

A watercolor painting of a landscape. In the foreground, a road with a reddish-pink center line leads towards the horizon. To the left of the road is a dark, shadowed area with a small white rectangular shape. To the right is a vast, open field. In the background, there are trees with autumn-colored foliage and a hazy horizon under a blue sky.

**wva**

WISCONSIN  
VISUAL  
ARTISTS

April 2026



|                  |                       |
|------------------|-----------------------|
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| Karen Goetzinger | <b>Vice President</b> |
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| Victoria Tasch                | <b>Historian</b>    |

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|                 |                                    |
|-----------------|------------------------------------|
| Christine Style | <b>North Chapter Chair</b>         |
| Mary Tilton     | <b>South Central Chapter Chair</b> |
| Denise Hansen   | <b>Southeast Chapter Chair</b>     |

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# FROM THE DIRECTOR



Hello Wisconsin Visual Artists,

I want to take a moment and acknowledge our President, Jane Hostetler, who is reaching the end of her term this month. I am so grateful to have had her guidance and welcoming attitude in my first year as Director for WVA. Jane's leadership and knowledge have been so valuable to me and I am very proud of what she has accomplished. I know she will remain involved with WVA, but hopefully now with even more time to make art in her studio! With this in mind, the WVA Board of Directors is searching for our next Board President to guide us through the next chapters of our future. If you or someone you know might be a great fit for this position, please don't hesitate to reach out and let us know!

I also would like to provide a brief update on a few outstanding items that we have been working on. The proposed updates to the Constitution that you voted on earlier in the year now have been accepted. A few of you pointed out some areas that needed clarification, and we did indeed incorporate that, so thank you so much for that feedback. Regarding WVA's written history project, we are now entering the final stages which is very exciting. One more big thank you to Annemarie Sawkins for taking on this project and Chris Style and Tori Tasch for their incredible efforts to help make this a reality. I am also grateful for each chapter's willingness to help contribute toward this project. You can find more information on page # about how you can help support this project on an individual level or WVA's endowment. Finally, I would like to share with you that the 125<sup>th</sup> Anniversary Member Catalog is coming along well. I am aiming to have that available for you by the end of next month, so keep an eye out for announcements about that project as well!

Thank you, members, for your ongoing participation and support of WVA. As time goes by, I am getting to know more and more of you and it feels so special to be part of this incredible circle of Wisconsin artists.

Shannon Kupfer  
*Executive Director*



# FROM THE PRESIDENT



Dear Fellow Artists,

As we all embrace our individual visual arts paths, WVA remains committed to providing valuable support, opportunity, and community.

As my term as president comes to a close, I am excited for the growth we have achieved together. Over the past eight years, I have worked with many dedicated individuals to reach significant milestones, including an additional statewide show, preparation for a more empowering and engaging website, increased statewide opportunities, ongoing support for our chairs and their commitment to our individual chapters, and the overall development of best business practices for the organizations current needs. All this, with the overall goal, to connect and empower artists. Above all, it has been a true joy to meet so many passionate artists as we all embrace the power of the arts.

It has been my pleasure to serve this organization, and I look forward to remaining a part of our vibrant community.

Wishing you all the best in your continued arts endeavors.

Best regards,

Jane Hostetler  
*Board President*

# STATE COMMITTEES



Budget, annual report  
financials, endowment, grant  
opportunities, fundraising,  
insurance coverage, and legal  
oversight.



Biennial and Perspectives  
planning and management.



Outreach as a statewide arts  
initiative. Sub-committee for  
college graduate  
engagement and support.



Website, management of  
submitted content, and  
tech support to members.



Supporting content  
engagement for magazine,  
social media, and website.



Join a Committee Today!



## **STATE NEWS**

# **ANNUAL MEETING**

**Sat May 16th  
1pm–3pm**

**Central Library  
814 W Wisconsin Ave  
Milwaukee, WI**

## **WISCONSIN VISUAL ART ACHIEVEMENT AWARDS**

**Save the Date!  
Sun May 31st**

**Museum of Wisconsin Art**

## STATE NEWS

# Q2 PROFESSIONAL PRACTICES WORKSHOP

QUARTERLY | ANNOUNCED IN STATE MAGAZINE | 4<sup>TH</sup> MONDAY 6PM

APRIL 27TH, 6PM

## EXHIBITION PROPOSALS

Preparing solo or group proposals,  
Reaching out to curators, best  
practices

*Workshops are interactive, bring  
your questions and ideas to share!*

*(Via ZOOM)*

# Q2 VIRTUAL ARTIST TALKS

QUARTERLY | ANNOUNCED IN STATE MAGAZINE | 2<sup>ND</sup> THURS 6PM

3 ARTISTS PER SESSION-ONE ARTIST FROM EACH CHAPTER

JUNE 11TH, 6PM

**CALL FOR ARTISTS**



Video from Q1 talks coming  
soon. Keep an eye out on the  
homepage!

*(Via ZOOM)*

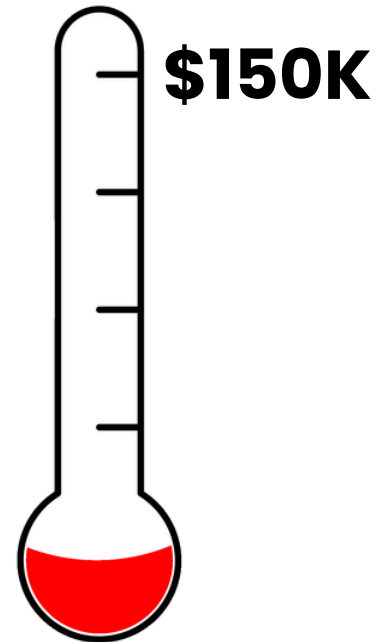
# STATE NEWS

## Help us reach our Endowment Fundraising goal!

### What is an endowment and how does it help WVA?

An endowment is a restricted fund held by an institution that earns interest over time. The larger an endowment can grow, the more interest it can earn for the non-profit. The funds are not something that can be directly accessed by an organization, but rather a pool that distributes a small amount annually to help provide a stable future for the non-profit.

If you can help us reach our fundraising goal of \$150K, this will help WVA grow their endowment to \$500K and establish a secure future for WVA's mission to support Wisconsin artists!



## Or contribute toward WVA's Written History Project!



### Why is Wisconsin Visual Artists creating a written history?

WVA has a rich, 125 year old history making it one of Wisconsin's earliest arts organizations. Much of this history resides in physical documents held by the Milwaukee Public Library and this is an exciting chance to compile this history into one text along with the memories held by individuals still involved with the organization. This project will not only help preserve this history, but it will allow us to tell WVA's story for generations to come. Your support can help us bring that history to life today!

**As a 501(c)(3) non-profit your contributions are tax deductible to the extent of Wisconsin Law**



# CHAPTER NEWS

## North Chapter

The WVA NORTH MEMBER Exhibit OPENS Friday, April 3rd, from 5 to 7pm and there is a juror talk by Theresa Abel at 5:30pm!

On April 21 the NORTH Meeting will be on Framing & Presentation Tips & Considerations via Zoom.

Also upcoming, the Lawton Gallery Senior Show I on April 16th–24th, with the reception on Thursday, April 16th, from 4–7pm and then the Lawton Gallery Senior Show II on April 30th–May 8th, with the reception on Thursday, April 30th, from 4–7 pm.



**Wisconsin ART from the NORTH 2026**

**An Invitation to ENTER**  
A juried art exhibit for visual artists over 18 living in Northern Wisconsin —northeast & northwest of Fond du Lac County—

Exhibit will be at the  
ArtStart Galleries in Rhinelander, WI  
August 27—October 31

Organized by Wisconsin Visual Artists NORTH Chapter

Submissions using Art Call  
Open April 15

Submissions End  
June 26, 11:59 pm

Scan the QR Code to see the prospectus and submit your entries using the Art Call entry portal.



**WVA NORTH MEMBER EXHIBIT**

*A Juried Exhibit | March 25 – May 23, 2026*

**CVA/Center for the Visual Arts**  
Caroline S Mark Gallery, 427 N. 4th St. / Wausau, WI 54403

**Exhibit Reception: April 3, 2026, 5 - 7 pm**

**WVA NORTH MEMBER Artists IN the Exhibit**  
Juror: Theresa Abel

[www.wisconsinvisualartists.org](http://www.wisconsinvisualartists.org)

|                         |                   |                    |
|-------------------------|-------------------|--------------------|
| Willow Bayer            | Elizabeth Kazda   | Marilyn Prescott   |
| Maureen Blaney Flietner | Justin Key        | Denise Presnell    |
| Diane Canfield Bywaters | Dale Knaak        | Michelle Richeson  |
| Mari Anna Chism         | Mark Kolinski     | Ellen Rosewall     |
| Cathy Jean Clark        | Daniel Kramer     | Shea Schachameyer  |
| Debra Davis-Crabbe      | Sarah Kreuter     | Roberta Scherrer   |
| Phyllis Deicher-Ladwig  | Collette La Rue   | Mary Ellen Sisulak |
| Tom Frieze              | Ellen Levenhagen  | Christine Style    |
| Adam Fulwiler           | Caroline Meehan   | Deborah Wage       |
| David Graham            | Jan Mirenda Smith | Terri Warpinski    |
| Colleen Gunderson       | Lee Mothes        | Joan White         |
| Jane Hostetler          | George Ouimette   | Dean Wydeven       |
| Mike Jagielo            | Judy Parins       | Stephen Wysocki    |
| Sam Karow               | Erin Porrey       | Barbara Zipperer   |

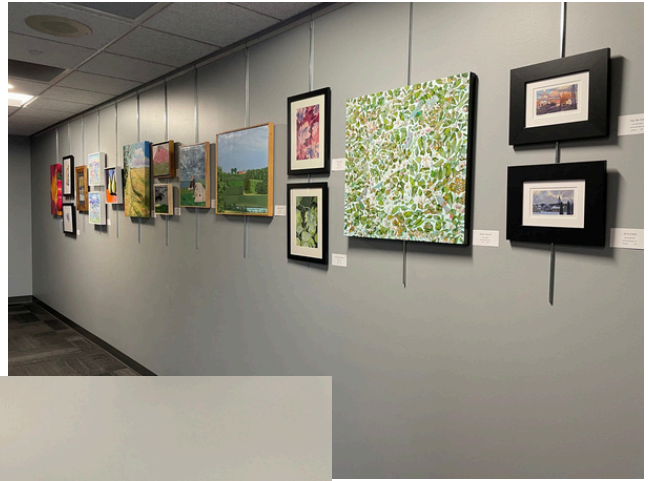
The North Chapter also has this new call for art for a juried show that will take place August 27th–October 31 at ArtStart in Rhinelander, WI.

# CHAPTER NEWS

## South Central Chapter

The South Central's March meeting was an exciting get together at the Kasieta Center to celebrate their exhibition which closed at the end of March. Here are some photos if you missed the show!

A catalog of all the work can be found [here!](#)



## Southeast Chapter

The Southeast Chapter recently met on the first of April to discuss their upcoming Wisconsin Lutheran College Show as well as an upcoming joint show with the North chapter at Lakeland.



The Southeast Chapter's RMHC upcoming hanging date is June 13<sup>th</sup>, 2026 and applications for this hanging are open now!

The next hanging at Inventor's Brewpub in Port Washington is coming up soon on April 11<sup>th</sup>.



# MEMBER NEWS

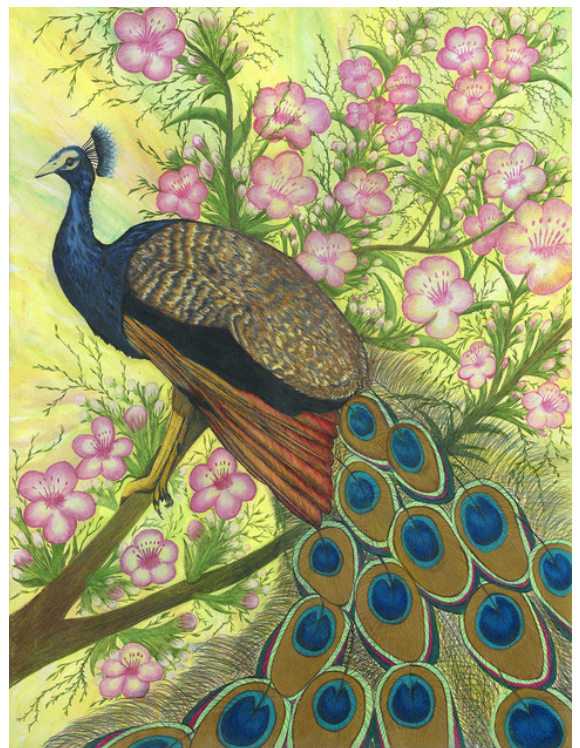


***Two for Mirth***  
Christine Courchaine

**Congratulations to our newest Professional Members** Barbara Zipperer (North Chapter), Christine Courchaine (North Chapter) and Susan Merritt (South Central Chapter).



***Wildflower II***  
Susan Merritt



***Nature's Symphony***  
Barbara Zipperer



# MEMBER NEWS

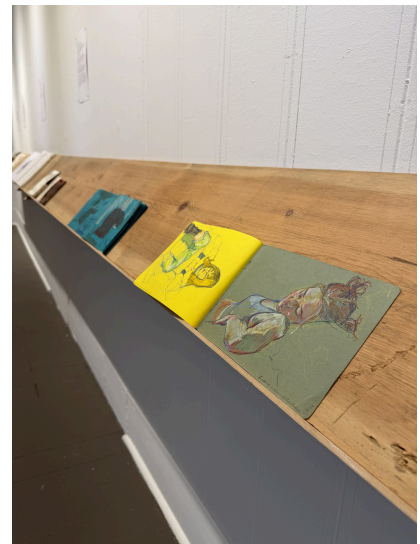


HarmLess by **Tori Tasch**, SE Chapter, was selected by juror Laurie Hogan for inclusion in the 78th Rockford Midwestern Biennial, a juried survey of recent contemporary art in the Midwest.

The 2026 Rockford Midwestern is on view May 22–September 27, 2026 at Rockford Art Museum, at 711 North Main Street, Rockford, Illinois.

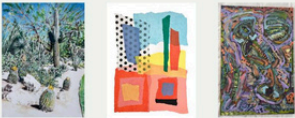
**Katie Hogan** of the SC Chapter welcomes you to come see her sketchbooks as part of the Sneak Peek show at Roundtree Gallery from March 12th – April 25th, in Platteville, WI.

She has multiple sketchbooks included in the show, pictured here.



## The DRIFT & Sneak Peek

Annual Group Exhibit      Invitational Sketchbook Exhibit



### March 12 - April 25, 2026

**Artist Reception**  
March 13, 4-7 pm

**RG**  
120 W Main St  
routreegallery.org  
Thur-Fri 4-7, Sat 10-2

SC Chapter member, **Patricia Duren**, invites you to see her work at the Roundtree Gallery in Platteville as part of The Drift Annual Group Exhibit. Sneak Peek is an

Invitational Sketchbook Exhibit. These run from March 12 - April 25, 2026

# MEMBER NEWS

CV PETERSON | HOLLI JACOBSON

## ALTERED LANDSCAPES



ALTERED LANDSCAPES features work by Holli Jacobson and CV Peterson exploring how human choices shape the natural world. Through painting and installation, the exhibition highlights endangered plants, changing ecosystems, and the fragile balance between care, development, and survival.

**EXHIBITION DATES:** April 20 - June 21, 2026  
**ART RECEPTION:** April 24, 2026 | 5-7 PM  
**ARTIST TALK:** May 17, 2026 | 11:30 AM

PABLO CENTER - JAMES W. HANSEN GALLERY  
 128 Graham Ave | Eau Claire, WI 54701




CV PETERSON HOLLI JACOBSON

[www.cvpetererson.com](http://www.cvpetererson.com) | [www.hollijacobsonart.com](http://www.hollijacobsonart.com)

WVA artists **Holli Jacobson** and **CV Peterson** invite you to the opening of their duo show, "Altered Landscapes," at the Pablo Center in Eau Claire, WI.

The show explores how human choices shape the environments around us. Focusing on endangered plants and animals, the exhibition looks at how landscapes are built upon, protected, and sometimes quietly erased.

Jacobson's paintings zoom in on native plants and pollinators, shifting scale so small life becomes expansive and immersive. Peterson's abstracted landscapes combine endangered flowers with industrial materials, reflecting how natural systems are filtered through construction and development.

**Berel Lutsky**, SE Chapter, has her woodcut "...in the hope for a better world" selected for Artlink's 46th National Print Exhibition running from March 26 - April 26, 2026. It is juried this year by Endi Poskovic and will feature work by contemporary printmakers from all over the United States.





# MEMBER NEWS



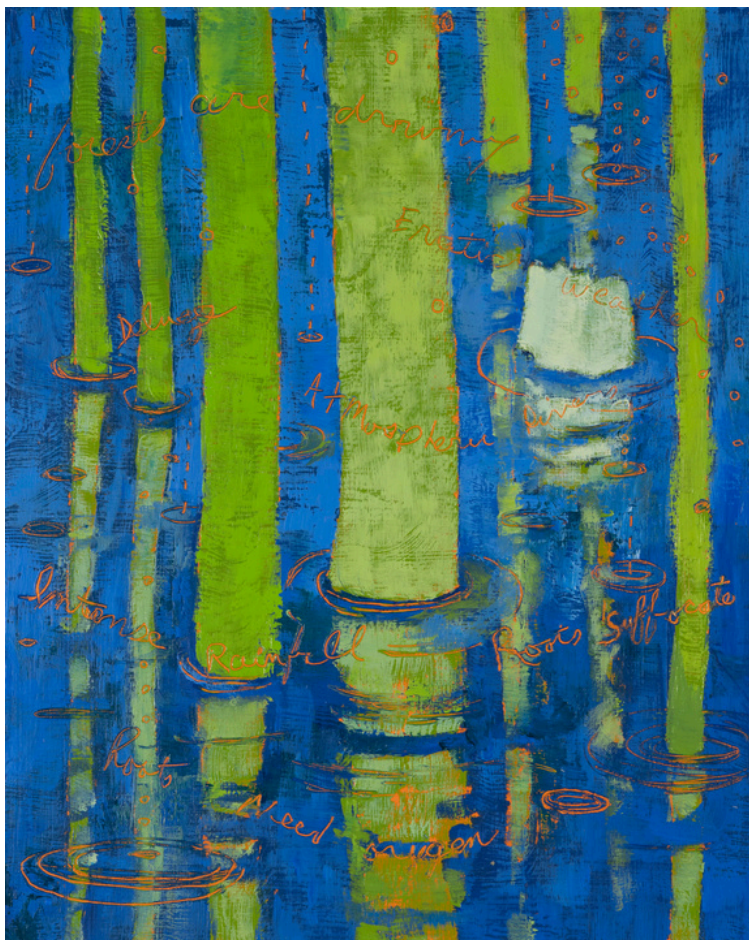
SC Member **Katherine Steichen Rosing's** abstract, symbolic paintings are presented in a solo exhibition at Overture Gallery I in Madison.

A reception and artist talks will be held on Thursday, April 30, from 5:30 – 8:30 pm.

Talks begin at 6 pm on the Rotunda Stage.

Kim Storage Gallery presents a solo exhibition of paintings by **Katherine Steichen Rosing**, April 17 – 23, with a reception Friday, April 17, from 5 – 8 during Milwaukee's Gallery Night, and an artist talk at 1 pm on Saturday, April 18.

Rosing's paintings explore ecological processes within forests and watersheds. Conscious of increasingly disruptive weather patterns, her work reveals the resilience and fragile balance of these threatened ecosystems. Often working with highly saturated color, she abstracts shapes and patterns observed in the landscape.







***The Gift of the Sun Rising and the Waning Crescent Setting***

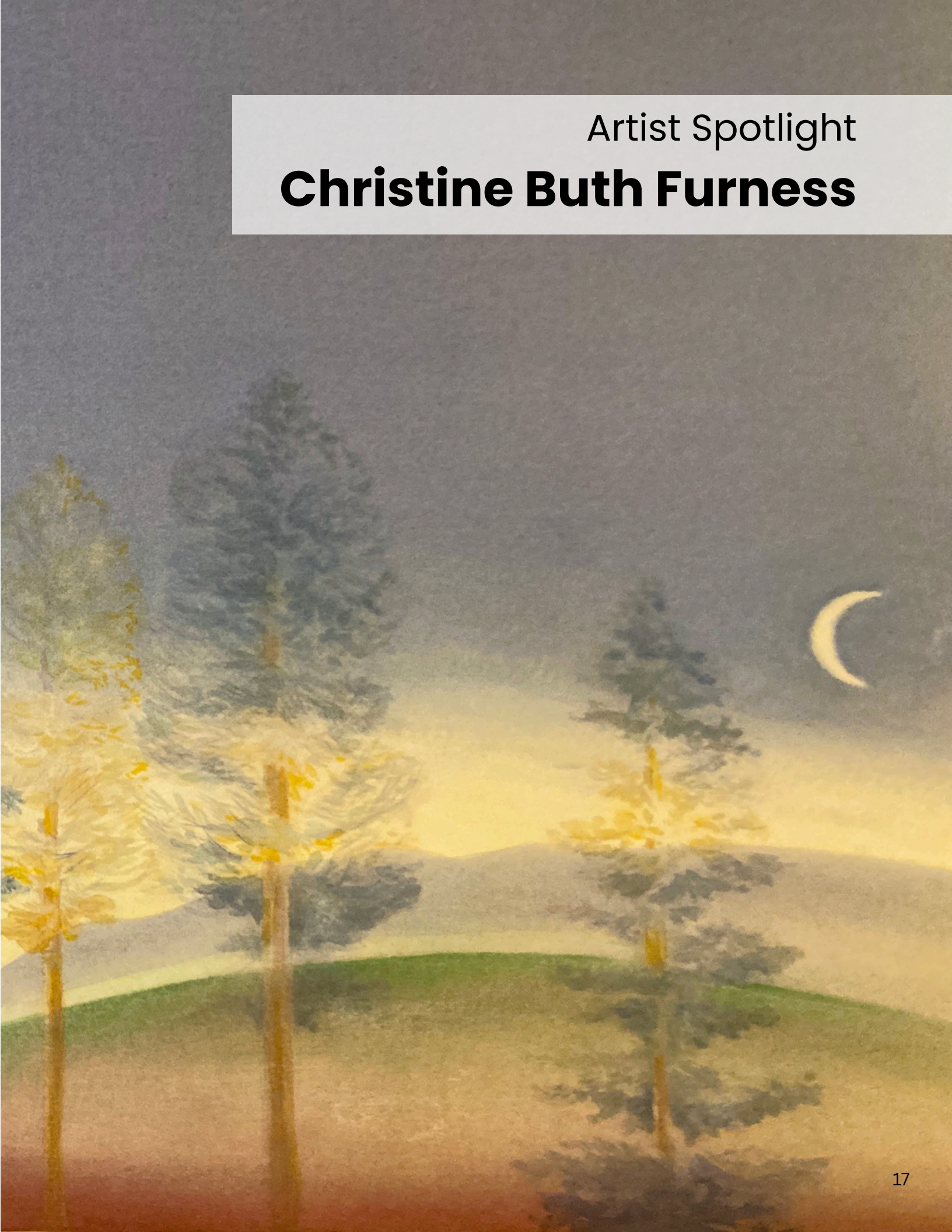
**Christine Buth Furness**

Transparent watercolor



Artist Spotlight

# **Christine Buth Furness**





# Christine Buth Furness

## Southeast Chapter

### Who are some artists who have inspired you and why?

As a painter, there are many artists who inspire me, but at the moment I'm studying the work of Rembrandt, because he puts just as much effort into his drawings and etchings as he does in his paintings. He captures light in his images as no one else can. I'm also very inspired by the work of the 20th C American modernist water media painter, John Marin. He is confident in his choice of colors, in the use of the white of the paper as a positive shape to define the form and the fluidity of his paint application. Although very different from Rembrandt in his approach, he is every bit a master. Recently discovered the painting of Lois Dodd, and I greatly admire the way she captures warm daylight and cold moon shadows in the interior spaces she depicts.



***Taliesin Interior Perspective***  
**Christine Buth Furness**  
Pastel and colored pencil

### What advice would you give an emerging artist just starting out?

I do think it's important to understand who your audience is. Are you creating to produce a certain outcome for yourself or are you trying to convey meaning to a target audience. Either way, be true to yourself and your own vision; this will show in your work, and this will guarantee a good outcome.

### Is the process or the outcome of your artwork more important to you?

I would have to say both, but the building of the image through the layering of pigment to create a rich surface is one of the most important parts of my process. And how do I know when the "outcome of the artwork" is finished? I'll quote Rembrandt, "A painting is finished when a master realizes his intention." Certainly I'm not a master as Rembrandt, but my paintings have intentions, and often times I know when I've accomplished this.

## Describe your studio space. What do you surround yourself with when creating?

I have two studio spaces, one in the Milwaukee area and another in northern California. The natural world is always my reference so the CA studio has a great deal of natural light and overlooks an oak forest. My Milwaukee studio is filled with excellent artificial lighting. In both studios I have several tables and drawing boards where I'm working on more than one watercolor painting, pastel painting and/or drawing at a time. Sketchbooks with ideas are in easy reach and sketches are pinned to the walls.

## What techniques feel integral to your art making?

Paper is my preferred painting and drawing surface. Whether I'm working with watercolors, pastels, colored pencil or graphite, I apply the pigments in layers one on top of another to accentuate the transparency, strengthen the density and opacity of the color and build the form.

## Was there a specific point in your life where you decided you were going to become an artist?

As a child I would sit with crayons and make pictures. Whenever asked I say that art chose me. I've always been a creative. I look at nature and translate what I see into fictional landscapes painting and drawing images that suggest a human presence in an environment or an absence of one and evoke an emotional response. Art making is an activity that documents my creative and critical thinking and takes the form of visual poetry. The works are abstracted portraits of places experienced, spaces navigated and those imagined.



***Graced with the Sky's Heaviness***  
**Christine Buth Furness**  
Pastel painting

## What is the greatest challenge that you face today as an artist?

Successfully translating a detailed transparent layered painting on paper into an acceptable color true digital image is my greatest challenge today. We display online a painting digitized and it's absolutely not the same thing. It's different in scale, color and texture. The art world judges us this way and in this translation the sense of scale, the texture and the beauty of the craft is lost.





***The Illusionist*** (cropped)  
**Denise Hansen**  
Graphite on panel





Artist Spotlight  
**Denise Hansen**

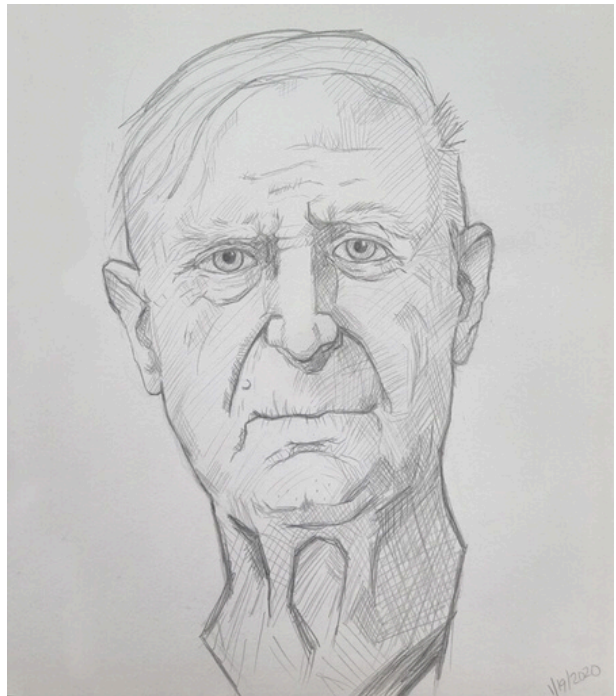


# Denise Hansen

Southeast Chapter Chair

## How do you challenge yourself as an artist?

One of the ways that I challenge myself as an artist is to try new ways of combining different types of art. I recently started sketching with colored pencils on top of abstract watercolor backgrounds, and I'm really loving the colorful effect that it has. I also try to push myself out of my comfort zone by entering art shows that have specific themes to them that might not be something that I've created before. Last year I entered a show with the theme of "144", which I discovered was a number that is part of the Fibonacci Sequence, so I challenged myself to create a drawing that would fit within that theme. It was a little frustrating at first, but it wound up being one of my favorite drawings that I've ever done.



**Time**

**Denise Hansen**

Graphite on paper

## What techniques feel integral to my art making?

Using a pencil to create is such an important part of my art making. Stuck for ideas? Grab a pencil. Feeling like I forgot how to create? Grab a pencil. Can't quite figure out proportions for a painting? Grab a pencil. The physical act of drawing and putting marks down on paper is such a crucial part of my artistic process that I can't imagine creating without it.

## If you could begin a new art form tomorrow, what would you like to learn?

If I could learn a new art form tomorrow, I would really love to learn stained glass. I grew up in a neighborhood with a huge church across the street, and I always remember just being enamored with all of the giant stained glass windows there. I love to see the way light comes through the different colors, so it would be pretty amazing to be able to learn how to make my own.

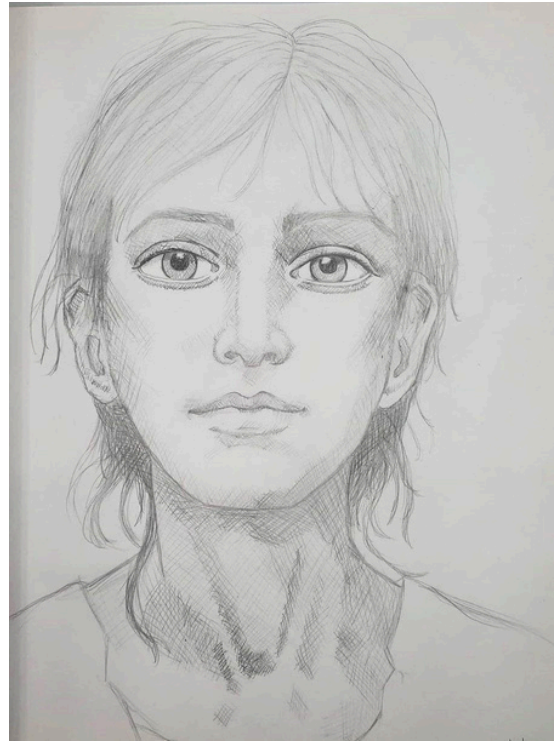


### What do you do when your creativity isn't flowing easily?

I like to try to do “adjacent” tasks to help break me out of any type of artist's block. That could mean coloring in a coloring book, going to a museum for inspiration, or spending time outside in nature. Oftentimes, I work on multiple projects at once for this exact reason, because then I can bounce back and forth between projects and take breaks when I'm feeling “stuck.” That time away usually allows me to come back and view my art differently, and with fresh eyes.

### What advice would I give a younger me?

I would definitely tell myself to be patient, practice more, learn how to be okay with failing, and realize that no matter how frustrated that you get, making art is your happy place and to not give up on it.



**Softness**  
**Denise Hansen**  
Graphite on paper

### Describe your studio space. What do you surround yourself with when creating?

I just bought my very first house last year, so I am thrilled that I have a designated room that I use as a studio. Prior to that, I squeezed into a tiny corner of the living room in my 700 square foot apartment for 6 years. This is the first time that I've had a space that was just for me. I love listening to classical music when I create. Right now I've been listening to “Adagio for Strings” by Samuel Barber on repeat. Most of the art in my studio is drawings or paintings that I've created and just have a fondness for, but I also have this amazing gigantic lino print of Frida Kahlo hanging on my wall and I'm slowly working on building my space up to be more organized and functional.

### Do you have any other creative outputs, other than art, that are important to you?

I love gardening. There's something satisfying about planting this tiny seed, or tiny plant, watering it, caring for it, and watching it grow and bloom. I'm an elementary school art teacher, and my classroom has a whole wall of windows that I've filled with plants and it's just the best feeling having the outdoors inside all year.





***Memory***  
**Samuel Karow**  
Video still



The background of the entire page is a dense grid of small squares, each a different shade of brown, tan, and beige. This grid is a color calibration chart, likely a Munsell Color Services Lab chart, used to ensure color accuracy in digital imaging. The squares vary in color, including various shades of brown, tan, and beige, as well as some darker and lighter tones. The grid is composed of many small squares, creating a textured, pixelated appearance. In the top right corner, there is a white rectangular box containing the text "Artist Spotlight" and "Samuel Karow".

Artist Spotlight

**Samuel Karow**



# Samuel Karow

## North Chapter

### What techniques feel integral to your art making?

I usually work alone, using minimal equipment and older analog video cameras. Their quirks—signal noise, flicker, and low resolution—become part of the storytelling instead of something to hide. In a way, the equipment becomes a collaborator, bringing its own defects and history into the image. I'm fascinated by how the medium's physical qualities shape both the look of the image and its emotional tone.

### What discoveries have you made in your practice?

Working with obsolete cameras and displays has taught me how useful “flaws” can be. When images degrade or distort, they start to mirror how memory works—blurred, fragmented, and constantly shifting. Over time, I've come to see those imperfections as their own visual language rather than something to fix.



**Wired Oracle**  
**Samuel Karow**  
Video installation

### What kind of evolutions has your artistic practice been through?

Some of my earliest experiments as a kid involved turning my family's barn into a haunted house with handmade sets and props. That urge to build environments has stuck with me, though now it usually takes the form of video installations and sculptural housings for moving images. I've become increasingly interested in how video can exist as a physical object in the room, not just as a projection.

### Have your life experiences changed or influenced your art along the way?

My work is shaped by personal experience and memory. Video has become a way for me to process moments from my life and think about how the past shifts over time. By starting from those experiences, I hope the images reach something shared and universal.



### Other than the visual arts, what kinds of things inspire you?

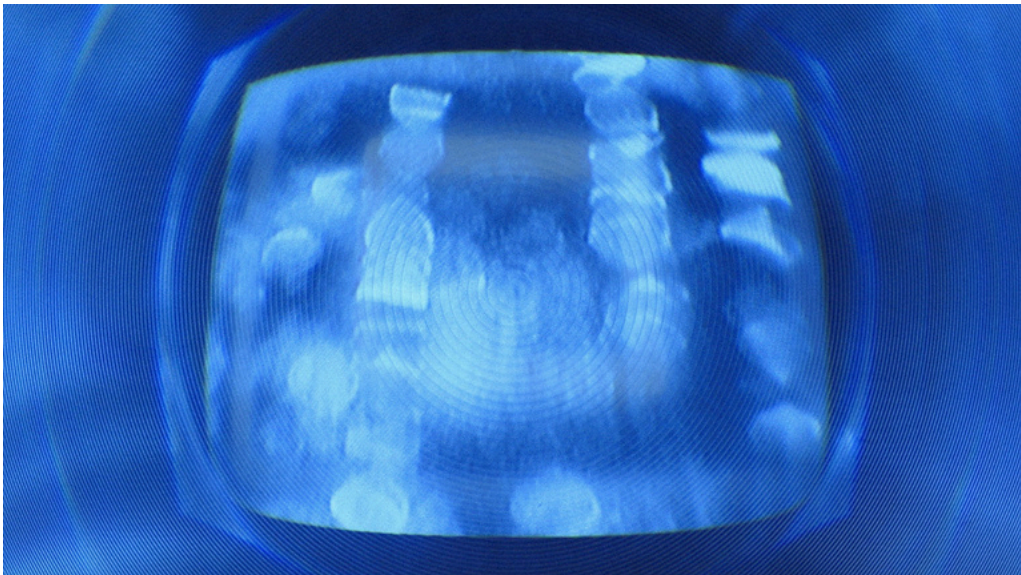
I'm drawn to personal archives—old recordings, photos, letters, and family stories. These fragments carry both real history and imagined meaning, and I love seeing how the two get tangled together over time. I'm especially interested in places where documentation starts to overlap with storytelling, where reality melts into imagination.

### What do you hope people experience when viewing your artwork?

I want viewers to feel a sense of curiosity about what they're seeing. My videos often sit somewhere between documentary and fiction, so I like when people start questioning what feels real and what's made up. Sometimes the camera isn't showing the truth so much as a feeling. Ideally, the work leaves space for viewers to bring their own memories into the images.

### What is something about your process or technique that would surprise people to know?

Something that might surprise people is that I often think of my installations as strange devices rather than just artworks. I like creating objects that feel like machines for accessing dreams or memories—part sculpture, part portal. They suggest that memory itself might be something mechanical, or stored somewhere outside the body.



***The Dream Portal I***  
**Samuel Karow**  
*Video still*



# **JOBS IN THE ARTS**

## **Gallery Assistant**

Carnelian Gallery  
Madison, WI

## **Gallery Manager**

Jack Richeson & Co.  
Kimberly, WI

## **Collections Associate**

Paine Art Center  
Oshkosh, WI

## **Content Marketing Manager**

Milwaukee Art Museum  
Milwaukee, WI

## **Program and Education Coordinator**

Hamilton Woodtype  
Museum  
Two Rivers, WI

## **Studio Manager**

Just Kiln' Time  
Menomonee Falls, WI

## **Volunteer Coordinator**

Portage Center for the Arts  
Portage, WI

## **Director of Development**

Peninsula School of Art  
Fish Creek, WI

## **Executive Assistant**

Plymouth Art Center  
Plymouth, WI



# CALLS FOR ART



**Call for Art**  
**The Hardy Gallery**  
 Ephraim, WI  
 64<sup>th</sup> Annual Wall-to-Wall Juried Exhibit.  
 Deadline April 12th



**Call for Art**  
**Bergstrom-Mahler Museum of Glass**  
 Neenah, WI  
 Glass Arts Festival  
 Deadline May 1st



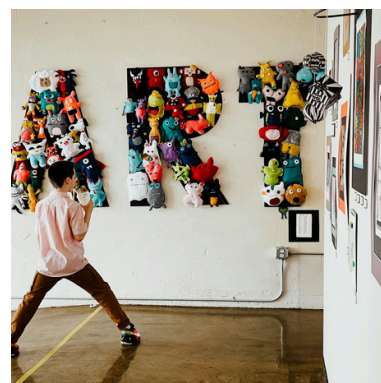
**Call for Art**  
**Kenosha Public Museum**  
 Kenosha, WI  
 Acrylic International Biennial  
 Deadline April 13th



**Call for Art**  
**Whitewater Arts Alliance**  
 Whitewater, WI  
 2nd Annual Paint Wisconsin  
 Deadline Jun 21<sup>st</sup>



**Call for Art**  
**Whitewater Arts Alliance**  
 17<sup>th</sup> Annual Fran Achen Juried Photography Exhibition  
 Whitewater, WI  
 Deadline April 19th



**Call for Art**  
**The Hub**  
 West Bend, WI  
 The Art of Us Project supports the Volunteer Center's mission to inspire people to make a positive impact on our community.





W I S C O N S I N

**Visual Artists**

**Support Wisconsin Art  
Today!**

|                    |                |
|--------------------|----------------|
| <b>Benefactor</b>  | <b>\$1000+</b> |
| <b>Patron</b>      | <b>\$500</b>   |
| <b>Sustainer</b>   | <b>\$250</b>   |
| <b>Contributor</b> | <b>\$100</b>   |
| <b>Friend</b>      | <b>\$50</b>    |

Wisconsin Visual Artists is a 501(c)(3) charitable organization supporting art and artists in the state of Wisconsin. Contributions are tax-deductible according to state law.

