

Wisconsin  
Visual Artists

M A G A Z I N E

2nd Quarter Issue

June, July, August 2019





## ADVERTISE

Contact Terry Stanley at:

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## GET INFO TO US

Members and venues may post events, exhibits and opportunities on our site.

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

**Post info one month prior to the issue date;**

i.e., Oct. 1 for the November issue.

ON THE COVER: *Stand Up*,  
by Stephanie L.H. Harvey, Monoprint,  
Handcolored Vintage Photo and Thread

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

Thank you for supporting WVA! Our fiscal year ends May 31 and for most of us that means **it is time to renew membership**. The new website activates your membership when payment is recorded. Please log in and check your membership status.

There are a lot of exciting opportunities ahead including the **Wisconsin Artists Biennial 2020** and the **Wisconsin Visual Artists Achievement Awards**. The WVAAA partners met and created 6 categories with awards of equal value \$500 each. Awards will be presented March 2020.

**Legacy:** Given to an individual who has achieved lifetime achievement.

**Educator Awards (2):** One college level

(min 3-5 years at accredited school), One Accredited elementary or high school (min 3-5 years). Nominations for educators should include testimonials from former students and current colleagues.

**Exhibition Team:** (artist, curatorial staff, institution museum or gallery) Recognizing outstanding achievement.

**Community Arts Advocate:** Exemplary effort and accomplishment in visual art advocacy.

**Best Arts Writing:** journalist or scholarly publication, a body of work or a significant contribution towards the advancement of the arts in the state.

Nominations will open August 1. For more detail, visit: [www.wvaaa.com](http://www.wvaaa.com)

### NEXT WVA STATE BOARD MEETING:

June 22, 2019 - 10:00am at Richeson Gallery, 557 Marcella St., Kimberly, WI 54136

**All members are encouraged to attend and participate in the discussions!** Make a day of it and stay for the events connected to the opening reception of our members-only Juried Small Works exhibit!

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

At the direction of the State Board, WVA has consulted an attorney to make sure we are in full compliance with all requirements of non-profits/charitable organizations. There was a survey sent out regarding the financial structure and 90.0% of respondents preferred the single account option. Chapter balances will be tracked separately and the money spent at the chapters' direction, but checks will be issued by the State Treasurer. This greatly simplifies record-keeping and volunteer time commitment for the individual chapters, with the majority of the burden falling on the State Treasurer. When you see Rosie Hartmann, be sure to thank her for the HUGE contribution of time and talent she has given to the organization, especially this past year as we've grown and organized!

Since Rosie has taken on the Treasurer's expanded responsibilities, she has stepped down as Southeast Chapter chair and we'd like to welcome Marcia Houde Hero as the new Chapter chair. I've known Marcia professionally and personally for more years than either of us would like to admit, and I am confident she will be a wonderful leader for the Chapter and an asset to the State Board as well.

Small Works juried Members' show is coming up. We hope you'll make a day of it and join us at Richeson Gallery on June 22. See all the details on page 4. Please note final times are listed there: State Board Meeting 10am, free critiques Noon-2pm, Copyright and Intellectual properties for artists by Attorney Mike Hopkins (who also contributed an article for this issue) and exhibit awards reception from 2:00-4:00pm.

The Biennial will be open for entries as of June 1. Entries will be accepted until October 1, 2019. See full details on the website under Calls for Art > Biennial.

Lastly, please welcome our newest advertiser, Tom Crozier of Picture Salon, a giclee printer in Madison. Please click through on his ad on page 12 and check it out.

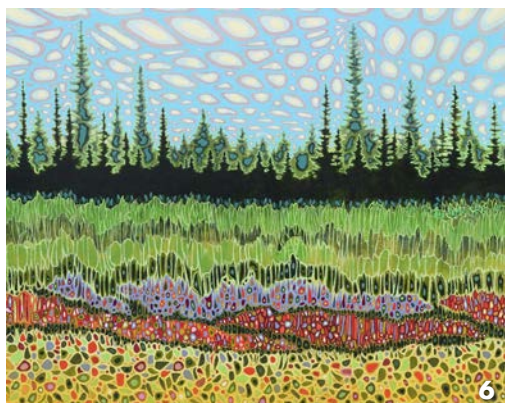
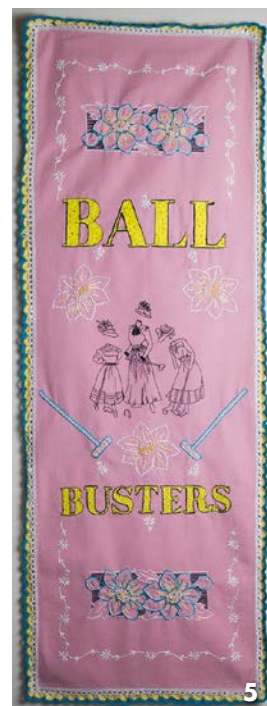
***I hope to see you at the meeting and event on June 22 in Kimberly, WI.***

## SECURA EXHIBITION AT TROUT MUSEUM OF ART

The 39th Annual Secura Fine Arts Exhibition, at the Trout Museum of Art in Appleton, WI was May 4 - June 2. This exhibition is a juried show featuring works by over 100 of Wisconsin's finest visual artists. A number of WVA artists were in this diverse, contemporary, and original show, which was established in 1980.

For more info, visit: [www.troutmuseum.org/](http://www.troutmuseum.org/)

- 1) Victoria Tasch
- 2) Lee "Rusty" Mothes
- 3) Karen Stewart
- 4) Claudette Lee-Roseland
- 5) Stephanie LH Harvey
- 6) Karen Williams
- 7) Bonnie Dhein
- 8) Michelle Richeson
- 9) Cristian Andersson



## CHAPTER NEWS

### SOUTHEAST CHAPTER

**Wednesday, June 5:** 7:00-9:00pm (6:00pm social hour), Art Bar, 722 E Burleigh St, Milwaukee, WI

### NORTHEAST CHAPTER NEWS

**NE Chapter does not have any official meetings during summer.** We are thrilled to have the statewide members show in our area, at Richeson, in June. We are also

delighted to welcome Stephanie Harvey as the new Program & Exhibits Chair, as well as, Edita Birschbach as our new Vice Chair joining Jane Hostetler.

### SOUTH-CENTRAL CHAPTER NEWS

**June Meeting:** Critique at the Holiday Inn Express.

**July:** No meeting

**August Meeting:** Annual picnic

**We are finalizing plans for the upcoming WVA exhibition "Art is in the Air"** (SC Chapter only) at the Dane County Airport. We would like you to start thinking of creating new work for this exhibition. We should be able to get a completed prospectus up on the website by the beginning of August.

## MEMBERSHIP RENEWAL NOTICES

Many WVA Memberships expire at the end of May! Please sign in to the website and check your Membership Account Page. If your membership expires in May or June of this year, please renew NOW so you don't miss any of the exciting opportunities coming up! Renewals must go thru the website. You do not need a Paypal account to renew.

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# Small Works

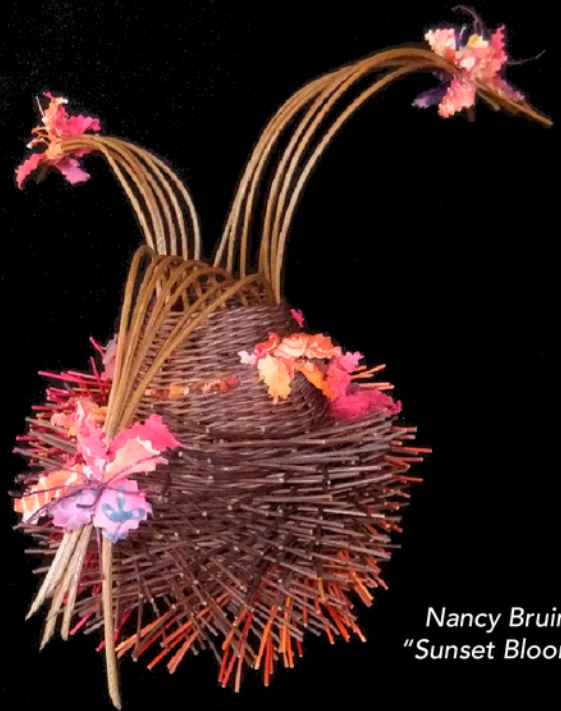
Juried Members' Show

June 20 through August 10, 2019

## Richeson Gallery

557 Marcella St., Kimberly, WI 54136  
920.560.3777

Awards Juror Ms. Shan Bryan-Hanson. MFA



Nancy Bruins  
"Sunset Blooms"

## Opening Event & Awards Reception Saturday, June 22, 2019

### 10:00am: WVA State Board Meeting

Members are encouraged to attend & participate

### 12:00pm-2:00pm Free Critique Session

by Jenie Gao, Jane Hostetler, Rosie Hartmann & Terry Stanley

Members and the public are invited to bring up to two artworks for short critiques

### 1:00pm Copyrights & Intellectual Property for Artists

Presentation by Attorney Michael T. Hopkins, J.D., LL.M.

### 2:00pm - 4:00pm Opening & Awards Reception

Awards presented at about 2:30pm

Richeson Gallery is home to the Richeson Family's extensive collection of art. We hope you'll take the time to enjoy the Small Works Show, the Richeson Collection as well as socialize with other WVA members and the general public.



Linda Hancock  
"Alone with Vermeer"



Kathryn Wedge  
"City of Cedarburg"

Enforcing copyrights in individual works can be emotionally and financially gratifying, provided you register your copyrights early.

Depending upon the type of art you create and the manner in which you market your work, as a visual artist you may have experienced one of those “Hey, that’s mine!” moments - an occasion where you find a copy of your work being used or displayed by someone else without permission.

Although many works are created in two- or three-dimensional formats (paintings, drawings, sculptures, jewelry, architectural plans), most works can be easily digitized. Digitization can occur at the direction of the artist, as when a digital copy of a print is placed on her website for marketing purposes. However, digitization can also occur at the hand of a third party, whether acting with benign or exploitive motives. A benign scenario would arise where an admirer snaps a picture of your life-size marble sculpture of a tuba with his phone, so he can later show his best friend, a tuba aficionado. This benign act would turn exploitive if the fan turned entrepreneurial and decided to have his photo of your marble tuba printed on tee-shirts, mugs and postcards, which he then offers for sale on his [welovetubas.com](http://welovetubas.com) website. Other works of visual art are inherently digital when created, such as many photographs and graphic designs.

The point is, once a work is digitized and placed online, it is much easier for sinister forces to exploit the work to the detriment of the artist; infringement is only a few clicks away.



When considering copyright registration, you first need to be aware that copyright exists as soon as your work is created in “any tangible medium of expression,” which can be later viewed or reproduced, without more. In other words, as soon as the painter’s brush touches the canvas, or the graphic designer saves his creation to a flash drive, the artist owns the copyright in the work. Copyright ownership does not require registration, or even that the artist place a copyright notice on the work. Copyright vests with the artist as a matter of law

when the work is created. Copyright is important because it grants the artist a number of “rights” associated with the work, which he can guard and use personally, or license to others for compensation. They include reproduction; distribution; derivative creation; and public display/ performance rights.

With that said, the question arises - If I own the copyright in my work at the time of creation, why should I bother to register the copyright with the U.S. Copyright Office in the first place? The answer is that copyright registration, especially when completed before widespread publication or dissemination of a work, provides the artist with remedies in the event of infringement which would not otherwise be

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**If I own the copyright in my work at the time of creation, why should I bother to register the copyright with the U.S. Copyright Office in the first place?**

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available to assist in enforcing the copyright. These remedies, in the form of statutory damages and the recovery of attorney fees, present an infringer with a real incentive to resolve infringement claims at terms beneficial to the artist. An example will prove illustrative.

Let’s imagine Laura is an artist who creates pen and ink drawings of local architectural landmarks such as the courthouse, city hall, and century-old residences. Laura sells prints of her works for \$30.00 each at a local gallery. She also occasionally licenses her works to the Chamber of Commerce for use in brochures advertising her town’s Fall Fair. These licensing fees have never exceeded \$50.00.

One day, Laura learns that a realty company located several counties away has been using a copy of her drawing of the “Smith Mansion” in ads placed in the local “Gazette” newspaper, without her permission. Laura contacts the realty company and offers it a retroactive license for its use of the drawing, requesting a licensing fee of \$300.00. The realty company ignores her. Not to be deterred, Laura contacts a lawyer. Will Laura’s claim be one which is worth pursuing from an economic standpoint, or will the cost of legal prosecution outweigh any possible recovery?

It depends.

Assuming Laura failed to register her copyright in the Smith Mansion drawing prior to the realty company’s illegal use, recoverable damages would be limited to her lost licensing fees (\$50? \$300?), and any profit the realty company realized from its use of the drawing. Because it would be impossible to prove that the realty company sold any houses, and hence realized any profits, just because they used Laura’s drawings

in its ads, Laura's recoverable damages would be limited to her lost licensing fees. In this circumstance, Laura would also be responsible for paying her own attorney fees in pursuing any claim. Pressing this claim would not be fiscally advisable.

However, if Laura had registered the copyright in the Smith Mansion drawing before the realty company's use, she would be entitled to recover statutory damages in lieu of her actual damages (lost licensing fees). Statutory damages are recoverable in the range of \$750 to \$30,000 per work

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**Remember, an artist or other copyright owner can only recover statutory damages and attorney fees in a lawsuit if the copyright in the work is registered prior to infringement.**

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infringed for acts of non-willful infringement, and up to \$150,000 per work infringed when willful copyright infringement can be proved. In the case of a lawsuit, the judge or jury would determine the amount of statutory damages recoverable from the infringer, within these ranges. A judge could also order the realty company to reimburse Laura for any attorney fees incurred in pursuing the infringement claim.

Remember, an artist or other copyright owner can only recover statutory damages and attorney fees in a lawsuit if the copyright in the work is registered prior to infringement.

Like most of us, juries and trial court judges don't like cheats. Dishonest people are usually aware of this phenomenon. As a result, most infringers would rather settle their claims before trial, rather than risk a large award of statutory damages and attorney fees. If an artist elects to take advantage of the protections afforded by the U.S. Copyright Act and registers her copyrights prior to infringement, the threat of a large statutory damages award acts as a cudgel to get the attention of even the most impenitent infringer during settlement

discussions. This results in settlements which truly reflect the purpose behind statutory damages - to compensate the artist and deter the infringer and others from infringing in the future. Depending upon the circumstances, it would not be uncommon for a claim such as Laura's to settle for thousands, or even tens of thousands of dollars. Statutory damages make the pursuit of even modest infringement claims possible, and impress upon an infringer the gravity of his actions - all to the benefit of the artist.

So, register your copyrights early, particularly for digitized copies of works placed online.

**REGISTRATION NOTE:** Copyright registration can be completed by the artist on the U.S. Copyright Office's website ([www.copyright.gov](http://www.copyright.gov)), without legal assistance. Registration fees range from \$35.00- \$55.00 per work. Some works, such as photographs, can be registered in groups rather than singly. However, in some circumstances group registrations may limit the statutory damages recoverable when more than one work from the group is infringed.

**Michael will be appearing at the  
WVA Exhibit Opening Event on  
Saturday, June 22, 2019, from 1:00-2:00pm**

**He will be speaking about Artists' rights and responsibilities, such as copyrighting and intangible property. The event will be held at Richeson Gallery, 557 Marcella St., Kimberly, WI 54136.**

# JOIN WISCONSIN VISUAL ARTISTS!

Enter your information online:

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

As a child, Stephanie Harvey imagined herself being an art teacher when she grew up. Teaching appealed to her, but she had also formed that plan because the possibility that people could make a career out of being an artist was inconceivable to her at the time. Now, she has done just that, made a career out of being an art educator and professional artist working in the Fox Valley.

In Stephanie's high school days, she took photography and greatly enjoyed the immediate exposure and hands-on qualities of the medium. She continued photography at UW-Oshkosh and began using her photos as fodder for her new medium of printmaking. She learned lithography, relief printing, and intaglio (drypoint), and graduated with a Bachelor's degree in fine art.

After college, Stephanie experienced the transition from the college community, full of peers and the richness those connections provide, to a fresh start. In seeking to build a new community for herself, she involved herself in a number of groups and organizations. Prominent among the groups she credits for her level of motivation, inspiration, and guidance are; WVA, the Embroiderers Guild of America, Northeast Wisconsin Arts Association and Instagram, which she turns to for embroidery specific peer support. She also expressed gratitude that her husband and family have been an incredible source of encouragement and support for both her art and life in general.



After primarily focusing on printmaking for several years, she began to use her art as a means of voicing her perspective on issues that concern and impact her directly. Her current body of work speaks about gender expectations that are placed upon women, and the connotations that penetrate them. "Many of the women I paint, embroider and photograph start with faces, but lose their minds to focus on their hairstyles, clothing and the perfectly poised pose. I still feel constant pressure to be a 'good girl', which manifests itself into the visual presentation of headless, mindless gals. I find this exploration to be deeply disheartening, while at the same time, I have a sense of humor about the absurdity

of closing off half of the world to a gender because the body parts one is born with." She adds embroidery work to her prints and photography, both for the enjoyment of the media themselves and as a play on the traditional viewpoint that embroidery is "feminine", thus weaving further layers of meaning into her work.

Stephanie hopes to spark conversation and growth with her art. She thinks that for people facing a new point of view, art and humor can be a means of delivering that message effectively, but without being needlessly confrontational. It is a safer way for viewers to consider a new idea, but does not diminish the impact of her message. She is gratified when one of her works prompts a comment such as "I never really thought of it that way". She noted that there are many other worthy messages and societal issues to talk about, but she chooses to speak to the ones that affect her most personally and immediately.

Printmaking as a medium has proven useful in disseminating her thoughts to a broader audience, rather than a single work. It also allows her to share her work with more people and spread the enjoyment of it.

Stephanie is an advocate of ongoing education on a variety of topics. She uses workshops, involvement and reading a couple books per week as ways to continue building her knowledge which informs her as a person and her art. This wide breadth of interests and

- 1) *Buckethead Bride* (detail), Mixed media and fiber
- 2) *Come Sit Next to Me you Fine Fella*, Mixed media and fiber
- 3) *Don't Clip Her Wings* (detail), Digital Photography and embroidery
- 4) *Soaring Cells* (detail), Embroidery

information can also be seen in her bouncing back and forth among different media, or combining several. All these interests take time, as do being an art educator, community volunteer, mother, wife while still being able to operate her marketing, art and photography businesses. She has a passion and enjoyment of all those, so it's no surprise that she says "My biggest challenge is time constraints. It's hard to say no to things I am passionate about."

She's proud of the work she's doing now and says "Maybe it's not 'pretty' by some standards" but enjoys making it and the response it's getting in the community. Her ties to community artmaking have included involvement with the Appleton Public Library, Fox Valley Symphony Orchestra, Fox Cities Performing Arts Center.

Stephanie is deeply involved in many communities, and frequently includes community in her artmaking. One such example is in 2018, Fox Cities Performing Arts Center chose Stephanie to work with a class of middle school students to create meaningful stencil art based on their lives and daily struggles. Over the course of seven weeks, they worked with the cast of RENT, law enforcement, HIV/AIDS advocates and talked about issues of drug addiction, living as an artist, graffiti and more. Students channeled their feelings into creating stencil art. Program ended with Harvey and the students creating a mural on the Performing Arts Center.



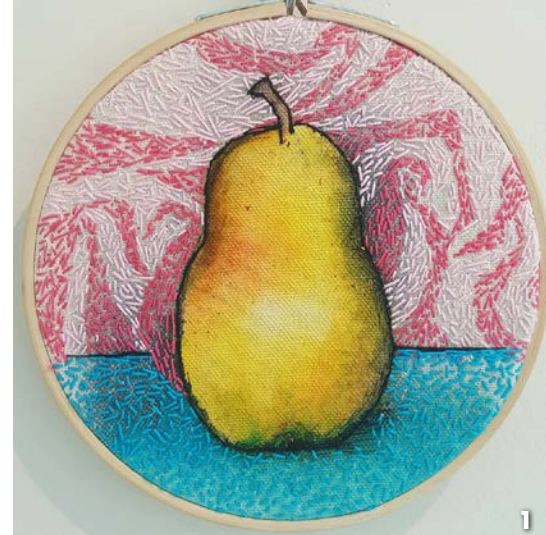
One of her goals for 2019 is to continue creating "fine art" that can be included in galleries and museums, but also finding ways of making her work more easily accessible. She's excited about making new art and other hand crafted creations that will be more visible and affordable for a broad audience so that it can reach more people. Harvey will soon begin an artist in residency at the Children's Museum of Fond du lac and teaching summer workshops at The Art Garage in Green Bay and The Trout Museum of Art in Appleton. She's also working directly with the international company, Grafix Plastics on a few stenciling and shrink plastic projects.

You can see her at the River Heath concerts in Appleton and other venues this summer. To learn more about what Stephanie is working on at:

[www.toolegittoknit.com](http://www.toolegittoknit.com)

[www.instagram.com/stephvanharv](https://www.instagram.com/stephvanharv)

- 1) *Pear*, Watercolor and embroidery
- 2) *Flapper on Ribs*, Mixed media collage
- 3) *Illusion* (detail), Embroidery
- 4) *Strange Chemistry*, Embroidery and crochet
- 5) *Figure in Yellow*, Hand embroidery





## FEATURE ARTIST BARBARA B. VATER *by Aaron Wilbers*

“Journeys in the natural world serve as a springboard for my art. Whether across an ocean or in a nearby garden, I look and see at a deeper level in each environment, seeking images. Sketching, photographing, and prolonged observation provide impetus for my art.”

This statement summarizes much about the process and incentive for making art for Barbara Vater, member of WVA South-Central Chapter.

In her words, “I walk and observe until something strikes me”. A journey in nature is the typical first step in her creative process, followed by taking photos and using gray tonal markers to draw preparatory sketches. At this step, she favors gray to focus on capturing the tonal values and relationships, rather than trying to document the actual colors of the subject matter. She will later “punch up” the intensity of the colors to make a more vibrant piece.

After those initial steps, she prefers to work on a piece in her studio. She paints primarily with oil on canvas, but also paints in acrylic, and previously created stained glass works. Last summer she lost her Middleton, Wisconsin studio to flooding, but as a silver lining to that event, she began exploring photography as a media too.

Barbara tries to make a painting a new image rather than simply recreating a photo. The



physical process of her work begins by covering the whole canvas in a neutral gray, or sometimes another neutral color. She then will sketch on the canvas with charcoal or pencil and use a sealer on top of this layer. Then she starts painting, working from dark to light, and oftentimes will work in order of background to foreground, shifting her brush choice and paint thickness as she works towards the front of the scene. She likes the flexibility that oil allows as a medium and allowing of visible brushstrokes in the work.

Barbara has always loved art and creating. The notion of paying for art school conflicted with her family’s sensibilities, and despite not majoring in art, she took all the art classes



her college offered, and has taken art workshops whenever possible. The desire to paint has been with her for a long time, but the most ardent push into her work has come in the last six years. Currently she paints every Tuesday with a group of other artists, an activity she finds rewarding and extremely beneficial to her work. The feedback she gets, including “when to stop and not overwork something” (She laughs at herself about this tendency) has further developed her work and invigorates her drive to paint.

When asked if she has works that she hits creative blocks with, she replied that she does, and her way of dealing with those is to put them on her “purgatory” shelf. There she leaves a painting for at least a month, deliberately not looking at it. When she’s ready, she’ll bring the piece out and examine it with a fresh perspective. She also physically moves the painting to a new spot in her house to see it in a different lighting or from a different height. These techniques have proven to help her solve creative puzzles.



1) *Lookout*, Oil, 14”x 11”

2) *Thirst Quenching*, Photo

3) *Ghost Ranch, NM*, Oil, 16”x 20”



*Dance of Morning Light*, Oil, 16”x 20”



Artists who have influenced her include Monet, Van Gogh, Frida Kahlo, Emily Carr, and Georgia O’Keeffe. The latter three are female artists, and she is inspired by their choice to commit to making art at a time when it was more socially challenging for women to do so.

Viewing a cross section of her work, the common theme of “journey” is evident, in the locales of the scenes or in the more focused pieces that contemplate a flower, or even a sneak peek into a restaurant. She feels that she “has to make things”, it’s inherent in her and it brings her joy. She feels a great sense of reward when she can recreate the beauty that she observed and share it with someone else. This sense of journey and wonder is what she wants to give to viewers.

Her personal journeys have evolved from her start by painting flowers in her own garden to some far reaching destinations. Retiring from her former job freed her schedule to travel much further to places like the Okavango Delta in Africa and the Sierra Madre Mountains in Mexico. In Botswana, she explored a 14,000 square mile nature reserve. In Mexico, the nature preserves were home to migrating monarch butterflies, clustered so densely in some places that their combined mass made tree branches sag. *Resting Monarchs* is from this trip. She has also visited Monet’s garden on an “artist’s pass” which allowed her to enter the garden for two hours in morning and two hours in evening when the regular tourists were not present. It was a magical experience for her, seen in *Early May at the Pond* and *Dance of Morning Light*.

At present, the subject matter most engaging to Barbara is Gibraltar Rock park, near Lodi, Wisconsin. She has based several paintings on that area, but they were all set in autumn, and now she’s capturing scenes of spring there.

Barbara is a member of Madison art guild and WVA, and participates in their group shows. She also arranges to have solo shows in a few places each year, and tends to stay geographically nearby with her exhibits. She “has a soft spot for libraries as a former librarian” and exhibits at them. Other venues include Middleton Art & Framing, University of Wisconsin Hospitals, The Cedarburg Museum, and this year she’ll be participating in the Middleton Art Walk. Although not interested in outdoor art fairs, she does show in some indoor events like the Middleton At Walk. To learn more about her work, you can go online to

[her Madison Art Guild page \(click here\)](#) or to [www.wisconsinvisualartists.org](http://www.wisconsinvisualartists.org)

- 1) *Resting Monarchs*, Oil, 14” x 11”
- 2) *Pope Regal*, Oil, 16” x 12”
- 3) *Stella D’Oro*, Oil, 48” x 36”



*Early May at the Pond*, Oil, 24” x 24”



*Order In*, Oil, 8” x 10”

## VSA WISCONSIN - ART DOESN'T SEE DISABILITY

Terry Stanley is now the Executive Director of Wisconsin Visual Artists, but more than twenty years ago she was a medical examiner and investigator in Milwaukee and a police artist for the Milwaukee Sheriff's Department. After getting injured in 1993, she was helped in exhibiting and selling her art by VSA Wisconsin, a statewide non-profit organization that serves adults and children with disabilities through arts training, education, and support. "VSA was the first place that I exhibited my work, and I was lucky enough to sell them," Stanley says. "It launched my career in art and gave me the confidence to take it further."

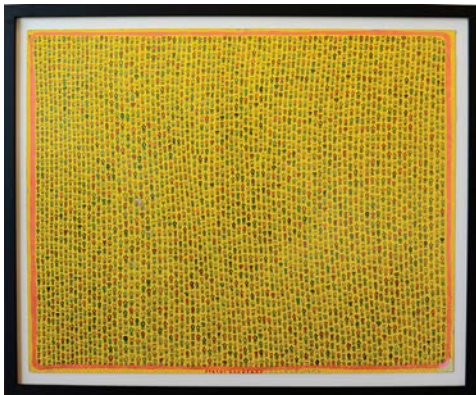
VSA Wisconsin was founded in 1985, and currently implements nearly 120 programs that provide an outlet for creative expression and opportunities for personal, academic, and professional success. VSA's programs, events, and exhibits reach more than 250,000 people annually as the organization continues to expand opportunities in the arts for people with disabilities throughout Wisconsin.

Recently, the statewide organization has undergone a change of leadership, after the retirement of long-time leader, Kathie Wagner. Promoted from within after serving as VSA's Development Director, Christina Martin-Wright says she is enthusiastic about her new role as Executive Director, and leading VSA into the future. "A few days after I began my position here, I attended a joint performance of the VSA Stoughton and VSA Madison Choirs," Martin-Wright says. "I thought I was prepared for the emotions that I would experience during this event, but I was wrong. The dedication and fearlessness of the participants was overwhelming. The pride on their faces could only be matched by the expressions of the family and friends who looked on." VSA currently has six choirs around the state, including Appleton, Madison, Milwaukee, and Wisconsin Rapids. Many of the choir members have been with the programs for several years, but each year attracts new recruits. John Timmer, Assistant Director at Bergstrom-Mahler Museum of Glass in Neenah, recently told VSA about his daughter in the Oshkosh Choir. "When she started it was a struggle just to get her to go the front of the auditorium to sit with the choir and she wouldn't even open her mouth during singing," he said. "It's been eight years now and in this last VSA concert for Christmas Katie was confident enough to actually do a solo for one of the songs."

In addition to choirs around the state, VSA programming includes the organization's Madison-based Art Center providing classes in visual arts, music, and movement for people with disabilities. VSA employs over a dozen teaching artists to conduct classes and workshops in Madison, and even more to lead artist residencies throughout the state in places like Plover, Waukesha, and many other communities. VSA's Artist Residencies employ working artists in several artforms to lead multi-week workshops and classes for people with disabilities from early childhood through young adult. This year, VSA has held three dozen residencies and ten community-based residencies serving over 700 adults and youth.



Christina Martin-Wright,  
Executive Director of VSA Wisconsin



"I want to identify opportunities to offer even more paths to creative expression for people with disabilities throughout Wisconsin," Martin-Wright says. "Part of that is finding and attracting new and experienced teaching artists to VSA."

Another key program of VSA is the organization's Call for Art. Each year they solicit and receive over 200 visual art entries from around the state to participate in the month-long Madison exhibit and competition. Entries this year originated in 65 diverse communities around the state from Bayfield to Walworth, and included nearly 200 artists with ages ranging from five to 80-something years old (long-time VSA artist Bob Hanneman doesn't share his exact age). Many of the entries are from first time entrants, but others come from established artists that either got their start as professionals through VSA programs, or utilize VSA to help sell their art. This year, the winners of the Call for Art Creative Power awards in the adult category were Myranda Gereau (a former Ms. Wheelchair Wisconsin), Bob Hanneman, Fred Seger, and Gary Styer.



VSA Wisconsin is at an important time of renewal and growth and looking forward to new opportunities. As the new Executive Director, Martin-Wright is looking steadily towards the future. "I'm eager to build upon the outstanding legacy of VSA Wisconsin," she says.

You can find VSA on Instagram, Facebook, and Twitter, and find out more about the work they do, lend support, or ask about becoming a teaching artist at [www.vsawis.org](http://www.vsawis.org), or by contacting Mike Lawler at 608-241-2131 or [mike@vsawis.org](mailto:mike@vsawis.org)

## A BIT OF WVA/WP&S HISTORY AN APPRECIATION AND REMINDER TO MEMBERS by Gary John Gresl

Over the recent decades since 1990 our organization, Wisconsin Visual Artists, Inc. has evolved from a single unit state-wide organization to a 3 Chapter state-wide organization. Those chapters established were created in 2004 and are known as the South East Chapter, in and surrounding Milwaukee; The South Central Chapter, in and surrounding Madison; and the North East Chapter, encompassing the Fox Cities and Green Bay.

Each chapter conducts meetings, presents programs for its membership, including exhibits in their local areas. Additionally the three chapters work together at the State Board quarterly meetings to produce state-wide member exhibits, and importantly the long established *Wisconsin Artists Biennial* which is open to all artists in the state. We have been working with the *Museum of Wisconsin Art* the past several years as the venue for that event.

The State Board also produces a newsletter called “Art in Wisconsin”, (formerly printed, now a digital magazine which is emailed to our members). Otherwise the Board conducts business to benefit the membership as well as for the broader Wisconsin Art Culture, in whatever ways possible.

Significantly, after 3 decades of building an Endowment Fund working with the Greater Milwaukee Foundation, in 2018, WVA hired an Executive Director who can focus on day to day business while interfacing with the State Board, a Board which continues to be made up of representatives from each of the three chapters.

WVA was originally formed in 1900 when a group of professional artists in the Milwaukee area met in the studio of Louis Mayer and created an organization titled “Society of Milwaukee Artists”. In its first year the organization established an exhibit that included artists which were not officially members. This broader inclusion continued throughout its history thru the exhibit which would later become known as the *Wisconsin Artists Biennial*. The actual hand written minutes of that first meeting are in the archives of WP&S/WVA which are part of the Wisconsin Ave. branch of the Milwaukee Public Library.

In the year 1913 there was pressure to include a broader membership than those from the Milwaukee area alone, and the name was officially changed to *Wisconsin Painters & Sculptors*. So it remained until 2008, when it had become abundantly clear that due to the expansive nature of artistic mediums a new name was in order. In 2008 our 108 year old organization became known as “*Wisconsin Visual Artists, Inc.*” We are one of very few volunteer artist groups nationally that have survived for 118 years.

One of the more significant events in our history was the Centennial Juried Membership Exhibit held in the *Museum of Wisconsin Art* (then known at the *West Bend Art Museum*). The catalog of that exhibit included a written history of the organization written by Curator, Janet Tracey.

Another significant event occurred 4 years later, in 2004, when WP&S received a *Wisconsin Visual Art Lifetime Achievement Award* during a celebration at the Museum of Wisconsin Art in West Bend. (Visit the website, WWW.WVAA.COM to learn more about those awards, which WP&S/WVA was instrumental in creating.) Above is a photo of representatives of WVA receiving that 2004 Wisconsin Visual Art Lifetime Achievement Award.



2004, Officers of WP&S/WVA receiving the Wisconsin Visual Art Lifetime Achievement Award.

L to R: Peggy Flora Zalucha South Central Chair and former WVA State President; Gary John Gresl, former SE Chair and former WVA State President; Steve Ballard, former Chair NE Chapter; and Nancy Lamers, former SE Chapter Chair.

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Many artists ask, "How should I determine my pricing?" The answers they are getting are not very helpful. This is one of the most intimidating topics. The wrong pricing can lead to a lack of sales or even tank a career. It is important to get it as close to right as you can.

## Here are the steps to take:

1. Check out your local art fairs and galleries. Take note of pricing and size on the works similar to your own.
2. Compare your work to those you see. Be critical on the quality of the work, your own and other artists'.
3. Set your pricing to be in line with the popular booths that meet your quality/style or close to it.
4. Here is how you do that:
  - a) Price of work \$125
  - b) Size of work 8x10
  - c) Total square inches 80
  - d) Price per square inch \$1.56



Once you have a square inch price you will set all sizes to that square inch price. Keep in mind each different media will have a different square inch price. My photography sells at a lower square inch price than my paintings. My mixed media sells at a higher price than my paintings or my photography. They are each their own area and tolerate different pricing well for that reason. The other added benefit is I have several price points for those who collect my work and therefore a wider audience.

## Here is that formula:

Height x Width = Square inches

Cost / Square Inches = price per square inch

That same method works for items as well, just base it on small, medium and large.

## Dig Deeper

Many things affect that pricing. Here is what you need to know.

1. Better art sells more.
2. Region of the country does make a difference.
3. If demand for your art is there you can and will be able to sell at a higher rate.
4. Consistent work is critical to the process.
5. If you have something that sets you apart you may have more demand.
6. Quality matters.
7. How you present your work makes a difference.
8. After 6-9 months of consistent sales you can increase your rates.
9. Alternatively, if you are planning on galleries only then you would visit the galleries and configure your price in the same way based on their pricing
  - a. There is an issue here, not all galleries are created equal. Some are much harder to get into, those galleries tend to tolerate higher pricing. If you do not have the experience, you may not get into these galleries.

These are all items you can see at galleries and fairs. If you want to gain more knowledge about pricing look into the artists that catch your eye at fairs and galleries. Check them out on Facebook, Twitter and Instagram to see how they communicate with their audience. You will also learn what works and does not work this way on social media. Multitasking for the artists is necessary. In this way, you can see, in action, how artists who garner higher prices handle everything they do.

One other idea for you; some artists take the cost of supplies and triple or quadruple that amount for pricing. This option is for supply intensive artists. The main idea is that you are consistent in method AND it covers costs and income.

Lastly, remember as you cross over more and more geographical (by this I mean selling in, not just showing) regions your prices should reflect your growing audience.



Shan Bryan-Hanson

## MEET THE JUROR: SHAN BRYAN-HANSON *by Terry Stanley, WVA Executive Director*

*Thanks to scheduling conflicts, my interview with Shan Bryan-Hanson, Awards Juror for the Members-Only Small Works show ended up being an email Q&A session. I found Shan's answers to be interesting and succinct. They reflect a great respect for artists and their process. My questions are in boldface and Shan's answers follow. - Terry*

### **Tell us a little about how you see your relationship to your artwork: Is it a job, a 'calling' or something else for you?**

Making art, teaching art, looking at art and curating art—I love it all and it really is a gift that keeps on giving. There is always more art to make and more art to see. If I had to choose a word to describe my relationship with art, it would probably be vocation.

### **Was the course of your study of creating art strictly directed by your academics, entirely self-directed or...?**

My initial path was primarily academic. My high school art teacher was amazing and helped me realize art was something I could study in college and pursue as a career. I completed an undergraduate degree in Art as well as an M.F.A. in painting. Lifelong learning is really important to me and my post-degree learning has been, and continues to be, a mix of occasional workshops and conferences and a lot of self-directed learning. Museums, as well as state and national parks, are my favorite learning spaces.

### **Was there one Artist/Instructor that you feel is your biggest influence and why?**

I truly can't name one artist! I recently visited the ancient frescoes from the Palace of Livia at the Palazzo Massimo in Rome. The frescoes were on my art bucket list and I was struck by a feeling similar to that which I experienced the first time I was surrounded by Monet's Water Lilies. In both cases, there is a quality of light and color in the painting that takes my breath away. There is also a sense of spaciousness, which is true of other art I'm drawn to, like the paintings of Agnes Martin, abstract Tantra paintings from India, and the hallway that leads to the modern wing at the Chicago Art Institute, featuring Indian, Southeast Asian, and Himalayan Art. I'm also drawn to, and influenced by, intricate applications of pattern in various art traditions and styles.

### **Have you ever experienced an 'artistic epiphany' where your work took a huge leap/evolution and if so, what was the catalyst?**

Around 2016, I experienced a big change in my work. I'd been creating abstract oil paintings for many years. My studio at the time was pretty cold in the winter and it was February, so I tacked a 48" x 60" piece of paper to my dining room wall and began to draw intricate, detailed patterns, plants and insects with graphite. I really don't know what precipitated the change in style, but it was the first piece in the body of work I've been creating for the past few years. The themes in my work didn't really shift but the style changed dramatically.

## Can you describe the art you create?

Though I think of the pieces as drawings, they really are mixed media, with layers of paint, graphite and embroidery. There is some geometric drawing in the pieces--that is usually the starting point. The stars of the show are insects, primarily bees, cicada, moths and dragonflies. Other animals, like deer and turtles, have also begun to make an appearance. The work explores the harmony, friction and interdependence of all things, as well as relationships between cultivated and wild spaces. As inspiration, I reference antique charts, vintage patterns and celestial maps.

## What kind of art do you collect?

I like to buy student art on occasion, as well as work by professional artists. There isn't a specific type of art I collect. I'm definitely drawn to ceramics, both functional and sculptural. I like to live with handmade things. For example, we love to use handmade pottery at meals so each summer I try to add a few pieces to our small, functional pottery collection. If there is a theme in the art I own, it's probably art that reflects on nature in one way or another.

## When you curate and/or jury an exhibit, what are your principal guiding factors (technical excellence, emotional impact, something else)?

As a curator who is also a studio artist, I think my tendency will always be to measure the success of a solo exhibition by whether or not the exhibition lives up to the artist's vision for it. When curating a group exhibition, I look for visual conversations between works.

In terms of jurying an exhibition, the primary thing I look for is original vision. While I believe our work is always influenced by, as well as an influence on, other artists, it's a joy to discover art that is like nothing I've seen before. This is especially true in the age of social media, which seems to cultivate and encourage things that trend over originality.

## If you were advising an artist on how to present her/himself as a professional, what would be your top 3 suggestions?

One of the exciting things about the time in which we live is that there are many ways to show up as an artist. While I don't think this list is by any means comprehensive, here are three things that immediately come to mind.

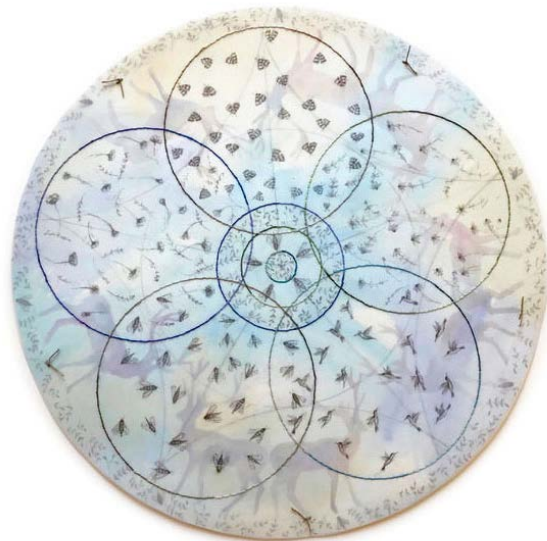
**1. Cultivate a web presence that includes a professional website.** For better or worse, it's also important to have a social media presence. In an attempt to manage and focus my screen time, I limit my social media accounts to Instagram because it's such a strong visual platform. I primarily use it for professional purposes, to share things I make and see that influence my art. My friends

in academic technology use the great metaphor of a garden and stream when describing websites versus social media. Your website is your garden; it's a place you carefully plan and tend for visitors to slowly explore. Your social media feed is the stream. It's where the crowd is, so it's important to share things there, but it moves fast.

**2. Network in ways that feel authentic to you.** For me, that often occurs through collaboration, invigorating conversation, and moments of serendipity, where intersecting interests come together in inspiring ways. At the start of a career it can be hard to find these opportunities so, in that case, my advice is to show up whenever possible, in online art spaces, at art receptions, artist talks, etc.

**3. Be genuinely interested in the work of other artists.** This includes artists exhibiting at both the local and international levels as well as works from art history. Go to museums and galleries as often as possible!

*In the Garden, No. 2*, by Shan Bryan-Hanson,  
Graphite and thread on paper and drafting film, 7" x 7"



*Deer of All Lands: Prairie, 2018*, by Shan Bryan-Hanson,  
Graphite, thread and watercolor on drafting film  
and paper, 22" x 22"



I've had extensive experience running, curating and/or jurying international art competitions over the last couple of decades. Despite their prevalence in our world, there remains a perception that one can 'sort of' follow the instructions and still have your work considered for inclusion. That is not an accurate – or productive – perception. Not complying with any of the requirements will generally result in your entry being discarded before it ever reaches a jury or curator.

Galleries and organizations that sponsor exhibits and competitions are to be respected. The wider the reach of the event, the more work is involved. A lot of members have experience in helping with WVA exhibits or local art organization shows. The Biennial, (which is coming up!) is a Statewide event and much more involved than our typical exhibits. National and International competitions are even more complex to organize. The people receiving the entries have neither time nor inclination to hand-hold each competitor and I promise you, entries that don't meet the specifications most likely will never be seen by anyone above the first tier of the jurying process.

So what can you do to present your work in the most professional manner possible and become successful in showing your work to a wider audience? This topic could easily be a multi-hour workshop, but a few suggestions follow:

**Select appropriate competitions and exhibits.** If there is a past history of exhibits through an organization or gallery, look online and see if your work is aesthetically and technically on par with what has been included in the past. Abstract expressionism will probably not be well received in an exhibit of representational figurative art.

**Prospectuses** are perhaps among life's most tedious reading material, but **every single sentence and bullet point are there for a reason.** Taking the time to read the prospectus will help you decide if entering your work will be worthwhile. As you're reading, highlight or make notes of the requirements and use them to prepare your images before you begin the entry process.

**Before you actually enter, organize the information and images.**

**Image Do's and Don'ts are critical:**

- DO make sure your artwork is evenly lit
- DON'T use images that are dark, unevenly lit, or that have glare spots
- DO make sure only the artwork is included in the image and is in proper perspective (taken with your lens absolutely parallel to the surface of the artwork)
- DON'T try to photograph artwork through glass, include frames, background or skewed images
- DO make a copy of your image, size it to the requirements set forth and rename it using those requirements. Naming conventions for files are the only way images are organized for digital entries. If you name the file incorrectly and the sponsors can't identify your image, it will be disqualified. And no, you don't get a refund for disqualified entries.
- DON'T send incorrectly sized, incorrectly named files.



**Gather accurate information for the artwork you're entering before you get started with the entry form.** If you're not sure of the size of a piece, go measure it! If you can't remember your title and make up a new one, make sure it matches your file name. Be consistent with your pricing. It should be the same as your retail pricing in all venues you sell at. All work of one size should be the same price (for paintings and drawings at least: 3-D work varies more). Don't under or over price work for a particular event or because you just really, really, really like that piece.

**As you're filling out your entry, please proof read!** You don't get to be annoyed if your gallery card is spelled wrong if it's simply a repeat of your typo. Make sure "Image #1" that you attach is the correct image for the information you just entered for Artwork #1.

**When it comes time to pay your entry fee online, don't call the organizers and ask where to send a check.** Online entries require online payment through the purveyor used by the organizer. If you have misgivings about paying online with your regular credit or debit card, there are two solutions: 1) Get a low-limit credit card or pre-paid Master Card or Visa card and use that exclusively for entries, or 2) choose not to enter.



**After your entry is complete**, please don't call the organizers and tell them you made a mistake or, worse yet, decided you want to substitute another artwork for one you entered. When you get the notification for your entry being accepted or declined, accept the decision gracefully.

**When your work has been accepted into an exhibit, make sure your framing / mount is perfect, not chipped, separated or badly strung.** If you're showing a gallery-wrapped canvas, make sure it's well-stretched and the bars aren't twisted. There is a lovely piece in a museum show I saw recently that was so badly twisted that it hung about 3" from the wall at one bottom corner and 2" out from the opposite top corner. It was commented on by every single patron at the reception. Mats should be clean, straight-cut with no overcuts on the corners. Make sure your glass/plexi isn't scratched or chipped. If you're to provide a stand for a 3-D work, it should be in excellent shape, sturdy and stable. Galleries do have the right to reject a piece not accurately represented by the images you submitted or if it is unacceptably presented.

Entering juried competitions and exhibits can be an excellent marketing tool, resume building and even provide some income through both prize money and sales. Presenting yourself and your work in a professional manner lets you take full advantage of those opportunities.

## ART BY SUBSCRIPTION *by Jenie Gao, WVA Vice-President*

Arts + Literature Laboratory is selling shares of local art. CSArt is a program modeled after the CSA for agriculture. In place of produce, people can buy either a full or half share of a curated selection of work made by local artists. We have 10 artists in the program and 50 shares available. Shares can be picked up at the CSArt Harvest Reception on June 29th from 6 to 9 pm, where we'll have a show for all the artists and you can meet the people who made the art in the collection.

Arts + Literature Laboratory is pleased to announce that shares for the third season of CSArt Madison—southern Wisconsin's first Community Supported Art program—are now available! Your full share will include works by each of the ten artists. Half shares will be available starting June 1st and will include one work from five different artists. Shares can be purchased online or by check.

**The 2019 CSArt Madison artists are:** Emily Arthur, Eric Baillies, Angelica Contreras, Richard Jones, Jennifer Leaver, Maeve Leslie, Emma Lister, Victoria Maidhof, Richie Morales, and Michael Velliquette. Information about the artists is available by clicking the links at the bottom of this page.

Much like Community Supported Agriculture programs, in which shareholders invest in a local farm and receive shares of fruits and vegetables, CSArt Madison asks shareholders to invest directly in the arts community with a 'buy local' mentality. Participating artists—selected by the ALL Curatorial Board through an open call process—each receive a stipend to create 61 "shares" for the program (50 for shareholders, nine for the other participating artists, one to keep, and one for ALL's permanent collection). Interested collectors or "shareholders" purchase a share, and in return, receive one piece of locally-produced artwork from each of the ten featured artists.

ALL first launched CSArt Madison in 2017, in the interest of supporting the local culture and creative economy of Dane County. All fifty shares available were sold, and it is expected that shares will sell out quickly again this year. Shares cost \$350 and are available for purchase online or in the gallery. On June 29, 2019, shares will be distributed at a pick-up event and exhibition reception providing opportunities for artists and patrons to further connect. There will be two CSArt Artist Talks on June 2 and June 9, 2-3:30pm for the public to learn more about the artists. A short reception with refreshments will follow each set of talks.

The goals of CSArt Madison are to support artists and to create an engaged community of local arts supporters. CSArt supports artists: in the creation of new work, to establish relationships with local collectors and patrons, and to participate in the launch of an exciting new model of art support and distribution. CSArt shareholder benefits include multiple works of art from local emerging and mid-career artists at a fantastic value. Additionally, CSArt shareholders have the opportunity to develop relationships with the local artists and art community, discover new artists, explore a variety of disciplines and support artists' careers and a vibrant community.

This project is supported in part by a grant from the Wisconsin Arts Board with funds from the State of Wisconsin and the National Endowment for the Arts. You can learn more online at: <https://artlitlab.org/csart>



## CALL FOR ARTICLES

Since we're moving to a digital format and are no longer constrained by printing costs, the WVA quarterly magazine will now contain articles of interest to our membership. Topics may include, but are not limited to:

- Art-making techniques
- Reviews of materials/equipment
- Reviews of exhibits/shows
- Profiles of businesses or individuals contributing to the visual arts in Wisconsin
- Amusing anecdotes
- Cartoons
- Editorial articles

Any questions contact Terry Stanley  
[director@wisconsinvisualartists.org](mailto:director@wisconsinvisualartists.org)

### WVA Quarterly Magazine Guest Article Guidelines

(Issued November, 2018)

Priority will be given to articles written by or about paid members of Wisconsin Visual Artists and invited guest authors.

Articles should be of interest to professional visual artists, on topics might include professional development, exhibit reviews, current events in the visual arts, history of the visual arts in Wisconsin, information on art materials, marketing, exhibits by WVA members, WVA and non-WVA events and exhibitions at museums and/or galleries in Wisconsin. Articles may be scholarly, informative, entertaining and/or amusing.

We prefer articles to be 300-1000 words in length. Maximum length will be 2400 words. We may serialize longer articles in consecutive issues. They may be accompanied by images relevant to the content. Images should not exceed 2400 pixels in any direction and should be in .jpg format. If larger images are required, we will contact you.



Submission of an article does not guarantee publication. Editors reserve the right to edit and/or request the author to edit submitted articles. Articles chosen for each issue will be balanced to create a cohesive whole. Articles not immediately used may be held for future publication:

If you wish to withdraw an unpublished article, you may do so by notifying the editors/publishers via email at [director@wisconsinvisualartists.org](mailto:director@wisconsinvisualartists.org)

The author retains copyrights to the article and grants permission to Wisconsin Visual Artists to publish in the quarterly Wisconsin Visual Artists magazine and in written and digital promotions of same. If previously published elsewhere, author guarantees that no copyright infringement will occur should the article be published by WVA. Images submitted must belong to the author or the author must provide written release from the owner for their use in our publication.

Along with your article, please include a short bio (+/- 50 words), your website/address and your social media name(s), city/town of residence, email address and phone #. (We will not publish email and phone).

Submit articles to [director@wisconsinvisualartists.org](mailto:director@wisconsinvisualartists.org)

### Upcoming deadlines for magazine submissions (2019):

ISSUE:	DUE BY:
March edition (Q1):	Feb. 1, 2019
June edition (Q2):	May 1, 2019
Sept. edition (Q3):	Aug. 1, 2019
Nov. edition (Q4):	Oct. 1, 2019

## MERIT PRIZE AWARDED TO THREE BY WVA NE-CHAPTER

The Northeast Chapter of WVA announces the award of merit prize to Maureen Mercier for her sculptures, Ebanie Schmidt for her textile work, and Sunshine Tourtillott for her photography. All three are students graduating from UW-Green Bay. The prize consists of a gift of \$100 and a year's membership in the Wisconsin Visual Artists organization.

Since 2010, the NE Chapter of WVA has awarded a yearly prize for outstanding student artwork on the college level. This is not a scholarship, but a recognition of the caliber of their art itself and a means of encouragement for graduates to continue their work in the visual arts.



## IN MEMORIAM - WVA MEMBER BARB ESSOCK



Barbara J. Essock, age 84, passed away on Friday, May 17, 2019. She was born on Aug. 23, 1934, in Wisconsin Rapids, the daughter of Bernard and Celia. She married Robert Essock. Barbara was a beloved elementary school teacher with the Madison School District.

She was a past board member of Madison Trust for Historic Preservation and a current board member of Historic Madison, Inc. Other organizations Barbara was involved in were Kiwanis, Wisconsin Visual Artists, Plein Air Painting, Sunday Morning Painting Group and Madison Civics Club. She was an accomplished artist, knitter, planner and seamstress. Barbara is survived by brother, Earle (Peg); sister, Carole; nephews, Jonathan (Derek), Corey and Jason; and nieces, Susanne (David) and Barbara (Lucian). She was preceded in death by her parents; and husband. A memorial service was held at Gunderson East Funeral and Cremation Care in Madison on May 22, 2019. Online condolences may be made at [www.gundersonfh.com](http://www.gundersonfh.com).



Beautiful, Beloved  
Barb Essock



Photo collage by Beth Holden

Barb was a long-time active member of WVA SC Chapter and gave generously of her time and talents. She hosted the SC-Chapter's annual August members picnic for many years in her Madison home with its beautiful gardens. She was active with several painting groups and was known for her colorful paintings that were exhibited in many member shows. We will miss her.

## MEMBER NEWS

### EXHIBITS

**ANGELA PIERRO:** Book Launch Celebration of *"Responding: A Conversation in Color"* was held Saturday, May 11 at Gallery 224 in Port Washington, WI. The book consists of work by 10 local poets' responses to an exhibition of visual art by 3 local artists. The book features poetry by: Beth Bretl, Jordan Dunn, Annie Grizzle, Jenny Gropp, Sam Pekarske, Oody Petty, Karl Pradel, Bethany Price, Laura Solomon, and Tad Phippen Wentz and showcases artwork by: Martha Coaty, Erica Jane Huntzinger, and Angela Pierro. The book design is by Angela Pierro, and was edited by Karl Pradel.

**BETTINA MADINI:** *Solo Exhibit*, Yahara Bay Gallery, 6250 Nesbitt Rd. #200, Fitchburg, WI 53719. May 11 - June 1, 2019. Originally from Europe, Bettina Madini is an award winning artist currently living and working in the Midwest. She works in watercolors, acrylics, oils, pastels on paper,

canvas, and silks. She has been on a journey to create wearable art, which culminated in launching her 'Magical Bodies' Designer Wearables in 2018

**CAROLYN ROSENBERGER:** *Solo Exhibition*, Jensen Center Amherst, Apr 16 - May 13, 2019. Includes 25 watercolors, mostly floral and several landscapes. It opened on April 16th and it closes on May 13th.

• *74th Art Annual*, Neville Museum, 210 Museum Place, Green Bay, WI. May 11 - June 9, 2019. The exhibit has works of art from Wisconsin and Michigan. Carolyn's watercolor & rice paper painting, *"Where Nature Flows"* was selected to be part of this prestigious exhibition. • *"North Ridge Farm"* was juried into the *33rd Annual Culture & Agriculture* exhibit, New Visions Gallery, 1000 N. Oak Ave., Marshfield, WI, 54449. May 20 - July 26, 2019. "Culture & Agriculture" is a prestigious multi-state juried event featuring art works with an agricultural theme.

**DOUG HAYNES:** *The Bible in Color*, May 4 - June 28, 2019. St. Andrews Episcopal

Church, Madison. **Reception: Friday, May 24, 5:00-7:00pm.** [www.emeraldstudio.com](http://www.emeraldstudio.com) • *Mount Horeb Area Spring Art Tour*, May 31 - June 2, 2019. 10:00am-5:00pm daily. Doug will be showing at 9902 Blue Valley Rd., Mt. Horeb, WI. Event details online at: [www.mhaaa.org](http://www.mhaaa.org)

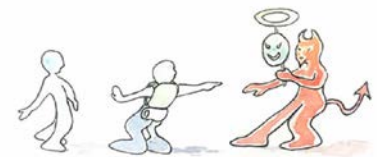
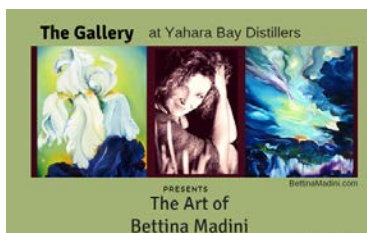


Illustration by Doug Haynes

**DENISE PRESNELL:** "Impulsive Scrawls", Juried into *The BIG Exhibit*, and awarded *Best of Show Award*. The Arts Mill, 1300 14th Ave., Grafton, WI. May 3 - June 22, 2019. Reception: May 3, 6:30 - 8:00pm. Denise Presnell's acrylic painting, *Impulsive Scrawls* has been juried into, "The BIG exhibit", which celebrates the innovation of artists who create work on a large scale. The award is given to 3 artists, whom will exhibit their work in a Three-person show the following spring, as well as being awarded a residency at The Arts Mill.



*Impulsive Scrawls* by Denise Presnell



## MEMBER NEWS

**JEAN JUDD:** *32nd Annual September Juried Art exhibition*, July 5 - Oct. 24, 2019. Reception & Gallery Talk: July 12, 2019, 6:00pm. Alexandria Museum of Art, 933 Second St., Alexandria, LA. Jean's work *Fractured Gello #5* was one of 51 artworks juried in from 450 submissions. <http://themuseum.org>



*Fractured Gello #5* by Jean Judd

**JEFF STERN:** *Re:Vision Art Gallery Inaugural Juried Exhibition*. 4625 Sheridan Rd., Kenosha, WI. Apr 13 - May 11, 2019. "Puddle of Ice" was selected for this juried exhibition. • "Water Works", Plymouth Arts Center, Gallery 110 North, 520 E. Mill St., Plymouth, WI. May 10 - Aug. 2, 2019. "The Beach" was juried into this exhibition.



*The Beach* by Jeff Stern

**HELEN KLEBESADEL:** *Uprooted: Plants in a Changing Climate*, Overture Center-James Watrous Gallery of the Wisconsin Academy, 201 State St., Madison, WI. Apr 26 - June 23, 2019.



*Native Roots* by Helen Klebesadel

Reception and Artist's panel: Friday, May 17, 2019, 5:00-7:00pm. Five Wisconsin artists have created new work focused on the plants and plant communities that

are threatened in Wisconsin. Cynthia Brinich-Langlois (Whitewater), Helen Klebesadel (Madison), Bethann Moran-Handzlik (Fort Atkinson), Katie Musolff (Stoddard), and Lynne Railsback (Williams Bay) are working with local naturalists and scientists to learn about habitats where losses of local botanical diversity are expected to be significant. Details online: <https://isthmus.com/downloads/54686/download>

**KRISTIN GJERDSET:** Selected as one of five artists in residence at the *Caribou Ranch* through Boulder County Open Space for the summer of 2019 in Nederland, CO. Each artist is awarded seven days at the site. She will be there from August 11 - 17, 2019.

**SARAH ASLAKSON:** *Retrospective*, Monroe Clinic, 515 22nd Ave., Monroe, WI. May 16 - August 9, 2019. Reception: May 16, 4:30pm. Large retrospective exhibit, covering over 30 years of work in watercolor and oil.

• *New Work*, Monroe Art Center, 1315 11th St., Monroe, WI. Reception and talk: June 21, 2019, 5:00-7:00pm. Gallery show of new work, including the complete alphabet series, *Anima*. This is in conjunction with a retrospective show covering over 30 years work at the Monroe Clinic.



Work from the "Anima" series by Sarah Aslakson

**TORI TASCH:** *"Hanging Gardens" Solo Exhibit*, Portland Arts Center, Portland, IN. May 24 - June 30, 2019. Cyanotype prints created in the garden spanning

11 years. Cyanotype is a nostalgic photographic process distinctive for its Prussian blue print. The photogram technique was used by Victorian botanist Anna Atkins to document plant forms. Tori has been invited to teach cyanotype workshops in conjunction with this exhibition.

For more information: <https://artsland.org/> • *39th Annual Secura Fine Arts Exhibition*, Trout Museum of Art, Appleton, WI. May 4 - June 2, 2019. Reception



*Turtle Crossing 1* by Victoria Tasch

& Awards Presentation: May 4, 6:00-9:00pm. Featuring paintings, sculpture, video, and more by 107 of Wisconsin's finest visual artists, this exhibition is the most diverse, contemporary, and original show since its creation in 1980. Tori's work *The Flower Girl* is included. For more information: <http://www.troutmuseum.org/Exhibitions/ComingSoon>

## OPPORTUNITIES

**19TH ANNUAL PAINT CEDARBURG:** June 1-8, 2019. Artists will spend *June 1-6* painting outside. Art enthusiasts can enjoy an opportunity to spend time with the artist as they work. Kick-off event show and sale: Sunday, June 2, 8:00am-2:30pm. Artists painting in historic downtown Cedarburg 3:00-5:00pm. All artwork must be for sale. June 7-8 Gallery exhibition and sale: Cedarburg Cultural Center, Friday, June 7 Public Opening Party 6:00-9:00pm, Award ceremony 6:30pm. Saturday, June 8 10:00am-5:00pm: Exhibit and sale of paintings continues. All activities are open and free to the public.

### "ARTS IN AUGUST": PLEIN AIR

**PAINTING COMPETITION:** Coordinated by the League of Milwaukee Artists (LMA). Plein Air held in conjunction with an Art Fair, 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](http://www.westbendpleinair.com)

### ART IN THE LIBRARY - BOULDER JUNCTION PUBLIC LIBRARY

2nd Annual Juried Exhibition, August 1 - 31, 2019. Boulder Junction Public Library, 5392 Park St., Boulder Junction, WI. **Deadline to apply: Friday June 28.** The Boulder Junction Public Library is now accepting applications for their 2nd Annual "Art in the Library" Juried Exhibition. Registration is \$25. Jurors will notify artists of acceptance by July 12. Reception: Friday, August 2, 4:00-5:30pm. \$150 for First Place, \$100 for Second Place and \$50 for Third Place. In addition to a cash prize, the first place winner will also receive a future solo exhibit in the library. Application available in the library or online at: [www.boulderjunctionlibrary.org](http://www.boulderjunctionlibrary.org) Questions: [csanderson@boulderjunction.wislib.org](mailto:csanderson@boulderjunction.wislib.org) or 715-385-2050

