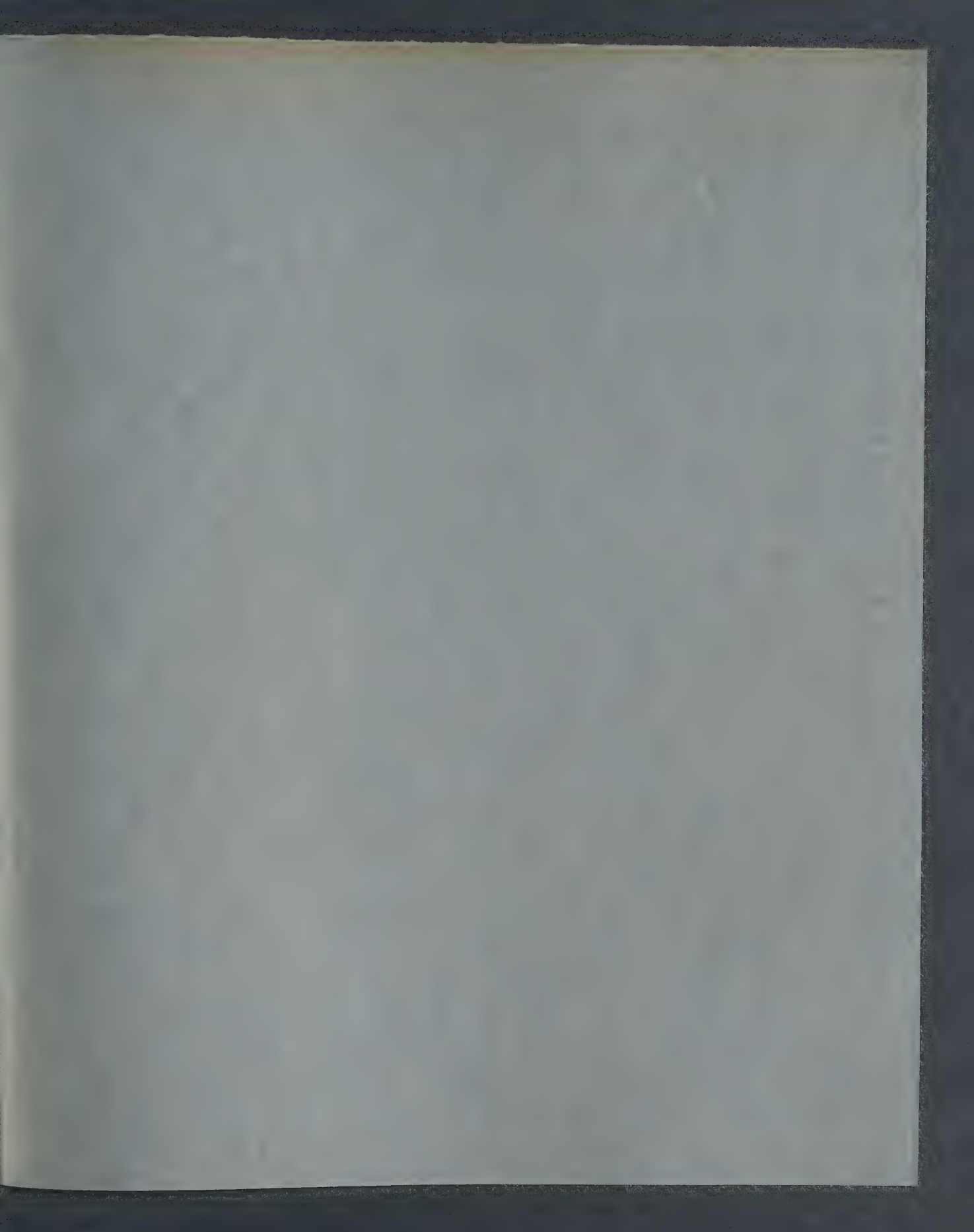
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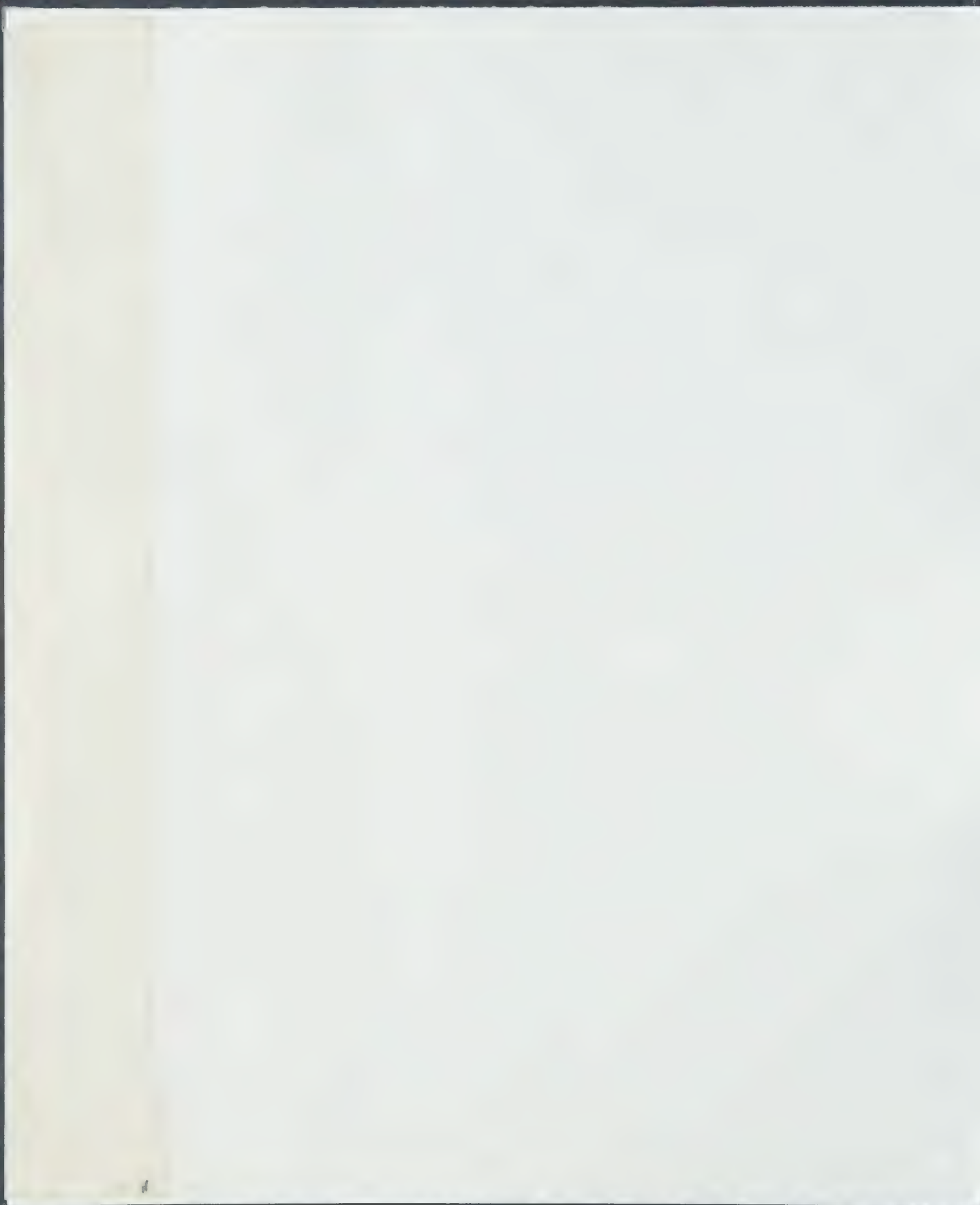
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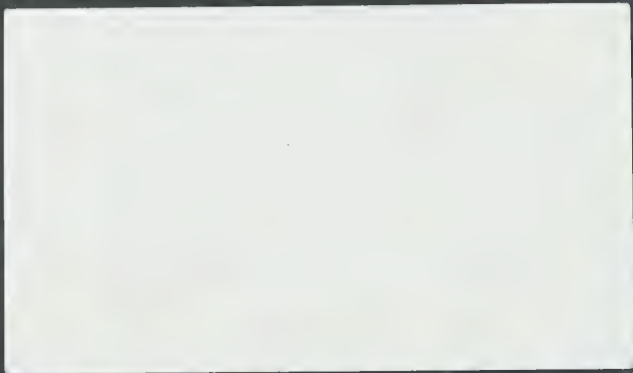
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Charles Munch. "The Lake in the Woods", 1999 · Oil on canvas 38 x 45 inches

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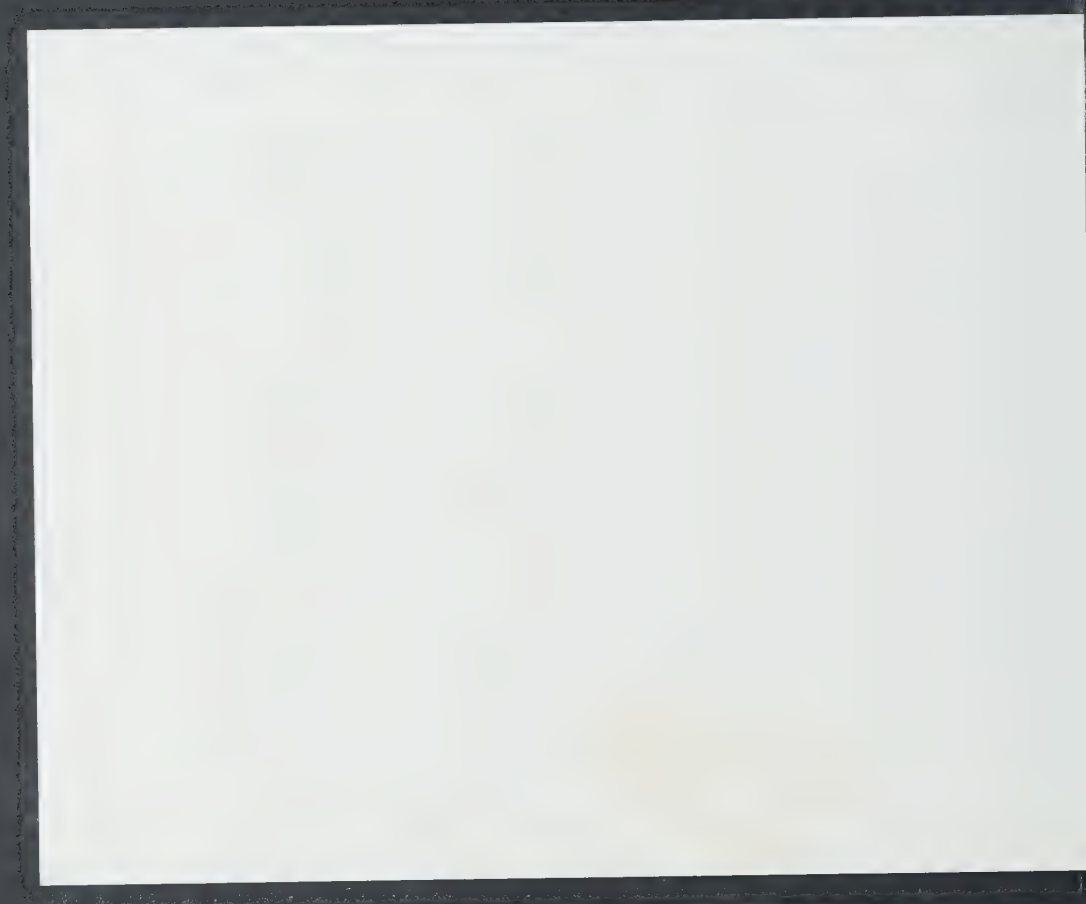
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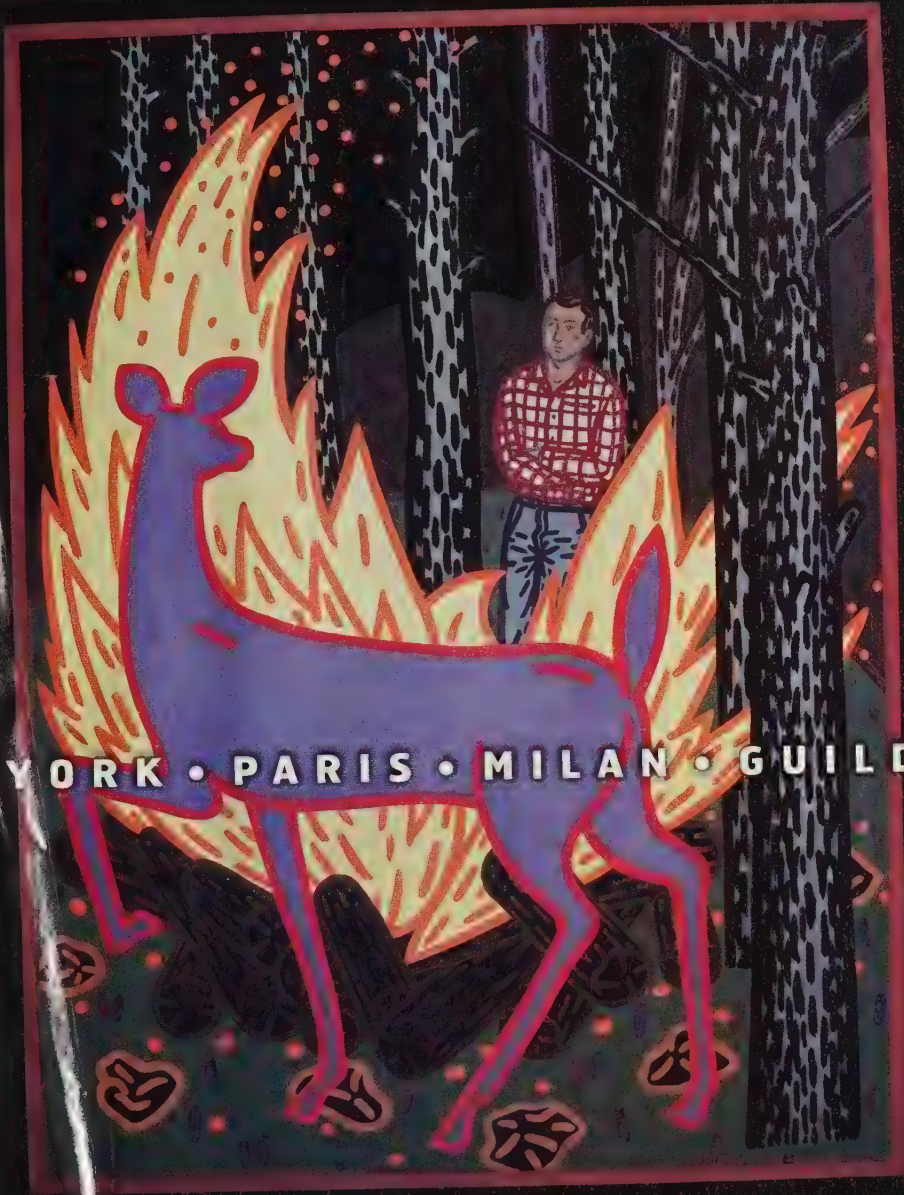
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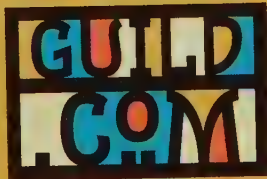
Charles Munch, *Jack Pine Camp*, 2005, Oil on canvas, 32" x 40"





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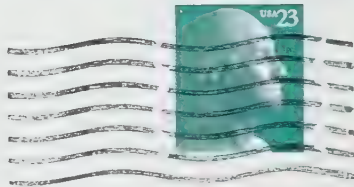
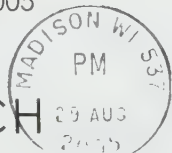
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for the
New Year

Love, Charles & Jane



September 10 - October 15, 2005

CHARLES MUNCH
Dangerous Companions



Artist's Reception: Saturday, September 10, 1-4 p.m.

Alfred & Isabel Bader

2961 N. Shepard
Milwaukee WI 53211

TORY FOLLIARD GALLERY

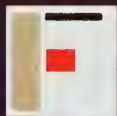
233 N. MILWAUKEE ST., MILWAUKEE, WI 53202 (414) 273-7311

TUESDAY - FRIDAY 11-5 SATURDAY 11-4



SILENT NIGHT
Oil on Canvas
28 x 47"

Charles Munch: Dreaming in Color
Paintings 1971 - 2006 September 14 - November 26, 2006



FAIRFIELD
Center for Contemporary Art

Charles Munch: Dreaming in Color Paintings 1971 - 2006

September 14 - November 26, 2006

This first retrospective by painter Charles Munch shows how he has, over the course of thirty-five years, become one of Wisconsin's best known and most recognizable painters. The exhibition illustrates and analyzes the transition from his early realistic paintings - still lifes, landscapes, and interiors painted from life - to his more recent images painted from imagination, while giving insight into the artistic crisis at the heart of this change.

Opening Reception

Thursday, September 14, 2006, 6:30 - 8 p.m.

Wine and hors d'oeuvres will be served. Members free.

Exhibition Talk

Thursday, October 12, 2006, 6:30 p.m.

Charles Munch and exhibition curator Elizabeth M. Meissner discuss the exhibit. A meet the artist reception follows the program.

Exhibition Sponsor



This project was supported in part by a grant from the Wisconsin Arts Board with funds from the State of Wisconsin and generous support from the Alfred Bader family.



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Charles Munch, "Witness," 2007. Oil on canvas, 48 x 74¼ inches.

Jim Rose, Kolberg

Like Charles Munch, Jim Rose prefers living and working away from big-city hustle and bustle. Rose lives in the small town of Kolberg, near Forestville in southern Door County. Says Rose, "I moved here fourteen years ago from Chicago. I was looking for a place out in the country. I had gotten to the point where I could support myself from my work, and I enjoy the tranquility out here."

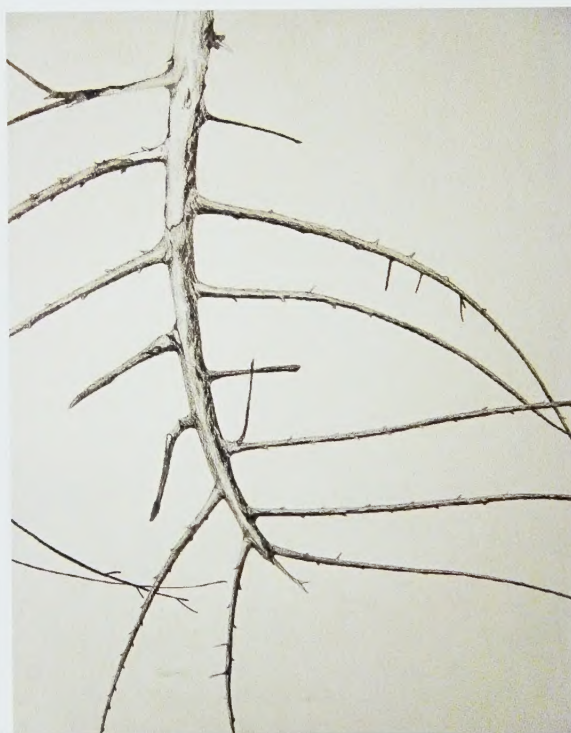
Although he was born in small-town Indiana, Rose spent much of his childhood in large cities, where he was exposed to many different ways of life and plentiful opportunities to see art. Rose's father worked for the pharmaceutical company Eli Lilly, which has operations around the world, and his work took the family to Paris, the West Indies, Puerto Rico, and England, where Rose finished high school. The global travels fed Rose's visual imagination: "I grew up around antiques and going to antique stores and flea markets and museums. We spent our holidays going to towns with major museums," he says with a chuckle.

Rose, now in his early forties, returned to the United States for college and earned a BFA in sculpture from the School of the Art Institute of Chicago in 1989. Today his primary interest is in furniture made from scrap metal, and he's currently at work on a series of pieces based on motifs from the well-known and boldly geometric Gee's Bend quilts, made by African-American women in Alabama. And, because quilts are traditionally associated with female artisans, and furniture with male craftspeople, there is a symbolic mixing of genders here as well.

His quilt-inspired furniture represents a unique fusion of craft traditions. Rose, who considers himself a craft artist, says of his concentration on furniture, "I like the functional aspect of it, and I've always been



Jim Rose, "Block Quilt Sill Cupboard," 2008.
Found, painted, and hot rolled steel, 83½ x
48½ x 21 inches.



Natalie Settles, detail of "Corpus."



Steven Lubahn, "Black Box," 2009. Mixed media, 48 x 45 inches.

Fed by interests in nature and spirituality, Lubahn reminisces on the point in his career when he began to feel them exert a pull: "My interest in nature was really born ten years ago, when I began to go bird watching. I used to spend a lot of time in the studio and not much time doing anything else. I went out to watch birds, and I was hooked." What started out as a hobby grew into something more. "I've grown to respect the natural world more, and it's really changed my values. It's balanced me as a person," he says.

By day, Lubahn is the full-time manager of the Utrecht Art Supplies store on the campus of the Milwaukee Institute of Art & Design, where he received his BFA in drawing in 1994. Art materials are one thing the artist was happy to be able to purchase with his fellowship money. "I work primarily on paper, which, believe it or not, is pretty expensive. I've been buying larger sheets of paper," he says. He recently purchased sculpture materials, a computer, and a camera, too. "I'm using the camera more as an art tool, and not merely as a documenting tool," he notes.

With his fellowship funds, Lubahn was also able to travel to the West Coast to visit a few art galleries. And while the professional recognition and financial support are wonderful for Lubahn, they have also pushed

him to think more critically about his work. "Initially, winning the award was overwhelming. I wasn't sure what this meant for me. I felt I needed to do something really large to validate the award," he says. "It caught me off balance and made me question whether the work I do now is valid or relevant—and good enough to win an award like that."

Yet that initial moment of uncertainty pushed Lubahn towards an important realization: he needs to stay true to his work and remain focused on what he has to say as an artist. "You shouldn't change your work because of the money; you should only change because your work is pushing you in a new direction. The fellowship really allowed me to grow as an artist."

Lubahn is driving forward with new work, and his interest in figurative art has been recharged with psychological depth. He concludes, "The focus of my work is to reconcile the disparity between my inner world and my objective reality. My concern is the human psyche—or soul—and [I want] to elevate that in our culture. We've become too analytical and move too quickly, and we need to slow down. I love working with the human form, and all of its variations and complexities. I think the human form can act as a metaphor for the soul."

Charles Munch, Lone Rock

For Charles Munch, the *where* and the *what* of his art are irrevocably intertwined. Munch's signature subject is found in the way humans interact with the natural world. Given the place where he lives and works, roughly ten miles outside the village of Lone Rock in Richland County, it's an ideal fit. "Working where I do is perfect for the themes [of my work] and perfect for me as a person. I happen to like being immersed in the natural world and feeling a little bit small in relation to it, being outnumbered by the other mammals in my neighborhood. It's very comfortable for me, separate from being an artist, even," Munch says with a quiet calm.

He hopes his paintings will spur viewers to think more critically about their role in the larger ecosystem. "I would like viewers to become closer to the idea that we humans are part of the animal kingdom," says Munch. "We're mammals among mammals. We're not alone; we're very much part of a big family, and we can identify with the other members more than we do."

At age sixty-three, Munch has been a figure in the Wisconsin art scene for many years. His work is held in the permanent collections of the Milwaukee Art Museum and the Madison Museum of Contemporary Art, as well as in corporate and private collections. He's also shown his work at the James Watrous Gallery on several occasions, including the *Decade of Art* group show in 2004. His trademark style combines bright, rich colors and a stylized approach in which figures and objects are defined by thick outlines. While many of his paintings show animals and humans co-existing peacefully, in other examples tensions arise and the two are brought into conflict.

Munch's work evokes the beauty and the danger that permeate the natural world. For example, in "Deadly Dancing," a man and a brown bear are locked in an embrace, the bear standing upright in a human-like posture. The bear's mouth is open, his claws raking the man's face as the man looks up beseechingly. On the other end of the spectrum are paintings like "Snow Birds," in which graceful white birds soar over a landscape dotted with humans, deer, and dogs, all of whom seem to be enjoying their exploration of the winter woods. According to Munch, "There are so many ways you can compare and contrast humans and animals. You don't have to say all there is to say in one picture. One can be the victim and the other the aggressor, or it can switch around. Or there can be teamwork. What keeps me interested is doing the 'theme and variations' on all those different relationships that are possible."

Even for longtime professional artists like Munch, Arts Board fellowships are extremely meaningful. "It's a nice encouragement for me," he says. "Even though I've been painting for a long time, selling for a long time, and showing for a long time, it still feels good to have this kind of recognition."