

The logo consists of three stylized triangles: a red one on the left, a green one in the middle, and a blue one on the right, all pointing downwards.

Wisconsin Visual Artists

M A G A Z I N E

3rd Quarter Issue

Sept., Oct., Nov. 2019



A. F. Hook



ADVERTISE

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GET INFO TO US

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

www.wisconsinvisualartists.org

Post info one month prior to the issue date;

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

ON THE COVER: *Tired Field*, (cropped to fit)
by Ann Haberl, 40" x 42", Oil on linen.
See story on page 9.

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

Thank you for supporting WVA! At a recent State Board meeting the Chapter Chairs voted to renew our agreement with Executive Director, Terry Stanley. We are thankful for Terry's hard work and look forward to continued growth and generating opportunities for our members.

If you have any questions or suggestions please contact a Board member. We would love to hear from you.

Finally, please enter the Wisconsin Artists Biennial. This competitive, high profile, juried exhibition is our biggest fundraiser and a partnership with the Museum of Wisconsin Art (MOWA).

NEXT WVA STATE BOARD MEETING:

October 5, 2019,

11:00am-1:00pm.

At the Studio of WVA

Vice-President Jenie Gao:
931 E Main Street Suite 16,
Madison, WI 53703.

All members are encouraged to attend and participate in the discussions!



New works by Peter Dahlke: "The Moon Shot" was a voyage of discovery from a compositional point of view. Visual things happenings kept popping up such as the crescent shapes. The other work with the Indian figurine is borderline kitsch Whimsical. I found the figurine in the bottom of a box at a rummage sale. The colors and the worn nature of it struck a cord."

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

I hope summer was full of creativity and good things that will influence your work during the coming darker, colder months. Perhaps you were inspired to create something for the WVA/MOWA Biennial?

The coolest thing about the Biennial, in my mind, is that you absolutely never know what the results of the exhibit as a whole or the award winners will be. Every cycle has different, highly qualified jurors (from outside the State) who, for the most part, don't know each other. Their differing experiences and aesthetics never fail to add up to interesting exhibits. You just never know whether the winner will be a traditional drawing or painting, a commentary on socioeconomic circumstances, or something entirely new and innovative.

So ENTER! The opportunity to show at the prestigious Museum of Wisconsin Art is not to be passed up.

Next month, we'll be letting you know more about some changes for our social media pages. Basically, while the WVA Facebook PAGE will remain public, the Facebook GROUP (the much more active of the two) can be made private - for our paid members only - and we will be transitioning to that with the goal of including timely announcements of exhibition opportunities, what's going on in galleries etc. You can still also participate in discussions in the group and post your work, but you'll also want to put your events on the WVA Page for the general public. If you put an event on your own page and just tag "Wisconsin Visual Artists" as a "co-sponsor", it will even do it automatically and be added to the WVA Facebook calendar!

Please put the Oct. 5 State Board meeting on your calendars...it will be in Madison at Jenie Gao's incredible studio. We'll remind you of course, but we'd love to see more participation in the meetings.

Happy art making this September!

- Terry

CONVERSATIONS ABOUT ARTS DAY 2019

After attending and participating in Arts Day 2019, an ArtsWisconsin event, some leaders and members in WVA discussed several topics pertaining to WVA, and the arts at large at a WVA board meeting. Here are some excerpts of the ArtsDay conversation. (Thank you to Karen Sorenson Stewart for taking minutes at the WVA meeting so this discussion could be shared with members.)

Terry Stanley, (Executive Director), Victoria Tasch (President) and Jenie Gao (Vice-President) all felt that the round table talk was very popular. “There was a lot of feedback from gallerists”. There were more conversations about mutually beneficial collaborations. The group also noted the presence of an enthusiastic intern applicant from Green Bay.

Jenie spoke of the discussions that occurred at the event. Specifically she referred to the money that the artists pay for jurying and everyone else gets paid – but the artists. She questioned if shows could be run differently in a way that was more equally beneficial.

The group observed that they see a paradigm shift regarding artists and their roles. Terry mentioned that she had been contacted by businesses and various groups who wanted “free art and/or participation from artists”. She generally does not pass along those “opportunities” to WVA members because the nature of the exchange is one more of usuary of artists rather than a true opportunity, which would benefit both the hosts and the artists. (Editor’s note: On behalf of WVA, I too have received some well-presented materials from groups. At first I am excited to share the opportunity with WVA members, only to realize after reading the details that the artists have practically nothing to gain from their involvement.)

The group talked about the perception of art/artists as “decoration,” and the tendency for it to be the first to go when money is tight. By contrast, the Overture Center posits artists and the arts industry as a vital part of the economy. Jenie Gao expounds upon that subject and more in her blog (www.jenie.org)

The cost of attendance to Arts Day is \$40. As it pertains to WVA, Terry suggested that perhaps Chapter Chairs should be encouraged to attend, and that WVA pay for their admission. Rosie Hartmann (Treasurer) further suggested that Chapters could pay to send their Chair. Also on the topic of WVA funds was the notion that Chapters could benefit from having a more open attitude about paying for things like venues, refreshments, speakers, etc. Specifically, it was hoped that members could see a difference in useless spending, vs. strategic spending on things that could bolster the presentation and benefits of members and their work.

Milwaukee Area Resource Network (MARN) provides grant money for artists, Steven is getting money for an upcoming show. Rosie suggested tabling this discussion for another State meeting as well as Chapter meetings so it could be covered more in-depth and that more members could participate. Also, she suggested, “Each Chapter should have a budget. Otherwise why charge/pay dues supporting and promoting members.” Discussed was using funds to promote members and hosting events to attract sponsors, advertisers, and new members. Rosie suggested WVA could benefit from taking a “spider web or roots” approach to growth, so WVA would branch out and generate new things. Shortly after, the meeting adjourned for time. WVA could benefit from *your involvement* and *your thoughts*. We welcome your presence at any of the state board meetings, which are an opportunity to participate in making WVA what it is or can be.

Please consider attending the Oct. 5 meeting in Madison.

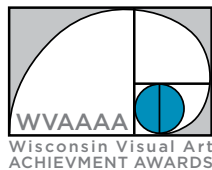
CHAPTER NEWS

STATEWIDE

The WVAWA awards reception will be the afternoon of Feb. 29, 2020. **Deadline**

for entries: Nov 5, 2019 (click here)

Entry for nominations will open in late September.



and Karen Sorenson Stewart

Tuesday, September 17 at 7pm: McFleshman’s Brewing Co., Appleton, WI. Join us for a fun and relaxing evening with time to socialize and catch up!

A short meeting, followed by a brief tour of the brewing facility, time to enjoy a brew or gourmet soda, and an opportunity to try your hand at Shrink Plastic Art, courtesy of Stephanie Harvey!

SOUTH-CENTRAL CHAPTER NEWS

- Chapter Chair: Jayne Reid Jackson
“Art is in the Air” 2020 Exhibit,

will be held Feb. 8 - July 26, 2020.

Entry deadline: Oct. 31, 2019.

Details and entry on WVA website.

Tuesday, Sept. 17: 6:30pm

Discuss and vote/changes to finances @ Holiday Inn Express and if time, Jayne will talk about trip to Russia for International Mezzotint Festival

Tuesday, Oct. 15: 6:30pm Studio Visit @ AGB Graphics/Andrew Balkin Editions

Tuesday, Nov. 19: 11:00am

lunch, 1:00-2:15pm docent tour of Wisconsin Triennial and the Ray Yoshida exhibitions @ MMOCA (Madison Museum of Contemporary Art)

SOUTHEAST CHAPTER NEWS

- Chapter Chair: Marcia Hero

Wednesday, Sept. 4: 7:00-9:00pm, Grafton Arts Mill, 1300 14th Ave., Grafton, WI.

NORTHEAST CHAPTER NEWS

- Chapter Co-Chairs: Jane Hostetler

Before talking about mezzotints or the artists who create them, I'd like to begin with an explanation of the technique so the reader knows what they are dealing with. The mezzotint technique was developed in the early 1600s in Europe and flourished through the eighteenth and nineteenth centuries primarily as a way to create portraits or to reproduce paintings and make art more available to the common man. Other printmaking techniques were available, but mezzotint was valued for its lush values and capacity for color. After the invention of photography and lithography in the early 1800s, it became increasingly obsolete for reproductions and fell out of favor with most printmakers. Partly as a result of the renewed interest in non-toxic and less-toxic print techniques, there is a growing number of printmakers who have started working again in this demanding technique that requires no acid or chemicals, just perseverance and patience.

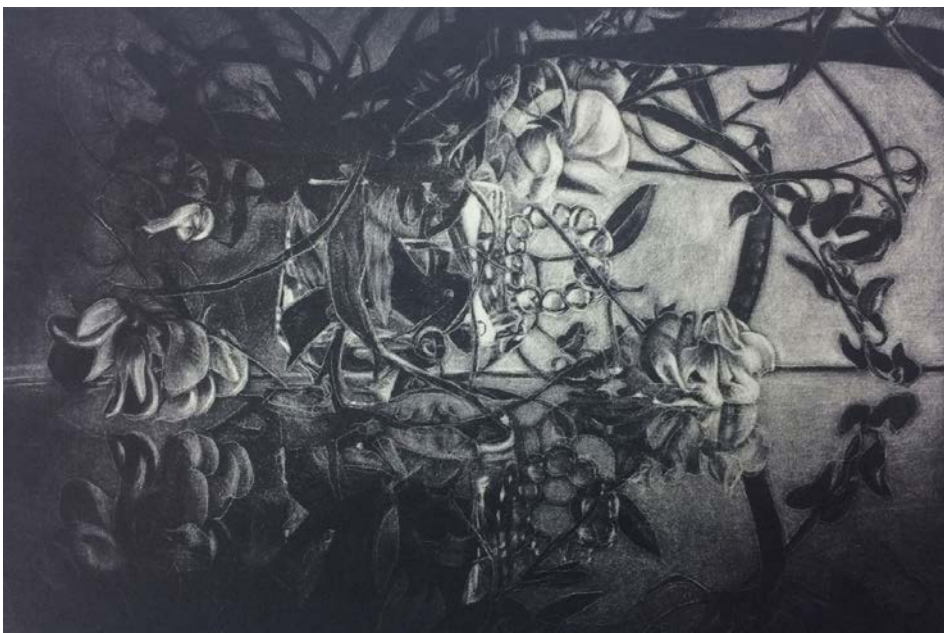
At the time I discovered mezzotint, in the late 1990s and early 2000s, there were very few practitioners to learn from and artists taught ourselves through books and the internet, whatever information we could pick up.

What we learned in our research was that the basic process to create a mezzotint begins with first preparing the plate. The plate is a flat sheet of copper (typically) that is rocked with a tool called a rocker, a large curved blade, that leaves a tiny line of dots when pressed into the plate. Just as it sounds, the artist literally rocks the rocker back and forth across the plate methodically multiple times and in various directions until the plate is completely and uniformly covered in dots, which means that the surface is no longer shiny and has a velvety look and touch that prints completely black. The artist then takes scrapers and burnishers to scrape or polish down those dots to create grey values and whites that produce the image. It can take sixty to sixty-five hours to rock and burnish a plate, depending on its size and complexity of the image, some taking multiple weeks. Then the plate is inked and printed onto paper to produce a mezzotint print. As in all print processes, the artist pulls proofs along the way to see the progress of the image until they are satisfied and are ready to pull an edition. The mezzotint is printed in smaller editions than typical prints as the delicate nature of the plate breaks down over printing due to the pressure of the press and the softness of the copper.

Artist Dr. A. David Crown of Gainesville, Florida, founded the International Mezzotint Society in 1997 to share and connect with other printmakers, collectors and lovers of mezzotint. The IMS was the first online organization open to anyone interested in the technique. The organization grew quickly from its original 6 members to over 110 official members. To be a member you are asked to provide some background information and an email. There are no dues or fees. Members receive a monthly email with updates and information on new members and activities. The IMS also has a Facebook page with over 1900 page "likes". Members who create mezzotints can participate in the annual print exchange which is announced via the members' email system each year in late spring or summer.

The IMS mission statement is to share enthusiasm and information and to spread knowledge of the technique and its history to other artists who may feel isolated. Mezzotint artists around the world are emerging to link up with each other through IMS and other online sites.

One of the primary IMS activities is the member's exchange, the first being in 2000. That year there were 12 participants. The exchange has become an annual event with artists from across the US, Canada, Mexico, Europe, Russia, the Middle East, and

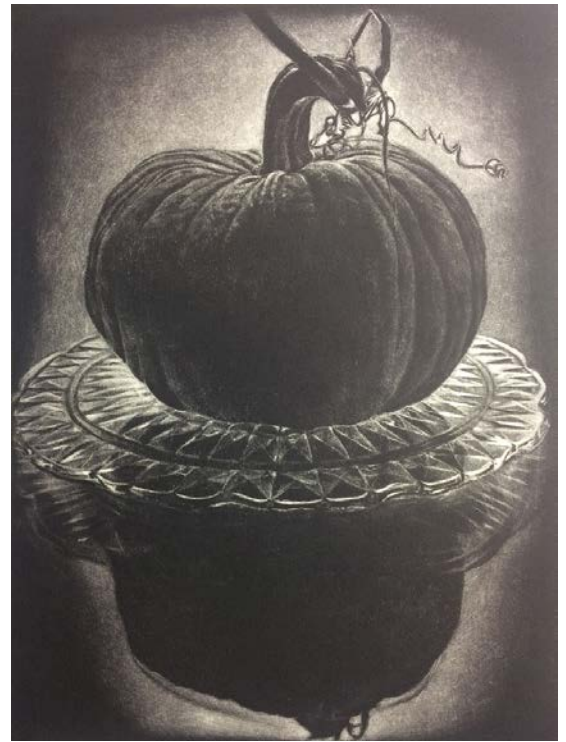


Australia. This year we have had our first artist sign up from China. Due to the small editions inherent with the technique, participation is capped at the first 25 artists to apply. There is no jury process as long as the printmakers can meet the guidelines set out in the exchange rules. So we have a few participants new to the process as well as a great demand from well-established artists around the world. We have developed a core group of mezzotint artists that return from year to year and many have developed fast friendships and wonderful collections of mezzotints. The exchange prints are posted on the IMS website and on its Facebook page. As coordinator of the exchange over

Tangled Web, Mezzotint, Jayne Reid Jackson

the years, I have a vast collection of mezzotints from the IMS exchange and have been invited to participate in other exchanges, exhibitions and invitationals all focused on the mezzotint.

Exhibitions of the IMS exchange have been organized by various members using their local connections. Founders David and Deborah Crown organized an exhibit of exchange prints in Gainesville, Florida at the Sweetwater Print Co-Operative. Member Linda Whitney (professor emeritus and past chair of the art department at Valley City North Dakota State University) has been the key coordinator in establishing touring exhibitions in North Dakota, Minnesota, and Montana and Staten Island (along with member Lenny Librizzi) Linda has also coordinated a separate invitational portfolio exchange of mezzotints that was exhibited at the Frogman's Print Workshop in Omaha, Nebraska and the MidAmerica Print Council conference in Louisville, Kentucky. Jasna Popovic (Serbia) put together an exhibition and catalog in Novi Sad, Serbia with government sponsorship. Leo Rodriquez (Mexico) organized international exchanges in 2016 (Origins of Light) and 2017 (Carpeta Grafica de Mezzotinta) that were widely exhibited throughout Mexico. Mehdi Darvishi (Iran) organized a portfolio exchange from Iran. Several members, including Deborah Lulu Chapman (Canada/Argentina) and Caroline Koenders (Netherlands/Germany) travel internationally conducting mezzotint workshops. Yolanda Carbajales Ferreiro (Spain) has illustrated a book of poetry with her mezzotints.



Redemption, Mezzotint, Jayne Reid Jackson

The IMS has also been involved in helping to establish the highly regarded International Mezzotint Festival in Yekaterinburg, Russia. Founder David Crown was instrumental in giving legitimacy to its first exhibition in 2009 and encouraged IMS members to participate. Our members have been invited to apply to each biennial since. It has become a juried show along with special exhibitions and the premiere mezzotint festival in the world. It publishes a wonderful catalog of award winning mezzotints, and has the backing of the US Consulate in Yekaterinburg. Our members have been singled out for awards and invited to give talks and demonstrations at these biennials and include Marina Lazareva (Russia), Julie Niskanen (North Carolina), Jorge Mateos and Leo Rodriquez (Mexico) and Linda Whitney (North Dakota). I and five other US artists have been invited and approved for visas this year for the festival's fifth biennial which is held at the Yekaterinburg Museum of Fine Art and extends for an entire week of exhibits, demonstrations and artist talks. Each participant is asked to conduct a demonstration on some aspect of their work. I will be reporting back on my experiences at the festival at the Overture Center in Madison this fall and will also talk at one of our South Central Chapter meetings.



*Overwhelmed, Mezzotint,
Jayne Reid Jackson*

In August 2016, David Crown, the Founder and Director of IMS died. But the organization continues with a new Board of Directors. I, the IMS print exchange coordinator since 2001 (and now WVA SC Chapter Chair), was named as the new Director. Linda Whitney, the coordinator and curator of IMS exhibitions became Assistant Director. Deborah Cohen Crown, David's wife and co-founder of IMS, remains as Editor of the bulletin and Associate Director. The three of us work together to solicit new ideas and members to promote and expand the influence of mezzotint.

Based in out of my home studio in Madison, Wisconsin, I am known for my mezzotints that are an examination of light and dark using the still life as vehicle to study how glass and simple objects can create an atmosphere of mystery and poetry by manipulating the shadows and reflections of the objects and their surroundings.

Besides coordinating the annual print exchange, my work has been in numerous national and international shows and collections and I belong to several print organizations including Society of American Graphic Artists, Los Angeles Printmakers Society, The Boston Printmakers, and Mid America Print Council. I am one of the oldest friends of the International Mezzotint Festival in Russia and have been in every IMF exhibition since its inception in 2009. I have been a member of WVA since 2004 and am currently SC Chapter Chair. I can be reached through my website www.jayne Reid Jackson.com or can be emailed directly at jreidjackson@yahoo.com. The Directors of IMS, Jayne, Linda and Deborah, can also be found at the IMS website.

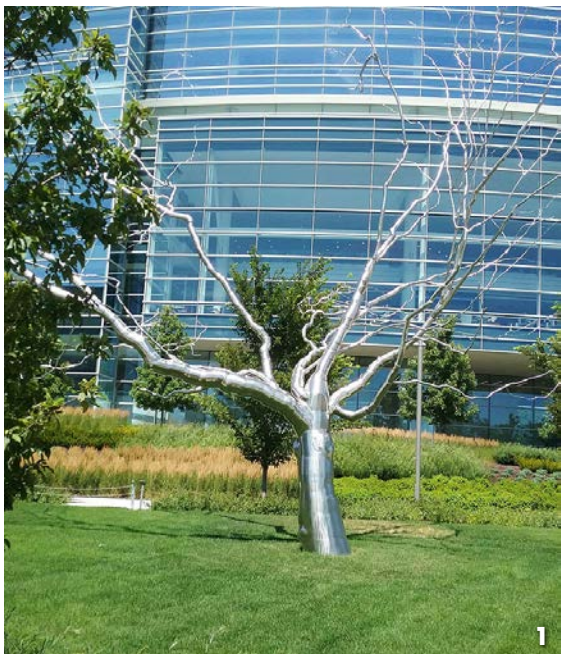
SCULPTURE MILWAUKEE *by Victoria Tasch, WVA President*

Take a road trip to Milwaukee to visit Sculpture Milwaukee, the annual open air art exhibition on Wisconsin Avenue. This outdoor gallery extends 1 mile from the art museum bridge and features work by local, national, and international artists. This year's exhibition includes the first building installation, *Gild the Lily* (Caribbean Hybrid I,II,III) by Chicago-based artist Carlos Rolón. My favorite is "Magical Thinking" by Actual Size Artworks, a collaborative effort of Madison artists Gail Simpson and Aris Georgiades. This piece is both playful and political but still manages to be family friendly. This exhibition makes Milwaukee a better place with 22 pieces energizing this outdoor gallery space. Make your plans to see it soon, the sculptures will be on display until October 27, 2019. Below are some excerpts from the Sculpture Milwaukee website.

In 2007, Sculpture Milwaukee was a vision. Steve Marcus, chairman of the Marcus Corporation, wanted to revitalize W. Wisconsin Avenue in downtown Milwaukee and make blue-chip sculpture accessible to visitors and residents of the city. After ten years, more than one hundred volunteers, nearly 20 sponsors, and many cranes, bolts and docent tours later, Sculpture Milwaukee is now an annual beacon that attracts spectators and art lovers to the city center. Sculpture Milwaukee takes a world-class art gallery experience and turns it inside out. Works from master artists are set against an urban, downtown setting. No lines, no admission, and no silence. This sculpture experience is outside, galvanizing the hustle and bustle of downtown Milwaukee.

Sculpture Milwaukee 2018 showcased 21 compelling works created by 22 significant artists from around the world. For the full experience during the summer exhibition, take a walking tour, or a private docent-led tour, starting as far east as Wisconsin Avenue goes and journey west to the Wisconsin Center District at 6th Street. Sculpture Milwaukee is made possible by its presenting sponsor Northwestern Mutual, and many other supporters, sponsors, and partners. Most of the artwork is for sale with proceeds supporting the future of Sculpture Milwaukee.

Sculpture Milwaukee is an initiative managed by Milwaukee Downtown BID 21 and is strongly supported by the City of Milwaukee. For more information, visit: www.sculpturemilwaukee.com



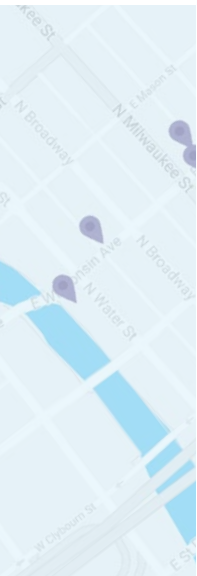
1) Roxy Paine: *Cleft* from the series *Dendroids* 2) Elmgreen & Dragset: *A Greater Perspective* 3) Beverly Pepper: *Curvae* in *Curvae* 4) Richard Woods: *Holiday Home* 5) Sam Durant: *Empathy for Everyone* and *We Are The Ones We've Been Waiting For* 6) John Baldessari: *Penguin* 7) Max Ernst: *Séraphine chérubin* from the series *Big Brother: Teaching Staff for a School of Murderers* 8) Arlene Shechet: *Tilted Channel from Fell Steam Ahead*





1) Tony Matelli: *Hera(half)* 2) William J. O'Brien: *Sun and Moon Protector* 3) Red Grooms: *Tango Dancers* 4) Red Grooms: *Hot Dog Vendor* 5) Angela Bulloch: *Heavy Metal Stack of Six: Trichome Blue* 6) Carlos Rolón: *Gild the Lily (Caribbean Hybrid I, II, III)* 7) Sean Scully: *Black Stacked Frames* 8) Radcliffe Bailey: *Pensive* 9) B. Wurtz: *Kitchen Trees* 10) Actual Size Artworks: *Magical Thinking* 11) Haas Brothers: *Handy Warhol & Handy Darling*

SCULPTURE MILWAUKEE



FEATURE ARTIST HOLLEY BAKICH *by Aaron Wilbers, WVA Magazine Designer*

All images in this story © Holley Bakich

Everyone loves a good story, and for WVA Artist Holley Bakich, stories are the jumping off point for her work. She cites ancient mythology, contemporary writers, and even astronomy as some of her inspiration. Using stories not only provides her a basis for visuals in her work, but it also makes her work easier for the public to think about and to discuss because the basis of the subject matter is readily accessible. She uses these stories to whisk viewers beyond the “real world to the heart of human nature.”

While she has a formal education in the arts, she earned a B.F.A. from University of Missouri, Columbia in sculpture, she feels that learning to create art can come in many ways and span time. To her, artists already have the conceptual creative process within them, and it’s the physical skills used to express those ideas which are learned. Some of her earliest informal learning came by watching her mother and grandmother work on sewing, needlepoint, and cross-stitching. As a girl, Holley made clothes for her dolls, beading, and other projects. Always eager to be making and doing, she would even make “confetti” by cutting up the family junk mail while watching television. She credits the fond experiences of her youth with her choice of sewing, fabric, and leather as media in her current work.



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Other sources of influence and learning include earning a degree in Interior Design from Mount Mary College, Milwaukee and working as a security guard in the Nelson Art Museum in Kansas City, Missouri. Her time in the museum provided long hours to observe artwork, including Native American beadwork, which was a strong influence on her aesthetic. She has also been influenced by the art seen in her travels, including beautiful Italian mosaics, which accomplish shading by using thousands of minuscule tiles. Seeing those mosaics led Holley to incorporate shading into her own beadwork. Places in the work that previously would have been areas of flat color, now are shaded by using many meticulously chosen beads.

The pace of producing beadwork, as well as the sewing and fabrication process of her three-dimensional work, is time consuming, but she enjoys dwelling in the process at “tortoise pace.” She also tends to work in series, which sometimes span several years of production.



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- 1) *Julia Pastrana*, 2001, wood, leather, fabric, metal, ribbon, beads, 13" x 13" x 69"
- 2) *Prince Randian and Johnny Eck*, 2001, wood, leather, fabric, metal, beads, sequins, 23" x 16-1/2" x 72"
- 3) *The Great Omi (Horace Ridler)*, 2002, wood, leather, fabric, metal, beads, sequins, 19" x 19" x 73"
- 4) *The Kraken*, 2006, fabric, sequins, clay, 43" x 18" x 6"
- 5) *Jazz Reliquaries*, 2003, wood, fabric, stain, paint, sequins, 5" x 5" x 14"

In her Zodiac series, she's creating the animals of the Chinese zodiac, and using the stories behind the animals' places in that system to expand into dress and personality. Holley's "Sideshow" series was born at a time that she had a job as an aerobics instructor. Watching the class participants, she noted that many of them, while well within the bounds of what society considers "normal," had judgments about themselves as being flawed in appearance. She thought about the contrast between those exercisers and the people who were part of old-time sideshows. In researching the subject, she learned that while these people had physical traits that set them apart from birth on, many of them were quite settled internally. These sideshow workers had made peace with themselves and lived, for the most part, happy and adventurous lives.

A great deal of the pleasure she derives from making art is in the meticulous production, but she also is gratified seeing viewers enjoy the finished product. A favorite memory of these interactions was seeing a young family member literally dance, laugh, and clap with delight at Holley's work.

While many people enjoy her work, finding the proper venues for it has not been without its challenges. She states "It's too crafty for (the criteria of) some fine art galleries, and can be seen as too 'fine art' for typical craft venues." Other challenges she contends with are time constraints, wishing she could use the time needed for eating and sleeping for producing art.

Influences on her work are diverse. Of Mexican art, she appreciates the "colorful and exuberant" nature of it, as well as their comfortable relationship with the topic of death. African art, Joseph Cornell - for his boxes, and Frida Kahlo - for her style and content, are also inspirations to her. Graphic novel artist Neil Gaiman and Wayne White, the creator of "Pee Wee's Playhouse" t.v. show sets, are others. Photographer Diane Arbus was a guiding example for Holley's "Sideshow" series. She also finds motivation in numerous literary works, including those from Joseph Campbell and the authors of ancient mythology.

Holley has shown her work at "The Flying Pig" gallery in Algoma, Wisconsin, and at the Atomic Testing Museum in Las Vegas, Nevada. Closer to her Milwaukee area home, she has shown in RedLine Gallery as well as other locations where she has enjoyed sharing her work with small groups in gallery talks. To read more about her work, you can find her on [Instagram @holleybak](#).

- 1) *Tiger*, 2016, leather, fabric, glass, 18" x 18" x 24"
- 2) *Rabbit*, 2016, leather, fabric, glass, metal, 17" x 18" x 24"
- 3) *Jennifer's Bird*, 2007, fabric, beads
- 4) *Memento Mori*, 2015, leather, wood, sequins, clay, 20" x 12" x 50"



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FEATURE ARTIST ANN HABERL *by Aaron Wilbers*

All images in this story and cover image © Ann Haberl



What does stillness look like? Or how does one put images to exploration without destination? In the landscape works of Ann Haberl, she manages to capture that ethereal quality. She provides viewers spaces that grant them permission to wander with a sense of calm mystery.

She seeks to capture and draw out a single moment in nature, and to make it into a tranquil sanctuary for viewers. “A subtle supernatural quality touches all of my work. There is a presence and a vastness. I don’t dictate the presence, I just invite it. The invitation sometimes starts with a respectful disregard for the classic tradition of atmospheric perspective.” Ann has stated that the process of putting that moment in time onto canvas transports her as well. She has found that stretches of eight to ten hours can roll past in a painting session without it seeming like much time has past. For her, creating the work is a meditative process, and not surprisingly, some of the feedback she’s received is that viewing her work has provided a calming escape.

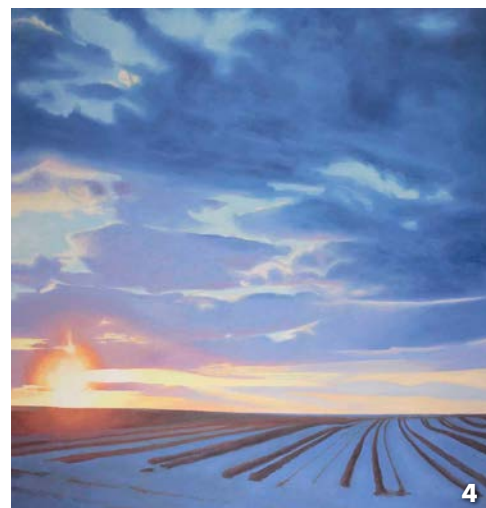
Ann has been painting since the age of nine, when she grudgingly began taking painting lessons from a neighbor. (She wanted to study piano instead) After earning an Art Education degree from Eastern Illinois University, she herself went on to teach, instructing kindergartners to adults, and every age in-between. She found that teaching deepened her art practice as well, by the process of describing why something works. As an educator, she likes to disrupt the

notion that becoming skilled at art is not something you can learn. An art educator who has been an inspiration to her is Betty Edwards, author of “Drawing on the Right Side of the Brain”.

One of Edwards’ suggestions is to use visual references when creating a piece. Ann is a firm believer in this method for painting her own work, and most of the photos she uses for reference are ones she has taken herself. Having those references prevents her from inserting her concept of an object, which may be too simplified to create the illusion she’s after. She sometimes will mix and match parts from multiple images to make a single image.

She generally starts by painting the sky, and works her way down and forward into the composition. She will also work ahead on one part if she needs that area to be dry to paint another thing on top of it. Planning plays a major role in her work, typically she has the whole work planned out before

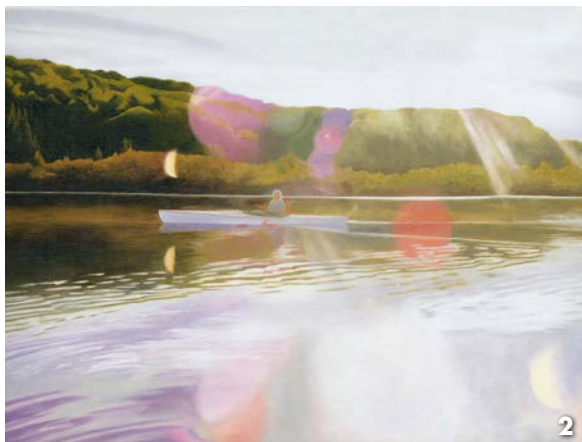
- 1) *Big Long Lake*, Oil on linen, 12” x 36”
- 2) *Cisco Lake*, Oil on linen, 31” x 45”
- 3) *West on Library Street*, Oil on linen, 24” x 51”
- 4) *Winter Field*, Oil on linen, 44” x 42”



beginning to paint and often employs the use of preliminary studies to solve problems on a small scale. This has been a big help when working on paintings with final sizes around 30 by 50 inches. The media she uses are traditional, typically oil with some linseed oil and turpentine.

Besides the enjoyment of it, Ann hopes her work contributes to others in the form of being a source of internal revival. She was inspired to make this a deliberate goal after receiving feedback from a solo exhibit at Holy Wisdom Monastery in Middleton, WI. People told her that they were taking breaks from their day to observe her paintings, and they came away feeling peaceful and relaxed. Ann has received the strongest feedback about this when her work has been present in greater numbers.

Being with family and friends or spending time on art can be a challenging choice to make. Ann found this to be true in her experience. In her younger days, she often used art as a means of pleasant escape, saying that “Nothing feels like painting”. However, now, she finds it a difficult choice between spending time with others and spending time painting. She is very grateful that her family and friends are so supportive of her painting. This support sometimes comes in the form of her husband encouraging her when she’s hit an impasse of some kind in the middle of making a painting. Another challenge she has dealt with is finding the balance of earning money, making art, and attending to life’s other needs.



1) Dawn Mist, Oil on canvas, 16" x 20"

2) Self Portrait in Kayak, Oil on linen, 31" x 40"

3) Oostburg Beach, Lake Michigan, Oil on linen, 12" x 36"

4) Early Sunset, Oil on linen, 12" x 36"

She also thinks making some of the business decisions about selling art and staying true to one’s creative process can be tricky. Her attitude is that in a sale, “You should feel good and client should feel good” about the exchange.

One of her measures for personal success has come from arriving at feeling confident about how she is conducting herself as an artist and the choices she makes. A specific example is in the sale of reproductions, which some people are ok with and some against. She is in favor of doing reproductions because she wants to spread good with others in the form of her paintings, and the availability of multiple copies means that she can bring something positive to more people. Also, when she sees improvement in her students’ work, she considers that a success, knowing that she’s helped them. She feels honored by being juried into shows and when she receives awards, which is another measure of achievement.



Currently, she’s working on a new series, with which she’s enamored, but has not yet “gotten traction” with viewers. However she remains confident and is continuing to explore. She continues to work on landscapes, and may also utilize some photos she took of the recent solar eclipse. To see more of Ann’s work, you can visit her website at: <https://annhaberl.com> and her [Etsy site, search “MeditativeLandscapes”](#).



I can relate experiences that suggest, or prove, that there are persons from outside our region who have definite prejudices and expectations about what kind of art is produced here. Such chauvinism ranges from mere hypothesized images of conventional landscapes, cows and wildlife art to local, feeble retardataire attempts at Modern and Postmodern expressions. Sure...while there is unskilled and anemic art being made in all regions, there is also meritorious art that goes overlooked due to lack of study and exposure by publicists and the influential.

Let alone the fact that there might be exceptional thought and idea that is behind the creation of landscapes, cows and wildlife art, there are those critics, including gallery owners and museum personnel, who will not even take a look at the art produced outside their own limited cultural environment. If our area's artists and our champions do not go to them, they will not come to us. Sadly, there are some persons living along side of us who feel the same way, basically that our regional artists are not of sufficient worth to pay attention to.

One might argue that by merely bringing up the subject of inequality in the media's art reporting and general lack of attention by influential forces we reveal our own insecurities as artists and Midwest residents. Bah! Humbug! This is the reality. We have excellent artists here who, due to long standing social, cultural and economic conditions, don't get the same fair shake when it comes to comparisons with art that gets a reputation elsewhere.

Some of us do not depend upon "finding our art" in the big city, we grow to maturity right here and then "take our art to" the city. After all, where would an actor prefer performing? On Broadway in Milwaukee or Broadway in New York City? Reputations are made by associations with places



Photo by Thought Catalog on Unsplash

and celebrity. It would be a great thing if the local market recognized and supported local visual art at a much higher level than it does now, thereby enabling more artists to thrive here. When an acclaimed performer, artist or expert is in town, locals flock to attend to the appearance. The oft repeated story

about the experts coming from out of town repeatedly comes to mind.

You want a bottom line? Find regional artists and supporters that you admire. Study what they do...look for their authenticity...compare them to artists from elsewhere who are getting attention. Praise them. Support them. Buy their work. Publicize and boost them if you find them deserving. A definition for "boost" is this: "A device for increasing power or effectiveness". You are an intimate part of the device, the machinery that can hoist local art scenes into greater prominence.

We Seek the Supporting Marketplace

It has been the case in world history that quality artists from many regions in any place and time have had to go in search of broader viable markets in order to gain exposure, recognition and financial success. Wisconsin generally has not provided a large enough support system allowing artists to exist and thrive here, without additional income from a real job like teaching, etc. Perhaps that is true for most regions and for anyone. To become self sufficient as artist it is necessary to expand into the broader approving national marketplace in order to reach the necessary patronage. Perhaps it is only in the areas of larger human population that we can find a large enough percentage of persons interested and attentive that can support us.

It does not appear that the current marketplace in Wisconsin can do that, nor has it ever. The population is not of sufficient size to keep reenergizing and encouraging local artists; there is not a broad media that is sympathetic to reporting on the visual arts; the patron base is small due to lack of interest, lack of education, and lack of awareness. In addition the visual arts have to compete for attention and dollars with other facets of the culture which have evolved into stronger focal points for public attention, such as sports and the performing arts.

Sports and performances are physically and emotionally exciting. There is the entertainment value, gossip and the personalities, the media coverage of real time events that include championship races and celebrity. The thrill of competition and hoopla creates interest and enlarges the media reporting which builds on itself promoting a buzz.

The visual arts usually provide and require more contemplative quiet times, without the media coverage, without the discussion of championship races and broad discussion. Too often the visual arts, the quiet sister, will only gain public attention when there is something out of the ordinary, some oddity, a theft, controversy, record auction price or some outrageous action or personality that makes news. Then it is a one time reporting event and not a sustained level of activity that goes on for weeks.



Photo by Alexander Dummer on Unsplash

Turning on Our Own Lights

Therefore, it seems to me, it is time for artists and supporters from this region to recognize that we ourselves must work harder here at home to establish our own regional visual arts identity, presenting our regional treasures as significant, valuable, and speaking to human issues in contemporary times. We must pay greater attention to visual arts education, art publicity, and we must endure for a long long time.

Support your regional galleries, art educators, museums and arts writers. Spread the good word about the Wisconsin Visual Art Lifetime Achievement Awards at www.wvalaa.com, the Governor’s Awards for the Arts, the Mary Nohl Artist Fellowships, your regional art organizations, and every scrap of positive discussion and expression you encounter.

If a controversy is what it takes to generate discussion about our regional visual art, then let’s stir up some stink! Working

alone a single artist may not do much to advance our general art culture, but all of us working on the same project should be able to keep the ball rolling. That project should be getting the visual arts into the public eye as often and wherever we can, establishing it as vital, important to our society, and as a means to produce critical thought within an economically thriving culture.

I will close with this excerpt from the publication, “Every Day Art”, Adolescents as Artists by Horace Heilman pg. 16. VOLUME 39, WINTER, 1960-61

“The art class opens the path to divergent thinking by accepting differences as normal and desirable, and places value on thinking which doesn’t conform to rigid standards.”

Apathy, rigidity, obstinacy, ignorance, closed mindedness and similar ilk feed the inertia, slowing growth of our visual art culture from classrooms to the publishing media.

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

Social Media is the gallery of the world. You will hear over and over “you have to do social media”. There are long lists of all the different social media outlets you can be active on. I have several things for you to consider when deciding what your social media presence will be.

The simple truth:

- Social media is your gateway to interacting with followers, fans and other artists
- Quantity of platforms does not mean further reach
- Your consistency on every platform you choose is what gives you further reach, I would rather see you do one really well than three poorly.
- Interaction is the basis of sales
- It takes time and work to build a following. Start sooner rather than later.
- No matter how little interaction you receive at first you must keep up the consistency.
- It is time consuming, so choose your platforms carefully.
- The biggest mistake you can make is thinking social media is only for sales.
- Social media, once again, is for interacting.
- Trolls are not attractive, they do not appear happy, and they are not nice – Don't be a troll.



I advise starting out with Facebook, Instagram, Twitter, or some combination of those three.

- They are the easiest and fastest to post to.
- They all use the hashtag (#) and “@” symbol to help you spread your fame.
- You can integrate them to post to each other, which will cut down on your time investment.
- Each of these can provide you with valuable tools that will help you to grow on the business front and artistic front.

These three platforms are easy to monitor from your phone. Here is how for each:

Twitter has several people I recommend you follow to gain inspiration, and business tips suited to artists.

Facebook has several groups you can join to help you promote your art and have lively conversations on. These groups will help you learn how to do things and more importantly how not to do things.

Instagram is one of the best ways to meet other artists in your city, it is a great platform to see other artist's work and is the visual social media, which works perfectly for artists.

If you are going to choose only one, I suggest Instagram. It is

visual! It also has the easiest method of sharing to Facebook and Twitter. That alone could allow you to choose two platforms without ever doing much on one of them.

Dig Deeper

In an ideal world I would say choose all three of these when you start out. Instagram does have its challenges. The square format being the top concern. Your art needs to look great small and still be in proportion. This is covered in detail under the specific platforms tutorials.

I do not recommend Facebook as your only platform because it is based more on gaining family and friends first. What you need is fans. It is more challenging to gain followers and views on your Facebook page with their current algorithms.

Twitter is beneficial for branching out far and wide. One post can easily have 1000's of view with just a couple of retweets. It is also beneficial for continued learning. It is not the best platform for showing your work. Again you have to have work that looks great small.

Cell phone stats

Personally, I keep one Instagram account for my art and one for my personal life. It's up to you how you handle that. I do not like to mix the two. It is something you need to decide. Where the art begins and the person ends is a blurred line but it is still a line.

One last word on this overview. These platforms are advertising. You will either have to work hard and consistently at getting the benefits of it for free OR you will have to consider paying for post promotions. This is the only form of advertising I know of that you can do for free. I do a combination of free and paid boosts. I have a very small monthly budget for boosts, around \$10 a month total. When handled correctly you can achieve a ton on a small budget.

Really think about your approach and what you want for the final outcome. If you are already on all three, that's great, keep doing exactly what you are and adjust as you see fit after going through the tutorials.

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.

You can get a copy of Rosie's tutorials by emailing her at: rosie@studiorosie.com

IMPROVE YOUR ODDS ENTERING EXHIBITS: QUICK TIPS by Terry Stanley, WVA Executive Director

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

- **Follow the requirements** - not doing so will likely result in being disqualified before your entry even reaches a jury or curator.
- **Select competitions and exhibits** that match your work in terms of aesthetics and technical skill
- **Read prospectuses completely. This can be tedious, but the content matters.**
- **Make sure your artwork is** evenly lit, free of glares, uneven cropping, distortions, etc. in your submitted images
- **Do not try** to photograph artwork through glass, or include frames
- **Make sure your submitted images** match requirements and naming conventions.
- **Gather accurate information** for the artwork before you get started with the entry form.
- **Proofread your entry.**
- **When it's 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 worries about paying online with your regular card, there are options: 1) Get a low-limit credit card or Pre-paid MasterCard / Visa 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 receive notification of your entry being accepted or declined, accept the decision gracefully.
- **If your work has been accepted, make sure your framing and mounting are perfect (not chipped, separated or badly strung)**

2020 WISCONSIN ARTISTS BIENNIAL

Online entry is NOW OPEN

ENTRY DEADLINE: October 1, 2019 at 11:59pm

Artist Notification: October 21, 2019

Results emailed and posted online at wisconsinvisualartists.org

Exhibit on view: January 25–March 29, 2020

Opening party and awards: Saturday, January 25, 2020

Full Prospectus online: www.wisconsinvisualartists.org

Entry Fees: \$30 for current WVA members / \$55 for non-members

Hosted at: Museum of Wisconsin Art (MOWA),
205 Veterans Avenue, West Bend, Wisconsin 53095

\$10,000+ in awards including the Best of Show cash prize of \$5,000 and a solo museum exhibition at MOWA.

Jurors:

- **Amy Bauer and Brian Boldon**, In Plain Sight Art Studios, architectural and sculptural commissions, mixed media public art, Minneapolis, MN. <https://www.inplainsightart.com>
- **Tylonn J. Sawyer**, figurative artist, large scale public art, educator and curator, Detroit, MI. <http://tylonn-sawyer.squarespace.com/projects>

Communication:

Application questions: WVA Executive Director, Terry Stanley: director@wisconsinvisualartists.org

Questions regarding exhibition, installation, and programming should be directed to Graeme Reid: greid@wisconsinart.org



Always working with her hands, Ruth had a boundless energy, and I want to share her story and artistic vision made evident through the compelling body of work she left us and her contributions to WVA. She served WVA (formerly Wisconsin Painters & Sculptors) from the 1960's through the 1990's. For 14 years she was the organization's President and Archivist working with artist members in the state mentoring and encouraging them, finding opportunities for them to get together, talk, share ideas, visit studios and display their work at gatherings, and in WVA exhibitions. Because of her service in the 1960's through the 1990's, WVA granted her lifetime membership.



It's important to emphasize that Ruth lived at a time when women were expected to focus primarily on domestic issues, but for her, life and art overlapped. She did it all. She was an artist, teacher, community volunteer, wife, mother, grandmother and great grandmother.



When very young she studied Mayan and primitive art in Mexico and the Yucatan immersing herself in painting and confirming her desire to pursue a life as an artist, which reassured her parents that she was committed to making art. She studied at the Wisconsin State Teachers College (now UWM), Oxbow Summer School of Art in Naugatuck, MI and graduated from the School of the Art Institute of Chicago. Her artist daughter and WVA past President Christine Style explained that when Ruth was in her 20's she was "getting her work shown and holding her own with the guys." Recognition continued and in the early 1980s Layton School of Art honored her with a travel fellowship to work and study in Italy.

Active throughout the Milwaukee art community in her lifetime she taught Art History for 18 years (1960s and 1970s) at Layton School of Art (now Milwaukee Institute of Art and Design — MIAD) and Marquette University. Nationally recognized Wisconsin artist Tom Uttech was a student of Ruth's and he remembers her being fun as a teacher and making things interesting. In an art history class, she gave him an assignment to explore a number of artists particularly Vermeer. Through Ruth's guidance Tom became conscious of Vermeer's command of positive and negative space, of how he painted edges, and his use of light and shadow. To this day Tom said he uses this knowledge in every painting.

When I was Chair of the Southeast Chapter, Ruth hosted our WVA membership meeting and invited us to her studio on Upper Nemahbin Lake called "Wildwood." She displayed an abundance of works on paper including watercolors, acrylics, drawings, mixed media as

well as paintings on canvas and clay works. Generous with her time, knowledge and spirit she answered any question we had.



- 1) *Green Fish Vase and Rabbit Cane*
- 2) *Me with Scarlet Fever*
- 3) *Me Helping Grandma Sophia*



She could draw. She observed the natural world and interpreted it through a rich vocabulary of line, shape, form and color. Her compositions included figurative work, large still-life watercolor and acrylic paintings, landscapes and line abstractions as well as more realistic imagery. She didn't plan out these images before working on them but allowed them to unfold on the surface as she worked.

Her life was all about art and she left all of us as with a perfect example of a sustained studio practice. This is what it means to be an artist and don't let anyone tell you it's not. Art may go in and out of fashion and tastes change, but there's a moment when we know that the art is good. Ruth left us all with some-thing that is good and unforgettable and we thank her.

More information about Ruth Muehlmeier (REM) and her work can be obtained at: christinestyle.com/Ruth-E--Muehlmeier.html

Contact Christine Style at stylec.prints@gmail.com if interested in seeing more of her painting and drawings.

Donations in memory of Ruth Muehlmeier can be made to: Wisconsin Visual Artists (WVA).

Please send to: WVA Executive Director, Terry Stanley, 301 Creekside Court, Watertown, WI 53098

- Christine Buth Furness, WVA Lifetime Member



4) Pin Ball Landscape 5) Allegory of the Cave - Plato I 6) Dante Series: Sweet Air
7) Ruth at an exhibit 8) Miss Chris (Chris Style of WVA)



This note about WVA (then WP&S) was written by Ruth E. Muehlmeier sometime in the 1990s. She was most active in our organization pre-1980.

"I'm sitting amid "boxes galore" of OLD ART stuff. The more I delve into them, the more I realize how little things change. The issues remain the same: Exhibits, Salons, the Jury system, Lawyers, By-Laws, Membership etc. . .

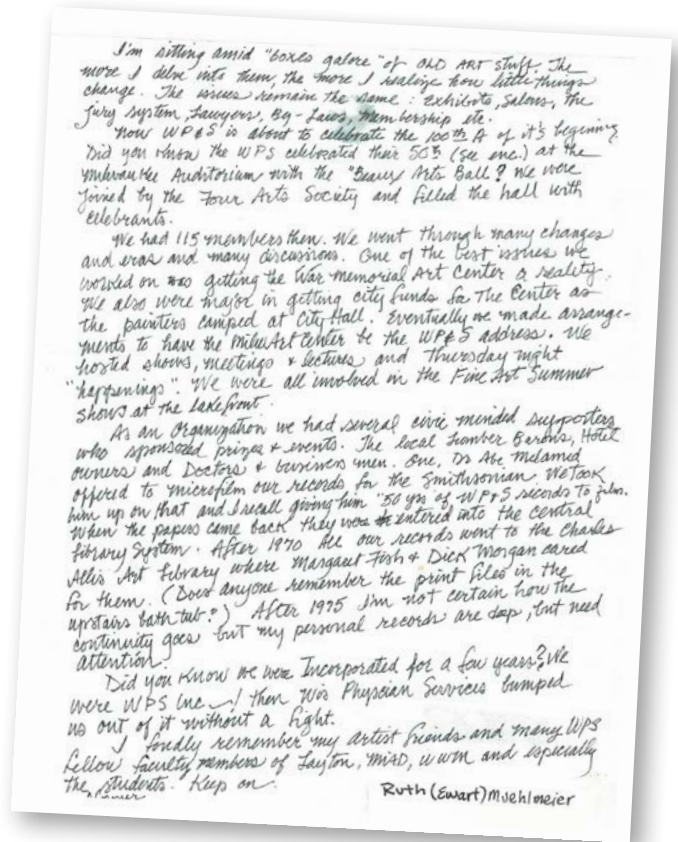
Now WP&S is about to celebrate the 100th Anniversary of its beginning. Did you know that WP&S celebrated their 50th at the Milwaukee Auditorium with the Beaux Arts Ball? We were joined by the Four Arts society and filled the hall with celebrants.

We had 115 members then. We went through many changes and eras and many discussions. One of the best issues we worked on was getting the War Memorial Art Center a reality. We also were major in getting city funds for the Center as the painters camped at City hall. Eventually we made arrangements to have the Milwaukee Art Center be the WP&S address. We hosted shows, meetings and lectures and Thursday night "happenings." We were all involved the Fine Art Summer Shows at the Lakefront.

As an organization we had several civic minded supporters who sponsored prizes and events. The local Lumber Barons, Hotel owners, and Doctors and business men. One, Dr. Abe Mclamed offered to microfilm our records for the Smithsonian. We took him up on that and I recall giving him "50 years of WP&S records to film. When the papers came back they went to the Charles Allis Art Library where Margaret Fish and Dick Morgan cared for them. (Does anyone remember the print files in the upstairs bath tub?) After 1975, I'm not certain how the continuity goes but my personal records are deep, but need attention.

Did you know we were Incorporated for a few years? We were WP&S Inc— then Wisconsin Physician Services bumped us out of it without a fight.

I fondly remember my artist friends and many WP&S fellow faculty members of Layton, MIAD, UWM and especially the former students. Keep on.



- 1) Bell Fruit Slot Machine
- 2) Mayan Sewing Machine Lady
- 3) Ruth receiving awards for Pin Ball Landscape
- 4) Three Crows Overlooking Lake and Sky



44TH ANNUAL BIRDS IN ART Article courtesy of Amy Beck, at the Leigh Yawkey Woodson Art Museum (edited for length)

The 44th Annual “Birds in Art” exhibit will taking flight from Sept. 7 - Dec. 1, 2019 at the Leigh Yawkey Woodson Art Museum, 700 N. 12th St., Wausau, WI 54403.

Opening day is Saturday, Sept. 7, from 9:00am-5:00pm. Master Artist Alan Woollett will give a presentation 9:30-10:30am, and about ten artists will demonstrate working in various mediums during “Artists in Action”, 10:45 a.m.-Noon.

You can see the full schedule details online events calendar: <https://www.lywam.org/events-calendar/>

Along with new avian-themed artworks by 114 worldwide artists, this year’s exhibition includes artwork by 2019 Master Alan Woollett, 22 who were named Master Artists during previous “Birds in Art” exhibitions, and 91 artists whose work was selected by the jury. In addition to thirty-three international artists, the 2019 exhibition includes artwork created by nine Wisconsin artists.



Works in the exhibit must have been created within the last three years, and whether rendered in colored pencil, oil, charcoal, bronze, or stone, artists depict the character, spirit, and habitats of birds via innovative artistic approaches. From Parker McDonald’s bronze songbirds perched atop a flute to Laurence Sauniois’ oil painting featuring white peacock pigeons’ plumage fanned like Flamenco dancers, the range is vast. A trio of lappet-faced vultures strike dignified poses in an oil painting by Cathy Jean Weiss. Endearing expressions and postures of puffins are arrayed in Woollett’s stunning colored-pencil artwork.



Dark Chanting Goshawk, by Alan Woollett (top-right), Alan Woollett (top-left),
Blue-cheeked Bee-eaters, by Alan Woollett (above)

As the 2019 edition of the Woodson Art Museum’s flagship exhibition continues to delight and engage audiences of wide-ranging interests, it also celebrates the artistry and achievements of Alan Woollett, a British, colored-pencil artist, the first international Master Artist since 2009. The Woodson Art Museum’s 38th Master Artist, Woollett will receive the Master Wildlife Artist Medal during the “Birds in Art” opening festivities.

About 2019 Master Artist Alan Woollett

In announcing the 2019 Master Wildlife Artist, director Kathy Kelsey Foley said, “Alan’s mastery of the colored-pencil medium expands the high standards that define the Museum’s Master Artists. His artwork is distinct and distinctly his own. Alan brings new perspectives to the pantheon of Woodson Art Museum Masters.”

During his career, Woollett strove to create artwork that would be selected for the “Birds in Art” exhibition. Determined to work harder each year to refine all aspects of his work, Woollett submitted artwork for the annual exhibition five times before he was successful in 2011 with a graphite work.

“My first acceptance to ‘Birds in Art’ was an incredible feeling; one I shall never forget,” Woollett said. Traveling from England to Wausau, his experiences during the opening festivities provided inspiration and fueled his motivation to improve. “When I initially scanned the galleries,” he said. “I knew I’d have to step it up even more, if I hoped to return.” Selected for inclusion in “Birds in Art” seven times, Woollett made the journey from England to attend the exhibition opening again twice subsequently.



Counterpoise, Don Rambadt (far-left), *Baltimore Oriole Nest*, Sandra-Wiesman-Weiler (left)



Though he had begun by using graphite as a medium, Woollett transitioned to working in colored pencil, after initially using them to add fine details to his paintings and then using them more extensively to complete his drawings. “I had always felt much more comfortable with a pencil in hand than a paintbrush,” he said.

Although birds provide Woollett with endless sources of inspiration, the “key to my motivation is seeing that fleeting glimpse of a kingfisher in bright sunlight, or the way snowfall on a simple log pile can transform it into an eye-catching abstract design,” he writes in his book “Bird Art: Drawing Birds Using Graphite & Coloured Pencils,” published by Search Press Limited in 2017.

He lives and works in Maidstone, Kent, England, with his wife, two children, two springer spaniels, and a recently adopted border collie.

Wisconsin Artists

For “Birds in Art” 2019, more than 500 artists submitted over 800 artworks for consideration in May by the three-person jury. Wisconsin artists include:

Gary Eigenberger, (Green Bay) Great Egret

Terrill A. Knaack, (Beaver Dam) Evening Hunt

Rebecca Korth, (Marshfield) Bluebird, Bartletts & Cara Caras

S. V. Medaris, (Mount Horeb) Plymouth Rock (1/13)

John S. Miller, (Madison) Ogishkimanisi

Katie Ann Musolff, (Fredonia) Breaking through in Order to Rise Up and Try

Don Rambadt, (Milwaukee) Counterpoise

Michael James Riddet, (Gays Mills) Rufous-sided Towhee

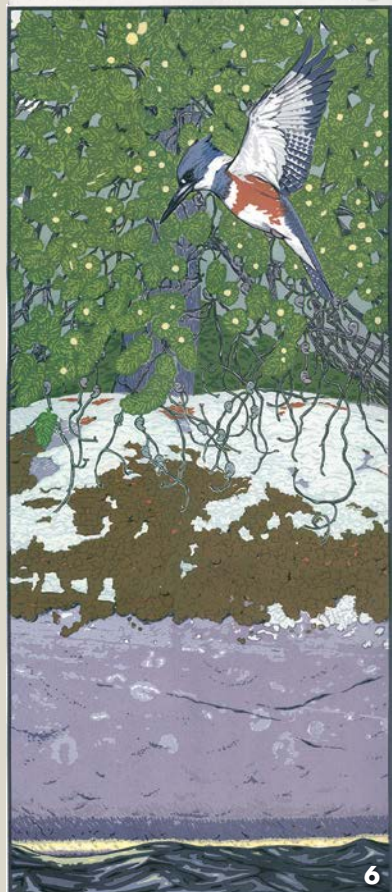
Sandra Wiesman Weiler, (Marshfield) Baltimore Oriole Nest

The 2019 “Birds in Art” jurors were Jillian Casey, curator of collections, Stamford Museum & Nature Center, Stamford, Connecticut; Luis Purón, executive director, Rockport Center for the Arts, Rockport, Texas; and Robin Salmon, curator of sculpture and vice president of art and historical collections, Brookgreen Gardens, Murrells Inlet, South Carolina.

Avian-Themed Programs for All Ages

Museum programs for all ages will bring to life themes, artistic styles, and techniques from “Birds in Art” 2019 and the Museum’s collection exhibitions. Explore avian-themed activities in Art Park, the Museum’s interactive family gallery in the lower level. Details online: [See the Birds in Art 2019 events calendar \(click here\)](#)

For more information about the exhibit, programs, or museum, visit www.lywam.org/birds-in-art



- 1) Rufous-sided Towhee, by Michael James Riddet,
- 2) Bluebird, Bartletts & Cara Caras, by Rebecca Korth
- 3) Evening Hunt, by Terrill Knaack
- 4) Plymouth Rock, by SV Medaris

- 5) Breaking through in Order to Rise Up and Try, by Katie Ann Musolff
- 6) Ogishkimanisi, by John S Miller
- 7) Great Egret, by Gary Eigenberger

WISCONSIN REGIONAL ART PROGRAM (WRAP) / WRAA STATE DAY CONFERENCE

Wisconsin Regional Art Program (WRAP) encourages nonprofessional, student, and emerging artists to create and exhibit their work across Wisconsin. Run by UW–Madison Continuing Studies, WRAP is looking forward from a rich past of 79 years. They, along with Wisconsin Regional Artists Association (WRAA), are hosting a weekend art event.

Friday & Saturday, Sept. 20-21, 2019

Pyle Center, 702 Langdon St., Madison, WI.

FRIDAY, SEPTEMBER 20:

4:00-5:30pm — Coordinators gathering at Memorial Union Terrace

4:30-5:30pm — Optional and free docent-led tours at The Chazen Museum of Art (focus on Midwest Regionalism)

6:00pm — EWA Reception begins

7:15pm — Tiny Treasures and STAMP Awards

8:30pm — Take STAMP artwork home

9:00pm — Pyle Center building closes

SATURDAY, SEPTEMBER 21:

9:00-10:00am — Registration, coffee, and informal exhibition viewing

10:00-11:30am — Introductions by WRAP Director Angela Johnson, presentation by Michael Velliquette

Noon-1:00pm — Lunch

1:30-3:00pm — State Awards

3:30pm — Art pickup deadline

4:30-5:30pm — Optional and free docent-led tours at The Chazen Museum of Art (focus on Midwest Regionalism)

More details online: <https://continuingstudies.wisc.edu/conferences/wisconsin-regional-art-program/wrap-conference/>



Two works from the 2018 WRAP Exhibit:

Cheryl Plautz, Medford, WI - *Young Red Squirrel*, acrylic (top)

Joanne Wilson, Oshkosh, WI
Upper Bond Falls, watercolor mixed media (above)



GREATER MILWAUKEE FOUNDATION'S MARY L. NOHL FELLOWSHIPS - APPLY SOON!

The Bradley Family Foundation, in collaboration with the Greater Milwaukee Foundation, announces the 17th cycle of this prestigious fellowship program for visual artists. Five fellowships will be awarded in 2019: two for established artists (\$20,000 each) and three for emerging artists (\$10,000 each). The program is open to practicing artists residing in Milwaukee, Waukesha, Ozaukee, and Washington counties. 101 fellowships have been awarded since the program began in 2003.

Applications available online (as of Tuesday, Sept. 3, 2019).

Visit here: <http://lydensculpturegarden.org/nohl>

DEADLINE for applications: Thursday, Oct. 3, 2019, 5:00pm

Awards announced Monday, Nov. 18, 2019.

Questions: Contact Polly Morris (414) 446-8794 pmorris@lydensculpturegarden.org.

Information workshops about applying:

- Wednesday, Sept. 4, 2019, 6:00-7:30pm, Walker's Point Center, 839 S. 5th St.
- Sunday, Sept. 8, 2019, 10:30am-12:00 noon, Jazz Gallery, 926 E. Center St.
- Tuesday, Sept. 10, 2019, 6:00-7:30pm, Ayzha Fine Arts Gallery, 161 W. Wisconsin Ave., Lower Level, Suite #300

To read about 2018 recipients of the fellowship awards click here: <http://www.marquette.edu/haggerty/events.php>

The Mary L. Nohl Fund Fellowship program also includes a **Suitcase Export Fund** for exporting work by local artists beyond the four-county area. The next cycle of the Suitcase Export Fund will open on Monday, Dec. 2, 2019, when the electronic application and guidelines will become available at <http://lydensculpturegarden.org/nohl>



EXHIBITS

BONITA BRUCH: *Riverwest Elders Art Exhibit*, Tuesday, Sept. 3, 4:30-6:30pm, Milwaukee Catholic Home-Residence - Astor Room, 2462 N. Prospect Ave., Parking in lot on side/rear of building or on Prospect Ave.



Overwhelm, by Denise Presnell

DENISE PRESNELL: *Confluence of Art Annual Exhibition*, Sept. 13 - Nov. 3, 2019, Pablo Center at the Confluence, 128 Graham Ave., Eau Claire, WI. • *64 Arts National Juried Exhibition 2019*, Oct. 22 - Dec. 12, 2019. Reception: Oct. 25, 5:00-7:00pm. Buchanan Center for the Arts, 64 Public Square, Monmouth, IL. “Overwhelm” and “Mischievous Managed” were juried in. • *“Color 2019”*, Sept. 12 - Oct. 18, 2019. Reception: Sept. 12, 6:00-9:00pm. 3 Square Art, 2415 Donella Ct., Ste. 110, Fort Collins, CO. “Fish Net” and “Resurfacing II” have been juried in. • *“A Trail of Intuitive Abstraction”* The Center for the Visual Arts, 427 N 4th St., Wausau, WI. Aug. 8 - Oct. 12, 2019. • *32nd Annual Northern National Art Competition*, Nicolet College Art Gallery, Northwoods Center, Rhinelander, WI.



Rusted Snowflakes, by Jean Judd

GALLERY 218: Gallery 218, at 207 E. Buffalo St. in the Marshall Building, *celebrated its 29th anniversary* on gallery night in July. Judith

Hooks, director of the gallery, noted that Gallery 218 is totally operated on a volunteer basis by the exhibiting artists.

Artists that showed in the anniversary exhibit included: Judith Hooks, Carol Liesenfelder, Bernie Newman, Lew Cadkin, JoAnne O’Hare, Martha Coaty, Kim Lyon, and Scott Onsager. Patrons enjoyed live jazz by Keith Watling. Over the 29 years, thousands of artists have participated in solo and group exhibitions, performances, demos, live painting and workshop. Past theme shows have included, The Big Blue Shirt Show, War and Peace, and After Duchamp, as well as many other themed, juried and non-juried exhibitions. The gallery focuses on abstract, conceptual, experimental works and artists are welcome to apply in person throughout the year. For more information call 414-643-1732, and visit www.gallery218.com, twitter, @gallery218, Instagram: 218gallery

IAN BAKER JOHNSON: Chosen as the recipient of the *Professional Dimensions 2019 Sacagawea Artist Award*. This prestigious award is given to one woman artist each year who shows exceptional proficiency and originality in their work. Ian is a lifelong Wisconsin fine artist who primarily works with acrylics on canvas or board. Two commissioned paintings of Ian’s were presented to each of two women receiving awards for exceptional leadership and one painting was presented for inclusion in the *Professional Dimensions Permanent Art Collection at Alverno College*.

JAYNE REID JACKSON: *“Still Lives”, Overture Center*, Gallery 3, Fall cycle show along with artist Yeonhee Cheong, now – December 1, 2019. Reception: Friday, October 4 (Gallery Night) Gallery talk and mezzotint demo in November.

JEAN JUDD: *The Center for Contemporary Arts National Juried Competition*, Jane Adams Breed Gallery, 220 Cypress St., Abilene, TX. Jean’s work “Rusted Snowflakes” was juried in. Sept. 13 - Nov. 2, 2019. Reception / awards: Sept. 14, 2019, 4:00-5:30pm. [More info, click here](#) • *32nd Northern National Art Competition, Nicolet Art Gallery*, Sept. 26, - Nov. 15, 2019. 5364 College Dr., Rhinelander, WI. Reception and awards: Sept. 26, 2019, 5:00pm, at Northwoods Center, Nicolet College. “Shadow of the Past” is one of 90 artworks juried into the show from a pool of 350. [More info, click here](#) • *“Nibikaang: From the Water”* Juried Exhibition, Watermark Art Center - Miikanan Gallery, 505 Bemidji Ave., Bemidji, MN. July 8 - Sept. 22, 2019. [More info, click here](#)

JEFF STERN: *WVA SC Chapter - UW Hospital Group Exhibit*, 600 N. Highland Ave., Madison, WI. Sept. 7 - Oct. 5, 2019. Oil paintings “3.20 Corn” and “Southwest Corner” were juried in. • Museum of Wisconsin Art Members’ Show, Saturday, July 13 - Sunday, Sept. 8, 2019. 205 Veterans Ave., West Bend, WI

MICHAEL KRATOCHWILL: Juried into the National Exhibit, *The Art of Water III*, at the James May Gallery in Algoma, WI. The theme of the third year exhibit dealt with water conservation and protection. The exhibit featured works from 150 regional and national artists. Michael’s work “Ocean Artery” is from a series of watercolors of Parfrey’s Glen in the Baraboo range.

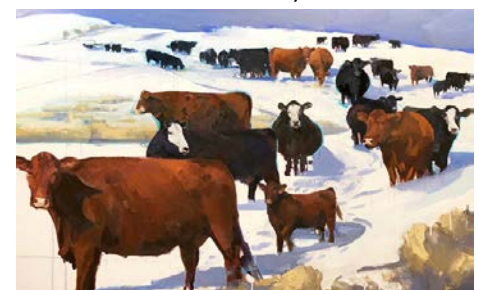


Southwest Corner, by Jeff Stern

RICHARD PATT: *Showed new work* alongside the work of Hal Koenig at *The Oil Gallery* during the Third Ward Gallery Night in July. Hal was a founder of The Oil Gallery, and his painting “Red Angus” was the last large-scale color work he produced before his unfortunate recent death. The new owner of The Oil Gallery is Bob Schwoch, (Hal’s husband) who welcomes patrons to visit the gallery.



Wisconsin Farm Barns, by Richard Patt



Red Angus, by Hal Koenig

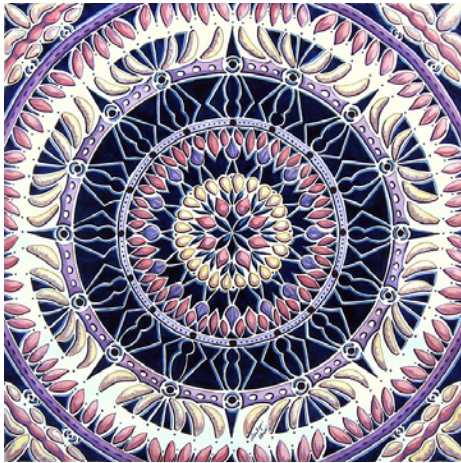
RICHARD WUNSCH: *32nd Northern National Art Competition*, Nicolet Art Gallery, Sept. 26, - Nov. 15, 2019. 5364 College Dr., Rhinelander, WI. Reception and awards: Sept. 26, 2019, 5:00pm, at Northwoods Center, Nicolet College. [More info, click here.](#)

STEPHANIE HARVEY: Pumped for Printmaking, Monday, Sept. 16, 2019, Oneida Nation Arts • Multi-Arts Studio, Trout Museum of Art, Wednesdays from Sept. 18 - Nov. 6, 2019 • Drink & Shrink, Mondo Wine Bar, Thursday, Sept. 19, 2019. Check Instagram for details, [@STEPHVANHARV](#)

MEMBER NEWS

TAMLYN AKINS: *Beloit and Vicinity Exhibit*, Tamlyn and other WVA Artists in the exhibit include Jordan Acker Anderson, Victoria Tasch, Cathy Jean Clark, Patrick Doughman, Martha Hayden, and Christine Miller. 32 works from 28 local artists. Jurors chose a range of mediums from oil and paper objects, to wood sculptures, textile work, and even ice-cream based painting. [More info, click here](#)

VICTORIA TASCH: “Celebrating Women”, August 26 - September 20, 2019. Xavier University Art Gallery, 1658 Musketeer Dr., Cincinnati, OH. Juried Exhibition Celebrating 50 years of women at Xavier University.



Summer Seeding, by Tamlyn Akins

OPPORTUNITIES

RIVERWALK ART CENTER: *Open Art Studio*, Friday, Sept. 13, 2019, 5:30-11:00pm, 33 W. Second St., Fond du Lac, WI. Fun, collaborative, social art-making. Cost: \$10, includes food and beverages. Start a new work or bring in work in progress. General public is welcome to drop in from 7:00-10:00pm. Space is limited. To reserve a spot, email: riverwalkarts@gmail.com

UW-STEVENS POINT: “THE DEAD” - Call for all creatives to submit art and proposals for works to exhibit at the 2019 Day of the Dead themed exhibition at Edna Carlsen Gallery at the UW - Stevens Point. **DEADLINE FOR SUBMISSIONS: September-22, 2019**, Midnight. All mediums will be considered. • Oct. 28 - Nov. 29, 2019. Halloween Party/**Opening RECEPTION: Oct. 31, 2019, 6:00-10:00pm** (Costumes encouraged) • Each artist may submit up to 3 works, and 2 images can be submitted per work (1 overview & 1 detailed view). Images must be saved as a PNG or JPG and must be between 800 and 1,000 pixels on the longest side. Submit videos by uploading a screen shot to the form & including a link to the video in the description. (Upload videos to Youtube or Vimeo) [More information, click here.](#)

MOUNT HOREB SPRING ART TOUR: (Tour dates June 5-7, 2020). Application available at www.mhaaa.org (click link in upper right of page). **Eligibility has changed!** All professional Wisconsin artists 18 years or older are invited to apply. See application for details. **DEADLINE TO APPLY: Oct. 31, 2019.** Contact Tamlyn Akins with questions 608-767-1281 or tamlynakins@gmail.com.



WILLIAM LEMKE: *The Smithsonian National Portrait Gallery* has selected Wisconsin Artist, William Lemke, as a finalist in their triannual Outwin Boochever Portrait Competition. In a field of over 2,600 entries, Lemke is among 46 finalists who will have their entries displayed at the National Portrait Gallery beginning on October 26th, 2019.

The piece that was selected is part of a body of work that Lemke created in his early photography days in the 80's and 90's and is one of a “then and now” portrait of Dead Heads (followers of the Grateful Dead). During that time he photographed over 150 Dead Heads in parking lots of venues where the Grateful Dead were playing. Now, over 30 years later, he has started the journey of relocating and re-photographing the original people using the same backdrop and traditional photographic processes. A book of

these images and stories will be available soon. Lemke's *Deadhead collection* and other work can be viewed on his website at <http://www.billlemke.com/deadheads.html>

ELAINE DAILY BIRNBAUM: Elaine recently was interviewed by Creative Catalyst. She had helpful words to express the public views about abstract art. “One major misconception about abstract art is that it is simply the random, haphazard application of paint without direction or reference, and some might even say, artistic skills. This view is most generally held by one

not educated in art. However, the principles of composition and design elements are even more crucial to a successful abstract painting than to a representational or realistic painting. Without a distinct subject, an abstract painting must depend solely on the successful application of these principles and elements to create an image of visual interest and intrigue. An abstract painting must overcome the brain's natural desire to identify an object.” (from Creative Catalyst)

[To see more images of Elaine's work, and to read her interview in its entirety, click here.](#)



Break in the Clouds, by Richard Wunsch



Untitled, by Ian Baker Johnson

