

Wisconsin
Visual Artists

M A G A Z I N E

4th Quarter Issue - Dec. 2019 Jan., Feb. 2020





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: *Four Seasons of Wisconsin*, (cropped - showing 2 of 4 panels; Autumn & Winter) by Barbara Westfall, Fused glass and stainless steel, 24" w x 65" h (each panel). See story on page 8.

WVA STATE BOARD MEETING:

January 25, 10:00am, at "The Hub", 303 Water St., West Bend, WI.

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

Thank you for supporting WVA! Please join us in West Bend on Saturday, January 25 for our annual membership meeting. We will begin at 10am with an awards ceremony recognizing one member from each chapter for outstanding contribution to the organization. We anticipate that this will become a biennial tradition. We will also vote on the changes to the constitution and by-laws. Please visit the website for more details.

The State Board meeting precedes the Wisconsin Artist Biennial reception. Feel free to join us or share your thoughts. Thank you to the 330 artists who submitted work to this contemporary survey of art in Wisconsin. Following the meeting, we'll regroup at MOWA.

Opening reception for the Wisconsin Artists Biennial is

Saturday, January 25, 2020, 1:00–5:00pm

Meet the artists, make art, and enjoy live music, light bites, and a cash bar.

Don't forget to add this to your calendar:

The Wisconsin Visual Art Achievement Awards (WVAAA) honor individuals, institutions, and organizations who have significantly contributed to the visual arts and creative culture of the state.

Awards Ceremony: Saturday, February 29, 2020, 2:00-3:30pm

- Legacy Award
- Exhibition Award
- Educator Award—K–12
- Community Arts Advocate Award
- Educator Award—University or College
- Arts Writing Award

The WVAAA is made possible through a collaboration between MOWA, Wisconsin Visual Artists, and the Wisconsin Academy of Sciences, Arts and Letters.

The 2017 Award Recipients: Tom Bamberger, David Becker, Sylvia Fein, Dean Jensen, Ken Loeber, Dona Look, Max Yela, and the late Charles Thwaites.

Also, we have a **statewide exhibition January 31 – February 29, 2020 at Alverno.**

Please show your support by attending the events and meeting members from throughout the state.

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

There are lots of events coming up this quarter. The upcoming State exhibit at Alverno College (check your January newsletter for opening and exhibit details), our **Annual Meeting** of members on Saturday Jan. 25th, 10:00am at the Hub Coffee Shop, 303 Water Street, West Bend (across from MOWA). Plan to stick around for the **Juror talk and Opening/Awards reception** for the WVA Biennial at Museum of Wisconsin Art. Then in February, I hope you'll join us for the **Wisconsin Visual Artists Achievement Awards** on Feb. 29th at MOWA. More on that in the February newsletter.

We're putting out a **Call for Art** to be used for promotional purposes. Please see details in this magazine and on the website. **Submission deadline is Dec. 30th!**

2019 has been a year of continuing changes for WVA. Our organizational structure has been straightened out, standards applied so the chapters all function similarly (while retaining their own 'flavors' of course!), the website continues to evolve into a robust asset of the organization, our social media presence has been enhanced and there were many exhibition opportunities for our members.

It's been a year of many changes for me personally as well. My daughter passed away unexpectedly in June, and as one might expect, it has had a profound impact on my life. I'm looking to the future, knowing that my "someday" list needs to become today's to-do list.

To that end, I will be leaving the WVA at the end of my contract in June at the latest. You'll find information on how to apply as the ED in this issue as well.

Wishing you all peace, joy and fellowship during this holiday season and into the New Year.

- Terry

"WEB OF LIFE" BY TORI TASCH AT ALFONS GALLERY

In her installation, Tori Tasch's passion for repurposing materials and using layered printmaking processes come together in a series of small, distinctive artist books ranging from insect to urban landscape. Within this familiar format, she investigates and communicates socially relevant ideas. Merged into one space, they raise awareness about environmental issues and urban impact while exploring nature conservation and biodiversity.

Tasch has also designed an interactive event for the opening reception, "Winter Picnic: Insects are our Friends." This is an opportunity for visitors to further connect to her installation while learning about the importance of biodiversity. Visitors can create their own tiny bug books while enjoying a summer picnic in winter, complete with insect cookies, sundaes, and hot chocolate. They may either add the butterfly to Tasch's installation or take it home with them to remind them to plant natives that provide nectar.

"Winter Picnic: Insects are our Friends" – The Art of Community Engagement

Tasch's statements on this event:

"Community engagement is a part of my process as it invites collaboration and the blending of ideas, and it provides the opportunity to bring awareness to the need to protect those species most at risk.

Through exploring and supporting nature conservation and awareness about environmental issues in my work, I am convinced that together we can build and support a life of harmony and respect for our planet, plant kingdom, animals and each other.

My current series is inspired by Schoofs Preserve where I am currently doing a one-year artservancy. When I discovered that this charming piece of land is a Monarch Way Station, it inspired me to create a butterfly per day to raise awareness to the loss of biodiversity. A natural world thrives on complexity. I hope others will be inspired to make small changes and begin their commitment by adding a butterfly to the installation and planting natives that provide nectar."

The exhibit runs from January 19 - March 15, 2020, and there is an opening reception Sunday, Jan. 19, from 12:00-3:00pm, with an Interactive Winter Picnic 12:00 - 2:00pm, and an Artist Talk 2:00pm. Alfons Gallery is at 1501 S. Layton Blvd., Milwaukee, WI 53217.

Alfons Gallery exhibits explore cultures and advocate for social justice, peace, and the environment.

More online at www.alfonsgallery.org



Specimen #13



MKE [skylne]



Specimen #30,

CHAPTER NEWS

STATEWIDE

Jan. 25: Meeting: 10:00am, at "The Hub", 303 Water St., West Bend, WI. **Awards**, and **voting on the changes** to the constitution and by-laws.

WVAAA Reception: Feb. 29, 2020.

NORTHEAST CHAPTER NEWS

- *Chapter Co-Chairs: Jane Hostetler and Karen Sorenson Stewart*

No meetings for December or January - Winter Break

SOUTHEAST CHAPTER NEWS

- *Chapter Chair: Marcia Hero*

Wednesday, Dec. 4, 6:00-8:00pm:

Annual Christmas Social, which replaces our December Member Meeting. Audrey Dulmes has graciously agreed to open her home to us once again. *Please note the earlier time.

SOUTH-CENTRAL CHAPTER NEWS

- *Chapter Chair: Jayne Reid Jackson*

Tuesday, Dec. 17, 6:30pm:
Christmas / Holiday Party, at Deb Menz's home in Middleton.

Tuesday, Jan. 21, 6:30pm:
Critique and meeting, at Holiday Inn Express

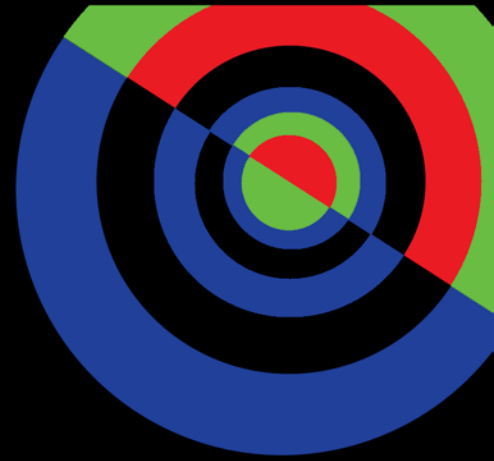


ANNUAL STATE MEMBERS' MEETING

SAT. JAN. 25, 2020 10AM-NOON

The Hub Coffee Shop, 303 Water St., West Bend (across from MOWA)

WISCONSIN ARTISTS BIENNIAL 2020



Museum of Wisconsin Art

205 Veterans Ave, West Bend, WI 53095

Sat., January 25, 2020

2:00 PM Opening & Awards Reception

1:00 PM Juror Talk

Participating Artists:

Benjamin R Balcom Jordan Acker Anderson Krista V Allesnstein Trenton Baylor Siara Berry

Martha J Coaty Scott Espeseth Daniel A Fleming Nina Ghanbarzadeh Madeline Glaspey

Janelle M Gramling Alexander Hopkins Niki L Johnson Frank Juarez Yevgeniya Kaganovich

David Najib Kasir Daniel Klewer Michael F Knapstein Pat Kroth Debbie Kupinsky Diane Levesque

Lisa Mathewson Rob Neilson Angela Piehl Brian J Pirman Denise Presnell

Pete Railand & Jenna Valoe Christian A Ricco Susan I Rice Patrick Robison Laura Schneider

Jill Sebastian Shelley Smith Christine Style Victoria L Tasch Amanda Urmanski John Whitney

Xiaohong Zhang

NO CHROMA / MMOCA BOYCOTT

by *Equity for Artists in Madison, WI: Jenie Gao (WVA Vice-President), Jamie Ho, Jennifer Bastian*

This is an open letter on behalf of all the artists who are tired of working for free for institutions that claim to support them. This is an open critique of our major art institutions that use their platforms to perpetuate--rather than mitigate or end--systemic problems that hurt artists and obstruct diversity in the field.

On Monday, November 25th, MMoCA released a Call for Artists to apply for [Chroma](#), a colorful art experience at the museum. Chroma is a ticketed event, with general tickets costing \$15 and VIP tickets costing \$100. This event is a revenue generator for MMoCA, **yet no artists will be paid to participate**. Instead, artists have to pay \$25 just to apply, and those that get selected may have to pay an additional \$100 to receive the museum's support with installation. In other words, artists have to pay \$25 to \$125 for the "honor" of spending their free labor hours and materials to create a unique, one-time installation to entertain MMoCA's members. Additionally, all participating artists agree to allow MMoCA the free use of images taken of their artwork for perpetuity. From the application: "Artists and designers agree to let MMoCA use photography of these artworks and designs for future publicity and commercial purposes."

If this were a first time offense from MMoCA we might not have needed to write a public letter. But it is not the first time.

1. Chroma 2018 also entirely relied on the free labor of artists and event photographers. To our knowledge, only the DJs received payment for their time.
2. Outside of the Chroma event, MMoCA hosts unpaid internships, amidst [international conversations](#) about the privilege that's required to work for free.
3. MMoCA's [2019 Triennial event had 20 sponsors](#). [Business sponsorships of MMoCA start at \\$2,500](#). If every donor donated at the minimum business sponsorship level, then the Triennial would have had a \$50,000 budget. It begs the question: if an established institution has the influence to garner 20 sponsors for one event, why don't they ask their donors to support the artists who make the event possible? Why does MMoCA not prioritize artists' pay when underwriting the budget of a show?
4. MMoCA [does not pay musicians](#) who perform during Art Fair on the Square, claiming that "by performing pro-bono at Art Fair on the Square, you're helping MMoCA offer free admission to nearly 200,000 visitors annually."

As artists, we are outraged. For too long, many of us have supported museums, through our artwork and our membership. We have supported museums because we believe in the value of an organization and platform whose purpose it is to preserve, elevate, and celebrate culture. But we are at a time when more and more people are beginning to question--**who does a nonprofit institution truly serve?** At a museum like MMoCA, the art curator gets paid. The director gets paid. The assistants get paid. The event coordinators get paid. **But the artists never get paid, even though it would be literally impossible to have an art museum without art.**

The purpose of a nonprofit entity should be to help close social gaps. Closing social gaps is why nonprofits have fundraisers, grants, and major donors. Everyone understands that nonprofits have overhead to pay for. But when a nonprofit uses the population it is supposed to serve (in this case, artists) [to fundraise to preserve the institution over the people](#), the nonprofit ceases to serve its public function. There is a reason that the "starving artist" stereotype and the "art is for the elite" stereotype exist in the same world. Their existence together sends a very clear message: artists (aka laborers) are valueless, and art (aka property/estate) is valuable. By relying on the free labor of artists, the art museum becomes not a place for artists, but rather an institution for the protection of property.

When a leader in the arts space like a museum perpetuates this lopsided power dynamic between artists and institutions, it calls into question whom this institution really serves. When the carrot that a museum dangles for artists is "prestige," it reemphasizes the role of status in representation. When "diversity and inclusion" are cultural buzzwords, it matters whom we do and don't pay.

It is the responsibility of the museum to resolve this systemic issue. We ask MMoCA to remove the application fee for Chroma and to pay the participating artists. We ask MMoCA to promise to have transparency for future initiatives on how artists will be paid for their work. We ask MMoCA to reconsider their role not solely in the enjoyment of the arts, but in the success and career sustainability of artists. Until this happens, it is the demand of the artists that they do so by boycotting this event: by refusing to apply, by publicly calling out the problem, and by telling the community not to purchase tickets when none of the revenue benefits the artists.

Artists, here is your call to action. The first action is to sign this letter. The second is to come to one of three organizing meetings (January 15, January 29, and February 4, at 6 pm at Madison Central Library), because this public letter to MMoCA, and other institutions that maintain the status quo, is only the beginning. While this movement is starting in Madison due to circumstances, this message is for ALL of us working in the arts who have long recognized this disparity. It is time for artists to stand together, assert our rights, and fight exploitation. We hope the rest of you are listening.

By signing this letter, I, an artist, agree with the above statement and accept the call to action.

[Click here to sign the letter digitally](#) and share it with friends. You can opt in to receive updates for the organizing meetings in January and February.

It's easy to understand why the image of cinderblock walls painted sea-foam green brings up an unhappy memory for WVA artist Barbara Westfall. As a 6-year-old child, she vividly remembers sitting in a patient room with her mother in the ER, waiting to be treated for a high fever and pneumonia. In this condition, she remembers feeling miserable. The displeasure of her physical condition was magnified by having nothing to look at but the four glum green walls. She wished it could be something beautiful and soothing instead, and that is one of the life experiences that she calls upon for inspiration to create beautiful work for people in need of an emotional lift, especially those in hospitals. She makes work with the intention and hope that viewers are transported, if only for some precious moments, to a place of restful calm and beauty, and find viewing her work of some help in whatever health struggle they may be dealing with.

In her youth, Barbara observed her father, a design-builder, construct the home she grew up in and other functional objects. She grew up with the trappings of that work, such as blueprints, on the kitchen table. This, and the needlework of her mother and a family sign-painting ad agency, also had a big impact on her. Through school field trips, Barbara would occasionally visit Chicago art museums, and the impact of seeing firsthand the large sculptures of Picasso and Miro was momentous for her. It instilled in her a desire to make large works, which is present in her art glass today, despite the challenges of a medium that is much easier on a small scale. Making things has been a part of her life since childhood, but her first career was in banking. She would make



a major shift back into the arts in the 1980s, venturing into glasswork, and earning both a Bachelor's and Master's degree in Fine Art from UW-Madison, graduating in 1993. She would go on to teach art and art education as a professor at UW-Platteville, and later retire and transition into work as a full-time artist.

Barbara loves the beauty of glass, and describes herself "as a crow" - in that she "gravitates toward shiny things". She noted that since glass has varying degrees of transparency, it can capture, but also reflect light. (A phenomena she is currently studying). She enjoys and engages deeply in the study of her subject matter. If a patron wants art about the sunlight on a particular lake or river, Barbara goes out and studies it in person. Not one to shy from the



- 1) Barbara Westfall with one panel (Winter) of her work *4 Seasons of Wisconsin* at Tomah Memorial Hospital
- 2) *Taking Three Deep Breaths*, Mural installed in the ER at UW-Health at the American Center Hospital, Fused glass, painted willow branches, carved baltic birch and granite inlays, 12'w x 5'h
- 3) *Coastal Flora 3 leaf ensemble*, Fused glass, 36"w x 40"h

logistical challenges of what others might consider a non-portable medium, she will go as far as taking glass chips out on a canoe or kayak with her to color match in the most accurate way possible, comparing the glass to the environment directly. She is fascinated by the interplay of light, water, plants, and motion and continues to explore them.

She does a lot of testing with the glass and kiln to fully understand how each piece will work. She said the firing is a labor intensive process, which can truly make or break a piece. For large works, firings can be a 3-day process, and small ones can take 15 hours. Typically, works are placed in the kiln at least three times and demand a great degree of attention to carefully monitor temperatures, ensuring pieces don't break or crack while heating or cooling. She participates in ongoing education, such as the kilnformed glass residency she attended in 2019 at Pilchuck Glass School in the Pacific Northwest, founded in part by glass artist Dale Chihuly, where she was encouraged to experiment extensively.





The primary medium Barbara works in is kilnformed glass, sometimes called “fused glass”, but she comfortably incorporates other media such as branches stripped of their bark, and metal or wood that is cut into shapes. Her large work in UW-Hospital at the American Center, for example, has carved basswood, carved granite, paint, and glass. She said it was a job with many challenges, but that it was also fun. Currently, she is most interested in working with a combination of glass and metal and is excited about the additional options made available from new technologies like compact LED lighting.

As a three-dimensional medium, some of her works physically breach the plane of their frames and are layered so that she can suggest the motion of the viewer moving into branches or reeds to enter deeper into the imagined space. You can see this in pieces like “Mangroves Near the Beach” and “Underwater Garden”. She wants her work to mimic how nature transports and immerses the senses. Harkening back to her experiences with large artworks in Chicago, Barbara likes making multi-panel pieces because it allows her to work in the medium of glass while working large. She mentioned that standing “at 5’9” tall”, working on a large scale comes naturally to her. One such recently completed large scale work is about the four seasons in Wisconsin and is installed in the lobby at Tomah Memorial Hospital.

Large-scaled commissions for commercial buyers, like Tomah Hospital, are the greater part of her earnings, but she also makes many smaller works, including functional items like dinner plates and platters. Barbara mentioned that size is not the only challenge with her work, but that overall it is quite an expensive medium to work in. The sheet glass she uses is hand made from Seattle and Portland, costs around \$100-\$300 per 30”x20” sheet, and is shipped by truck - so just acquiring the raw material to start her work is pricey. Then there are the costs of the kiln, the electric to operate it and building the facility to house it all, which are all requirements of a glass studio. Educating her buyers about these costs and their impact on the price of her art, are necessary factors to communicate. Beyond material, equipment and studio costs, it’s a continual challenge keeping an active business successful; self-promoting and wearing all the hats in running it, as well as some additional challenges of being a woman in business.

At the same time, she has felt a great sense of accomplishment from keeping her art business a success. She is also proud of her time as a professional art educator, making a difference for not only the students she taught but for all the future people her art education majors have gone on to teach. She’s gratified when people viewing her work say something like “it reminds me of... or I saw...”

She hopes her work will be emotionally moving because it connects to something in the viewer’s own life. Barbara is not attached to viewers “getting what she gets out of it”, but rather that they encounter the art filtered through their own experiences. Ultimately, she hopes that her work will bring joy to others. You can see more of Barbara’s art on her website: www.barbarawestfall.com



- 1) *Radiant Shore*, Fused glass, aluminum and stainless steel, 58”w x 20”h
- 2) *Chasing the Spectrum*, Fused glass, LED lights and aluminum, 40”w x 45”h
- 3) *Four Seasons of Wisconsin*, Lobby installation at Tomah Memorial Hospital, Tomah, WI, Fused glass and stainless steel, 24”w x 65”h (each panel)

FEATURE ARTIST LINDA HANCOCK *by Aaron Wilbers*

“Try to be one of those on whom nothing is lost”—author, Henry James. This quote encapsulates a pervasive attitude about the importance of Seeing and about creating artwork for WVA artist Linda Hancock. In her work, she observes with consciousness and intent, and translates those details into her artwork, and in particular, into her small-scale colored pencil drawings. Both the size, typically 5x7 inches, and the level of detail are intended to draw viewers into the work, in a deep level of noticing. Capturing this level of texture and detail “that you want to reach out and touch” is time consuming, but she enjoys the process. In particular, she gravitates toward the surface of weathered stone, as seen in *A Good Hiding Place* and *Old Friends*.

Old Friends was based on a photo Linda took outside a cathedral while in Budapest, Hungary. This engrossing work appears simple at first glance, with the subject consisting of a single freestanding broom in a shallow depth of field, contained only by one wall and a bit of cobblestone sidewalk. However, as you continue to view the work, the level of texture and shading in the stone, the weathered charm of the broom, and the diffused lighting transport you into a quiet state to ponder the story of what you’re seeing. The simplicity of the subject leaves room for a world of possible stories.

Linda earned her college degree in English literature at The Colorado College. She admired and was interested in visual arts, but at that time in the 60’s, felt she was not “wild enough” to be an Art Major. In order to meet a history requirement of the college, she took “Paleography,” the history of the development of letterforms. The professor teaching the course was also the curator of the college’s collection of medieval manuscripts. Seeing the manuscripts was a revelation to her about how one

could elevate letterforms to art, and she was hooked. After also taking some art classes at the college, she headed down a path into a 40-year career in calligraphy and lettering. She has continued to study in workshops, learning a great deal about the calligraphic arts from the Chicago Calligraphy Collective, and has studied with other calligraphic artists in the U.S. and Europe. Linda also spent time as an educator at MATC.



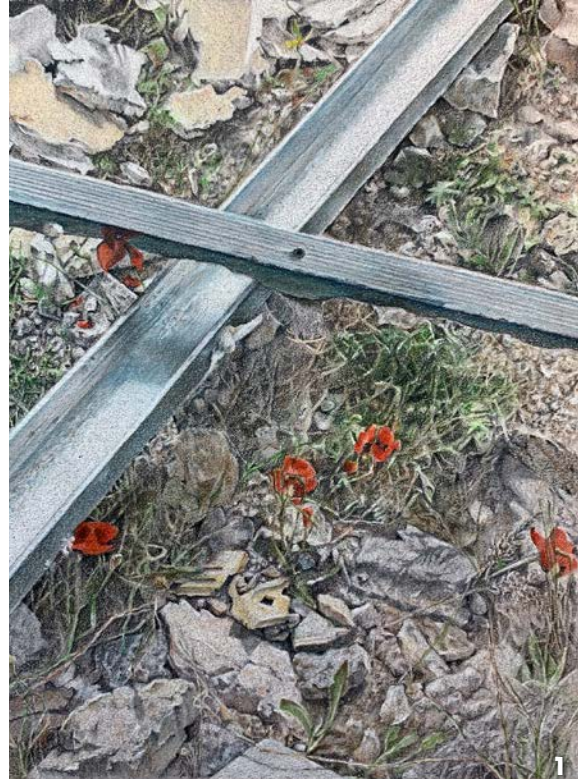
- 1) *We Must Witness*, 7" x 5", Colored pencil on paper
- 2) *Locked Away*, 27" x 43", Whitewash, gouache, ink on paper
- 3) *Old Friends*, 7" x 5", Colored pencil on paper
- 4) *Confab*, 5" x 7", Colored pencil on paper

Lettering and calligraphy have been not only a source of enjoyment, but also a source of income for Linda since the 1970’s. She has operated a full-time lettering studio for the past 40 years. Much of the work has come from large organizations and

the University of Wisconsin, filling in names on awards, certificates and diplomas. She also produces wedding invitations, greeting cards, and special projects for people who want wording of some kind rendered artfully.

In her representational art, Linda works from photos she has taken, often on travels. Besides being inspired by places she visits, artists who are influential on her work are Da Vinci (for his skill as a draftsman), Botticelli, Pieter Bruegel (for his capturing of everyday scenes) and she is “enamored” of Vermeer for his interest in detail and specificity of subject.

While her training in letterform and calligraphy is extensive and formal, she is mostly self-taught in her watercolor work, which is also quite adept. In colored pencil she has both learned on her own, and from schooling and workshops. Among her colored pencil training, she learned from artist Rhonda Nass the technique of starting with dark paper and working up using a very light touch (“as if you were drawing on your eyeball!”), on works like *Resting Boats*, *Old Friends*, and *Love Locks*.



While often admired, calligraphy is not always viewed as much as “art” as some other disciplines, and Linda mentioned changing that perspective as a challenge in what she does. She has worked to dispel the notion of letterwork being simply a hobby, and instead promotes it as an industry and art form. A similar internal struggle for her was thinking of herself as an “artist.” Calligraphy training is not as predominant as other art forms, and so Linda has also found some difficulty in building a network of peers doing the same work, and finding ongoing training in it. Other more enjoyable challenges she faces come with the nature of each specific medium she uses.

Linda works from her calligraphy studio and enjoys the space that it provides to devote to her work, and how having a space apart from home supports her productivity oriented mentality. She has worked from a home studio in the past, but found that home work distracted from artwork, and vice versa.

How she defines success is not based on comparison or competition. For her, it is measured by achieving what she has tried to accomplish, or if she has grown from attempting the work. She lightheartedly mentioned that “sales are nice too - but they’re not

the focus” of her making work. For her it’s about the gratification of the experience. She has been juried into many exhibitions and won some awards (her work is in the collection of The Newberry Library in Chicago and The Chazen Museum of Art in Madison), but she takes those in stride, feeling one cannot predict what a certain juror may select that another may reject, and that neither acceptance nor rejection by a juror is a definitive measure of the work’s merit.

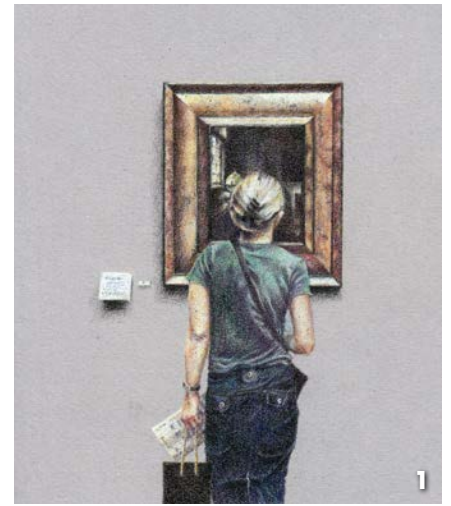
In observing people viewing her work, Linda finds it amusing and a bit frustrating to see people reading the quote she has embellished with art, writing down the quotation and promptly walking away. She is glad they have read and appreciated the quote, but really hopes that they’d value it as much for the art as they do for the content of the words. In her watercolor and pencil works, she hopes that viewers engage in observing more detail in their life as a result of seeing her work. Who knows how people’s behaviors might change if they simply became more observant. In that vein, Linda mentioned that she thinks “art will save us” and hopes that it helps guide people into qualities that benefit the world at large. As support of that notion, and demonstration of the power that art has, she noted the tendency of conquerors to immediately destroy art of the invaded people, or engaging in acts like book burnings. “Why would they do such a thing if the art wasn’t a threat?”.

Upcoming for Linda is a trip from Prague to Berlin, during which she is looking forward to gathering new reference photos. She also recently took a workshop for lettering in Chicago, and between now and the holidays, she’s deciding on what sort of new direction to head in the coming year—possibly more in colored pencil and dry media.



- 3) A Good Hiding Place, 5" x 7", Colored pencil on paper
- 4) Resting, 7" x 5", Colored pencil on paper
- 5) Love Locks, 7" x 5", Colored pencil on paper
- 6) Try To Be, 5.5" x 17.5", Gouache and 23kt gold leaf on paper

In showing her work, Linda has tried to have a few solo shows per year in the past, but currently is more interested in participating in group exhibitions. She thinks showing one’s work is an important part of “taking responsibility” for what they’ve been making. In addition to seeing her work at exhibits, you can see more of Linda’s art on her website: www.lindaphancockcreative.com



- 1) Alone with Vermeer, 7" x 5", Colored pencil on paper
- 2) Florence Bike, 22" x 30", Watercolor and collage on paper

6
 • TRY • TO • BE • ONE • OF • THOSE
 • ON • WHOM • SOMETHING IS LOST

THE ARTIST AND THE FUNDRAISER *by Jenie Gao, WVA Vice-President*

Why art for charity hurts the people who create it, in Madison and beyond.

The holidays. The season of giving. The season of fundraising.

Every year, and especially this time of year, organizations ask artists to donate their time and art to help raise money for a variety of causes.

As an artist who works frequently with nonprofits and mission-focused businesses, I understand the desire to help an admirable mission. I also understand the need for fundraising, to close social gaps and increase investment in underfunded areas.

But the reality is that charitable causes often put artists in a hard spot.

Only 2.3 percent of established artists make significant income from their art, and only 1 percent make a full-time living from it. The average artist's business brings in a gross revenue of \$40,000. The median American wage is \$61,300, not including benefits. The institutions that typically ask artists for donations of their time and artwork, like charitable foundations and trusts, pay their median employee \$61,000. The disparities grow from there.

We are a society that asks a person with one candy bar to give half of that candy bar to someone with 1,000 candy bars. The power balance is lopsided between artists and institutions, between artists and potential donors and patrons. The design of our fundraisers often puts too little of the responsibility on institutions and people in power, and too much on the powerless individuals whom social causes are supposedly helping. This isn't a matter of opinion or perception. It's literally written into our laws.

At the root of the issue is taxation, and specifically, who gets taxed for what. Delve into the nitty-gritty of our tax code, and it's easy to see how interactions between artists and charitable institutions have become so perverse. Here's the breakdown.

Donations and taxes: Who gets a tax deduction?

- Tax laws favor donors and tax-exempt institutions. [All cash donations, as long as they are properly documented and apply to the current fiscal year, are tax-deductible.](#) Cash donations must be given to a documented, tax-exempt organization.
- Non-cash donations are also tax-deductible. For example, if an art collector donates a work of art to a charity or nonprofit, they can deduct the full value of that artwork from their taxes. Non-cash donations of more than \$5,000 require a written appraisal of the work's value, but as long as a donor finds an appraiser, then there is no limit to what they can donate—and deduct.
- But donations are not tax-deductible if they are given directly to an individual. This is why people generally don't give directly to homeless people or those in need, regardless of how deserving a given individual might be. By law, they must give to a tax-exempt organization in order to receive a tax deduction.
- [Donating your time is not a tax deduction.](#) However, corporations donating the time of employees can deduct their employees' payroll. In other words, if you are an artist and asked to donate your time by creating a painting for a fundraiser or give a live art demo for free, you cannot deduct your time, only your materials. But if you own a corporation and one of your employees volunteers for an event, the corporation can take a tax deduction since all employee salaries, wages, commissions, bonuses, etc. are tax deductible.
- Artists can only deduct the material costs of a donated artwork, not the labor or the full sales value of the artwork, even if they are registered as a business.



- [Collectors, on the other hand, may deduct the full value of an artwork](#) they have purchased, because an artwork in their collection is considered capital gains property and an asset.
- Similarly, when an artist dies and their artwork goes to an heir or estate, that estate is now allowed to donate the full value of the artwork. [This is why so many museums and collections favor the artwork of dead artists.](#) The tax system is not set up to benefit living artists, but rather to extract value from the ones who are already deceased. The old joke that “You’ll only be famous when you’re dead” isn’t an accident. It is the product of our laws and systems.
- It isn’t all roses for the museums and institutions that accept large donations of artwork and antiques, either. These institutions become permanently responsible for caring for and maintaining these collections with climate-controlled buildings, (often underpaid) staff, and materials to repair damaged pieces. How do they pay for this maintenance? With public tax dollars, grants, and donations. In other words, a donor could potentially unload a large, expensive collection on a museum to maintain, take a tax deduction for the value of the collection, and therefore not pay into the tax system that supports the museum and enables it to exist. That tax burden moves from the donor to the rest of the tax base.
- Americans volunteer \$193 billion of their time per year to charity. To put that into perspective, Jeff Bezos at his richest was worth \$168 billion. Considering that the median freelance artist makes \$40,000 through their business and out of that takes a \$17,000 wage, we should probably stop asking artists to volunteer their non-tax-deductible time.

Who’s giving, and how much?

- Americans gave \$410.02 billion to charity in 2017. Of that total, corporations gave \$20.77 billion, foundations gave \$66.9 billion, and individuals gave \$286.65 billion, or 70% of total giving.
- High net worth individuals (median \$2,000,000) give on average \$29,269 annually to charity. The general population gives \$2,514.
- Grantmaking foundations and charitable trusts represent a \$138.8 billion industry and have grown at a rate of 5 percent in the last five years. 56.2 percent of their revenue comes from private contributions, gifts, and grants. 13.3 percent comes from assets sold, which equates to \$18.46 billion in revenue. This includes revenue from items sold in auction, like artwork.
- Overall, charitable giving is growing at a rate of 5 percent per year. Meanwhile, the richest 1 percent of the population grows wealth at a rate of 6 percent per year, compared to a rate of 3 percent for everyone else. [The US House of Representatives passed a \\$3.8 trillion tax cut in 2018](#), following the 2017 bill of \$1.5 trillion. [The 1 percent are on track to control two-thirds of the world’s wealth by 2030.](#) The need for charity continues to grow.

A classic example: “Bucky on Parade”

Love ‘em or hate ‘em, [Bucky on Parade](#) got people talking. Some people were obsessed with the program’s 85 Bucky Badger sculptures and hunted them like Pokemon Go. A bunch of renegades started taking naked pictures with them. Tone Madison’s [Scott Gordon and other commentators](#) and artists lambasted them as a sad excuse for public art, and were met in turn by Bucky defenders telling them to sod off, it’s for a good cause.

In the midst of all of the debate, the love and the hate, did anyone remember the artists? By the end of this project, everyone knew about Bucky on Parade and the 85 Bucky’s around the city. Does anyone remember even half the names of the 64 artists who painted them?

If you ever wanted an example of how charitable causes that use the arts are almost never about the benefiting artists, the fact that almost no one remembers the names of the artists should make all of us pause. The Bucky brand (which wasn’t exactly suffering beforehand in Madison) got elevated. The artists largely disappeared.

Even so, there are likely readers who think this stance is too harsh, or who think of course it wasn’t about the artists, it was about the cancer fundraiser! It was about public health! Even so, can we make an argument for public health if part of driving the cause was unhealthy for the very people who made the fundraiser possible? Imagine people hunting for blank, white Bucky’s around Madison because no artists agreed to paint them. Would there have been half the same appeal? Here are some stats on what a bad deal this project was for the artists involved:

- Bucky on Parade (sponsored by the Madison Area Sports Commission) paid 64 artists to paint 85 Bucky’s for \$1,500 per Bucky, spending a total of \$127,500 on artists’ labor. [They auctioned 32 of the statues to fundraise for Garding Against Cancer and raised more than \\$800,000 for the cause.](#) The average Bucky auctioned for approximately \$25,000. This means artists were paid on average 6 percent of the final value of the Bucky, before taxes. This \$800,000 figure does not include money raised through the sale of the other 53 Bucky’s or [merchandise of the artists’ designs.](#)

- Artists, like all other paid contractors/self-employed people, pay self-employment tax, which is double what employees pay for Social Security and Medicare. A self-employed artist's combined federal, state, and other taxes equal about 27 percent their annual revenue. So for every \$1,500 stipend, an artist's take-home pay is \$1,095 minus what they spent on materials and transportation. All Bucky artists were responsible for paying to transport their own Bucky's to and from their studios for the event.
- Garding Against Cancer is a nonprofit, meaning it's a tax-exempt institution. So while the artists paid taxes on an already minimal amount of money, the nonprofit did not on the profits it gained from them. (Many people don't realize that nonprofits are businesses. Nonprofits can, despite the term, turn a profit.) Donors who bought the Bucky's also received a tax deduction, under the rules I explained above.
- Artists' pay can be a dicey subject to bring up when it comes to fundraisers, because it isn't about the art. It's about the cause, and cancer is a poignant, personal one for many people. [But cancer is a \\$107 billion industry worldwide](#), growing 8 to 11 percent every year. With the average patient representing \$300,000 of potential revenue, there is little incentive for this to change. [The US accounts for 42.2 percent of spending on new cancer drugs](#), which is one of the primary drivers of increased spending in the cancer industry. The US spent \$99 per capita on cancer drugs in 2014, which in Wisconsin equates to approximately \$560 million. It's an entirely different debate whether this funding has even been effective in reducing cancer rates (it hasn't). [But it makes little sense for one of the least funded industries \(\\$811,000 on the arts in Wisconsin\) to be fundraising for one of the most well-funded industries by both private and public sectors](#). Public funding for the arts is 1/10th of 1 percent of public funding for cancer drugs. Tell me again who this fundraiser is for?

This isn't to say that you shouldn't donate to fundraisers or support charitable causes. Fundraisers and private donations remain an important part of serving our communities. With recent tax cuts for the wealthy, fundraising and charitable giving will only continue to grow to address increased need. But if you are willing to give to a charitable cause, then it is worth taking the time to be educated on how we choose to serve a mission.

In the long run, we need policy change in our taxes and laws, as well as a paradigm shift for how we view creative labor. In the short run, if you are going to ask artists to contribute to a fundraiser, add their labor as a billable item, like any other part of organizing an event. If you are paying for an event space, furniture rentals, lights, catering, etc., then you should be paying for artists' labor, too. If you are using artists' designs to elevate a cause, ask whether the cause elevates them as well, not just your brand. If you are asking them to donate art—just don't. Ask an art collector instead, because they win either way. If you absolutely must ask an artist to donate, then pair them with a sponsor, give them a commission of the sales, and set a minimum bid [so their art doesn't get snagged on the cheap](#) only for the buyer to turn around and resell it at market value or get it appraised and donated for a deduction (yes, that happens).

There are many ways in which nonprofits are successfully achieving their goals and addressing inequities. There are also many ways in which they are not successful and feeding into the problem. Much of that is designed into our systems and incentives, which have in turn shaped our thinking. If we are going to change this, then we must first change how we think.

[Click here for the more links and active links to the sources cited below, at Tone Madison](#)

Sources, links, and further reading:

1. IBISWorld 71151 Performers & Creative Artists in the US Industry Report
2. US Census, Income, Poverty, and Health Insurance Coverage in the United States, 2017
3. Forbes: 11 Tips for Making Your Charitable Donation Count on Your Taxes
4. Internal Revenue Service, Charitable Contributions
5. The New York Times: Donating Work for Charity Has Downsides for Artists
6. Hyperallergic: Why Can't Artists Deduct Donated Artworks from Their Taxes?
7. National Philanthropic Trust, Charitable Giving Statistics
8. CNBC: Here's what it will take for Jeff Bezos to become the first trillionaire
9. US Trust, Study of High Net Worth Philanthropy
10. IBISWorld 81321 Donations, Grants, and Endowment in the US Industry Report
11. Fortune: Under the Fog of Kavanaugh, House Passes \$3.8 Trillion More in Tax Cuts
12. The Guardian: Richest 1% on target to own two-thirds of all wealth by 2030
13. Bucky on Parade
14. Tone Madison: So, we're really doing this thing with the huge Bucky Badgers
15. Wisconsin State Journal: Bucky on Parade Comes to An End in Finale Auction
16. Internal Revenue Service, Self-Employment Tax
17. What is the Cancer-Industrial Complex?
18. US News: Global Cancer Spending Reaches \$100B
19. Rethinking the Arts, Arts Spending in Wisconsin and the US

Sat. Feb. 29, 2020 2:00pm-3:30pm

Wisconsin Visual Art Achievement Awards

Museum of Wisconsin Art

For the first time, awards will be presented in the following categories:

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

College Level Educator Award

Accredited Elementary or High School Level Educator Award

Exhibition Team (artist, curatorial staff, institution museum or gallery)

Best Arts Writing

Community Arts Advocate

Join us to celebrate these important awards made possible through a collaboration between MOWA, Wisconsin Visual Artists, and the Wisconsin Academy of Sciences, Arts and Letters.



WVAAA

Wisconsin Visual Art Achievement Awards

FOLLOWING YOUR PATH: COMPETITIONS BRING INTERNATIONAL RECOGNITION FOR WISCONSIN ARTIST COLETTE ODYA SMITH *by WVA Executive Director, Terry Stanley with Colette Odyia Smith*

Wauwatosa artist Colette Odyia Smith creates exquisite pastel paintings utilizing innovative techniques that give her views of nature a distinct abstract quality. She has built her following through competitive exhibits, rather than the more traditional gallery or direct sales route, an unexpected, but destined path that has led to international recognition.

During our recent meeting to talk about her experiences, Colette told me a fable that correlates to how her career developed. In short, Majnun and Layla fell desperately in love, but Layla's family arranged her marriage to another man, who took her away from their village. Majnun searched for years, desperately trying to find his beloved and the world thought he was crazy. In one town, the night guard chased him, swords drawn. He ran in fear and desperation, finally diving into a hidden garden, half-dead from exhaustion. Upon looking up, there was Layla. In the end, Majnun was grateful to the guards who wanted to kill him. Because of them, he found his heart's desire. In a less dramatic way, Colette's painting career path really began only after recovering from a difficult, protracted illness in her 30's.

While she did work hard, many of the steps on this path contained elements of serendipity or coincidence, with new opportunities being built upon seemingly disconnected events. She tries to keep moving forward in a kind of faith she calls "walking into the fog".

Colette started on more traditional paths seeking recognition. Teaching and gallery sales, however, didn't produce the success she sought. She became active in local, state and national art and pastel organizations and began entering competitive, juried exhibits. The quality of her work shone brightly and was singled out for recognition with increasing frequency. Her first step onto a national stage was an award in the Pastel Journal's annual Pastel 100 competition in 1999. The following year she was juried into the prestigious annual exhibition of the Pastel Society of America at the National Arts Club in NYC, as well as an international exhibit in California and another award in the Pastel 100 (by 2010, she was a juror for the Pastel 100 and in 2018 for the Pastel Society of America). This was followed by a Cover Award for the publication now known as International Artist magazine, many more national exhibits, feature stories in art magazines and invitations to exhibit and jury international exhibits.



Colette with her paintings in St. Brisson, France

Her peers have recognized her as well: Colette has been named a Maitres Pastelliste (or in English, 'Master Pastelist') of le Societe des Pastellistes de France, a Master Pastelist of the Pastel Society of America, and earned Masters Circle and Eminent Pastelist designation in the International Association of Pastel Societies, as well as Distinguished Pastelist honors in the Pastel Society of New Mexico.

Sales have happened through purchase awards and during many of the exhibits. Colette's work is included in corporate and private collections in the US and beyond, including in the newly established Ming Gallery Museum of Pastel in Suzhou, China.



A favorite 'perk' of her fame as a pastelist has been the opportunity to travel and exhibit internationally. She says, "When I began to travel to some of the places my paintings were going,

Sightseeing in the ancient water city, Suzhou, China (far-left)

Among the foreign artists in attendance at the 2nd Pastel International Biennial in Suzhou, China in 2016 (left)

I built friendships and professional networks that have informed my work and enriched my life immeasurably". Combined with the miracle of the internet and social media, her artist community has expanded beyond her Wisconsin friends to others in Australia, China, Hong Kong, France, England, Egypt and Spain. The experience of being welcomed in a foreign country and participating in art events there creates a sense of connection and human understanding, growing her concept of 'world citizenship'.



Sightseeing at the staged presentation in Leonardo da Vinci's studio in Amboise, France



The church in St. Brisson sur Loire, France, where Colette exhibited in the Salon International du Pastel in October 2019.

One of her favorite examples of this came from attending the IAPS (International Association of Pastel Societies) convention in Albuquerque, New Mexico in June. She served as a spontaneous tour guide to Santa Fe for the director of the Ming Gallery in Suzhou and a Spanish artist friend and his wife (whom, incidentally, she met in Suzhou) where they were warmly greeted by a gallerist friend at one of the city's premier galleries; followed by making arrangements with a French artist friend to exhibit and teach there next year. She says she may never make a lot of money on this career path, but she does feel rich!

- 1) Being presented as the Invitee de Honneur in 2014 at the Propriete Caillebotte, Yerres, France (the estate of Gustave Caillebotte on the outskirts of Paris) in front of my paintings
- 2) In Suzhou, China under my painting with Anne Hevener, the editor of the Pastel Journal
- 3) In Yerres, France under the banner using my painting



GROWING CREATIVE RESOURCES MEANS GROWING WISCONSIN'S POWER

by Anne Katz, Director, Arts Wisconsin



Arts Wisconsin places the arts and creativity at the center of life and learning throughout Wisconsin. Founded in 1992, Arts Wisconsin is Wisconsin's only independent statewide organization providing a leadership forum for advancing the local and statewide creative economy, integrating the arts and creativity in education, educating entrepreneurs and activists, and engaging policy-makers and the public as a catalyst for dialogue, information, and action.

Arts Wisconsin came into existence in the early 1990s when the Wisconsin Arts Board, the state agency dedicated to the arts, called together people working in the arts on the local level throughout the state, to revitalize the network of people, organizations and businesses making the arts happen in their communities. Wisconsin has a long history of involvement in the arts, stemming from our progressive values and the Wisconsin Idea. In the middle of the 20th century, UW-Madison Professor Robert E. Gard was director of the Office of Community Arts Development, based in the School of Agriculture (note that the program was not based in the university's Art Department - I love the fact that our academic leaders considered it a priority to include the arts in Wisconsin's agricultural arena), traveling the state helping the arts flourish at the local level. Arts Wisconsin carries on those traditions into the 21st century.

Arts Wisconsin's mindset and mantra is that the arts and creativity are integral to every aspect of life. There's creativity everywhere and in every person, whether they call themselves an artist or not. But the applications for creativity go far beyond the canvas and stage. This type of growth is known as creative economy development, but really, it's all about the 21st century economy and the way we live now.

Wisconsin, like the rest of the country and the world, is living through systemic global economic shifts, societal changes, and political upheaval as our once-industrial economy transitions to a 21st century information and service economy. The big changes our world is facing in business, education, environment, technology, development, and recreation are now best addressed through community involvement, thoughtful collaboration, imaginative processes, innovative thinking, and entrepreneurship—all things that are fueled by creativity.

While our traditional industries—from paper making to mining to farming—continue to be important to the state, our creative industries are growing in importance. According to research from the U.S. Department of Commerce and the National Endowment for the Arts, Wisconsin's creative industries – including arts businesses, design and architecture, and media – have an \$9.7 billion impact on our economy and include over 94,000 jobs – more jobs than in the beer industry (63,000) and papermaking industry (31,000). The nonprofit arts sector alone generates \$657 million in economic activity



annually, resulting in nearly \$75 million in local and state tax revenues, 26,695 full-time equivalent jobs and \$555 million in resident income, according to Americans for the Arts and the Wisconsin Arts Board.

Understanding and moving through the seismic economic, educational, and civic changes that surround us requires building on our past to imagine our future, and we know that creativity is key to imagining a better, brighter future.

Committed community members—artists, designers, entrepreneurs, elected officials, small business owners, teachers, developers, and volunteers all working together toward a shared vision—are foundation of any solid creative economy. But their level of commitment is often tied to participation in an education system that fosters and nurtures creative thinkers. Good creative economies feature business incubators that value diversity, inclusivity, trust, and interactions that mix the right- and left-brain people—a must for startups that want to ignite the creative spark. Creative economies won't work over time unless everyone involved is willing to take risks, potentially fail, and be willing to try again. This kind of investment builds a sense of place, which in turn helps retain residents and forge stronger communities.

Public investment in the arts that leverages private funding is part of the creative economy mix. This kind of support reflects public values, celebrates the creative spirit, and expands access to ideas and knowledge for all. Public investment leverages local creative endeavors, entrepreneurship, and new opportunities for growth in a rapidly changing global economy.

Finding resources (and not just money) to invest in creativity starting at the local level is an ongoing process. Projects and programs happen, and keep going, just like any other development project: with grassroots fundraising, public/private funds, and an entrepreneurial spirit.

Understanding how creativity powers our economy begins with education. Successful creative development includes a giving students a broad-based education, one that equips them to navigate a world that increasingly values innovation and nimble thinking.

One focus in education has been to elevate STEAM (Science, Technology, Engineering, Arts, and Math) to give students specific content and skills necessary to be successful in a world that increasingly values innovation in these fields. The measure for return on investment in education is found not in a high-paying job but in one's capacity for problem solving, critical thinking, and leadership.

Cultural investment, creative development, and community strategies based on enhancing quality of life, economic opportunity, innovative ideas are the way forward for Wisconsin's counties. Seize the day, Wisconsin! Let's do more to encourage and invest in creativity, imagination, innovation, and entrepreneurship, starting at the local level, and help move our people and our communities forward into the 21st century.

Check out resources, information, research, and programs about the arts, arts education, creative economy, and creative placemaking at www.artswisconsin.org and on Facebook at www.facebook.com/artswisconsin.

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

EXHIBITS

DENISE PRESNELL: *64 Arts National Juried Exhibition 2019*, Oct. 22 - Dec. 12, 2019. Buchanan Center for the Arts, 64 Public Square, Monmouth, IL. • *“The Space Between”*, Gallery I, The Overture Center, 201 State St., Madison, WI. Dec. 10, 2019 - March 1, 2020. **Opening reception: January 10, 2020, 6:00-8:00pm**, Overture Center. Two-person exhibition by Denise Presnell and Rachel Durfee.



This Not That, by Denise Presnell

GARY GRESL: *Lynden Sculpture Garden Residency*, 2145 W Brown Deer Rd, and River Hills, Milwaukee, WI. Gary John Gresl continues his 3-year Residency at the Lynden Sculpture Garden (formerly called the Bradley Sculpture Garden) on Brown Deer Road in north Milwaukee and River Hills areas. Gary began his residency in 2017 with the creation of his three-part installation titled “The Body Farm” at Lynden, and since then has created 8 Pop-Up sculptures for various events on campus. In late January 2020, he will install another Pop-Up sculpture for *Lynden’s Winter Carnival on the Jan 25, 2020*. Like his other Pop-Ups, this piece will remain for

Work by Gary John Gresl in the Lynden Sculpture Residency



only a brief time. Ephemera and the beauty in decay have played a central role during Gary’s residency at Lynden.

GUNTIS LAUZUMS: *13th Pollux Photo Awards: Winner of Professional Abstract and Architecture Sections*, FotoNostrum Gallery, Barcelona, Spain. • *Budapest International Foto Awards*, Gold Award, 2nd Place - Architecture. Hybrid art Space, Galamb St. 6, Budapest, Hungary. • Punk Jacket juried into *32nd Annual Northern National Art Competition*, 6092 Lake Church Rd., Belgium, WI.

JANET ROBERTS: *Richeson75 Figure/Portrait International Art Competition*, Richeson School of Art & Gallery, 557 Marcella St., Kimberly, WI. Oct 25 - Dec. 14, 2019.

JOAN NORTH: *Special Recognition Award*, LightSpaceTime Gallery, Jupiter, FL. Special Recognition award for “Lone Tree”, a sterling and citrine necklace. • Juried into *WDC Biennial Members Exhibit* with “Don’t Cry For Me” an oxidized sterling with agate and pearl necklace. At Plymouth Arts Center, Plymouth, WI. Open Jan. 24 - March 6, 2020.

MARCIA HERO: *The Martini Girls - “Shaken, Not Stirred”*, Gallery 2622, at 2622 N. 76th St., Milwaukee, WI. Dec 6, 2019, 6:00pm. The Martini Girls (Marcia Hero, Debbie Callahan, and Marcia Hochstetter), have challenged themselves with the difficult task of combining their unique artwork into a cohesive exhibition while working separately, without a theme. In the cooperative process, and working in their diverse styles, they found a common thread of connection - their love for the work they do. See this fascinating compilation of new art works.

RACHEL DURFEE: *“The Space Between”*, Gallery I, The Overture Center, 201 State St., Madison, WI. Dec. 10, 2019 - March 1, 2020. Opening reception: January 10, 2020 in the Overture Center, 6:00-8:00pm. Artist’s Talk, Thursday, Dec. 12, 2019 7:00pm. A two-person exhibition by Rachel Durfee and Denise Presnell. “Through art and poetry, this colorful and thought-provoking exhibit explores the slivers of liminal space that invite us to wait, to imagine, and to be transformed through uncertainty.” More info online: www.racheldurfee.com



Work by Joan North: *Don’t Cry for Me*, (left) and *Lone Tree* (right)

RICHARD WUNSCH: *“Feast and Famine: Questions in a Time of Plenty”*, Pablo Center at the Confluence, 128 Graham Ave., Eau Claire, WI. Oct. 11 - Jan. 26, 2020.

TERRI LOCKWOOD: *“Night Owls”*, Now - Jan. 12, 2020. This is the Cedarburg Art Museum’s sixth annual juried exhibition and features 68 nocturnal-themed works by 53 Artists from five states. The museum is open Wed.-Sat., 10:00am-4:00pm, and Sun. 12:00-4:00pm. **More info, click here**



Punk Jacket by Guntis Lauzums

VICTORIA (TORI) TASCH: *Artservancy School’s Preserve*, 5401 Shannon Rd., Erin, WI. ARTservancy is a unique partnership between the Ozaukee Washington Land Trust (OWLT) and Gallery 224. Year-long collaborative residency with 12 artists who have each selected an OWLT Nature Preserve with which to engage. **For more information please click here.** Tori chose this location for the aquatic insects, monarch way station status, butterfly garden and Flynn creek. Reception at Alverno on Sunday, January 19. Victoria “Tori” Tasch: “Web of Life”, Jan.19 - March 15, 2020. At 1501 S. Layton Blvd., Milwaukee, WI. Reception - Jan. 19, 2020, 12:00-3:00pm. “Winter Picnic: Insects are our Friends” from 12:00-2:00pm, Artist Talk 2:00pm. (see story on page 2 for more)

MEMBER NEWS

CLASSES

VICTORIA "TORI" TASCH:

Papermaking. At Studio 224, Port Washington, WI. Jan 11, 2020. Start the new year with a new process. Learn to make paper at Gallery 224. We will sheet form and work with a variety of inclusions.

Visit www.gallery224.org for more info.



OPPORTUNITIES

WVA PROMOTIONAL MATERIALS:

Include your art! **WVA Promotional Materials** will once again feature the artwork of members (with credit given of course!) Submit images on the website under [Calls for Art>Statewide Calls](#). Images may be used on the website, promotional postcards, brochures,

posters and possibly products such as mugs, mousepads etc. **ENTRY DEADLINE: Dec. 30, 2019, 5:00pm.**

40TH ANNUAL SECURA FINE ARTS

EXHIBITION: Entry **DEADLINE EXTENDED to: Sunday, Dec. 8, 2019.** \$2,000 best in show and other awards. \$8 entry fee. Exhibit is Feb. 15 - April 5, 2020. Appleton, WI. [More info online, \(click here\)](#)

SPRING INTO FINE ARTS (14 SOUTH ARTISTS): **Entry Deadline: Jan. 15, 2020.** Show is April 25, 2020, 10:00am-4:00pm, Masonic Center, 301 Wisconsin Ave., Madison. [More info online, \(click here\)](#) <https://springintofinearts.com/>

PLOCH ART GALLERY - CALL FOR ARTISTS, 2020/2021 SEASON: The Sharon Lynne Wilson Center for the Arts continues its recognition of exceptional Wisconsin artists with an invitation to submit proposals for solo and collaborative exhibitions (2-4 individuals) for the *2020/2021 season of the Ploch Art Gallery*. Exhibitions and receptions bring together artists and visitors from across the region with the goal of increasing appreciation, awareness, and participation in the arts. **Entry Deadline: March 2, 2020.**

To learn more about the Ploch Art Gallery or view past exhibitions, visit <https://www.wilson-center.com>



Midsummer Festival of the Arts
Photo courtesy of John Michael Kohler Arts Center.

50TH ANNUAL MIDSUMMER FESTIVAL OF THE ARTS: July 18-19, 2020, John Michael Kohler Arts Center, 608 New York Ave., Sheboygan WI 53081. **Entry Deadline: February 29, 2020.** Fine art, photography, ceramics, high-quality fine crafts, jewelry, painted or applied clothing & accessories. [Learn more or enter, click here.](#) \$3,000 in cash prizes, food delivered directly to the booths, and more. Attendance often exceeds 20,000. The event has long been known for its quality and its caring, effective staff and volunteers. Just four blocks from Lake Michigan's shore, it's set amidst the gardens surrounding the Arts Center.

Web of Life - Tori Tasch

January 19 - March 15, 2020

Specimen #13 MKE Specimen #30

1501 S. Layton Boulevard, Milwaukee, WI 53215
T W TH F & Sun 12-3pm
Opening Reception | January 19, 12-3
Winter Picnic Event | 12-2pm
Artist Talk | 2pm



Devil's Snair (detail), by Marcia Hero

WISCONSIN VISUAL ARTISTS (WVA) EXECUTIVE DIRECTOR

Applications accepted until Jan. 3, 2020

Submit resume & cover letter to director@wisconsinvisualartists.org

WVA is a nonprofit organization of professional visual artists and friends united to advance opportunities and services for artists and the general public and committed to the importance and value of art and its creation in our society.

JOB DESCRIPTION FOR PART-TIME EXECUTIVE DIRECTOR

Candidate will oversee:

- the WVA budget and finances
- WVA Social Media sites and Website,
- the WVA Endowment,
- the Wisconsin Artist Biennial.

and develop:

- strategies for strengthening state membership, exhibitions and programs,
- strategies for collaborations statewide with media and museums,
- ideas to raise funds for special events/programs,
- organizational marketing strategies, and
- ideas to provide a forum for artists.

Candidate will be able to:

- communicate effectively to members and non-members,
- understand not-for-profit organizations,
- implement practical strategic plans,
- understand arts management challenges and opportunities, and
- be proficient in verbal/written communication skills and standard computer programs.

Personal Qualities of the Candidate:

- be a self-starter with interpersonal skills,
- be optimistic, flexible and versatile,
- be able to develop a team environment,
- be results-oriented, and
- be able to mediate conflicts.

Education and Experience:

- a Bachelor's degree with experience in a not-for-profit arts organization, or
- a quality level of experience in a business related to arts management.

Compensation:

\$12,000 per year (\$1,000 paid monthly) plus up to \$50 per month travel expenses). This is equivalent to 40 hours a month at \$25/hour. This is an independent contractor position with no benefits provided by Wisconsin Visual Artists.