

wwa

WISCONSIN
VISUAL
ARTISTS



spe-ci-men

a fine specimen

JULY 2021



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Laurie Talbot Hall
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Tom Pscheid
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Rosie Hartmann
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Ally Wilber **Contributors Photograph**
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Tom Pscheid
Frank Juarez
Rosie Hartmann
Sarah Willadsen
Helen Klebesadel
Denise Presnell
Karla Fuller

Data Contributions
Forbes, artnet News

On the cover
Karla Fuller

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DIRECTOR'S LETTER

MAGIC

I heard a line in a podcast two years ago - "artists are magicians." It was in reference to David Bowie's fascination with the occult, but that is neither here nor there.

I remember stopping to write it down. While a bit flowery, it hit a chord.

All artists are magicians. Making something from nothing (pulling a rabbit out of a hat). Conjuring marks and images from thin air due to an internal compulsion that cannot be denied.

Surely we are all inspired by our daily lives and the work of artists before us - occasionally a podcast - but until someone puts a pencil to paper and draws a line, that line doesn't exist. It seems like a simple enough concept but I've found it to be a valuable meditation. As creatives, we are often subject to unfruitful periods in the studio, or moments of shame for the quality or inconsistency of our work. Rarely do we take the time to marvel at the sheer fact that we've created something new. It didn't exist before our minds and hands brought it into being.

As an artist who has found gainful employment on the clerical side of creativity, it's hard to find time for planning and sinking into personal projects as I once did. So this meditation, artists are magicians, has been a beneficial exercise in self care and appreciation - a shifting of perspective. Whether I'm carving out time for a sketch or focusing that creative energy into the work of other artists, reminding myself of the sparkly magic that creativity, artwork, and ideas bring to the world injects a sense of wonder into the process.

Through both WVA and MOWA, I'm fortunate to experience constant entanglement in the magic of artists. I'm grateful for the never-ending wealth of experimentation, interpretation, and investigation. From you - yes, you!

Maybe a sentimental letter this month, but I know that so many of us struggle with comparison, productivity, and time/energy management in our craft. This is my nudge to: Draw. Paint. Write. Be inspired! By one another, and by the uniqueness of your personal practice. Don't downplay a rough sketch or a shoddy poem. It came from nothing, yet you made it appear - like magic.

Best,
Ally

A handwritten signature in black ink, appearing to read "Ally".

WVA Website Update

By: Rosie Hartmann



Let us celebrate for a minute. The number one requested upgrade to the website is HERE. You can now update your profile with images, social media links, contact information, and a bio. Thanks to the hard work of the Tech Committee, it is finally completed. You can update your profile anytime you want. Each chapter will be putting out more information. We will also have a video soon. We encourage all of you to help us make our member directory look spectacular. Looking spectacular is only half the battle. We are asking all artists to keep their profiles current as well. Providing a more robust profile could come at a cost to the WVA if our members do not keep their profiles current. Update your profile when you have a new website or website name, social media account changes/additions, or new email addresses. You are also encouraged to swap out older works for new ones.

An online presence is critical for an artist. The member profile page is not designed to be your main website or online platform. Rather, the member profile is designed to help others find you, your social media accounts, and your website, through WVA. This concept always brings up these questions. Do I need a website? How do I manage my online presence? I have worked with a dozen or so artists and creatives on these topics.

I believe that answers are dependent on you and what you are willing to do. A website is the best option if you keep it current, functional, and visually engaging. A Facebook page is like a simple website that is less time-consuming, but will require attention and posting far more often. Both options require consistency. To put it another way; a website will take a little more time to manage but only needs to be updated quarterly unless you are writing blogs. Facebook pages are quicker to post on, but you will need to post weekly at a minimum. (Some artists also use their timeline rather than a Facebook page. That is a topic for another time; it is also a personal choice) Both require staying current with how the technology works. Websites update frequently. Social Media Updates frequently.

You may have noticed that I did not include Instagram. Instagram is changing its platform. YouTube and TikTok are phenomenally successful. Both are video-based. Instagram wants the level of success that both TikTok and YouTube experience. The headline reads Instagram is no longer a photo-sharing site. Visual artists have long known Instagram as being the best place for visual art. It is hard to say what these changes mean for us. Until we understand what these changes mean, I have concerns with Instagram. This change is what happens with any technology/social media. You will need to be aware of changes just like this one.

Why do you need an online presence? Both a Facebook Page and a website can showcase your history and growth. By documenting your career on these platforms, you can show your reach and capitalize on your following. Both options allow fans of your work to engage with you, follow your progress, and view your work easily. It also makes it so much easier for galleries and museums to find you and learn about your work. Post-Covid it is even more important to be online. "Online" got us through the pandemic. Many people are going to continue using the online resources we learned about during the pandemic. The WVA profile page gives your website/social media a higher level of credibility by linking to your website or social media. The credibility of being in an organization is helpful. The WVA website has more traffic than it ever has. The goal is to help you get found through your membership.

The tech committee hopes you enjoy this update!

MEETINGS

Northeast Chapter

NE chapter would like to thank Bill Nettelhorst for a wonderful summer gathering at his beautiful prairie home on the lake. Meetings will resume in the fall."

Contact Edita Birschbach with questions:
nechapter@wisconsinvisualartists.org

South Central Chapter

The South Central chapter has no meeting planned for July. August meeting TBA. SC is recruiting for leadership positions.

Contact Jayne Reid Jackson with questions:
scchapter@wisconsinvisualartists.org

Southeast Chapter

Next Meeting **Wednesday, August 4, 6:30 PM via Zoom**. SE is hosting an opening celebration for their 2021 Artist Showcase at the Cedarburg Cultural Center on Thursday, July 22nd from 5-7pm. Juror remarks at 6pm. The exhibition runs through Sunday, August 29th

Contact Steven Bauer with questions:
sechapter@wisconsinvisualartists.org

State board

The WVA State Board meeting will be held at 3pm on Saturday, July 31st at the Museum of Wisconsin Art (West Bend, WI). This is our first in-person board meeting since January 2020! All members are welcome to attend. Please contact Ally Wilber at director@wisconsinvisualartists.org if you plan to attend.

Contact Ally Wilber with questions:
director@wisconsinvisualartists.org



THE ART PRESERVE & MY NEK CHAND CONNECTION by Christine Style

It's so exciting and hyper-special to have a space like the ART PRESERVE in Sheboygan, Wisconsin. Wisconsin has long been steeped in art environments — from Fred Smith's Concrete Park in Phillips WI to Alfred Zahn's bird sculptures and intricate furniture from Jacksonport, WI to Eugene Von Bruenchenhein's chicken bone thrones and paste crowns originally from West Allis, WI.

The Art Preserve is a place to store, research, display and share the Kohler's important collections of 'artist built environments'. The Art Preserve is brain-child of Ruth DeYoung Kohler — artist-built environments have been at Ruth Kohler's core from her early childhood.

I had the unique pleasure to be given a preview tour of the Art Preserve before it opened to the public. This came about because I asked and because I shamelessly shared that my late husband, Tony Rajer traveled at least twice a year for over 10 years to Chandigarh to visit Nek Chand and assist in any way he could to preserve the Rock Garden, interview Nek Chand, and note areas of the Rock Garden that needed attention. Also all of Tony Rajer's artist-built environment and outsider art research is now part of the Kohler Art Preserve collection.

Nek Chand's Rock Garden is about 20 acres of meandering, mostly one-way paths that take visitors on a journey to Nek Chand's homeland (now Pakistan). Rock Garden is magical place and one I have been fortunate enough to visit seven times. There are thousands of sculptures made from recycled bicycle parts, tile, lava rock, glass bangle bracelets and concrete are set within an envisioned concrete embellished landscape.

Rock Garden receives about 4,000, mostly Indian visitors a day. The Art Preserve has the largest collection of Nek Chand figure outside of India.

Visit www.nekchandfoundation.com to see photographs and find our more information. Raw Vision magazine has had numerous articles on Nek Chand's Rock Garden.

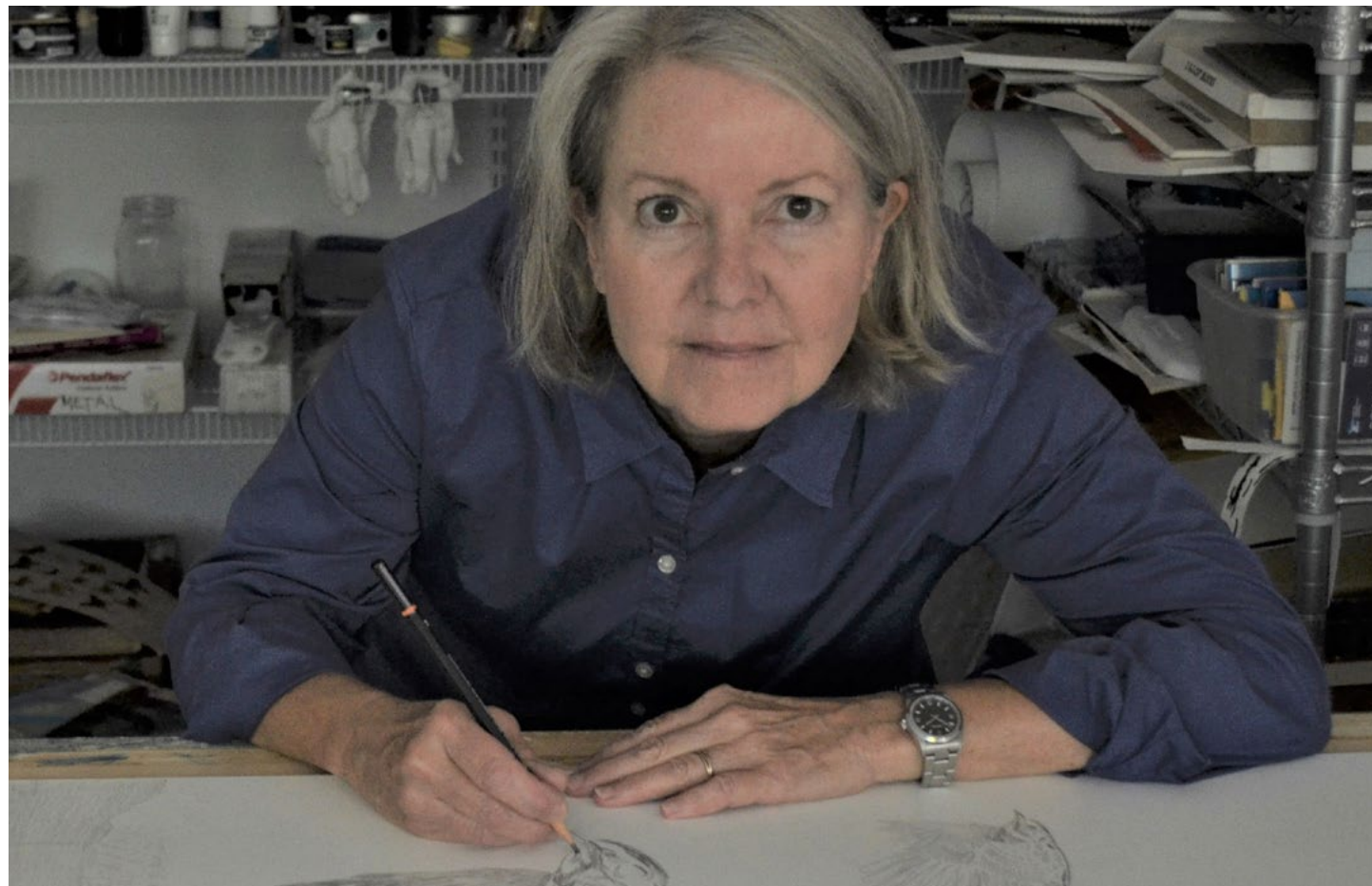
When visiting the Art Preserve, I started on the third floor, where the Nek Chand figures and Emery Blagdon's 'Healing Machine' are installed. Like most museums, do not try to see it all in one visit — Visit often and ponder the creative spirit that exists within us all. A visit will not disappoint.

IMAGES: Provided by Christine Style



The Contemporary Role of The National Women's Caucus for Art

by Laurie Talbot Hall



I was a graduate student in art when I first heard of the Women's Caucus for Art (WCA). At the time, only one of my professors was a woman, and the collections of major American museums averaged about five percent work by female artists. I attended a museum lecture by artist Anne Gochenour who mentioned the WCA at the end of her talk and gave information about local chapters. I joined at the first opportunity and have been a member since. The local chapter provided a supportive network of artists. The regional and national conferences created educational, leadership and networking opportunities that I had never imagined before. The first time I attended a national conference, it was an exhilarating experience to be with hundreds of creative women, celebrating the perspectives and contributions of women in the arts.

It has been four decades since Linda Nochlin published, "Why Have There Been No Great Women Artists?" The WCA Lifetime Achievement Awards, begun in 1979, were one of the first awards to recognize the contributions of women to the arts and their profound effects on society. The awards honor women's work and their visions, commitments, and sheer determination. The WCA Lifetime Achievement Awards continue today, recognizing and validating our great women artists.

WCA was founded in 1972, in connection with the College Art Association (CAA), to expand opportunities and recognition for women in the visual arts. Over time, WCA succeeded in changing the programming of CAA to include panels and lectures by and about women arts professionals. WCA is still a national member organization unique in its multidisciplinary membership of artists, art historians, students, educators, and museum professionals. The mission of WCA has always been to create community through art, education, and social activism. The challenges we currently face as a nation and as participants in a global society will require renewed and greater efforts in community building. WCA is committed to



supporting its national network that actively works to include and uplift all voices.

Some may wonder if the WCA is still a necessary organization. With publicity given to solo shows by women artists and more museum acquisitions of works by female artists and artists of color, it may seem that the cause is outmoded. The perception of change, however, has exceeded reality. A study of 26 major American museums (conducted by artnet News) found that just 11% of acquisitions between 2008 and 2018 were works by female artists, 3% of these African American artists. Forbes reported that in 2020 works by women comprise only 12.6% of major museum collections and female artists represent 2% of the international art market.

“Forbes reported that in 2020 works by women comprise only **12.6%** of major museum collections and female artists represent **2%** of the international art market.”

WCA recognizes the need to redress inequities of race and gender in the arts. Organizing to celebrate and invest in our diverse community is a necessary measure in today's world. As a non-governmental organization of the United Nations (NGO), WCA also actively supports the UN Sustainable Development Goals, utilizing art as the universal language to engage artists, NGOs, and civil society on a broad range of issues such as gender equity, racial equality, and environmental sustainability. WCA is deeply committed to activism, not merely to draw attention to the issues but to be a catalyst for positive change in our neighborhoods. In chapters across the country, WCA is involved in mentorship programs, arts and literacy programs, green space initiatives, and arts and social justice projects. WCA is also a founding member of the Feminist Art Project, a collaborative national initiative celebrating the aesthetic, intellectual and political impact of women on the visual arts. Artists can join WCA at any time, but all memberships run on a calendar year, January to January. New members joining after October 1 receive membership throughout the following year(<https://nationalwca.org/applicants/application.php>)

Over the years I have held various offices in WCA, working with other members to meet the challenges our culture provides. I am currently the Midwest Regional Chair, serving as the vice-president for Midwest chapters on the national board. I have accepted the invitation to serve as the conference chair for the 2022 Women's Caucus for Art National Conference. As a celebration of the 50th anniversary of the founding of WCA, this conference will be an historic event. The meetings and exhibitions will be both tributes to our founders and accomplishments but also explorations of the spaces yet to be filled. These are exciting and demanding times in which we live. With possibilities and progress visible on many fronts, our enthusiasm grows. I invite you to consider what your role might be in shaping the future of art and artists in our world.

www.nationalwca.org

GET CONNECTED, STAY CONNECTED

The mission of the Women's Caucus for Art is to create community through art, education, and social activism





FEATURED ARTIST
**KATHRYN
DRIERFUERST**

BY Kathryn Drierfuerst • IMAGES Kathryn
Drierfuerst

Kathryn Drierfuerst recently got a job at the Bergstrom–Mahler Museum of Glass. She shares the unpredictable nature of her career and the changes in her art here.

first became involved with Bergstrom-Mahler Museum of Glass as a member of the board of directors in 2018. I had been enjoying attending their Art After Dark events, and fell in love with the historic mansion that houses the only all glass museum in the state, in Neenah. My new position at BMMOG is Development and Engagement manager, which means that I develop the means to host great events, exhibitions, and classes that engage the community. I am both a fund-raiser and a "friend raiser" for the museum. I find inspiration every day, working in a museum filled with beautiful glass art. The people employed there are a joy to work with, as they help me learn to navigate a completely new career.

WVA members should try to get to BMMOG to view their amazing permanent collections of contemporary glass, antique and contemporary paperweights, Victorian baskets, and Germanic vessels. The collections include Dale Chihuly and Lino Tagliapietra and many other superb contemporary glass artists. The current show is *New on View*, displaying works acquired by the museum in the last three years. The next Art After Dark (with a Roaring Twenties theme!) is Thursday, September 16, 5-9PM. I can't believe I get to help plan fun events that I used to attend!

There are great opportunities for Wisconsin glass artists here, especially having a presence in the Museum Shop, where Wisconsin artists are highlighted. And artists of any medium can take inspiration from the collections here. I strongly recommend getting a membership so you're on the list for members-only receptions and artist talks.

My career path has been unpredictable and continues to evolve. I was an art teacher in Rosendale-Brandon and Ripon Area school districts, mostly at the high school level, for a total of nineteen years. I am humbled and grateful when I encounter former students who now have creative careers.

I opened Riverwalk Art Center in Fond du Lac in 2011, as a gallery and teaching studio. When I left teaching in 2014, I worked for my family business, Dreifuerst & Sons Moving and Storage, and immersed myself in Riverwalk Art Center,

as they share the same building. Riverwalk Art Center in Fond du Lac is still open, Mon.-Fri 8-5 and Sat. 8-12. The next Gallery Night is Friday, August 20 5-8 PM.

I am still painting, and during COVID found myself turning inward, with so much time spent at home. I am working on a series of self-portraits inspired by Andrew Wyeth's *The Revenant*, as well as a series of paintings inspired by old photographs and small, intimate objects. Nostalgia, longing, and the sense of time slipping away appear to be my muses. My work can frequently be seen at Riverwalk Art Center, Langdon Divers Gallery in the Fond du Lac Public Library, Gardenia's and Jambalaya in Oshkosh, and various exhibitions around this part of the state. ■

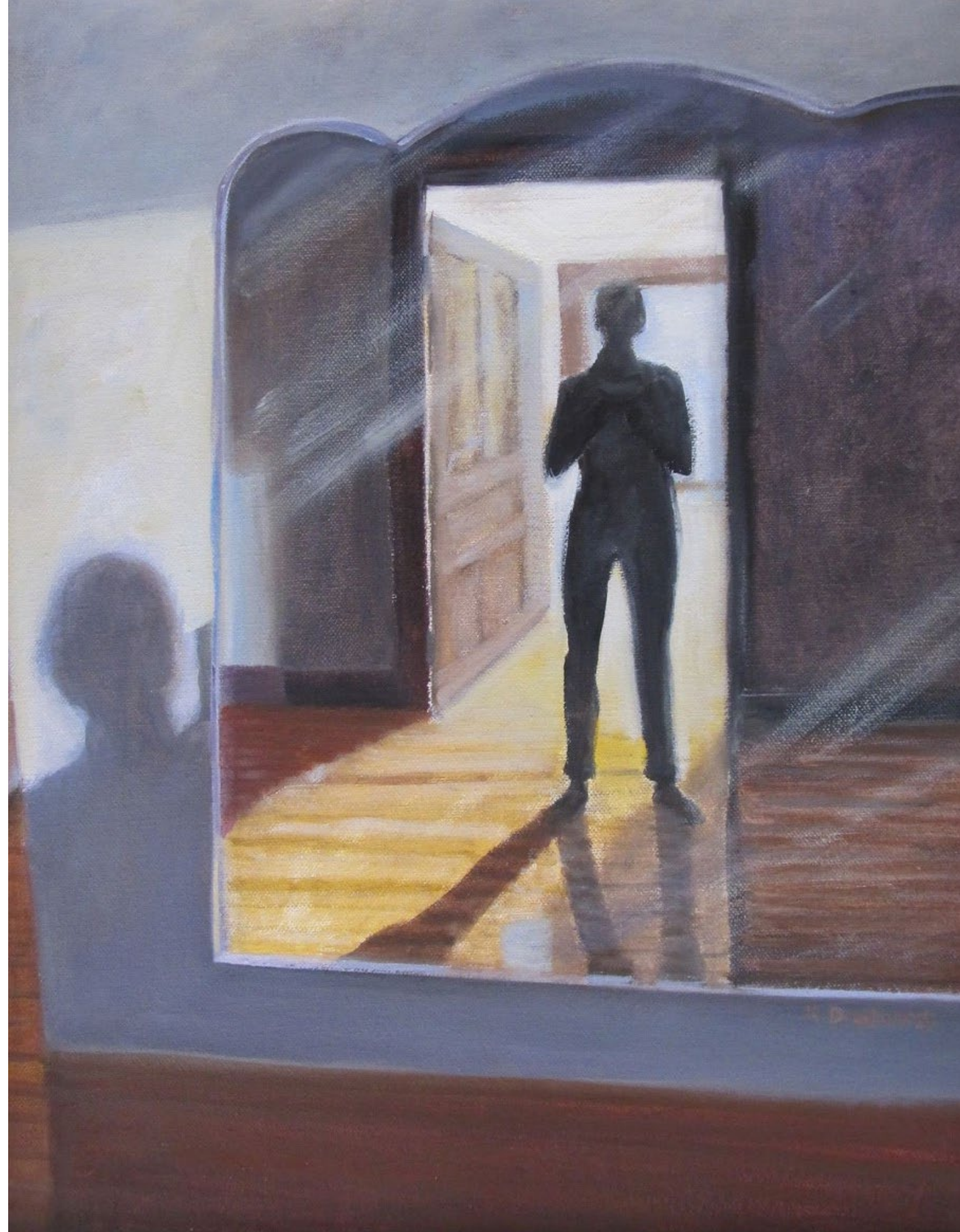


Look at more work by Kathryn Dreifuerst at:
Kathryndreifuerst.com
 Dreifuerstk on Instagram
 Kathryn Dreifuerst on Facebook

PREVIOUS PAGE: *Feb 65*, oil on panel, 24" x 24," 2020.

ABOVE: Bergstrom-Mahler Museum of Glass

OPPOSITE: *Revenant #4*, oil on canvas, 20" x 16", 2021.





FEATURED ARTIST
TOM PSCHIED

BY TOM PSCHIED • IMAGES TOM PSCHIED

Tom Pscheid is a landscape artist from Wauwatosa Wisconsin. He shares his connections to these scenes around him.

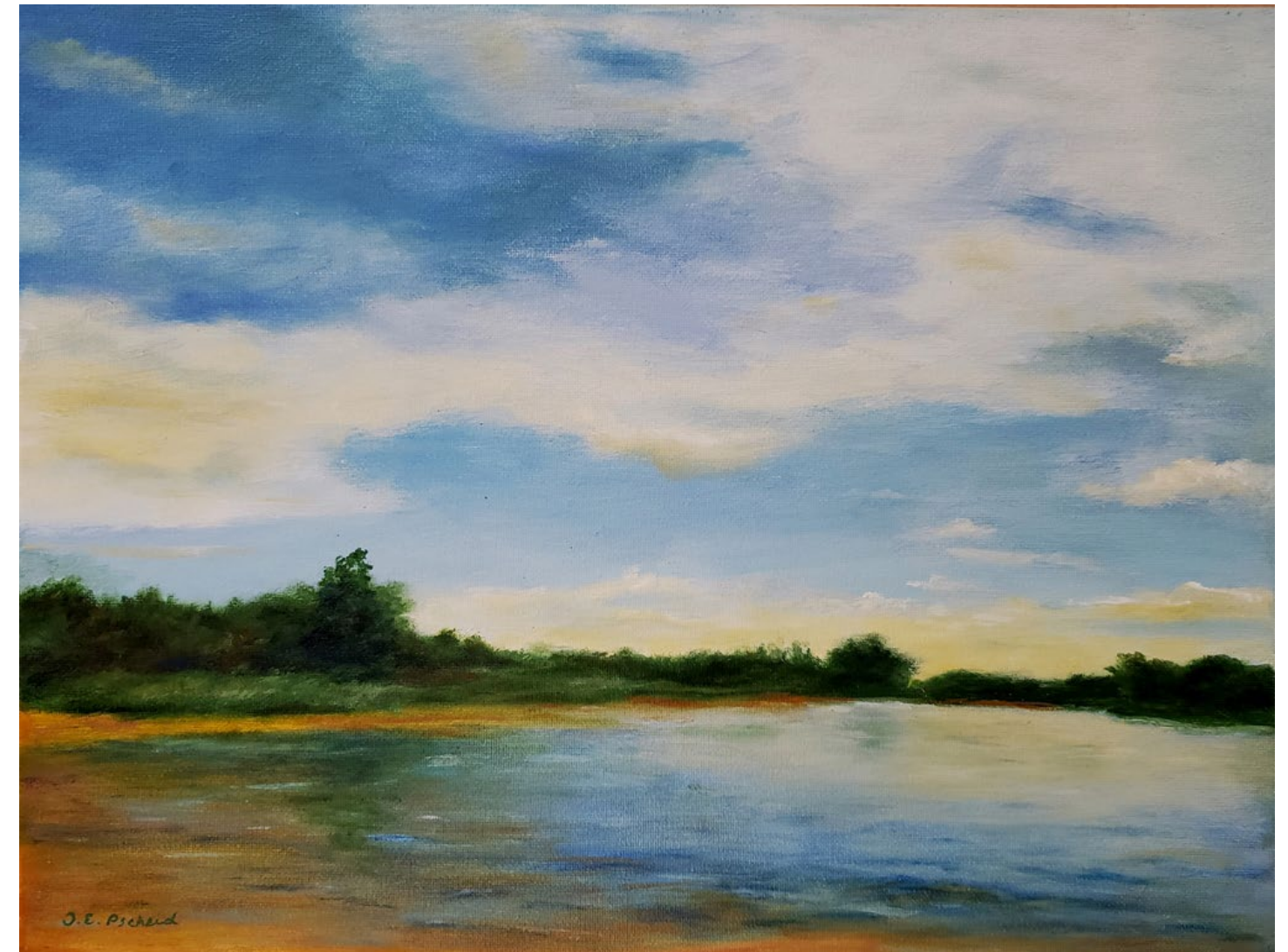
Thomas E. Pscheid



PREVIOUS PAGE: Menomonee River Thaw

LEFT: Rocky Shoreline

OPPOSITE: Lake Beulah



For over 25 years, I have been using vine charcoal to recreate the mid-west landscape. In my drawings, I capture instances of nature at its best. Sometimes it is subtle and at other times it is bold. Charcoal can transform a piece of paper into a scene of intense contrasts or soft atmospheric haze. Eliminating the color from a landscape helps me to convey the mood and feelings I get from the scenes I observe in everyday life and give them an emotional appeal. I also recreate the landscape using oils. The addition of color in my art conveys my personal interpretation of the scene.

My art training began at the age of 40 by taking lessons from James Prohl. Under Prohl, a teacher of drawing in the traditional realist method, I learned to handle charcoal and render shapes, sizes, shadows, reflections, and lighting. He also taught me the basics of color and oil painting. I also studied for a short time under impressionist landscape artist, Lorin Willey.

My biggest influence for drawing with charcoal and creating images in black and white is Ansel Adams. His photography depicting the national park landscapes in black and white is inspiring. I also think growing up watching black and white TV has subconsciously helped me to “see” in black and white and appreciate these images.

I base my landscapes on places I’ve photographed. Many of the images are from northern Wisconsin and Upper Michigan, but others are from the Milwaukee area like the Menomonee River and the Milwaukee River. I select images that draw me in, and have an emotional appeal to me.

Using white Canson Mi-Teintes paper and vine charcoal the process starts with an outline, then blocking in the main features of the drawing. Blending and pressing the charcoal into the paper is done with a variety of tools, but mostly with paper stumps and tortillons.

“... convey the mood and feelings I get from the scenes I observe in everyday life and give them an emotional appeal.”

There is a constant push and pull between light and dark, hard edges and soft ones. A kneaded eraser is used to pull some charcoal off the paper as needed and is also used to bring out details. After days of studying the image and making fine adjustments I lightly spray the finished piece with a drawing fixative.

Painting in oils has been very challenging for me. Having a “black and white” brain, colors sometimes confuse me, but when an oil painting is successful, it is very rewarding.

I will be demonstrating my charcoal drawing techniques at the Museum of Wisconsin Art in West Bend at their Art & Chalk Fest-21 on Saturday August 21, 10am to 5pm and Sunday August 22, 2021, 10am to 4pm. ■

WISCONSIN VISUAL ARTISTS: MEMBER NEWS

Summer in Wisconsin is the perfect time for art shows and galleries. The warm, long days are perfect for spending time perusing craft fairs as well as taking studio tours. Check here for information about some of our member's accomplishments and upcoming events so that we can celebrate together.

-Sarah Legate

Sarah Willadsen
Shelter Lures Me is an exhibition running from August 1st to August 31st. This exhibition is featuring new work by Adam Stoner, Daniel Fleming and Sara Willadsen. The reception will be Friday August 13th from 5pm - 9pm.
Grove Gallery
832 South 5th Street
Milwaukee, WI 53204

Karla Fuller
Karla and her work was featured as an artist in the Summer 2021 issue of *WHAT WOMEN CREATE*. Find this issue on newsstands through August 31st. You can also find it at Barnes & Noble, Michaels, JoAnn, Whole Foods and various independent booksellers.

Denise Presnell
Denise's painting, "Paint-by-Number" has been juried into "64 Arts", an annual national competitive exhibition at the Buchanan Center for the Arts in Monmouth, IL. The exhibit will run from September 7th to October 29th. There will be a reception September 7th at 12:00pm.
Buchanan Center for the Arts
64 Public Square
Monmouth, IL 61462

Denise also had her oil and cold wax painting juried into (re)Building, a national competitive exhibition being held at Atlantic Gallery in New York City.
Atlantic Gallery
548 West 28th St; Suite 540
New York City, NY 10001

Jayne Reid Jackson
The 5th Biennial InkMasters Print Exhibition runs June 25 to July 25 at the Tanks Art Centre. Jayne's work, *Convergence*, is being included in this show.
Tanks Art Centre
46 Collins Ave, Edge Hill QLD 4870, Australia

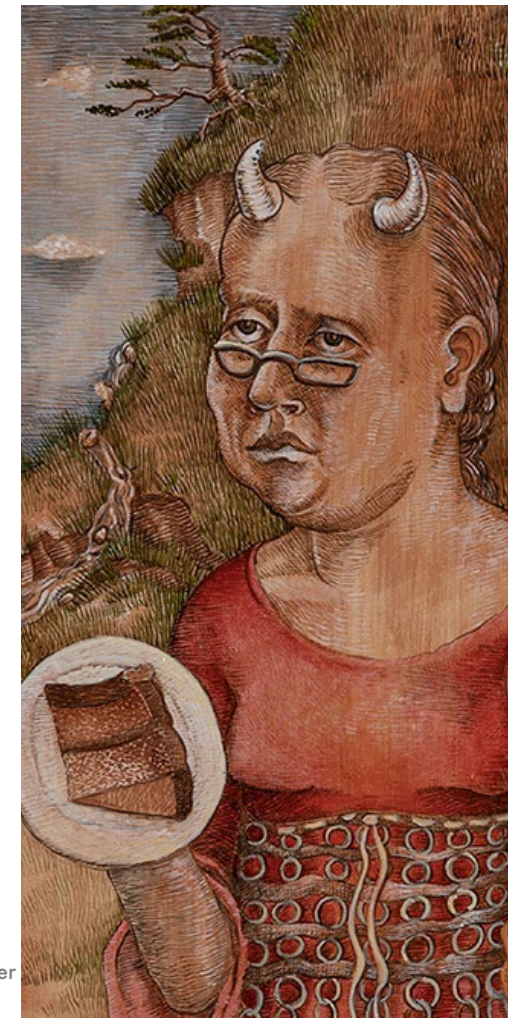
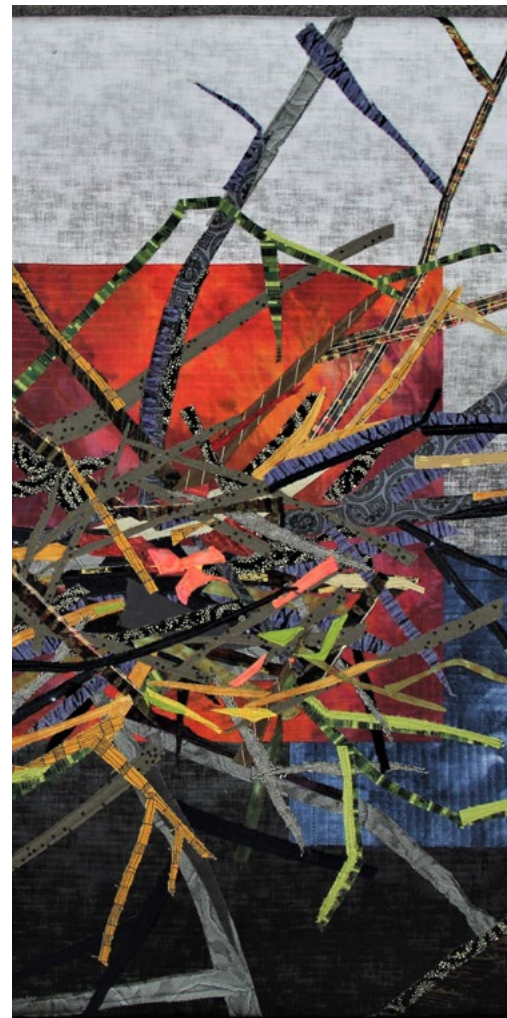
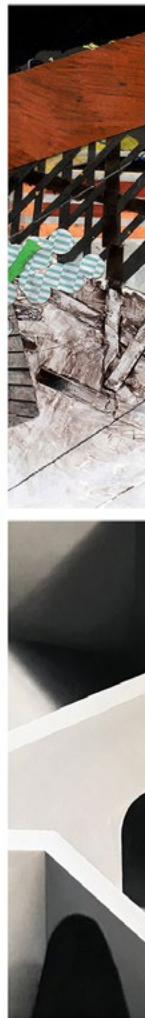
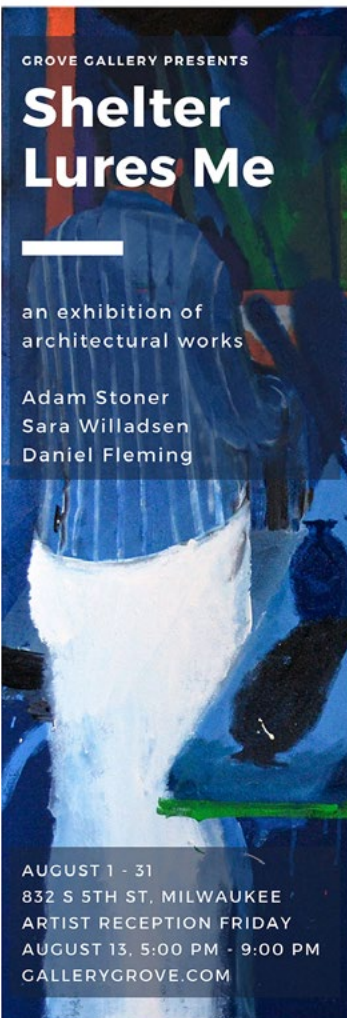
Jayne also had her work, *The Collector*, selected to be shown in one of the longest running print exhibitions in the Midwest. The exhibition runs May 4th to October 2nd and will include a reception announcement of awards September 23rd at 4pm.
UW Parkside Galleries, Rita Tallent Center
900 Wood Rd.
Kenosha, WI 53144

Helen Klebesadel
Learn how to prepare your art images for print-on-demand from the comfort of your home. A virtual workshop of Shake Rag Alley Center for the Arts, Mineral Point, WI. Registration limited to 20. July 17-August 14, 2021. Schedule: Lessons on website + 1-2 pm - 5 Saturdays via Zoom. Have you been thinking about printing your artwork on fabric? It seems complicated, but Helen will guide you.
<https://shakeragalley.org/product/art-on-sleeves/>

Pat Bishop
Fiber Rich - Soul Nutritious is Pat's solo textile exhibit. This exhibit will be on display through September 10th. The closing reception will be September 10th from 5pm - 7 pm.
Aylward Gallery - UW Oshkosh - Fox Cities Campus
1478 Midway Road
Menasha, WI 54952

Deb Bushy
There is an online international exhibit, called *Art of Water V*, celebrating life's most vital resource: water. Deb's original photo is "Make a Splash." The exhibit will run from May 1st to July 31st.
James May Gallery 219 State St, Algoma, WI 54201
(virtual show: view on Artsy)

Ally Wilber
Ally Wilber was part of the curatorial team for MOWA's exhibition *Claiming Space: A New Century of Visionary Women* which is on view July 24th through October 3rd, 2021. She is also the lead for MOWA's Art and Chalk Fest - which will feature live music, performative art processes by Wisconsin Artists, and free admission to the museum throughout the weekend.



THE ART WORLD IN WISCONSIN IS OPENING UP

by Frank Juarez



One of the benefits of Artdose Magazine and Artdose Magazine Weekly is the opportunity to see how the art world in Wisconsin is gradually opening up. With weekly submissions from artists, arts centers, art museums, and galleries, there is an upswing of in-person exhibitions and events. Artists, art collectors, curators, gallerists, art patrons, and the broader community are eager to get out to see local art, buy art, and support venues that continue to provide diverse arts programming to its community. This has been evident at some of the galleries and art venues that I have visited since early June 2021 and have seen online.

A few months ago, I received the following email. “I love reading your e-blasts - you have such creative artists represented. Thanks for helping me through this pandemic!” The e-blasts referred here is our weekly art e-newsletters, Artdose Magazine Weekly. This is a reminder of what we are doing at Artdose Magazine is making a difference beyond the words and images we publish or share online. It gets to the core of what we need right now and that is to continue to connect with others.

We continue to build relationships with artists, small businesses, non-profits, galleries, and arts centers throughout Wisconsin. This has presented opportunities to collaborate via projects, exhibitions, and develop partnerships. The key to sustaining what we are doing to advance, advocate, and promote the visual arts in Wisconsin is to work together. After all, we have experienced challenges and faced obstacles; big or small. Together we are better.

This summer Artdose Magazine has partnered with Authentic Obsessions Podcast, Little Fire Ceramics, and The Wisconsin Visual Artists (WVA). Through the partnership with WVA, Executive Director, Ally Wilbur, and Publisher, Frank Juarez, will brainstorm ways to advance both missions aimed to contribute to the professional growth of our artists and to celebrate the power of art within our communities.

Here are some opportunities that may be of interest to you as a WVA member.

Artdose Magazine Weekly

The Artdose Magazine Weekly art e-newsletter is an extension of Artdose Magazine, which is committed to share art happenings in the visual arts across the state of Wisconsin such as but not limited to: featured artists, exhibitions, events, announcements, partnership spotlights, and artist updates with our growing subscribers and social media followers. This art e-newsletter hits inboxes every Sunday at 7pm (CST). Visit artdosemagazine.com and click on the Subscribe tab to learn how to submit and be featured. No submission fee.

Artdose Talks

For many of us, we lost opportunities over the past year and a half. Rather than waiting for an opportunity to knock on our door, Artdose Magazine thought why not knock on the artists' doors? In late March, it introduced its version of online artist talks called Artdose Talks. Due to these unprecedented times, it continues to create platforms to connect with artists, art enthusiasts, collectors, and the broad community. Participation is on a first come basis. Visit artdosemagazine.com and click on the Programming tab to learn how to participate. No submission fee.

About Artdose Magazine

Founded in 2013, Artdose Magazine is an independent print and digital art magazine committed to connecting and supporting the visual arts in Wisconsin. Published by Frank Juarez, the magazine is premised on the belief that we all share common goals of introducing, engaging, and offering diverse art experiences to the broad community. Artdose appears in print as a bi-annual art magazine, through a weekly art e-newsletter, Artdose Magazine Weekly and on Instagram and Facebook.

Current and Upcoming Event

The Money Show, Saint Kate – The Art Hotel, Milwaukee. April 10 – September 11, 2021. Co-curated by Frank Juarez, Artdose Magazine, and Ric Kasini Kadour, Kolaj Magazine..

Indiana Green 2021 Invitational, Center for the Visual Arts, Wausau. July 23 – September 11, 2021. Opening reception: July 23, 5-7pm. Curated by Artdose Magazine.

October Artdose Social Club Gathering, Bergstrom-Mahler Museum of Glass, Neenah. October 16, 1-4pm. RSVP required. Free.

December Artdose Social Club Gathering, The Muse Gallery, Bay View. December 4, 1-3pm. RSVP required. Free.

For the latest updates connect with Artdose Magazine on Instagram at [@artdosemagazine](https://www.instagram.com/artdosemagazine) and on Facebook.



OPPOSITE: Bergstrom_Mahler: Bergstrom-Mahler Museum of Glass, Neenah, Wisconsin. Image courtesy of BMMOG.

ABOVE: May_2021_Artdose_SCG_Saint_Kate: May 2021 Artdose Social Club Gathering at Saint Kate – The Arts Hotel. Photo by Artdose Magazine.

OPPORTUNITIES



Artist Entries Accepted Now ~ Oct 1, 2021

wisconsinvisualartists.org/biennial



The Wisconsin Visual Artists organization and the Museum of Wisconsin Art collaborate to showcase some of the most compelling art from a state rich in creative

capital. The 2022 Wisconsin Artists Biennial recognizes emerging and established Wisconsin artists who are at the forefront of contemporary art. The Biennial not only exhibits the art, it awards a total of \$10,000 in cash; the first-place prize winner receives \$5,000 and a solo exhibition at MOWA



BIENNIAL SCHOLARSHIP OPPORTUNITY

Both MOWA and WVA are committed to hosting an open and welcoming event for all artists across Wisconsin, particularly those who are historically underrepresented in our state. This year, we are pleased to offer 30 artists the opportunity to submit to the Wisconsin Artist Biennial exhibition at no cost. A submission does not guarantee entry into the juried exhibition. Applicants are encouraged to submit a 250-word statement sharing why this financial assistance would be helpful to their artistic career. Awards are given on a first come basis. Please pass on the word about this opportunity.

EXHIBITION DATES

SATURDAY, FEBRUARY 12 - SATURDAY, APRIL 24, 2022

MOWA
MUSEUM OF WISCONSIN ART

205 Veterans Avenue, West Bend, WI 53095

Connect. Educate. Empower.

Wisconsin Visual Artists champions and supports visual artists working within the state by forging partnerships that make creative opportunities possible.



OPPORTUNITIES

Morning Glory Art Fair, Milwaukee, WI | Event: August 14-15, 2021

[Link](#)

The Racine Art Guild's Starving Artist Fair | Event: August 1, 2021

[Link](#)

Cow Chip Arts and Crafts Fair | Event: September 4, 2021

[Link](#)

Hayward Fall Festival | Event: September 25, 2021

[Link](#)

CALL FOR ART "ROOTS - TRANSPLANTED"

[Link](#)

Call for Proposals: Northeast Wisconsin Technical College

"Artists who live in the Northeast Wisconsin Technical College District can now send proposals year-round for art costing less than \$1000 each. In general, the College is looking for large-format statement pieces that are in 'ready to hang/install' condition."

<https://www.nwtc.edu/about-nwtc/places/call-for-artwork>

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