



Wisconsin Visual Artists

M A G A Z I N E

1st Quarter Issue

March, April & May 2019





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Post info one month prior to the issue date;
i.e., Oct. 1 for the November issue.

ON THE COVER: *The Peacock*,
by Linda Markwardt, 24" x 36", Acrylic

PRESIDENT'S MESSAGE *by Victoria (Tori) Tasch, WVA President*

Thank you for supporting Wisconsin Visual Artists!

Our next State Board meeting will be on Saturday, March 9 from 11-1pm at RedLine. If you have something for our agenda please contact me or a Board member: Jenie Gao, Vice President; Chris Style, Secretary; Jayne Jackson, SC Chapter Chair; Jane Hostetler and Karen Stewart, NE Chapter Co-Chairs; Rosie Hartmann, SE Chapter Chair and WVA Treasurer. In addition we have three members at large: Gary John Gresl, SE Chapter; Chris Buth Furness, SE Chapter; and Virgi Driscoll Se Chapter. We have gone through a lot of transitions and welcome your feedback.

March 9 is also our drop off for the state wide exhibition A New Day. If you haven't entered, do it today. This is a fantastic opportunity to exhibit your work in a beautiful gallery space that will cease to exist the end of July. Artists willing to

install their work have the freedom to do larger pieces. We rely on our volunteers for our continued success. Thank you to Committee members: Valerie Christell, SE; for doing the layout, Holley Bakich for doing the labels, Jane Cole Panka for assisting SE Chapter members with delivery and hanging; Kathy Walter, SE, for assistance with hanging. Jean Sobon, SE; for assisting at drop off; Jenie Gao, SC; Karen Stewart and Jane Hostetler, NE; and Rosie Hartmann, SE. if you would like to volunteer please contact me or a committee member. I was a mentor at RedLine for 7 years and I have wanted and advocated for a WVA exhibition for 10 years so I am thrilled that we will accomplish this goal.

Finally, **we have secured our jurors for the Wisconsin Artists Biennial.** You will find their bios in this issue and a statement from Biennial Chair, Jenie Gao. Thank you to the Biennial Committee for their endless proofreading and efforts.

NEXT WVA STATE BOARD MEETING:

The next board meeting is March 9, 11:00am-1:00pm at RedLine Gallery, 1422 Vel R. Phillips Ave., Milwaukee, WI 53212
Any WVA member is welcome to attend.

FROM THE DIRECTOR'S DESK *by Terry Stanley, WVA Executive Director*

As we shiver our way through yet another Wisconsin winter, are we doing all we can to be visible, viable creative members of our communities? Or have we capitulated and holed up in our studios? From the imminent retirement of owner of the Gallery of Wisconsin Art to the dismissal of the Milwaukee Journal-Sentinel art critic, gallery closings and the attempts being made to increase state funding for the arts in Madison, things are happening that artists need to proactively take part in.

I'd like to urge all members of Wisconsin Visual Artists to re-examine how you take your art and your persona (they are, after all, so intertwined that they are virtually one thing, right?) into the community. Can you help a community group paint a mural at the local food pantry? Work with kids at the Boys & Girls Club? Host an assemblage workshop at a Senior Center? Art is everywhere but it's more than just background to the general public when there's a real person there talking about it, making it, promoting it.

The Upcoming "A New Day" exhibit at Redline is a great time to raise awareness of the exciting things that are happening in Wisconsin. Promote the heck out of it! Post on Facebook and Instagram. Talk about your art, your process, your favorite works from other artists. Word of mouth really is the most effective form of advertising, but in many ways is the most 'expensive' because the investment made is every individual's time.

Coming up in the next quarter: We're still working on expanding programming/participation in out-state areas and will be looking to partner with other arts organizations as well. The digital promotional catalog featuring members' work will be out shortly. And we're hoping to come up with a summer statewide get-together...maybe an "Art Burn" picnic/bonfire (its a great way to purge all the unsatisfactory work you've had in the corner of the studio...)?? I'd love to hear your ideas!

IMAGINING THE FUTURE *by Jenie Gao, WVA Vice President*

Imagine a park with no benches or playgrounds. A sports team with no mascot. A city with no landmarks. A nation with no flag. A currency with no image. No music. No movies. No concerts. If you can't imagine this picture-less, expressionless world, then you believe the arts are worthwhile.

Yet Wisconsin ranks 48th in the nation for arts funding. The current state arts budget is \$811,000, which breaks down to 13 cents per capita. That's 1/50th as much as Minnesota and less than 1/1000th of what Germany spends per capita on arts and culture.

We are at a pivotal time culturally and economically. In Wisconsin, we are caught between two mindsets. Will we double down on an old mindset that calls for more jobs dependent on behemoth companies? Will we embrace a new mindset that prizes entrepreneurship and technology?

What if there was a third option? What if the future was a creative and generative economy, championed by artists, makers, cultivators, and creators? If we believed in this future, how could we make it possible?

The FoxConn deal in Wisconsin will cost \$4 billion in taxpayer money and at most will create 13,000 jobs, each subsidized by \$350,000. For comparison, the average small business takes about \$30,000 of startup capital. With that same \$4 billion from the FoxConn deal, Wisconsin could give \$40,000 business grants to 100,000 existing and aspiring small business owners, many of whom would become the next generation of job creators.

If just one percent of these business grants went to artists, it would be an unprecedented investment of \$40 million in 1,000 artists' careers. If 10 percent went to the arts-focused, that would be \$400 million for 10,000 creative entrepreneurs. At any percentage, we would be setting a precedent by investing in the arts at the same level as for-profit businesses in every other industry.

But we don't have to wait for policy change to achieve this hypothetical future. Both the public and private sectors hold the powers of leadership and influence, and we already have multimillion and billion dollar companies in Wisconsin who could take this charge.

Let this be the call to the leaders in our community and creative people with high expectations. Imagine custom-designed playgrounds that look like no other on Earth. A landmark at every gathering spot and neighborhood entrance. A theatre in every school. Vibrant studios full of dreamers and critical thinkers. Imagine what that would say about who we are in the next ten years—and who we will become in the next 100 and beyond.

This essay is a part of a series called [Rethinking the Arts](#), about the challenges we face and what to do about them.



*Portal, Exterior mural paint on fabric panels, PVC pipe + wire + tent infrastructure, 10' x 10' x 12'. Jenie Gao.
Photo by Latasia Dhami*

CHAPTER NEWS *by Terry Stanley, WVA Executive Director*

SOUTHEAST CHAPTER

The Southeast Chapter of the WVA is in need of **volunteers for several open positions**. Our dedicated members who are currently serving in various positions have done so in a dedicated fashion for a long time. Some wish to continue and I applaud their commitment. Others have resigned, I applaud their hard work over the years.

Currently, exhibitions, programming and promotions committees need chairs and volunteers. If you have some interest in volunteering for the chapter, please email me at rosie@studiorosie.com. No chapter can function properly without the help of its members. In most cases the time commitment is no more than a couple of hours a month. Occasionally for some positions it might require more. Let's talk about it and see if any of these

positions might be right for you.

- Rosie Hartmann

NORTHEAST CHAPTER NEWS

March 20: Chapter meeting, 5:15pm, Richeson School of Art & Gallery, 557 Marcella St., Kimberly, WI. Members may choose to stay for a 6:00pm Life Drawing session. The cost to draw is \$8.

NewWVA Chapter Show: April 2019. In partnership with artlessBastard Gallery in De Pere, the NE Chapter is hosting a Call-for-Art for NE Chapter members of the WVA. The Entry Deadline is February 28. The reception is scheduled from 2-5pm on Saturday, April 27, 2019. Prospectus online: www.artlessbastard.com/call-for-art

State Show: Wisconsin Visual Artists' Juried Small Works Exhibit 2019. Richeson School of Art and Gallery

The Call-for Art opens March 29, 2019. Exhibit Dates are Thursday, June 20 - Aug. 10, 2019, with a reception Friday, June 21, 2019 from 5:30-7:30pm. Prospectus online at www.wisconsinvisualartists.org – Calls for Art – Wisconsin Statewide Calls.

SOUTH-CENTRAL CHAPTER NEWS

SC Chapter has created an award in memory of Lee Weiss. ([see page 11](#))

March 19 – Lunch and Talk with WVA Executive Director Terry Stanley @ University Club 11am

April 16 – Helen Klebesadel “Wanna Learn It, Teach It” on the business of art @ Holiday Inn Express 6:30pm

May 21 – S.V. Medaris studio visit @ Mount Horeb studio 6:30pm

Artists have always been influencers, visionaries, and leaders, who capture the spirit of a region and its people. The Wisconsin Artists Biennial is an opportunity to showcase the spectrum of creative talent in our state. It is an opportunity to reflect on who we are and celebrate shared values. It is an opportunity to exercise awareness and engage in self and group critique. It is an opportunity to ask big questions of where our culture is heading next.

In sum, it is a chance to define who we are. We are honored to invite Tylonn J. Sawyer from Detroit, Michigan, and Amy Baur and Brian Boldon from Minneapolis, Minnesota, to be our jurors for the Wisconsin Artists Biennial 2020.

It made sense to invite these three for a number of reasons. First, they each represent our neighboring states and metropolitan areas in the Greater Midwest. Second, they cover a broad definition of contemporary art in the 21st century.

The Midwest is known for its humility, friendly people, trade industries, and pragmatism. It is also known for its obstinacy, status quo thinking, and unresolved inequity. The 2008 financial crisis was a historic experience that shook us collectively. It left everyone wondering, what next? From an arts perspective, the last decade has either been on the verge of renaissance, revolution, or riot. "Creativity" has become one of our biggest buzzwords and executives of large companies increasingly call for a more innovative workforce. Yet simultaneously, we see exciting, new artists and arts organizations reinvigorating our communities, only to be driven out by the very economies they helped to enliven again. Metropolitan areas like Detroit, Minneapolis, and Milwaukee have undergone different creative revolutions, fed by grassroots efforts and variable support from their local infrastructures. They have faced similar divisions between urban and rural communities. They are entrenched in the same debates of inclusion, equity, and privilege.

This is why it is important to understand the arts of our time. Some say that the arts are a mirror for the present. It is also true that the arts are a predictor for the future. Sawyer is a traditional,

figurative painter. The caliber of his paintings follows the canon of tradition, while his content challenges our society's deepest fundamental struggles with race, politics, and identity. Sawyer is also a muralist, a professor, and a community artist. His career is thus intertwined with the spirit of Detroit, and with the larger role of the arts in activism, education, and cultural development. The presence of the figures in his work put black people in the forefront of the American narrative. The figures demand that we pay attention to our pop culture identities and unresolved injustices. They demand a place in our present, and therefore a role in our future and history. Meanwhile, Baur and Boldon create public art installations that integrate digital technologies into architectural spaces. They are entrepreneurs who have built their business in one of the warehouses in Minneapolis' Northeast neighborhood, the largest collective of artist studios in the US. Baur and Boldon's work is at once a product of its region and a challenge against it. Though Minnesota has the best funding for the arts in the U.S., the Midwest often resists public art and new technology. The idea of a landmark runs counter to modest, unassuming people. Wisconsin even lost its Percent for Art program for public art in 2011, as a part of a budget cut that decimated 2/3 of the state's arts funding. Yet, the Midwest, with its Great Plains and rolling fields, are the ultimate statement of America's vastness. If there were any art form that captured this vastness metaphorically, it would be public art.

It isn't just the artwork here that matters. The presence of these artists matters. Their ability to build formidable careers, take leadership roles, and make work about salient topics on a scale that requires public infrastructure is indicative of the future of arts and culture. Our jurors bring perspectives that are special to our time. In their own practices, they are asking questions about race and representation, tradition and innovation, placemaking and the claiming of space. Together with the Wisconsin Artists Biennial Committee of 2020, we look forward to creating a show of artists whose work defines the spirit and identity of Wisconsin.

JOIN WISCONSIN VISUAL ARTISTS!

Enter your information online:

www.wisconsinvisualartists.org



MEMBERSHIP CATEGORIES

PROFESSIONAL (\$40)

For the artist with an established resume

ASSOCIATE (\$40)

For the artist who seeks opportunities to strengthen his/her resume

STUDENT (\$30)

For the artist who is pursuing an art degree

FINANCIAL SUPPORTERS

Benefactor	\$1,000 or more
Patron	\$500
Sustainer	\$300
Contributor	\$150
Donor	\$80
Friend	\$40

For the individual or organization wishing to support the arts in Wisconsin

AMY BAUR

Amy Baur is the co-creator of In Plain Sight Art Studios, based in Minneapolis. Since 2004, she has collaborated with artist Brian Boldon to complete architectural and sculptural commissions that integrate new approaches in digital glaze printing on ceramics and glass. These works, which range from public art to corporate, commercial and residential installations, can be found across the United States. Baur holds a BFA in photography from the University of Alaska (Anchorage) and an MFA in photography from the University of Illinois (Champaign). She has found that the ability to translate photography into the material of glass introduces a physical and material facet that has greatly expanded her studio practice. Working with image, glass and collage elements, she combines minute and expansive scales to locate a place between the actual and the imagined.



BRIAN BOLDON

Based in Minneapolis, Boldon exhibits his sculpture nationally and internationally as a solo and public artist. Boldon uses digital technology for printing glass and ceramic enamels, data visualization, 3D printing, and interactive LED light and glass environments. Boldon coordinated the Ceramics and Graduate Programs at Michigan State University from 1995-2008, headed the Ceramics Program at the University of Alaska Anchorage 1990-1995 and taught Sculpture at Hamilton College in Clinton NY 1989-90. Boldon received a BS in Art from the University of Wisconsin Madison in 1982 and a MFA from Rhode Island School of Design in 1988.



of artists Brian Boldon and Amy Baur. Since 2004, both have invested the majority of their studio practice to understanding and pushing the technology of digital glaze printing.

The studio offers a unique vision for integrating the digital image with architectural spaces. This intersection between traditional materials such as ceramics and glass, and the current possibilities available with digital imaging, creates an exciting, innovative resource for architects, designers, and artists. inplainsight art offers new possibilities for imagining materials, form, image, and the transition between interior and exterior space.

TYLONN J. SAWYER

Tylonn J. Sawyer (b. 1976) is an American figurative artist, educator, & curator living and working in Detroit, Michigan. His work centers around themes of identity, both individual & collective, politics, race, history and pop culture.

His drawings and paintings have been included in solo and group exhibitions throughout the United States and abroad including 55th International Venice Biennale, Italy; Texas A & M University, Texas; The Museum of Contemporary Art Detroit, The Charles H. Wright Museum of African American History & The Detroit Institute of Art, Michigan; Heron Arts, San Francisco; Kravets/Wehby Gallery, Rush Arts & The New York Academy of Art, New York, amongst others.

In 2013, Sawyer expanded his studio practice to include large public murals and collaborative projects throughout Detroit, Michigan. Sawyer has completed public works for the Wholefoods corporation, Redbull USA, Murals in the Market International Mural Festival, Quicken Loans Corporation, Under Armor, The Museum of Contemporary Art Detroit and The Detroit Institute of Arts.



Photography courtesy of Sal Rodriguez.

Tylonn is a professor of art at Oakland Community College and teaches drawing at the College for Creative Studies in Detroit. Over the past decade he has taught various courses in drawing, life drawing, anatomy, 2-D design, all levels of painting, and figure painting at various institutions including Marygrove College and Eastern Michigan University.

Sawyer's passion for arts education lead to his community work with youth. He has worked with various community arts programs throughout New York, serving as art director, teacher, curriculum specialist, and more. From 2011 to 2013 he was the program manager for an arts infused education organization in southwest Detroit, servicing Detroit public schools. Most recently, in early 2014, Sawyer started the first teen arts council in Michigan for the Museum of Contemporary Art Detroit.

Tylonn received a Master of Fine Arts degree in painting from the New York Academy of Art: Graduate School of Figurative Art and a Bachelor of Fine Arts degree (drawing & painting) from Eastern Michigan University. He is also the recipient of the Peter T. Rippon Travel Award, independent study at the Royal Academy of Art, London England.



Wisconsin
Visual Artists Presents



Joan North: Scenic View

A New Day

Members Only Exhibition

March 9, 2019 thru April 27, 2019

RedLine, 1422 N. 4th Street, Milwaukee, WI 53206

Gallery Night Reception: April 26, 2019



Julue Briedelbar: Peninsula Trilliums



Ray Zovar: Cloud Security Series: Overwhelm



Steven Ballard: Serpent Guardian Seattle Slug



Gwen Granzow: Jazz Fusion



1422 Vel R. Phillips Ave.
Milwaukee, WI 53212

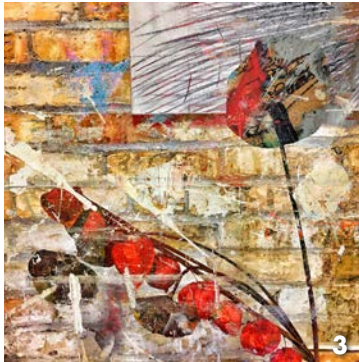
Hours

Thursday 10am -3pm
Friday 10am - 3pm
Saturday 10am - 3pm

Dale Van Minnel has long been in contact with photography as a medium. In his college days, his first foray into photography was when he borrowed a SLR film camera from a friend. He described his learning process as a journey, most of which has been informal and self-taught, with some formal classes. A large deal of his ongoing growth has been from his choice to experiment and take chances. When he has found an opportunity, it has led him to expand



his skills and knowledge, which leads to the next opportunity, and so on. One serendipitous event that Dale felt truly marked the beginning of his journey into art, and feeling it was the right path for him, was when a co-worker had sent him a call-to-artists. Dale happened to be visiting Chicago at the time, and was literally standing in front of the Art Institute when he received the call-to-artists on his phone.



Another important factor in his successes is his willingness to simply apply to exhibitions or venues, rather than overthink it or let intimidation and worries prevent him. He gives praise and credit to the mentorship of generous and talented friends. Some, but not all of whom are Frank Juarez, Kathryn Dreifuerst, Mel Kolstad and Erin La Bonte. La Bonte is an Associate Professor of Art at Silver Lake College who offered helpful guidance when Dale asked her for a review of his portfolio after he'd been accepted for a show at Two Rivers City Hall. She also served as a mentor to help him better understand the art scene as he began applying to more exhibitions.

Dale also teaches the skills and tools he's learned to others in his "iPhoneography" classes. "I find it very rewarding to share the tools and methods with others, and to know that I'm passing on something that allows me to be a positive influence." Some of his former students have told him that their observation skills have altered as a result of his classes, which he finds very gratifying.

With the advent of digital photography, Dale became more involved with the media and became most active with it around 2011. When he saw images a friend took with an iPhone and the "Hipstamatic" app, he was hooked. At the time, Dale did not own an



iPhone, so began by borrowing his wife's. A string of successful experiments led him deeper and deeper into this as a form of creating artwork.

Sometimes, the setup of the composition is the longer part of the creation, and sometimes acquiring the image is only the first step. Dale most often acquires his images with an iPhone, but sometimes uses a DSLR (digital single lens reflex) camera. The tools of his methods also include Photoshop Elements, Snapseed app, and an iPad Pro.

- 1) *Showtime*, 12" x 12", Altered Photography/iPhoneography
- 2) *And Heaven and Nature Sing*, 18" x 18", Altered Photography/iPhoneography
- 3) *The Red Flower*, 10" x 10", Altered Photography/iPhoneography
- 4) *County Fair*, 16" x 20", Altered Photography/iPhoneography



When asked about the benefits and limitations of using an iPhone, Dale said “The only limitations I feel I have when using an iPhone are the lack of a true zoom lens, and some difficulty with low light levels.” For low-light settings, like in “County Fair”, he may use his DSLR camera. He says the benefits of the iPhone are that it allows him to capture the spontaneous, is convenient, and unobtrusive. It also has a more seamless process from capture to completion. Regarding the editing of images, he said “In the days before digital photography, dramatic alterations of the image could be achieved using Infrared film, specialized darkroom effects or Polaroid films. Today, I use digital photography in conjunction with computer software to dramatically alter color, depth, exposure and texture to achieve a truly unique image”. He uses whatever applications are necessary to see just how far he can push the boundaries of the technology to create artistic images, often saving about 5 variations of the image.

Color is one of key importance in Dale’s work. Utilizing his color choices, he works to ensure elements of excitement and drama are present. It is one of the methods through which he hopes to give viewers an emotional interaction with his works, so they are active participants.

The subject matter he is most comfortable with is landscape. He said that they are his choice due to their beauty, and the ease and availability of them as subject matter. Living in Sheboygan, Lake Michigan and other bodies of water offer a great deal of the naturally occurring subjects, as well as all the man-made items that are around bodies of water.

Asked what is currently most exciting about his work, Dale mentioned that he is in a transition period after recently retiring. That circumstance coupled with the cold weather is providing time for rest and planning, which is building eagerness to create more new work.

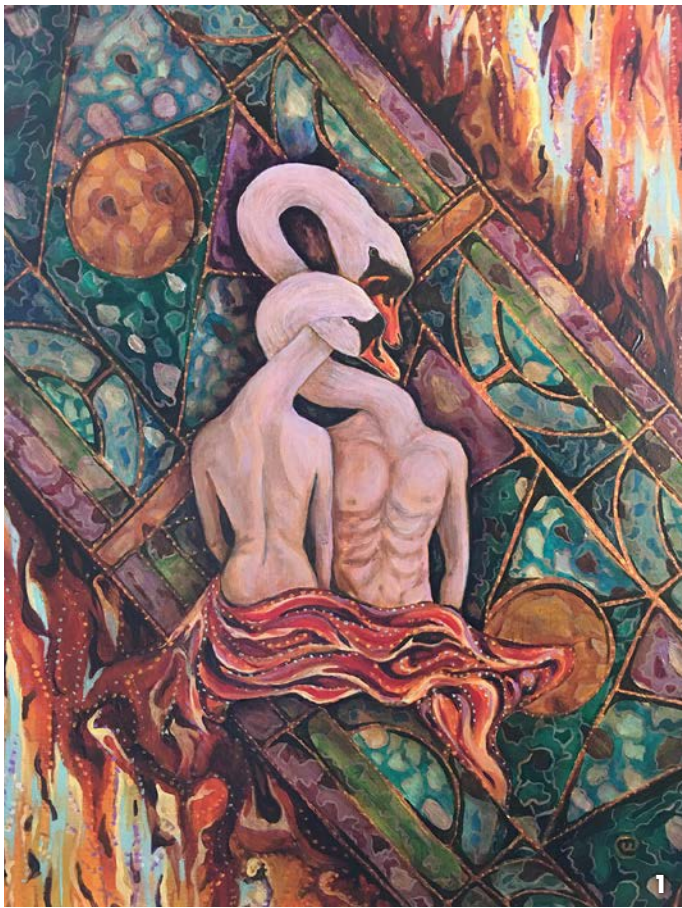
Dale’s work can be seen at numerous venues, including gallery representation at Two Fish Gallery, Elkhart Lake, WI, and Ubuntu Art Space in Fond du Lac, WI. You can also see more on his website: www.dvanminsel.com

Before the Storm, 14” x 18”, Altered Photography/iPhoneography (top)

Flock, 14” x 18”, Altered Photography/iPhoneography (middle)

Country Winter, 14” x 18”, Altered Photography/iPhoneography (bottom)





Have you ever cut open a cantaloupe and found yourself gazing at the pattern of the seeds? Linda Markwardt has. She finds a multitude of patterns in the natural world fascinating, and to pursue her enjoyment of observing these sights, she works them into her artwork.

Pattern is a dominant element of her acrylic paintings, which also incorporate the twists, spots and squiggles you may see in vines or flowers. She is also interested by the process of how nature will engulf manmade items that are left abandoned. This theme of nature enveloping human made items or humans themselves, is apparent in works such as *Mother Nature*, *Garden Fairy* and *Garden Dreams*. When asked if the pattern holds significance for her, Linda replied that it is not necessarily symbolic, it is simply something she enjoys both observing, and creating. Enjoyment of looking and of putting the paint on the canvas are primary motivators in the creation of her work. “I lose myself in the work, and the world’s troubles vanish in the personal enjoyment of painting”

Asked about how she chooses her subject matter, she stated “I have a personal connection

to my works. Most of the subject matter in my paintings are things or people I encounter”. For example, the opossum in *Searching for Food* was visiting a crabapple tree in her yard. The cat in *Lady Daisy* is a cat belonging to Linda’s friend. Family and friends may also enter her work, the model for *Mother Nature* is the artist’s sister. Some subjects may be present in the psyche, rather than in the physical realm of reality. Linda has an interest in having goats, and they were the incentive to paint *Goat Weed and Cattails*.

After having the idea or inspiration for a work, Linda starts her paintings by making a sketch, and then painting it. She will add details and smaller elements directly in paint, and the liveliness of her technique is apparent in the patterns. Her use of color also brings life to the works, “I paint predominately in acrylic, because of the intensity of color that can be achieved. I also like to use watercolor, which allows a natural flow of the paint to create the image.” She does, however, also re-invent works while in process. *The Lovers* was not originally intended to have fire in the work, and *The Mermaid* was actually a portrait of a young girl and “morphed into” an aquatic scene.

This overlap of human and animal (or plant) is a recurring theme for Linda. It harkens to ancient mythology, but in fact, myths are not the source of this aspect of her work. Rather, as she is in the organic creation process of a painting, if something about it compels her to mix in non-literal imagery, such as a peacock with an athletic human chest, she will follow the muse for her enjoyment. She also has “vivid and entertaining” dreams, which are an additional source of the surreal in her work. The results are rich with metaphor and symbolism, even if only in the interpretation of the viewer.

Some artistic influences she named were Indiana family friend, Hermann Gurfinkel, a sculptor, and watercolorist originally from Germany, Ivan Albright for his work *Into the World There Came a Soul Called Ida*, and also Botticelli, particularly the shapes, body treatment, and color



1) *The Lovers*, 18" x 24", Acrylic 2) *Searching for Food*, 16" x 20", Acrylic
3) *Lady Daisy*, 8" x 10", Acrylic 4) *Goat Weed & Cattails*, 11" x 14", Acrylic

use. Russian lacquer boxes are also of interest to her. Each town has its own style. The subject is often Russian fairy tales. One of the most powerful influences has been her mother, Sandra Haspl, an oil on porcelain artist. Linda was exposed to various art techniques and was also frequently the subject of her mother's early pastel portraits.

Linda sold her first piece at age four (something with fire in it) at an outdoor art show for 25¢, a gratifying event she recalls. She studied at Indiana State and UW. Linda stopped painting for several years due to her involvement in international sales. She felt out of touch with being creative for a number of years. Her sister encouraged her to start painting again in 2011. At that time, she got back into art by painting on door keys, inspired by Russian lacquer painting. She later entered "Tiny Treasures" annual exhibit, competition and fundraiser. This philanthropic group requires that the work must be 3.5" x 2.5". Tiny Treasures is also a part of WRAA (Wisconsin Regional Artists Association). Linda kept painting and later joined Madison Art Group (MAG), 14 South Artists, Wisconsin Visual Artists (WVA) and WAACP (Wisconsin Alliance of Artists and Craftspeople).

These groups reinvigorated Linda to work larger and have encouraged her artistic development.

Some of the artist's venues for showing her work have been UW Hospital and Clinics, Steenbock Gallery, Fireside Gallery Bethel Lutheran Church, Middleton Public Library, Studio 84 Gallery, Artsy Studio, and DABL (Dane Arts Buy Local)

Linda expressed that DABL was a fantastic show. She felt people in it are serious about buying art. She recently designed the labels for two different hard ciders from Cider House of Wisconsin. Her works portray a sloth wearing a sombrero and a cat lounging on the beach, each enjoying a hard cider.

Her current inspirations for new work include Venus flytraps, and working on crushed pearl paper, which has a luminescent finish. Wherever her muse leads, it promises to be enjoyable for viewers, since, in Linda's words "Painting gives me great pleasure, and I hope to pass on this feeling to those who view my work". She thinks art is interpretive. Linda takes pleasure when someone enjoys looking at her paintings and finds something in the work that holds significance to them. You can see more of her work online at: abraxasdesigns.pixels.com



- 1) *Mother Nature*, 18" x 20", Acrylic
- 2) *Garden Dreams*, 20" x 24", Acrylic
- 3) *Garden Fairy*, 8" x 10", Acrylic
- 4) *Unrequited Love*, 11" x 14", Acrylic
- 5) *The Mermaid*, 12" x 12", Acrylic



LEE WEISS, A LIFE WELL LIVED. 1928 – 2018

On November 26, 2018, Lee Weiss died peacefully at home with her family by her side. Born in 1928 in CA, she lived in Madison, WI since the early 1960s, where she built a career as an internationally recognized watercolor artist. She was a Dolphin Fellow of the American Watercolor Society, member of the National Watercolor Society, and past president of the Watercolor Honor Society. Recognized by the watercolor community, she earned the Watercolor Honor Society Lifetime Achievement Award in 2009 and Wisconsin Visual Art Lifetime Achievement Award in 2011, in addition to many other awards and honors.

Known for her innovative ability to capture and interpret the spiritual qualities of nature within the watercolor medium, she translated her respect and intense appreciation of nature into her art. Breathtaking visions were depicted within her work, from small portraits to monumental presentations, every detail imbued with a sense of purpose. Her inspiration emerged from world-wide travel as well as her beloved neighborhood park, Hoyt Park, just steps from her front door. She defined her vision thus: “If I can’t find

some mystery, something that moves me, then I have just done an illustration, not a painting. The paintings that really thrill me are those that leave a lot unsaid, but there’s a presence...”

Lee Weiss built a global reputation for her adventurous use of watercolor, all the while participating in major American watercolor competitions from the 1960s to late 2010 accumulating multiple awards along her journey. She was a long time exhibitor with the Fanny Garver Gallery in Madison, The Franz Bader Gallery in Washington DC for over twenty years, Addison/Ripley Gallery, Washington, DC, Gallery Madison 90 in NYC and other national and international venues. Her pieces grace numerous museums and corporate collections, including the Smithsonian’s National Museum of American Art, The National Museum of Women in the Arts. The National Air & Space Museum, The Phillips Collection of Washington, D.C., Madison Museum of Contemporary Art, Chazen Museum of Art, UW-Madison, Milwaukee Art Museum, Milwaukee, WI, and the Wustum Museum of Fine Arts, Racine, WI.

THOUGHTS OF LEE

Remembrances by Peggy Flora Zalucha and friends.

I first met Lee Weiss in 1980. She was 52 and I was 32. Following my husband’s educational pursuits, we came to Madison; he to study at UW and me to try to find my way in the art world. I had received my BFA in Art Education because, at that time, women were trained to be teachers, artists, office support or mothers. Upon meeting Lee, my understanding of a woman’s place in the art world changed. She showed me that, as an artist, my efforts should only be limited by my ability and drive, not by my sex.

Lee and I started having lunch together on a regular basis. Our husbands became friends. As my art career took off in Madison, I credit Lee for believing in me from the beginning. Over the years, we had many great experiences together from being co-judges for various exhibitions to being roommates in Japan. Just reading her resume was a stunning guideline of career opportunities available.

Our art was similar only in that it was watercolor on paper. Mine was precise and calculated. Hers was organic and intuitive. We laughed that we dressed like each other’s art; me in earth tones and she in jewel colors. In fact, we laughed a lot. She had a deep enjoyment of life and was amused by everything around her. Not much got her down (except her computer). Once, as she described some of the difficult times in her life, I asked how she was able to make such uplifting paintings? Her answer was that she painted images of places that she would like to escape to; places of peace and happiness. This, of course, is one of the secrets of her success, people who viewed her beautiful paintings wanted to be there, too.

In talking with people about Lee after her death, there is a common thread. Almost to a person she was described as a “great” or “grand” lady. Her generosity to other artists was legendary. Her enthusiasm for creative endeavors was unstoppable. I requested that members of WVA, SC Chapter send memories of her. The fondness and respect of the remembrances are moving.

Sarah Aslakson wrote “My first memory of Lee is not her, but her images. Back before I knew much about watercolor, I went to her show at the Fanny Garver Gallery on State Street. That must have been in the early 70’s and featured pines in snow. It blew me away and stays with me still.” Sarah adds, “She was truly an inspiration and role model for a starting out watercolor artist, showing the way to exhibiting at shows, getting into galleries, and the sheer fact that yes, it could be done.”

Jayne Reid Jackson said “I met Lee several times over the years and although I did not know her well, she was always gracious and giving of her time and talents. Several years ago, I was asked to host WVA at my home/studio to give a demonstration of how mezzotints are created and printed. Afterwards Lee contacted me and asked if she could buy a print in the edition that I demonstrated. She would not take a discount and wanted to work with the gallery who represented me to ensure they got their commission. It



A Few of Our Favorite Things. 22” x 28”, circa 2008. Lee Weiss & Peggy Flora Zalucha

affirmed her professionalism and raised my esteem in my gallery's eyes. Later on, when my work was chosen for the Dane Arts Poster of 2013, Lee sent me a wonderful congratulatory note. I was surprised that she would follow the career of an artist such as myself, and it affirmed that the little acts we do can make a large difference."

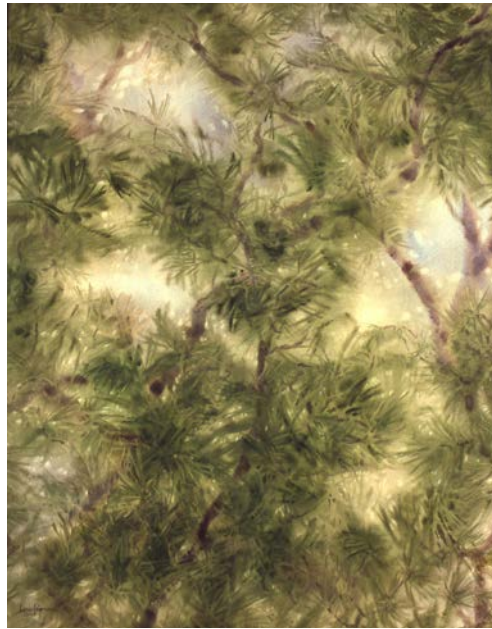
My artist nephew, Bradley Flora, delivered something to Lee's house one day. I told him that if he was invited in, abandon whatever plan he may have had and go. He said of his hour visit with her that "after coming into her mouse, he understood yellow in a different way and that her very existence changed his ideas about color."

Katherine Rosing wrote to me, "I have always admired Lee's vision and her unique approach to watercolor and wanted to introduce her work to my students. About ten years ago when I was teaching a watercolor course at Madison College (MATC), we took a field trip to Lee's studio. She was incredibly welcoming to my young college students, and to our great delight, not only did she show us finished work and talk about her process, Lee presented us with a full demonstration! Such a generous act that will resonate with those students for the rest of their lives. I remember Lee's energy and dignity. She was a wonderful role model for younger artists, particularly women artists."

Tamlyn Akins was especially close to Lee serving as her website and image guru. She recalled how grateful Lee was for Tamlyn's expertise. Of Lee, Tamlyn says, "I believe it was back in 1986. Peggy invited me to come out to her house to meet Lee and to show her my work. I brought slides that I hoped would impress her. They did but not in the way I'd imagined. LOL! She looked at them with great interest. Then told me my work was very "high key" which she didn't mean as a compliment. I was unsure what to make of this until she suggested that I add some punches of ugly or dark colors to act as a foil in my imagery. This had a definite impact on how I approached my paintings after that. I believe my artwork is the better for it. And I am better as a result of my friendship with her."

Lee was game for just about anything. For several years, the South Central Chapter mounted theme shows at the Wisconsin Academy building. One theme was "Collaborations". I could think of no one that I would rather unite with than Lee. She agreed and we made our plan. Our title was "A Few of Our favorite Things". She contributed her signature grasses to the painting and I added my trademark red shoes. Of course, a white wine bottle was brought into the mix because...well... Lee and Peggy drank a lot of white wine together over the years. This painting is in the collection at the Wustum Museum of Fine Arts.

Finally, Lee showed many of us how to think like an artist, to produce like an artist, to share and encourage like an artist... to BE an artist. She was a fine example for us all.



Pine and Morning Fog. 46" x 36", 2010. Lee Weiss



Shimmering Light. 30" x 22", 2007. Lee Weiss

PROPOSAL FOR LEE WEISS MEMORIAL AWARD TO BE PRESENTED AT THE WVA BIENNIAL *by Jayne Reid Jackson*

Lee Weiss was a renowned artist, friend, mentor, and lifetime member of Wisconsin Visual Artists, as well as a recipient of the Wisconsin Visual Artist Lifetime Achievement Award. The encouragement she offered her fellow artists was always significant and meant much to many artists in Wisconsin and around the world. In memory of Lee and her contribution to our group, the South Central Chapter of the WVA will endow a \$500 cash award, in the name of Lee Weiss, to be presented to an artist who has not previously exhibited in the Wisconsin Biennial. The purpose of this award is to encourage artists to apply for the Biennial and be recognized. This \$500 donation is in addition to the \$1,000 the SC-Chapter makes for the other Biennial awards.

The recipient of the award will be chosen by the juror of the Wisconsin Biennial from the eligible artists who have been accepted into the show. If no artist is eligible or, in the eyes of the juror, no artist is worthy, then the award will not be bestowed. The Lee Weiss Memorial Award will be fully funded by the South Central Chapter, however, individuals who wish to contribute may do so by making a designated gift to the South Central Chapter. This award will be presented biannually as long as the SC Chapter has the funds and the Wisconsin Biennial continues to exist.

Thank you to WVA members Peggy Zalucha, Tamlyn Akins, and Mike Watson for their work on this.

When informed of this award honor, Lee's family shared the following thoughts with SC-Chapter Chair Jayne Reid Jackson: "Thank you for the lovely mention of Lee's impact on WVA. I'm very happy to hear of the award and I am certain she would feel most honored. All the best and happy new year." - Jo Weiss

IN MEMORIAM - WARRINGTON COLESCOTT



The internationally acclaimed artist, Warrington Colescott, quietly passed away in the comfort of his home east of Hollandale, Wisconsin on the evening of Monday, September 10, 2018.

Born and raised in Oakland, California, Warrington earned his undergraduate degree at the

University of California-Berkeley and served as a Lieutenant of Artillery at the end of World War II in Okinawa. Following occupation duty in Korea he returned to his alma mater where he completed a Master of Fine Arts degree on the GI Bill.

As an artist, painting was his initial medium. But cartooning had always been an important side interest, and his figural style for satirical cartoons in the *Daily Californian* and the *California Pelican* clearly anticipate that of his mature work as a printmaker.

After two years as an instructor at Long Beach City College, Warrington came to the University of Wisconsin-Madison on a one-year appointment and stayed for the rest of his long teaching career. Serigraphy, that is, silk-screen prints, began to replace his paintings by the mid-1950s although water-colors were to remain essential as preliminary studies for his prints.

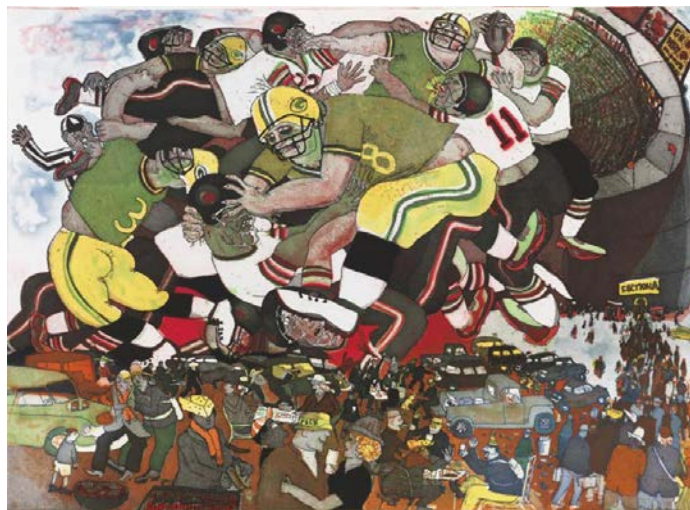
Study in Europe, primarily in Paris, helped advance his development, but a Fulbright Scholarship to study etching at the Slade School of Fine Art, University of London in 1956 turned the tide toward his ongoing success as a printmaker. By the time he introduced a beginning etching course at the UW in 1960 he was adding various intaglio techniques to his screen printing such as drypoint, aquatint, and engraving. He also started to partition some of his plates into cutout shapes intimately related to the compositions as a whole.

A Guggenheim fellowship took him back to London 1964 where he shared a studio with Frances Myers, his student assistant and future third wife. Following an additional year in Rome where he taught printmaking for the Tyler School of Art study abroad program he returned to Madison to an enriched program of graphic art encouraged by the art department chair, Harvey Littleton, a famous glass artist.

During the anti-Vietnam War turmoil of the late Sixties and early Seventies, a period of tragic assassinations, the murder of four Kent State University students by the Ohio National Guard, and the Sterling Hall bombing on the UW campus, Warrington's prints became biting satirical, politically and socially. They were to remain so throughout the remainder of his career.

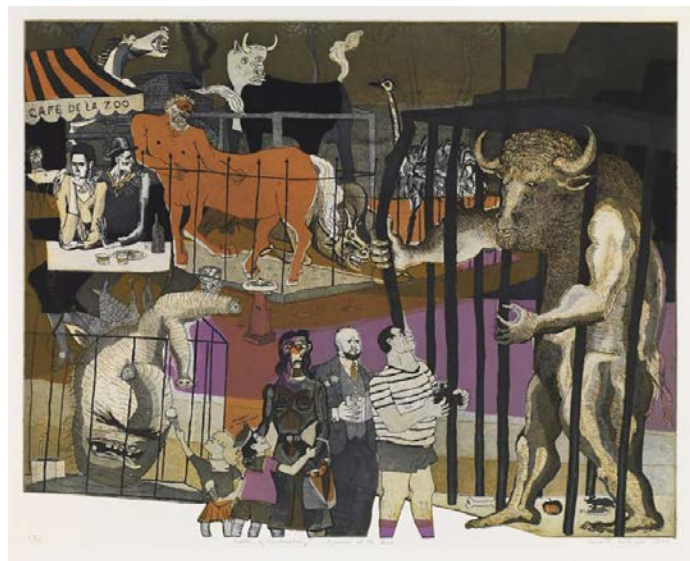
Not always in attack mode however, his love of comedy was to prevail. This delightful side of Warrington's personality is exemplified in such series as *The History of Printmaking*, *My German Trip*, and *Suite Louisiana*, an amusing history of New Orleans, the birthplace of his Creole parents.

Art runs deep in Warrington's genes. His brother, Robert Colescott, was also a very well-known satirical artist, and his son Louis Colescott studied art and was very successful as a graphic designer. Louis also had a small farm with horses; riding was a love Louis learned as a child while riding the half-wild horses Warrington kept. Those horses, and some of the adventures that came from them, appear in some of Warrington's prints, exemplifying the influence of his home life and his art. Louis, his eldest, died last year after a 10-year battle with lung cancer. Louis and daughter-in-law Nell had two children, Mason and Julian.



Sunday Service, by Warrington Colescott.

© 2001, Andrew G. Balkin and Renee E.K. Balkin. Photo: Smithsonian American Art Museum



Picasso at the Zoo, by Warrington Colescott.
(from *A History of Printmaking*)

© 1978, Warrington Colescott. Photo: Smithsonian American Art Museum

Daughter Lydia Scott is also very creative, expressing her art through movement and dance, talents no doubt inspired by both Warrington and Ellen Moore; Warrington's second wife, a modern dancer and the three children's mother. Lydia now is a hospice nurse and lives at the farm. She lived with Warrington and provided loving support for him in his final years. Lydia's three children, Sarah, Adam, and Jonathan all live in southern

Wisconsin and graced Warrington with frequent visits to the farm to tackle stubborn tree trimming projects and tangle with barbed wire fence repair.

Son Julian Colescott broke the artistic family mold by pursuing science. He is now a wildlife biologist based out of Missoula, Montana. But this interest too comes largely from the exposure to nature Warrington provided by moving to the farm and keeping it wild. Julian spent time as the “Land Steward” and carried out many of the conservation projects Warrington and he came up with on the 165-acre parcel. Dinner-time discussion often focused on what birds or animal burrows they had seen on the wooded bluff. Julian and daughter-in-law Kristin have two sons, Miles and Finneas.

Frances Myers Colescott, Warrington’s third wife, studio mate, and equally eminent printmaker, died suddenly in December 2014. She and Warrington loved to dine at up-scale restaurants and have elaborate dinner parties at the farm. Together they had a condo in New Orleans and spent a lot of time there soaking in the culture, dining with friends, and participating in the New Orleans Mardi Gras celebrations. Warrington and Frances loved their Hollandale home and are thankful to have been a part of that community.

A memorial service was held in October in Madison. The family would like to express heartfelt thanks to family, friends, the Hollandale community, Cress Funeral Services, and Agrace HospiceCare for love and support through the past 3 years. WVA would like to extend its sympathies to the family, and say that Warrington’s presence will be missed.



Lunch with Lautrec by Warrington Colescott.
(from *A History of Printmaking*)
© 1978, Warrington Colescott. Photo: Smithsonian American Art Museum

THE ART OF THE AUDIENCE *by Rosie Hartmann, SE Chapter Chair, WVA Treasurer*

There are many ways to describe what an audience is. Some of these ways end up wasting the valuable commodity of time. I have read many blogs, books and reports on best practices for building that audience. The unique challenge that artists face is not actually building the audience. It is the time it takes to build that audience that is the problem.

The idea is to get your work seen by as many people as you can and build the audience. That is not practical. You need an audience of quality, not quantity. The main idea of the internet being your gallery and stage is great. There are so many people and sooner or later one of them will buy some of your art, right?

What if we re-imagined the idea of the audience? If we think about how galleries approach it and apply some of those basic ideas to our audience, we will find an audience that is better suited to our art. Our art deserves the best audience, we can connect with. Above all, honor the work that you put yourself into by finding it the right audience. It takes less time to build the right audience, interaction is much more natural, in the end leads great relationships and to more sales.

Here is an example. You plan on going to art fairs. You go to all of the art fairs you can afford to go to. You choose your fairs based on as many as you can for the money you can put into the travel, booth and entry fees. In doing so, you pass on the one art fair that is really suited to your art because it is more expensive to attend. In fact, it might have been the only fair you would attend this year because of the cost. If an art fair is suited to your work and price point, you should put that fair at the top of the list. It is better to reach the right audience than to hit more people. In this way, you are valuing your audience. You are actually giving yourself more time to create.

There is a choice we make over and over. Quantity over quality is a bad decision. The problem is, as artists, we hear over and over, get your art in front of as many people as you can. In the example above you have spent far more time of going to shows that are not suited to your art, prices or geographic region perhaps. With good research on the fairs, you are considering, you can reach a better audience. You can spend less time doing it as well.

Now for the easy part. Let’s define a quality audience. That audience is the people in the world that like your style of art, are in the right price point, or have clients that are looking for your style of art. That’s it. That is the audience you want. You do not want everyone anywhere. This is the true skill artists need to acquire.

Now, keep in mind you never know who will end up being a collector. You can set yourself up for success by making sure you are putting your work out in places that are suited to your work and price point.



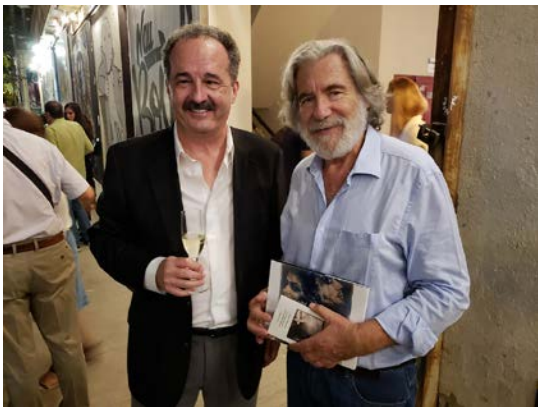
FROM WISCONSIN TO THE WORLD *by Michael Knapstein*

As Wisconsin artists, we have all had to realize that we do not live in a major hub of the art world. But fortunately, in today's democratized online art world, we no longer have to live in a major city or be represented by galleries in New York, LA or Santa Fe to have our work recognized and appreciated by audiences around the world. My personal story -- as a photographic artist who was born and raised in Wisconsin -- may serve as such an example.

When I sold my business and "retired" in 2010, I wanted to re-immers myself in the world of photography – a world I had not been part of for more than 30 years. Having been an advertising executive in my previous life, I understood the importance of setting goals and creating a plan to realize them. I established both short and long-term goals and then formulated specific strategies and tactics to achieve them. I still update that plan at the start of each year.

Each artist has their own unique aspirations, and it is important for us all to create our own journey to reach our goals. I can simply share some of the stepping stones that have helped keep me on the path I have chosen. Since my work and I were virtually unknown, I knew my top priorities would be to gain awareness, visibility and credibility. I identified participation in juried exhibitions and competitions as a primary means of achieving those goals.

I began with small steps, submitting my work in local and regional competitions and juried exhibitions. After learning from my failures and successes, I gradually expanded geographically from regional to national, and then from national to international opportunities. I also challenged myself by expanding beyond competitions for single photographs to those judged on a larger body of work. We all know how difficult it is to create a single award-winning piece of art. It is exponentially more challenging to create a larger portfolio of work at that same high level.



Michael Knapstein (left) and Julio Hirsch-Hardy (right),
Managing Director of the Barcelona Foto Biennale

I still enter a select group of regional and national juried exhibitions and competitions. I am proud to have had work selected recently for exhibitions such as the WVA Biennial, the Photography 2018 Biennial from the Racine Art Museum, the 5-State Regional Biennial from the Dubuque Museum of Art and the 12-State Biennial sponsored by PhotoMidwest.

But while I consider these regional opportunities to be important, I now primarily concentrate on submitting my work to major international venues where the jurors review a portfolio of photographs rather than single images. The number of pieces required could vary from as few as five to as many as 40 works of art, all of which are judged as a cohesive body of work. This strategy has served me very well so far. I am fortunate to have received more than 350 awards since 2010, most of which are international.

My work has been exhibited at museums and galleries from coast to coast in the US, including New York City, Los Angeles, San Francisco, Carmel, San Diego, Santa Fe, Portland and many more.

Internationally, my work has won major awards and been exhibited in London, Paris, Arles, Moscow, Berlin, Belfast, Tokyo, Buenos Aires, Madrid, Malaga and Sydney among other cities. These awards and exhibitions have all served to validate my work, raise my profile and generate sales that would not have otherwise been possible. They have also created some wonderful travel experiences and priceless relationships.

A recent example is a trip my wife, Annette (who is also an artist and WVA member), and I took to Barcelona, Spain this past October. My portfolio of Midwest landscape images was named the top winner in the Pollux Awards, a well-known international photography competition based in Kent, England. In addition to a prize of 1,000 Euros, the winners in this competition and several others were invited to exhibit their work at the 5th Barcelona Foto Biennale of Fine Art and Documentary Photography.

I had learned from several previous exhibits in Spain that shipping artwork for temporary display purposes



Michael Knapstein was named International Landscape Photographer of the Year at the Barcelona Foto Biennale



Some of Michael's photographs as exhibited at the Barcelona Biennale



One of Michaels landscape photographs exhibited in Barcelona

can be difficult because of Spanish customs procedures. So this time around, I arranged to have my work printed in Spain to avoid these complications.

The exhibition was both large and impressive. The venue was the Nau Bostik exhibit space, an 18,000 square foot former two-story factory converted into a huge gallery. The exhibit included many hundreds of images from photographers from 57 different countries.

As we approached the exhibit space, I was stunned to see one of my photographs on the exterior of the building. It was 15 feet high, printed on vinyl with my name in huge type running vertically up the side. The exhibit director had asked me to send a large digital file in advance, but I had no idea that this was the intended purpose. There were also four other photographers who had work featured on the outside of the building. They were all well-known professional photographers from England, Belgium, Portugal and Singapore. I was quite proud to be the only photographer from the US to be highlighted in such a way.

Inside the exhibit hall, I found my photographs to be featured prominently on the back wall of the first room. I was very relieved to find that my images were beautifully printed, mounted and displayed.

We had wonderful time meeting other artists from all around the world. We moved from discussion to discussion, then realized it was time for announcements at the other end of the hall, where there was a stage, coffee shop and open bar.

As we neared the area we could hear that the presentation had already begun. Julio Hirsch-Hardy, the exhibit director (from Buenos Aires) was on the stage along with an assistant and a table full of statues. He explained that the Biennial had selected several photographers for special awards. The first was for **International Landscape Photographer of the Year**. I was totally taken by surprise to hear him call my name. After joining him on stage and receiving my award, several other awards were announced. I realized that all the award winners were the same photographers who had work featured in the huge banners outside.

As a group, the winners demonstrated the wide breadth of fine-art photography today. There was a top globe-trotting photojournalist from Belgium (whose work appears regularly in *National Geographic*). A very famous German studio photographer, now working in London (think Annie Leibovitz with an accent). A pair of artists from Madeira (an island off the coast of Portugal) who work as a team to create huge, elaborate composites that often include dozens of models. And one of the world's top wildlife photographers, who while based in Singapore, spends most of his time photographing in Africa.

And, incredibly enough, added to that group was *me* – a Wisconsin Visual Artist known for capturing the Midwest landscape that many take for granted. I found it to be a delightful and humbling experience.

The opening reception was followed by a gala artists-only dinner at a beautiful beach-side restaurant just a few feet from the Mediterranean Sea. Once again, Annette and I had a wonderful time meeting other artists from all around the world.

Several days later, I participated in a roundtable discussion on the future of fine-art photography. It included the other top award-winning photographers mentioned previously, along with additions from Greece and Italy. It was wonderful hearing the perspective of artists from so many different backgrounds and places. We soon realized that we all face similar challenges and share common opportunities in today's fast-changing art world.

The inclusion of my work in exhibits around the world has also led to exposure in a number of international publications. Just last month, 20 of my photographs were featured in *Dodho Magazine*, a well-known international photography magazine published in Barcelona. In recent years my work has also been featured in publications from Paris, Amsterdam, Vancouver and Sydney.

Earlier, I mentioned how important it is for each artist to plot her or his own journey. I am very grateful that the path I planned has taken me as far as it has, and I look forward to seeing where it may lead in the future. I appreciate the support, encouragement and camaraderie of other WVA members as we work toward common goals of sharing our work with audiences near and far. Thank you for helping take Wisconsin to the World!



Michael Knapstein and one of his photographs in Barcelona

CONVERSATIONS ABOUT THE STATE OF ART IN OUR STATE

Recently, Art Critic Mary Louise Schumacher left the Milwaukee Journal Sentinel after more than 18 years at the job. Her position was eliminated. ([You can read more about Schumacher, click here.](#)) The state of the newspaper industry aside, as an arts issue this occurrence factored into a rich and ongoing conversation started by WVA member Gary John Gresl pertaining to the state of the arts in Wisconsin and in particular, in the Milwaukee area. Gary raised thought provoking questions and shared some of his perspectives on those topics via Facebook. The ensuing conversation brought out a lot of interesting and useful information and viewpoints from other artists. Below are a just a few excerpts of the conversation, edited for length. The full version is too extensive to include in its entirety here. To see the full conversation or take part, you can view it on Facebook by searching for Gresl's Facebook page. <https://www.facebook.com/gary.gresl/posts/10217702844618512>

Gary: Fellow artists and art supporters: Are you concerned about what might be a deterioration in the quality and amount of exposure the visual arts are receiving in Milwaukee and Wisconsin? Do the closings of Redline and GOWA, the departure of Mary Louise Schumacher from the JS, and rumors of other potential closings and diminishment concern you, especially after we witnessed what seemed to be a growth in enthusiasm between the 1980's until a few years ago? Are we on the downside of a cycle or entering a permanent ongoing decline? Are we slipping backward, and if so, why? What sorts of institutions continue to support our regional artists? What is new on the horizon to offer us encouragement?

Despite relatively recent local advancements, we know how tough it is in Wisconsin to find patrons, collectors and support systems...especially in the media. (Gary then cited some positives and negatives) But where are we now?

(Gary then offered the viewpoint of renowned Wisconsin artist Edmund Lewandowski {1914-1998}) who stated "Life here in Milwaukee is indeed dull and I strongly feel that some sort of change must be made. After my world travels this location has come to its true light, and takes on the appearance of a hick town - the same as it always was." (Quoted from "Edmund Lewandowski, Precisionism and Beyond", 2010, by The Flint Institute of Arts, Michigan, page 12.)

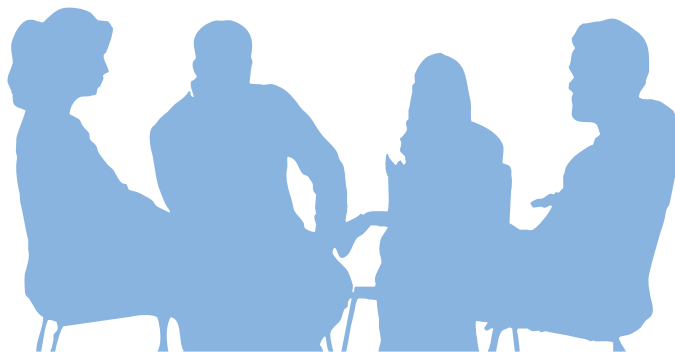
Are we a Hick Town? I don't doubt that persons living on the Coasts and in some more vital art centers think so. How much of a delusion is it to think we are progressing...and are our recent losses indicative of what is going on nationally? Are we better off than we were say 10 or 20 years ago? (Gary then posed this question:) Consider his questioning the Hick Town status of Milwaukee nearly 80 years ago, ask yourself "how much as the community advanced...and where will it go?"

Nancy Lamers: I think the art scene in SE Wisconsin is much less vital than it was from 1995-2012. A lot of galleries seem to have closed since 2012. For many it is impossible to afford a gallery space, traffic to galleries has not been good, and sales must not be decent either. Long established gallerists have

retired or are retiring. Who has the money and the time to keep a vital space open?

Guntis Lauzums: One of the reasons you are seeing less studio space is City code enforcement. 10, 20 years ago it was lax not very strictly enforced. I really don't think zoning has changed that much. If anything more live work space has been added. These things as well as increased taxes cause space rents to increase. These reasons also cause developers to look for higher and better uses of their buildings. I still believe there are buildings to redevelop or reuse.

Stacey Williams-Ng: I see our city changing. I feel for our mutual friend, Mary Louise, as I respect the hell out of her hard work and dedication. I miss the things we have lost, and the things I see slipping away. Yet I truly believe we are at the edge of a renaissance. I actually feel the opposite: that Milwaukee is blossoming, and that it is only just starting to come together in terms of culture and arts appreciation, since I've lived here: ImagineMKE... the expansion of programs like gener8tor's Fellowship:art incubator... the incredible work of AWE... expansion of funding for public art... No Studios... Reggie Baylor's new store... Milwaukee artists like Della Wells and others getting invited to national stages.... it's a brand new day and great things are happening.



Anja Notànjà Sieger: I moved back to Milwaukee in 2010. I would say in 2019 we have a much healthier art scene. The thing with RedLine is that it will continue on as artist studios even though the gallery and programming are being discontinued. All over the city new art studios are being established. The building next to the nut factory is being converted, Walker's Point is lively and vibrant and many artists are creating new places all over the north, west and south sides. St. Kate Arts Hotel is going to do wonders and the Pfister is still going strong. We have multiple gallery nights for multiple neighborhoods. If you compare our scene to Kansas City, a similar sized midwestern city we cannot compete with them, however they have a lot more wealth. I think the biggest problem with Milwaukee's art scene is that we have a Chicago inferiority complex, and we need more people investing in art. BUT! Life is great for the new generation of artists, we have so many talented people working in this city. Don't forget that.

Philip Philo Kassner: I am not even the slightest bit concerned. Most artists simply /have/ to create. I have never seen market conditions particularly good. In general it's wise to ignore the word of authority. I still recall an ancient review of Picasso stating that he was not going to amount to much.

Virgilyn Driscoll: Wow! All this sounds alarming, but we need to stay positive, alert and involved. Changing times with the newspaper industry has really increased the number of fantastic journalists. Publications like the New Yorker, Time Magazine and others have increased in sales. That is a reality. The loss of art coverage at the local level especially is sad and we knew it was coming. We were fortunate to have it as long as we did as other are as were cut by the Journal. Seeing GOWA close IS a major disappointment but it showed that a new inclusive vision for artists is possible. We need more Ric's!!! Are you aware what is happening to our colleges? As many of you know, the arts have always been devalued in our schools. Now art education is totally GONE from the University of Wisconsin, UW Eau Claire and other smaller colleges in the state. Other courses like History and the humanities are being challenged. UW Milwaukee and Whitewater will be the places to pick up the art education students. Already in many schools, art education is not offered or on a limited basis. Administrators place more importance of math and science than on the arts. Howard Gardner, Developmental Psychologist, Harvard, known for the Theory of Multiple Intelligences, once stated that it was as bad educationally for a student without the arts as it was with student without math and science. I TOTALLY AGREE. Without these courses, we will lose not only a lot of artists but art supporters. We educate so that we have a culturally educated public, not just to make artists. As I always say,.....Life is a challenge.

Mel Kolstad: One cannot downplay what happened in 2008 - and a huge sea change occurred because of it. Galleries closed by the hundreds nationwide due to the Great Recession, but many people, out of work and no longer looking, decided to "go for it" and make art their living. But here's the difference - much of it is now online. I do believe in the power of an excellent professional group, though, which is why I love Wisconsin Visual Artists so much!

Gary John Gresl: It is heartening to see the response to the question (and reality) that I posted... It is honestly more response than I expected, and entirely a good thing. I trust that there are artists and supporters out there who can truly help with creative measures to bring more attention and respect to the regional art culture.

Jenie Gao: Agreed on having topics from this thread as a part of the next Curators Conversations, David H Wells. It's evident that everyone here has both gotten inspired by some of the successes on the Wisconsin art scene in recent years, and also very jaded and discouraged by the losses. But before anyone mopes, we

have to remember that this is a long game. There's plenty more to look forward to. We have some big picture thinking to do as an arts community. We have to ask what we want for ourselves individually and as an industry. We have some assessing to do of the situation; losses like Redline are sad but not surprising with how that part of Milwaukee has been developing in recent years. New art venues often precede high development and gentrification, then close when the area develops. This isn't a new pattern. Learn from what's lost and what's changed. The thing we cannot do is lower our expectations because of recent disappointments. We have to be all the more assertive about what we want for the arts, and what needs to go differently the next time.

Terry Stanley I think we are in a 'stall' throughout the State until our State Arts Board regains the funding that has been decimated over the last years under the former governor. Artists actively advocating for Arts Board funding is incredibly important. Once the Arts Board has that, they are able to help us educate the public that original art is a worthy investment for the community and for the individual. They can help us be seen as a part of the business community AND the culture. The biggest challenge for artists in Wisconsin is educating the public about our worth and our necessity. Anne Katz perhaps you could contribute to this conversation & mention Arts Day as an opportunity for artists to make their voices heard by the Powers-That-Be...

Anne Katz First of all, Gary, thanks for starting off this conversation and thanks to all for contributing your ideas and perspectives. It demonstrates the passion and creativity that overflows in this state. Arts Wisconsin is out there every day educating the public about the value, power, and benefits of the arts and advocating for the people, organizations, businesses and communities making the arts happen. From our viewpoint, we are in awe of Wisconsin's artistic spirit. It's true that there are never enough resources and it often feels like we're at the whims of the marketplace and society, but Wisconsin is not in a stall. We're in an ever-changing system that requires constant attention, and right now is a time full of entrepreneurial opportunity. Will more public funding help? Sure, although it's just one piece of the puzzle. What really matters is, as Frank said, instead of waiting for someone else to do something (or waiting for some magical day when everything will be perfect), let's do something today. One way to do something is to come to #WIArtsDay on March 12 and speak up for your work and for the arts throughout the state.

[To read more or comment, visit Facebook \(click here\)](#)

GENETIC EXPRESSIONS *by Angela Johnson, Director of WRAP*

“Genetic Reflections” is a collaborative 40-foot-long permanent public art piece on the UW-Madison campus. It started as a conversation between Dr. Ahna Skop, (Genetic scientist), Charles Konsitzke (assistant director of the Biotechnology Center) and Angela Johnson (local artist and director of WRAP) in early 2016. The conversation during the creation of this environment revolved around creating a piece of artwork that showcases both art and science, making both more accessible to general audiences. Dr. Skop wrote a grant to the National Science Foundation and included funding for the supplies and funding to bring Angela Johnson aboard for the creation of the project.

This collaborative project was a yearlong effort. Angela attended weekly meetings with Dr. Skop and other members of her lab. She created mock-ups during her process and explored multiple ideas with the team. The first few months were devoted to researching and testing materials. It was decided to laser etch DNA sequences onto glass panels, 10 different model organisms commonly used on research campuses. Small-scale versions were created and materials ordered. Angela and her husband Justin Bitner created a 1/12 scale drawing of what the installation would look like. Angela then teamed up with Doug Powell, an engineering undergrad, they worked in the Engineering Makerspace to laser etch DNA sequences on glass panels. The

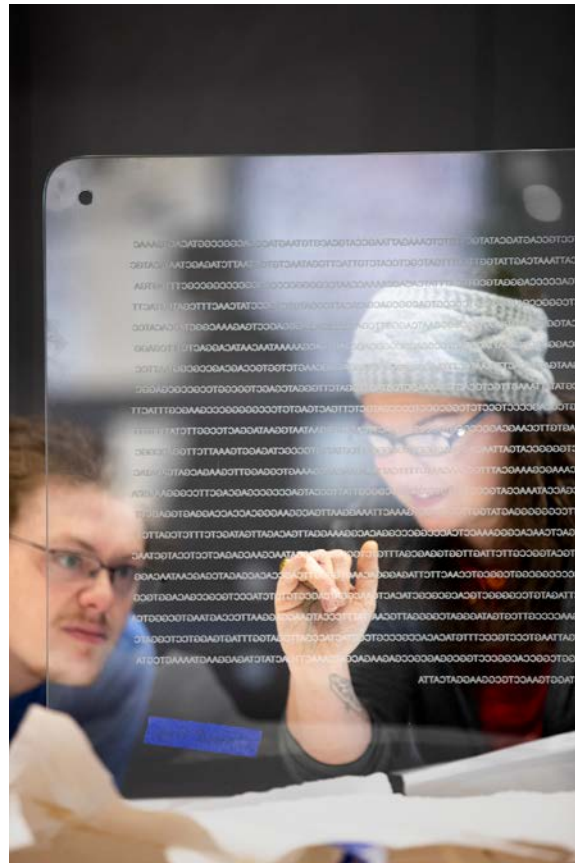
panels are mounted in-front of mirrors so a viewer will observe themselves within the artwork. The entire piece is mounted over edge banded Baltic birch plywood.

There was a grand opening in the Biotech center auditorium where both Skop and Johnson spoke, the work was then unveiled.

A traveling version of the pieces was created, initially it will travel around Wisconsin, with planning underway for display around the county. This fall it will travel to Lawrence University in Appleton.

[You can view a short video showing the creation process of Genetic Reflections. \(click here\)](#)

There are currently about 24 regional WRAP workshops/exhibits, and [for more information about WRAP. \(Wisconsin Regional Art Program\), click here.](#)

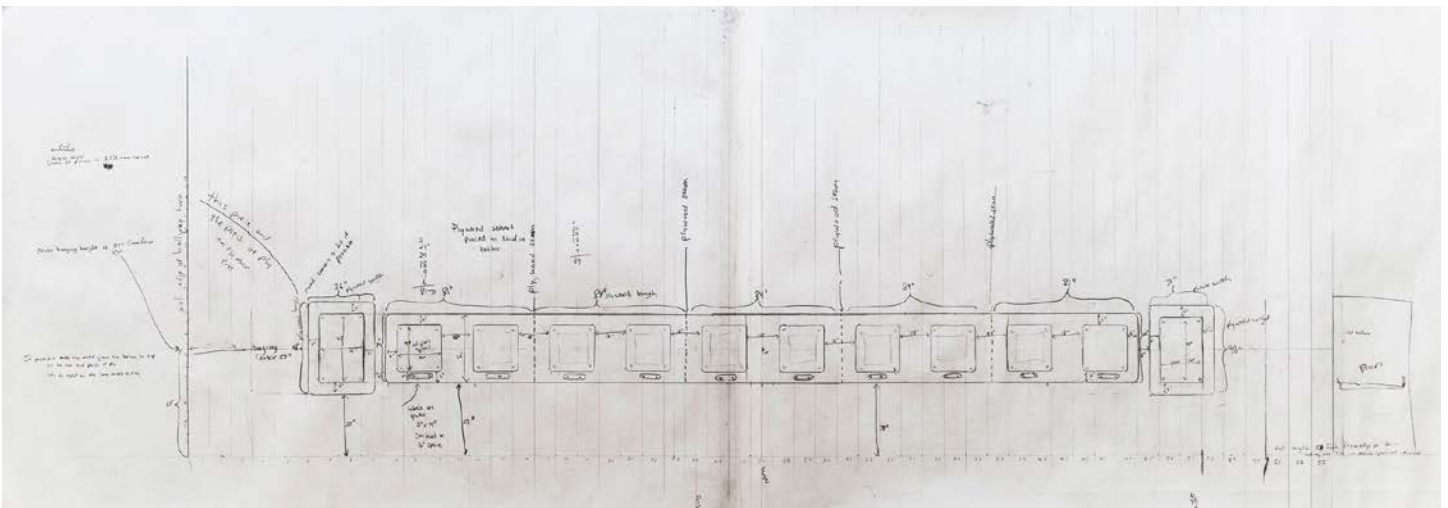


Doug Powell and Angela Johnson inspecting panel



Detail shot of laser etched DNA panel

Scale map of Genetic Reflections map created by Justin Bitner and Angela Johnson



THE MOON IS PINK *by Michelle Louis*

Have you ever wondered what it means to **see**? Not the physical act that occurs via the optic nerve, but the **seeing** that, as artists, we are so keen to attain. In his classic 1972 text, [Ways of Seeing](#), John Berger says, “It is seeing that establishes our place in the surrounding world.” He continues, “The relation between what we see and what we know is never settled.” It’s the “never settled” part that pretty much sums it up for me.

Creative people achieve seeing in infinite ways. For me, it means de-cluttering the mind and unfocusing to take in the big picture—not just in the studio, but anywhere. I see by observing, futzing around, and by asking simple questions of myself and others—**“Why is it put together like that? What makes it work? or Why isn’t it working? How is it connected to other things? Is it part of a pattern? How might it feel? How do I feel about it? Why? What is the evidence? What is my responsibility to it? What happens if I take this action? How does it change? How do I change?”**

Note to self: When you’re defensively certain about something, chances are good you’re probably not really seeing. More questions! More experiments! Don’t be afraid to mess up!

In the studio, because I work with no fixed subject, and not from drawings or sketches, a large chunk of my time is spent looking and thinking—**“what’s next?”** If you were peering in on me, you’d think, “What on earth is she doing? How long can she stand there, staring at those blobs?!” The answer is— a long time,

as long as it takes. Time inevitably leads to action. For me, the action of painting an oversized canvas is physical, immediate, and energetic, while the act of creation moves like a snail.



“Hmmm, next move?” pondering my painting, *The Moon is Pink*, 5.5’ H x 7’W.

Seeing merges the visual with the emotional and intellectual to make something new. My own seeing improves in direct correlation to the questions I’m asking and my openness to experiment. So I keep asking, processing, messing up, and making new things.

Michelle Louis is a full-time painter from Middleton, Wisconsin. You can see more of her paintings and writings on her website, www.michellelouis.com

RESIDENCY AT STUDIO 224 *by Victoria (Tori) Tasch, WVA President*

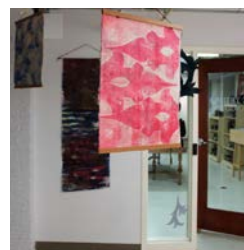
The video (click on the link below) is from a project based residency at Studio 224. The photos show some of the work hanging in the Studio AIR Gallery. This is such a hidden gem and a super supportive community.

Pressure printing, the technique I am showing there, is an experimental collograph process. I used chipboard matrices with 10 layers of transparent color printing on both sides of kozo paper. The matrix, inked plate, and paper are rolled through a hand cranked press creating a soft colorful image from a combination of halving and varying degrees of pressure.

www.youtube.com/watch?v=zmSKrCSGoRc&feature=youtu.be



A few of Tori’s images produced at Studio 224, and some of her work displayed in their gallery.



CAN YOU EVEN HANDLE SUCCESS? *by Gary John Gresl*

We are a lazy lot. We want success (define it as you will), and too often we want it to happen miraculously, with the least amount of effort possible. We are inexperienced, naive...gullible, and a little bit delusional. And even when success comes, we have no idea about how much effort it will take to thereafter maintain that level. The following is an article I had written some years ago which seems to be forever pertinent, and of which I must often remind myself:

So! You want success as an artist? You want to be in demand? You desire your work to be displayed in major venues around the country...in dozens of states? You hope for inquiries from museum personnel, newspapers, magazines and television? Are you even prepared for the hard work required if success finds you?

Think about how you currently handle whatever modest amount of success you currently have? Are you able to juggle the schedule and demands which are put upon you when it's still pretty simple? Are you willing to drive or send your work to venues that actually require time, expense and effort due to distance? Is Chicago too far? Minneapolis? Hell...is Madison or Milwaukee too far? Than what do you do when your work has to get to California and New York? Where are the venues and galleries that you approached? How many and how far?

I ask these questions as a result of hearing a few fellow artists voice their hesitation and frustrations because some exhibit or event is taking place outside their small personal comfort zone. 100 miles seems too far to drive. Expenses amounting to over \$50 seem like too much to pay for shipping or travel, and arranging for packaging or delivery of work seems like exhausting work, too time consuming. These artists have low thresholds for risk and investment of time and energy. Is success going to walk in their door? They dream about finding champions and servants to do their work for them. Their art work might be terrific, but their energy, risk and endurance levels are not.

Some of us know artists from our region who have achieved significant success outside of our local areas. Ask these people about the efforts that they gave in order to maintain broader exposure, to get their works out of state, to fulfill the obligations that come with success. This sort of achievement requires hard work...and has all the appearances of a "real job".

Imagine that! Hard work? Investment of time, planning and energy. Expecting that there will be problems and then coping with them. Running your program as if it was a real "business". Working over the long haul and adjusting due to barriers and disappointments. These successful men and women are not dabblers, dilettantes or amateurs. In some fashion or another, they are art professionals, and they can serve as our models...right here, in our own back yard.



*Still Waters, (Portrait of Gary), Watercolor,
Janet McClintick Roberts*



Lowborn, Gary John Gresl, Assemblage

Success has different connotations to different people...but a few elements that are absolutely necessary to achieve it include hard work, willingness to overcome obstacles, and endurance. To get there you have to leave your comfort zone, extend your goals, and commit time...and perhaps even monetary capital. Success does not merely come to those who wait.

Gary John Gresl is a past 4 term President of WVA. He is the founder of the Wisconsin Visual Art Lifetime Achievement Awards, receiving one of those awards in 2009. He won a professional level Mary Nohl Fellowship Award, has been a teacher, is a Lifetime Member of WVA, and has several times exhibited in the Wisconsin Triennial and Wisconsin Artists Biennial. He is currently an Artist in Residence at the Lynden Sculpture Garden, Milwaukee.

CLASSIFIEDS

“ARTS IN AUGUST”: ART FAIR AND PLEIN AIR PAINTING COMPETITION.

It's a one-of-a-kind event! Coordinated by the League of Milwaukee Artists (LMA).

ART FAIR: August 9 - 10, Music by “Homegrown Music”, in conjunction with the West Bend Farmers Market. Held at the Washington County Old Courthouse Museum, West Bend, WI.

Deadline to apply: April 30, 2019.

www.westbendartfair.com

<https://www.milwaukeeartists.org/arts-in-august-prospectus.html>

PLEIN AIR: August 8 - 10. \$2000 Best of Show award and prizes totaling nearly \$5000.

Deadline to apply: Open to the first 75 Artists to register.

www.westbendpleinair.com

<https://www.milwaukeeartists.org/arts-in-august-plein-air.html>

EXHIBITS

AMY CANNESTRA: 58th Venice Biennale, 5/8/19. The artists who will represent Grenada at the prestigious Biennale di Venezia for its 58th edition in 2019, including Cannestra.

www.amycannestra.com

www.gofundme.com/2019-venice-biennale-artist-support

labiennale.org



Forgotten Fence by Carolyn Rosenberger

ANN THOMAS: Pen & Watercolor Illustration Workshop in Cortona, Italy. 9/4/19 - 9/11/19. Details at: www.toscanaamericana.com/annthomaswatercolor.html • **Pen and Ink with Watercolor Techniques for Buildings II**, Cedarburg Cultural Center, W62 N546, Cedarburg, WI. 5/1/19. Participants will work outside weather permitting. Class runs 4 Thursday mornings in May. More info: www.cedarburgculturalcenter.org • **Portable Sketching Techniques for Structures and Street Scenes**, Peninsula Art School, PO Box 304, Fish Creek, WI. 9/1/19, Using Door County's scenic towns as a backdrop, hone your skills in sketching structures and street scenes with a simple set of portable tools in this 4 day workshop.

CAROLYN ROSENBERGER: “29th Annual Midwest Seasons”, 1/4/2019 - 3/9/2019, Center for the Visual Arts, 427 N 4th St., Wausau, WI. Rosenberger's work “Forgotten Fence” is included. • **“Winter's Garden”**, Riverfront Arts Center, 1200 Crosby Ave., Stevens Point, WI, 54481, 1/1/19 - 2/24/2019.

CRISTIAN ANDERSSON: “Social Amnesia”, UW-Fox Valley Aylward Gallery, 1478 Midway Rd., Menasha, WI. 2/1/2019 - 3/8/2019. Reception - 2/1/2019, 5:00-7:00pm. Installation, performance piece **“Scriptorium”**, and a new large-scale paintings. Also, a contemporary dance piece entitled **“EARTH||AIR,”** featuring Katharina Abderholden will be performed. More info: www.cristianandersson.com/exhibition-social-amnesia/ Facebook event page: <https://www.facebook.com/events/364428371036285/>

DENISE PRESNELL: Residency at the Vermont Studio Center, Johnson, VT. The residency hosts over 50 artists and writers from across the country and around the world to spend 4 weeks of concentration on their work. **“29th Annual Midwest Seasons”**, Center for the Visual Arts, 427 North 4th St., Wausau, WI, 54403, The exhibit runs 1/4/2019 - 3/9/2019 • **32nd Annual Women's Works**, 3/6/19 - 4/14/19, 101 North Johnson St., Woodstock, IL. Reception - 3/9/19, 7:00-9:00pm • Denise has gained **gallery representation at Gallery 104** in New York City and their online gallery.

ERIN CALLAHAN BLUM: Weyenberg Library, 2nd level gallery, Mequon, WI League of Milwaukee Artists. Group exhibit featuring eight artists. More info: www.flwlib.org. Blum will be live painting at the library, date TBD. • **“Watercolor: Big Impact”** Workshop, Port Washington Adult Community Center, Port Washington, WI, Feb. 12, 19, 26, Mar. 5, 1:45-3:45pm. To register call Catherine: 262-284-5821. Suggested supply list for new watercolor painters at ErinCallahanBlum.com

GUNTIS LAUZUMS: Anderson Arts Center Annual Winter Juried Show, 6603 Third Ave., Kenosha, WI, 53143, “Third Place Award for the photograph “” Breaktime”. • **COPA II Annual Member Juried Show**, Var Gallery, 643 South 2nd St., Milwaukee, WI.

IAN BAKER JOHNSON: selected as **Artist of the Year** for the prestigious **Sacagawea Awards**. Created in 1982 to recognize two trailblazing women who exhibit the spirit of Sacagawea, it acknowledges exceptional leadership by “Women Who Inspire.” Awards Dinner - Thursday, March 7, 2019, Pfister Hotel, Milwaukee. Proceeds benefit Milwaukee area organizations that work to advance the self-sufficiency of women and girls. Ian was commissioned to create three works of art. Two will be given to Dr. Jeanette Mitchell, Ed.D. and May yer Tao, the 2019 honorees. The third piece will join the permanent Sacagawea collection at Alverno College.

JANE BARNARD: Artist Residency in Tuscany, Italy. Call for artists: www.thelemontreehouse.org. Open call for visual artists and writers. Barnard is one of the visual arts mentors and artists-in-residence from 9/22/2019 - 10/5/2019.

JAYNE REID JACKSON: Artlink 39th National Print Exhibition, March 29 - May 3, 2019, Reception - Mar 29, 2019 5:00-8:00pm. Artlink Contemporary Gallery, 300 E. Main St., Fort Wayne, IN 46802. This juried exhibition will feature contemporary printmakers working in all printmaking mediums. • **Atlanta Print Biennial**, March 8 - April 6, 2019. Reception - Friday, March 8, 7:00-9:00pm. Kai Lin Gallery, 999 Brady Ave. NW, Atlanta, GA. Her work was one of the 68 prints chosen from 751 entries submitted from around the world.

JEAN JUDD: 24th Arts in Harmony 2019 Annual International Show: The North Show, American Swedish Institute, Minneapolis, MN from Feb. 22 - March 24, 2019. <https://www.asimn.org/exhibitions-collections/exhibitions/arts-north-0> This is Judd's twelfth year being included in this prestigious exhibition which features paintings, drawings, hand-pulled prints, mixed media, fiber, photography, ceramics, glass, sculpture, and sequential art. More info: www.hopkinsartcenter.com

JEFF STERN: Museum of Wisconsin Art Members' Show, 205 Veterans Ave., West Bend, WI, 53095. 11/17/18. Jeff Stern's oil painting “Frozen Fishing” was awarded Best in Show. • **“29th Annual Midwest Seasons”**, “Frozen Kale” is included. Now - 3/9/2019, Center for the Visual Arts, 427 N 4th St., Wausau, WI.



Frozen Kale by Jeff Stern

CORRECTION: The above image of was mislabeled in the Feb. e-mail newsletter. It is by WVA Artist Jeff Stern. Sorry for the mixup Jeff - A.W.

MEMBER NEWS

MARTHA COATY: *“Responding- A Conversation in Color”*, Gallery 224, 224 E. Main St., Port Washington, WI. A three person show featuring Coaty, Erica Jane Huntzinger and Angela Pierro. In conjunction with this exhibit, ten poets have been invited to create a poem in response to the show.

MEL KOLSTAD: *“200 Days: My Life in the Quotidian”*, March 7 - April 20, Thelma Sadoff



Contaminated Water #4: Through the Fence
by Jean Judd

Center for the Arts, Fond du Lac. Reception - Thursday, March 7, 6:00-8:00pm, Artist's talk - Thursday, March 21, 6:00-7:00pm

PAT FILZEN: *Solo show*, March 15 – May 11, 2019. Center for the Visual Arts, Wausau, WI. • The opening Gallery Gala for *“Perk O Ladies”* - Friday, March 22, 5:00-7:00pm. More than 40 sculptures will be featured, from her very earliest perks of 2001 to present.

SALEM MINEGAR: *February Guest Artist, Viva Gallery*, 217 S Main St., Viroqua, WI. Reception - 2/7/2019 5:00-7:00pm. Salem's work centers on memory, mythology, the natural world and a desire for a still mind. The work of Minegar and the works of VIVA's 24 member artists will be featured.

CLASSES

CREATING PLEIN AIR PAINTING HABIT: by WVA Member DK Palecek. March 14-16, 9:30am-4:00pm. Richeson School of Art & Gallery, 557 Marcella St., Kimberly, WI 54136. This class will combine a lot of plein air painting processes and techniques, with a little bit of brain science – developing a strategy to consistently improve your painting and bringing awareness to how we learn. Register or more details online: <https://richesongallery.com/plein-air-habit/>

BETH STODDARD: *Winter Indoor Plein Air Workshop*, Boerner Botanical Gardens Building, 9400 Boerner Dr., Hales Corners, WI. Register with the Friends of the Boerner Botanical Gardens: <https://boernerbotanicalgardens.org/event/indoor-plein-air-workshop/> Paint Wisconsin's winter landscape from the comfort of the indoors! Following a demo, paint outdoor

views of the Boerner's gardens in winter under the guidance of artist Beth Stoddard. Suitable for beginners to advanced painters. Taught in oils, but all media welcome. Questions contact beth.stoddard.studio@gmail.com or info@fbbg.org

OPPORTUNITIES

MADISON PUBLIC LIBRARY: The Madison Public Library has received funding through the Madison Arts Commission and the Madison Public Library Foundation for two unique pieces (budget size \$10,000 & \$25,000) that will be installed as permanent public art in the newly built Pinney Library. More information: <https://www.madisonpubliclibrary.org/new/call-public-art>

ACRE'S 2019 SUMMER ARTIST

RESIDENCY PROGRAM: 14 day sessions in rural southern Wisconsin. ENTRY DEADLINE: March 10
<https://www.acreresidency.org>

ART OF WATER III: May 3 - 31, 2019.

Reception: May 3, 2019, 5:30-8:00pm. Water is the most crucial resource for life. James May Gallery is seeking all mediums of work to be included in an exhibition focusing on water. The work could be about serious topics such as water conservation and protection, but it could also be about the simple beauty of water. ENTRY DEADLINE: March 15, 2019. More info and prospectus: www.jamesmaygallery.com/art-of-water

RE:VISION GALLERY INAUGURAL

JURIED EXHIBITION: April 13 - May 24. Opening Reception - April 13. Second Reception - May 11. Open to all artists in the greater Kenosha region (any artist within 100 miles of Kenosha, WI, including Madison, WI, which is slightly further). ENTRY DEADLINE: March 23, 2019. (Entry opens Feb. 1) Prospectus available online: www.revisionartgallery.com/juried-exhibition

45TH ANNUAL BERGSTROM-MAHLER MUSEUM OF GLASS ARTS FESTIVAL:

Sunday, July 21, 2019, 10:00am-4:00pm, Riverside Park, Neenah. ENTRY DEADLINE: March 31, 2019. Juried festival attracts approximately 5,000 patrons each year. Features food, children's activities, and a beer garden with live bands on the lakeside lawn of the museum. Proceeds support educational programming at Bergstrom-Mahler Museum of Glass. [Apply online, click here: bmmglass.com/arts-festival](http://bmmglass.com/arts-festival)

ARTS/INDUSTRY PROGRAM AT THE JOHN MICHAEL KOHLER ARTS CENTER:

The Arts/Industry residency program is conceived and administered by the John Michael Kohler Arts Center, and funded and hosted by Kohler Co. It offers artists the time and space to focus on the creation of new work and a unique location for their studios. Artists-in-residence work at the

Kohler Co. factory in the Pottery or Foundry. Experience with clay or metal is not required. 12 artists selected by annual jurying. ENTRY DEADLINE: April 1, 2019. [Learn more and apply online, click here.](#)

54TH ANNUAL WAUSAU FESTIVAL OF ARTS: 9/7/2019 - 9/8/2019. \$5,625 in awards. DEADLINE to APPLY: April 5, 2019.

<http://www.wausaufoa.org>

THE JOYCE AWARDS INFORMATION

SESSION AT LYNDEN: The Joyce Awards, the only program supporting artists of color in major Great Lakes cities, has awarded nearly \$3.5 million to commission 65 new works since the program started in 2003. Each year cash awards of \$50,000 go to support partnerships between artists and cultural or community organizations in six eligible cities: Chicago, Cleveland, Detroit, Indianapolis, Milwaukee, and Minneapolis-Saint Paul. Event is free and open to the public. Space is limited. Wed, February 20, 2019, 2:30-4:30pm, Lynden Sculpture Garden, 2145 W. Brown Deer Rd., Milwaukee, WI 53217. Click here to RSVP for this event. Award winners are determined in December of each year. ENTRY DEADLINE: April 12, 2019 (for 2020). [To apply and for details - click here.](#)

ART FESTIVAL: ORFORDVILLE, April 20, 2019. More information can be found on our website. <https://www.orfordvilleartfair.com>

“ARTS IN AUGUST”: ART FAIR AND PLEIN AIR PAINTING COMPETITION:

Coordinated by the League of Milwaukee Artists (LMA). Art Fair: August 9 - 10, Music by “Homegrown Music”, in conjunction with the West Bend Farmers Market. Held at Old Courthouse Museum, West Bend, WI. DEADLINE to APPLY: April 30, 2019. For details and prospectus, click here.

www.westbendartfair.com

Plein Air: August 8 - 10. \$2000 Best of Show award and prizes totaling nearly \$5000. DEADLINE to APPLY: Open to the first 75 Artists to register.

For details or application, click here: www.westbendpleinair.com

2019 STEVENS POINT SCULPTURE

PARK: Annual, three-year outdoor sculpture exhibition. A local jury will choose pieces for display from August 2019 through August 2022. DEADLINE to APPLY: May 24, 2019. [To apply, click here](#)

