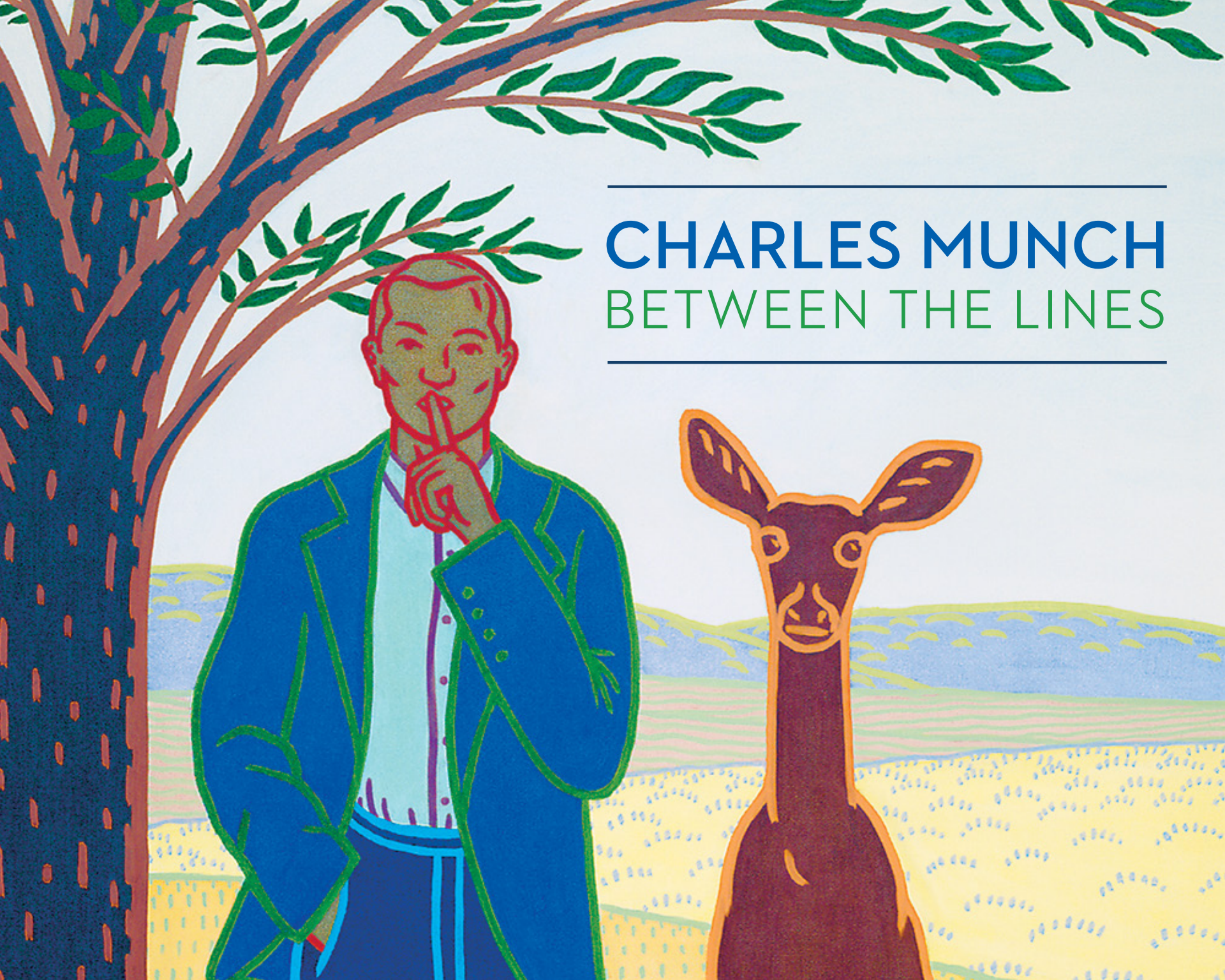

CHARLES MUNCH

BETWEEN THE LINES



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GRAEME REID

PUBLISHED BY MUSEUM OF WISCONSIN ART











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FOREWORD

Laurie Winters, MOWA Executive Director | CEO

Charles Munch: Between the Lines is part of an ongoing exhibition series at the Museum of Wisconsin Art that features exceptional artists at the midpoint of their careers. Charles Munch was an obvious choice. Over the last three decades, his reputation has increased steadily in the state with a growing body of work and a number of significant exhibitions to his credit. A museum exhibition that positions him and his work within the larger context of environmental art and issues was definitely long overdue. *Between the Lines* is the first major museum exhibition of Munch's work in well over a decade.

A project of this magnitude would not have been possible without the many people who generously contributed their time and talent. Our greatest debt is to the artist, who from the outset enthusiastically embraced the concept of the exhibition. We are also deeply grateful to all of the institutions and private collectors who graciously lent their cherished artworks. Special thanks also go to Tory Folliard, whose gallery represents the artist in Milwaukee and who assisted with the exhibition in countless ways, and to the Abel Contemporary Gallery, which represents the artist in Madison.

Graeme Reid, MOWA's director of exhibitions and collections, deserves special recognition as the lead curator of the exhibition. A debt of gratitude is also owed to our talented book designer Steve Biel, the book's editor Terry Ann R. Neff, and to the many MOWA staff members whose hard work helped bring this project to fruition.

For their generous support, we sincerely thank exhibition sponsors James and Karen Hyde, Pick Heaters, Inc., and the Greater Milwaukee Foundation. Special thanks goes to Linda and Daniel Bader for supporting the exhibition catalogue. These supporters have helped us share the extraordinary vision of Charles Munch.



THE TONIC OF WILDNESS

Graeme Reid, MOWA Director of Exhibitions and Collections

We need the tonic of wildness . . . At the same time that we are earnest to explore and learn all things, we require that all things be mysterious and unexplorable, that land and sea be indefinitely wild, unsurveyed and unfathomed by us because unfathomable. We can never have enough of nature. — Henry David Thoreau, *Walden; or, Life in the Woods* (1854)

For almost forty years, Charles Munch has lived on 220 acres of pristine forest and grasslands close to Lone Rock in Wisconsin's Driftless region. Drawing inspiration from his untamed surroundings, Munch has established himself as one of the most insightful artists working today on environmental issues in Wisconsin.

Munch's close connection to the woods, grasslands, and the myriad animals that live nearby reflects his kinship with historic champions of the environment such as Henry David Thoreau, whose phrase "tonic of wildness" could have been written with Munch in mind. The artist lives surrounded by nature, most of it wild, and that's how he likes it. And within that space, Munch is well aware of the drama that can arise in the human/nature relationship as each seeks to maintain and protect its usage and access.

Born in 1945, Charles Munch was raised in Webster Groves, Missouri, a name that accurately conjures up a carefully planned, well-groomed, suburban

setting—in this case, outside of St. Louis. He routinely spent summers many miles away near Sturgeon Bay in Wisconsin's Door County peninsula, where the family had a vacation home on twenty acres. There, Munch had the freedom to spend "whole days wandering over this little kingdom" and forming the deep connection to wild nature that would eventually play a dominant role in his art.

Early in his career, Munch painted in a realist style, something he learned in the 1960s at Reed College in Portland, Oregon, under the tutelage of the figurative painter Willard Midgette (1937–1978). He also found inspiration in the Venetian painters of the Italian Renaissance, notably Giovanni Bellini and Titian, whose combination of rich color and drama he found irresistible, while admiring Mannerists like Jacopo Pontormo for their color, and Caravaggio and his followers for their drama. During this period, two moments proved pivotal: a paid apprenticeship from 1968 to 1970 to the paintings conservator of New York's Frick Collection, William Suhr; and in 1971,

Munch's grand tour of U.S. museums with his wife, Jane Furchgott, followed by a similar European tour in 1971–72. Upon their return, the couple sought a less frenetic and structured life away from New York and set up their own restoration business in the Munch family home in Sturgeon Bay. Working predominantly on seventeenth-century Dutch and nineteenth-century American paintings from private and institutional collections, Munch gained a hands-on appreciation of Old Masters from both a technical and artistic perspective.

Munch's paintings from this early period show European influences along with others such as the American Edward Hopper. The meticulously composed portraits, landscapes, and still lifes have a sense of quiet drama. However, by 1980, Munch was in a quandary. "I was trying to understand a lot of dichotomies I felt in my life, between emotion and intellect, representation and abstraction, the human world and the natural world, artists and everyone else." His self-examination led to the complete change of style and focus that now has endured for almost four decades.

This emerging artistic direction coincided with a change of physical location. After ten years living and working in Sturgeon Bay, Munch and Furchgott bought the tract of land near Lone Rock, built a house, and continued their conservation work. This fresh start and the possibilities it held is exemplified in *Between the Trees* (1981), the earliest painting in the exhibition (p. 18). The composition comprises a multitude of shapes and colors that block the view of a distant beach—a metaphor for an obstruction in the way of an enticing distant place, a perfect analogy for Munch's new artistic direction.

As the 1980s progressed, Munch's style continued to undergo steady changes. His tonally defined realism gave way to a more linear approach influenced by comic books and graphic design. Working almost instinctively, Munch would use thick crayons to make a small sketch, then fill in around the lines with thin watercolor. This deceptively simple, stylized shorthand allowed him to quickly define the subject and composition. He then translated the composition into

a small, preparatory oil painting, which eventually provided the working model for a final, full-scale oil painting. At each stage of the process Munch privileged color. "Colors enthrall me wherever I encounter them," Munch says. "No single color is more attractive to me than another—their relationships are what intrigue me." Munch describes these paintings from the early 1980s as somewhat "childlike . . . I set myself the problem of making paintings filled with such forms, arranged on a colored ground, enclosed by a colored border. Each object is brought to life in space and light by the relationship between the color of the line and the color of the interior." Looking back today, Munch sees that small parts of recent paintings resemble whole paintings he made in the 1980s.

Blood Rain (1987) marked a breakthrough (p. 20). Its subject is trees withering and dying amidst acid rain—a dystopian scenario wherein the land is under attack from above. Here, Munch clearly staked out his concern for the environment. By 1992, and *River Mountain River* (p. 26), he had clearly established a visual vocabulary, creating a fantasy landscape composition of bold form, color, and composition, which became his signature elements.

The fire motif that Munch first introduced in *Fire on the Mountain* (1992) turned into a staple, reappearing in *Resurrection I* (1993), *The Lake in the Woods I* (1999), *Boundary Issues* (2003), *Silent Night* (2015), and *January Thaw* (2015) (pp. 23, 27, 29, 33, 36, 42). Fire, water, air, and earth are the four ancient elements, and the depiction of these forces of nature gives form to Munch's paintings. Fire appeals to Munch for its color, graphic possibilities, and sense of movement. A natural phenomenon, fire historically has "cleansed" vast swaths of forest to renew the cycle of growth. *Fire on the Mountain* shows a natural conflagration triggered by lightning; it has consequences for wilderness creatures as well as mankind. The painting seems almost prescient in its depiction of the forest fires that are increasingly common in number and scale and intensity in the United States, resulting in scorched earth and devastation within the ever shrinking uninhabited wilderness.

Other fires are the result of arson or accident. Fire and the question of wielding power within the natural world is examined from a different perspective in *Silent Night* and *January Thaw*. In both paintings, vacant houses are ablaze, their destruction witnessed only by cows and deer, respectively. No fire crews are on-site and the nearby animals graze oblivious to human issues. Both canvases address the problem of homes built in remote, inaccessible locations. In Wisconsin, a state where having a cabin “up north” is not unusual, Munch reminds us that isolation carries great risk.

Water also has resonance for Munch, be it rain, a stream, a waterfall, or a lake. His childhood family vacations were spent on a beloved small cabin cruiser traveling on the Mississippi and Illinois rivers or the Great Lakes. He still canoes on the Wisconsin River. Recent paintings such as *Spring Push-Off* (2015) and *Wisconsin River Trip* (2018) suggest a personal and almost idyllic enjoyment of regional lakes and rivers (pp. 43, 48). “After long Wisconsin winters, I look forward to the spring thaw with an eagerness that is hard to explain,” he says. “I’m longing not just for warmth, but for wetness. Especially when a great accumulation of snow melts quickly and every hollow in the hills runs with a roaring torrent, I am drawn to its inherent force and power of both renewal and destruction.”

Air and earth are likewise constants in Munch’s work. Skies give him rare opportunities to paint subtle gradations of color (*Wisconsin River Trip*), paint a starry sky (*Silent Night*), or render the glory of the northern lights (*Lights*, 2005) (p. 35). Clouds offer multiple opportunities as fun and interesting shapes and a means of establishing space (*Northern Summer*, 2015) (p. 44). Earth likewise encompasses a myriad of possibilities. For example, in *Hush!* (2002), different crops are delineated with a variety of colors and brushstrokes, while in *Bear Country* (2017), Munch reveled in painting the various shapes and textures of the plants, bushes, and trees (p. 45).

Another regular presence in Munch’s paintings are animals: deer, rabbits, cows, cats, turtles, raccoons, birds, bears, horses, squirrels, and dogs all appear

in ways both passive and active. In *Sanctuary* (1994), *Hush!*, *Northern Summer*, and *Family Vigil* (2018), the relationship between humans and animals is collegial. *Sanctuary* makes a clear case for preservation: surrounded by farm fields, the dark interior of the woods is indeed a refuge for a multitude of animals (and a human), a message that human development should be balanced by some safe haven for animals. Ironically, people live in the country to be close to nature but in so doing, they often destroy that which they seek. *Hush!* builds upon this paradox. A man, a doe, and a rabbit on a hilltop beside a tree gaze at the viewer; behind them lie fields of crops. The man holds a silencing finger to his lips. He seems to be calling for calm, peace, and, ultimately, harmony between the wild and the farmed domains. Harmony is explored further in *Boundary Issues*, in which Munch uses the title to start a conversation about lines or borders between humans and animals in their competition for resources (p. 33). Standing on ground that has been cleared by man-made fire, a clothed man in an aggressive posture (who seems to have sprung from a primordial naked man) confronts a rearing buck defending a doe and a fawn. Both protect their turf in an unresolved drama.

In the most recent work in the exhibition, the 2018 diptych *Family Vigil*, (pp. 46–47) Munch’s influences are many and varied, including the *Peaceable Kingdom* paintings of the American nineteenth-century artist Edward Hicks (1780–1849). Hicks was a Quaker, and his *Kingdom* paintings invoke the biblical verse Isaiah 11:6: “The wolf shall dwell with the lamb, and the leopard shall lie down with the young goat, and the calf and the lion and the fattened calf together; and a little child shall lead them.” In common with Hicks, Munch does not produce a literal rendition of this verse, but he includes a panther, a wolf, and a young child, along with other creatures that would not normally be in comfortable proximity. Humans wearing a variety of attire suggest figures from an indeterminate past. A rising moon on the left transitions to a setting sun on the right. The biblical verse suggests a time of peace in which natural adversaries live together in harmony, led by an

innocent. Munch's painting alludes to the commonality of humans and animals: each figure looks directly at the viewer, as if seeking recognition and respect. As Munch says, "We're mammals among mammals. We're not alone. We're very much part of a big family." For Munch, the half-light bathing the painting has an aura of transformational magic, appropriately blurring the lines and distinction between humans and animals.

Munch has lived in Wisconsin for almost forty years. He is Midwestern to his core. In a state where the relationship between man and nature is so deeply engrained, his paintings resonate with complex issues, including the ongoing development of farmland, the rise of subdivisions, and the practice of hunting on public and private lands. Each scenario presents the possibility of dramatic encounters. Munch introduces these difficult conversations in an accessible and enticing way, reflecting an intelligent, nuanced view of the world that surrounds us.

While not entirely optimistic about the direction civilization is going, Munch has become less angry about it—an attitude change evident in recent paintings such as *Northern Summer*, *Spring Push-Off*, and *Wisconsin River Trip* (pp. 44, 43, 48). In these paintings, humans assume a minor role, an indication that Munch believes that nature is bigger and more powerful and will inevitably triumph over humankind's destructive influence. "Nature is pushing back and man will learn the lessons one way or another," he says.

MOWA's exhibition is aptly titled *Between the Lines*. The phrase refers to Munch's style of painting but also to the ambiguity that characterizes his work. He recognizes that there are other opinions, but he wants his point of view to be understood. "There's often something there that I feel and I'm trying to show it. I want other people to open themselves up to perhaps feeling the same."

Besides sharing Thoreau's sentiments that parts of nature will always remain unfathomable, Munch also finds kinship with Wisconsin's own Aldo Leopold (1887–1948), another champion of ecological preservation. Leopold articulated a "land ethic," a code of conduct that held that the welfare of people and the land were inherently intertwined. His seminal book, *A Sand County Almanac and Sketches Here and There*, published in 1949 shortly after his death, presents his philosophy: "A thing is right when it tends to preserve the integrity, stability, and beauty of the biotic community. It is wrong when it tends otherwise." Leopold also echoes Thoreau, declaring: "No matter how intently one studies the hundred little dramas of the woods and meadows, one can never learn all the salient facts about any one of them." These words could well describe Munch's own message. Stroke by stroke, line by line, and color by color, Munch is learning—and teaching—as much as he can about the interdependence of man and nature.

PLATES



Between the Trees, 1981



Seeking a Way, 1982



Blood Rain, 1987

Digging into the Wind, 1990





Phantom Buck, 1991



Fire on the Mountain, 1992



Art Man, 1992 (detail at right)



Shoe Lacer, 1992



River Mountain River, 1992

Resurrection I, 1993





Sanctuary, 1994



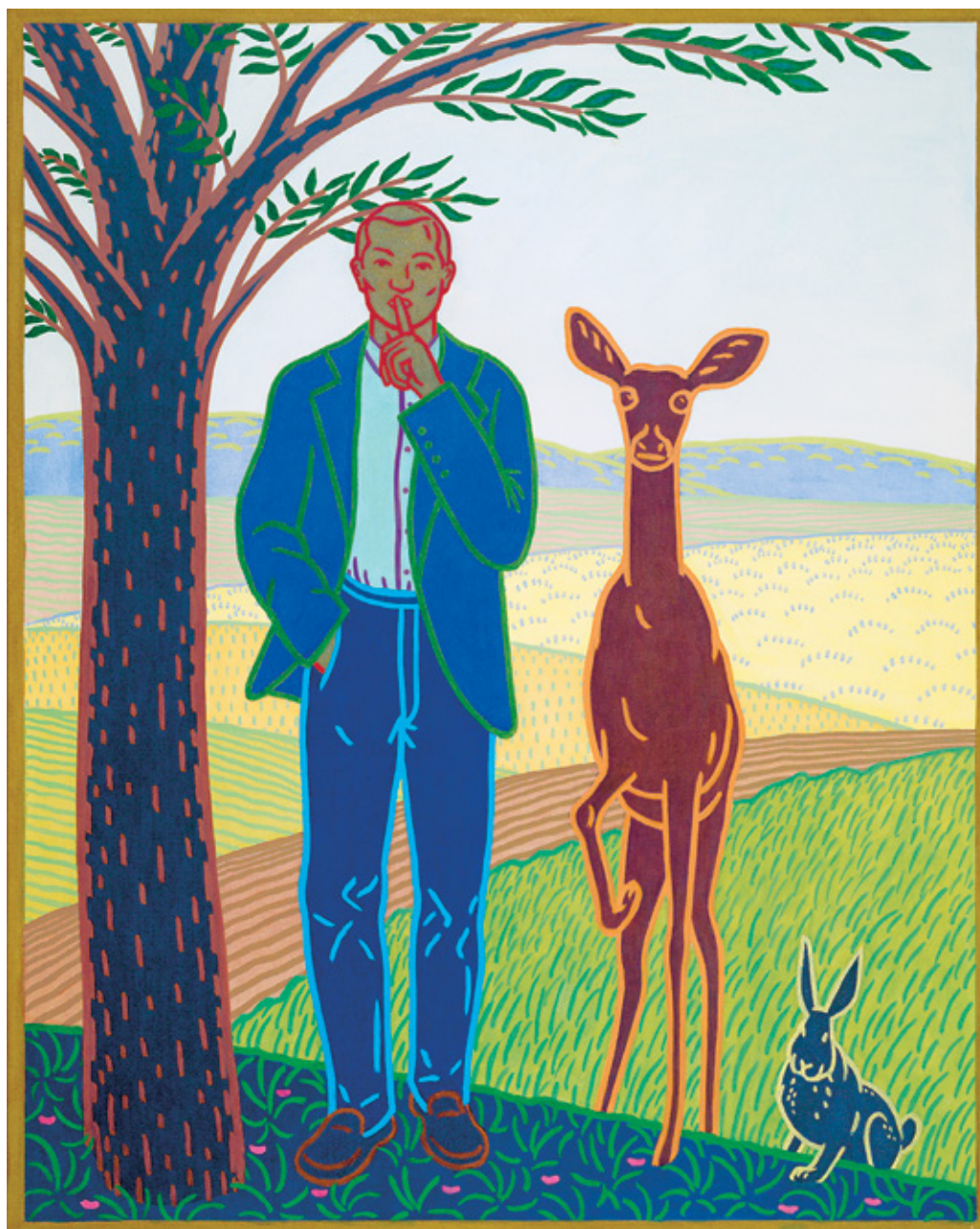
The Lake in the Woods I, 1999



Man Bear, 2001



On a Limb, 2001



Hush!, 2002





Salvation, 2004



Lights, 2005



Silent Night, 2005



Two Worlds II, 2007



Satyr Season, 2010



Baby/Bear, 2011



Black Bear Falls, 2012



The Point I, 2013



January Thaw, 2015



Spring Push-Off, 2015



Northern Summer, 2016



Bear Country, 2017



Family Vigil, 2018





Wisconsin River Trip, 2018

EXHIBITION CHECKLIST

The checklist is organized chronologically by date and then alphabetically by year. All works are oil on canvas, except where noted.

***Between the Trees*, 1981**

43 x 62 in.

Courtesy of Tory Folliard Gallery,
Milwaukee, Wisconsin

***Seeking a Way*, 1982**

31 x 50 in.

Courtesy of Tory Folliard Gallery

***Blood Rain*, 1987**

26 x 40 in.

Courtesy of the artist

***Digging into the Wind*, 1990**

57 x 41 in.

Lent by RBC Wealth Management,
Minneapolis, Minnesota

***Phantom Buck*, 1991**

52 x 69 in.

Lent by the Chazen Museum of Art,
Madison, Wisconsin

***Fire on the Mountain*, 1992**

88 ½ x 82 in.

Lent by Lakeland University,
Plymouth, Wisconsin

***Art Man*, 1992**

Oil on plywood

73 x 36 x 13 in.

Courtesy of Tory Folliard Gallery

***Shoe Lacer*, 1992**

Oil on plywood

32 x 36 x 13 in.

Courtesy of Tory Folliard Gallery

***River Mountain River*, 1992**

40 x 44 in.

Courtesy of the artist

***Resurrection I*, 1993**

24 x 16 in.

Courtesy of the artist

***Sanctuary*, 1994**

53 x 51 in.

Lent by Robert and Susan Holmes

***The Lake in the Woods I*, 1999**

24 x 24 in.

Lent by Joan Benca

***Man Bear*, 2001**

36 x 44 in.

Lent by a private collection

***On a Limb*, 2001**

37 ¼ x 30 in.

Courtesy of Tory Folliard Gallery

***Hush!*, 2002**

50 x 40 in.

Courtesy of the artist

***Boundary Issues*, 2003**

49 x 70 in.

Courtesy of Tory Folliard Gallery

***Salvation*, 2004**

35 ⅛ x 46 ⅞ in.

Courtesy of Tory Folliard Gallery

***Lights*, 2005**

38 x 46 in.

Lent by Geoff Yeomans and Bruce McKeefry

***Silent Night*, 2005**

28 x 47 in.

Lent by Kelly and Brian Boecker

***Two Worlds II*, 2007**

49 ¼ x 73 ¼ in.

Courtesy of Tory Folliard Gallery

***Satyr Season*, 2010**

27 x 40 ½ in.

Courtesy of Tory Folliard Gallery

***Baby/Bear*, 2011**

23 ¼ x 20 in.

Lent by Joan Benca

***Black Bear Falls*, 2012**

44 x 34 in.

Courtesy of Abel Contemporary Gallery,
Paoli, Wisconsin

***The Point I*, 2013**

26 x 34 in.

Courtesy of Abel Contemporary Gallery

***January Thaw*, 2015**

30 x 36 in.

Lent by Security Bank USA,
Bemidji, Minnesota

***Spring Push-Off*, 2015**

53 x 61 in.

Lent by Security Bank USA

***Northern Summer*, 2016**

54 ½ x 58 in.

Lent by Stephen Bablitch and Elaine Kelch

***Bear Country*, 2017**

48 x 51 ½ in.

Lent by Kristen Bernard and Rick Ezell

***Family Vigil*, 2018**

48 x 148 in.

Courtesy of Tory Folliard Gallery

***Wisconsin River Trip*, 2018**

26 x 34 in.

Courtesy of Tory Folliard Gallery

PROFILE

BIOGRAPHY

Charles Munch (b. 1947) lives near Lone Rock, Wisconsin, on two hundred acres of almost entirely undeveloped and wild property. Born in Webster Groves, a suburb of Saint Louis, he studied on both the East and West coasts, first in Oregon at Reed College, then at the New York Studio School of Drawing, Painting and Sculpture, and finally again in Oregon at the Portland Museum School.

Munch's painting career can be divided into two principal periods and styles. From the late 1960s through the late 1970s, he worked in a traditional, realist style influenced by Old Masters and Italian Renaissance painting. In the early 1980s, he took up landscape painting and adopted a more graphic approach to color and composition that has endured to this day. Munch is represented by Tory Folliard Gallery in Milwaukee and by Abel Contemporary Gallery in Paoli, Wisconsin.

EDUCATION

1963–68

Reed College, Portland Oregon, Bachelor of Arts Degree, Phi Beta Kappa

1966–67

New York Studio School of Drawing, Painting, and Sculpture, New York

1965–66

Portland Museum School, Portland, Oregon,

SOLO EXHIBITIONS

2018

Museum of Wisconsin Art, West Bend, Wisconsin, *Charles Munch: Between the Lines*
Abel Contemporary Gallery, Paoli, Wisconsin, *Wild & Tame: Charles Munch*

2016

Tory Folliard Gallery, Milwaukee, *Charles Munch: Human/Nature*

2014

Bay College, Escanaba, Michigan, *Charles Munch, Paintings 1993–2014*

Tory Folliard Gallery, Milwaukee, *Charles Munch: New Paintings*

2012

Tory Folliard Gallery, Milwaukee, *Charles Munch: Playing with Fire*

2009

Tory Folliard Gallery, Milwaukee, *Charles Munch: Wildlife Watching*

Jura Silverman Gallery, Spring Green, Wisconsin, *Charles Munch: Dreaming in Color*

2008

Paine Art Center, Oshkosh, Wisconsin, *Charles Munch*

2007

Tory Folliard Gallery, Milwaukee,
Dreaming in Color

2006

Fairfield Center for Contemporary Art,
Sturgeon Bay, Wisconsin, *Dreaming in Color*

2005

Tory Folliard Gallery, Milwaukee,
Dangerous Companions

2003

Tory Folliard Gallery, Milwaukee,
Charles Munch: Recent Work

2001

Well Street Art Company, Fairbanks, Alaska,
Charles Munch: Painting

Tory Folliard Gallery, Milwaukee,
Charles Munch: New Paintings

2000

Perimeter Gallery, Chicago,
Charles Munch: Paintings

1999

Tory Folliard Gallery, Milwaukee,
Charles Munch: Dream Time

1997

Tory Folliard Gallery, Milwaukee,
Two Sides of Charles Munch

1996

Wisconsin Academy Gallery, Madison,
Charles Munch: Organic Abstractions

1995

Tory Folliard Gallery, Milwaukee,
Charles Munch: Tame/Wild

1993–94

Perimeter Gallery, Chicago,
Charles Munch: Paintings & Cutouts.

Traveled to Tory Folliard Gallery, Milwaukee,
and Grace Chosy Gallery, Madison

1992

Chicago Cultural Center,
Charles Munch: Fear & Desire

Perimeter Gallery, Chicago,
Charles Munch: New Work

1991

Milwaukee Art Museum,
BORDERLAND: Paintings by Charles Munch

1990

Natasha Nicholson Works of Art, Madison,
Wisconsin, *Charles Munch: Paintings*

1988

Natasha Nicholson Works of Art, Madison,
Wisconsin, *Charles Munch Paintings:
Landscapes & Figures*

1987

Madison Art Center, Wisconsin,
Outer/Inner Sanctum: Paintings by Charles Munch

1985

Ruth Siegel Ltd, New York,
Charles Munch: Recent Paintings

1983

Rahr West Museum, Manitowoc, Wisconsin,
Charles Munch

1976

Oshkosh Public Museum, Oshkosh, Wisconsin,
Paintings by Charles Munch

GROUP EXHIBITIONS

2016

Madison Museum of Contemporary Art,
Madison, Wisconsin, *Our Good Earth*

2014

Lawton Gallery, University of Wisconsin–
Green Bay, Green Bay, *Figuring It Out*

2013

Madison Museum of Contemporary Art,
Madison, Wisconsin, *Wisconsin Triennial*

Mai Wyn Fine Art, Denver, *Influence*

2011

Grace Chosy Gallery, Madison, Wisconsin,
Randall Berndt and Charles Munch

2010

Madison Museum of Contemporary Art,
Madison, Wisconsin, *Apple Pie: Symbols of
Americana*

2009

James Watrous Gallery, Madison, Wisconsin,
*High Honors: An Exhibition of Artwork by the
2008 Wisconsin Arts Board Visual Arts Fellows*

2008

Grace Chosy Gallery, Madison, Wisconsin,
*Human/Nature: Recent Paintings by Randall
Berndt and Charles Munch*

Tory Folliard Gallery, Milwaukee, *20th
Anniversary Celebration Exhibition*

2007

H.F. Johnson Gallery, Carthage College,
Kenosha, Wisconsin, *Perfectly Natural*

2006

The Painting Center, New York,
Artists Choose Artists Choose Artists

Museum of Wisconsin Art (formerly West Bend
Art Museum), West Bend, Wisconsin,
*Up North: Imaging Northwoods Culture &
Mythology*

Sharon Lynn Wilson Art Center,
Brookfield, Wisconsin, *Randall Berndt and
Charles Munch: Wild Places*

2005

Grace Chosy Gallery, Madison, Wisconsin,
*Out of the Woods: Recent Paintings & Drawings
by Charles Munch and Randall Berndt*

2004

New Visions Gallery, Marshfield, Wisconsin,
Inner Visions: 4 Painters' Nature Narratives

Florida Gulf Coast University, Fort Myers,
Wild Color

2003

Reed College, Portland, Oregon,
Signs & Testimonials

Grace Chosy Gallery, Madison,
*Fire Works: Recent Paintings by Randall Berndt
and Charles Munch*

2002

Wisconsin Academy Gallery, Madison,
Visions of Water

2001

Eklektikos Gallery, Washington, DC, *Go Figure*

Grace Chosy Gallery, Madison, Wisconsin,
*Parallel Worlds: Paintings by Charles Munch &
Randall Berndt*

2000

Wisconsin Academy Gallery, Madison,
*Singular Visions, Ten Wisconsin Painters at
the Academy*

1999

Milwaukee Art Museum, *Wisconsin Painting &
Sculpture from the Permanent Collection*

1998

Grace Chosy Gallery, Madison, Wisconsin, *Day
& Night: Recent Paintings by Charles Munch and
Randall Berndt*

Perimeter Gallery, Chicago, *Testing the Waters*

1997

Milwaukee Art Museum, *Wisconsin Art Since 1990*

Milwaukee Art Museum, *Recent Acquisitions*

1996

Grace Chosy Gallery, Madison, Wisconsin,
*Wisconsin Dreams: Recent Paintings by Charles
Munch and Randall Berndt*

1993

Milwaukee Art Museum, *Dreams, Hopes, Fears*

AWARDS AND GRANTS

2008

Visual Arts Fellowship, Wisconsin Arts Board

1987

Project Grant, Wisconsin Arts Board

SELECTED COLLECTIONS

Chazen Museum of Art, Madison, Wisconsin

Lakeland University, Sheboygan, Wisconsin

Madison Museum of Contemporary Art,
Madison, Wisconsin

Mayo Clinic, Rochester, Minnesota

Methodist Hospital, Minneapolis, Minnesota

Milwaukee Art Museum, Milwaukee, Wisconsin

Museum of Wisconsin Art, West Bend, Wisconsin

Park Nicollet Health Services, St. Louis Park,
Minnesota

Quarles & Brady LLP, Milwaukee, Wisconsin

Rayovac Corporation, Madison, Wisconsin

RBC Wealth Management, Minneapolis,
Minnesota









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DETAILS

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Pages 56–57, *River Mountain River*, 1992 • Pages 58–59, *Lights*, 2005 • Back Cover, *The Point I*, 2013



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