



Wisconsin Visual Artists

M A G A Z I N E

1st Quarter Issue - March, April, May 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: *Rejuvenation House Mural*, (cropped) by Jenie Gao. See story on page 8.

WVA STATE

BOARD MEETING:

Sat April 4, 2020 9:00am

MATC Watertown Campus

1300 W. Main St., Watertown, WI

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

Thank you for your support. This will be my final President's message. It has been my privilege to represent the Wisconsin Visual Artists for the past four years. We have evolved to be more expansive and inclusive, a new website and hiring our first Executive Director has elevated our profile in the state. We continue to be relevant and I look forward to working with you in the future.

Here are the nominations for the WVA State Board 2020-2022

President: Jenie Gao

Vice-President: Jane Hostetler (Jane will be the Chair for the Wisconsin Artist Biennial 2022)

Secretary: Terry Stanley

Treasurer: Tori Tasch (Bookkeeper: Rosie Hartman)

Historian: Christine Style (This position will ensure that our inaugural Legacy Awards for WVA members held during Biennial years continues.)

Please support the Biennial:

[The following link is from the Milwaukee PBS Arts Page, \(click here\)](#)



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

Before we get to the lighter side of things, I'd like to express our collective condolences to the family and friends of former WVA/Wisconsin Painters & Sculptors President, Tom Selle. Tom passed away recently but left us with quite a legacy. His years of teaching and mentoring, his ongoing advocacy for artists and the arts and his kind, creative soul have left indelible marks on this world. Christine Buth-Furness is preparing a tribute to Tom that will be published in the next quarterly magazine.

It's been a busy winter! I hope you had the chance to see the Biennial exhibit at MOWA, and if you haven't, you still have til March 28th to get there. It is an extremely strong exhibit and really showcases the breadth of talent in Wisconsin.

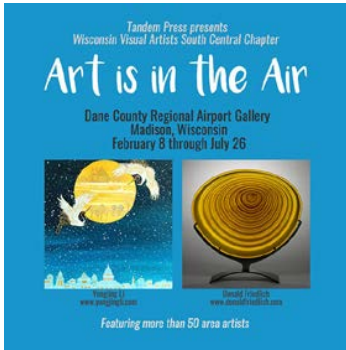
The Wisconsin Visual Artists Achievement Awards were presented on February 29. Lots of members have been exhibiting their work throughout the State and some great opportunities are in the works, both chapter-specific and statewide.

I'd also like you all to know about Creative Wisconsin Day 2020 on Thurs April 16 at Overture Center for the Arts in Madison. Hosted by Arts Wisconsin, **The first ever Creative Wisconsin Day celebrates** the diversity and variety of Wisconsin's entrepreneurial creative sector, **demonstrates** the ways in which creativity revitalizes communities across the state, **encourages** public and private investment in Wisconsin's creative resources and shares inspiring stories with representatives and decision-makers. (details on page 14) This is a great opportunity to network, advocate and participate. Please get more information at <https://www.artswisconsin.org/actioncenter/creative-wisconsin-day-2020/>

Finally, I hope you'll help me welcome Ally Wilber as we begin the transition of the Executive Director position. It's been my great honor to be the first, and I am confident Ally is going to take WVA to a new, exciting level.

- Terry

ART IS IN THE AIR IN MADISON



This WVA South-Central Chapter Exhibition is at the Dane County Regional Airport Gallery, Madison, WI and is presented by Tandem Press. The exhibition runs from Feb. 8 - July 26, 2020. Reception is tentatively planned for July, details TBA.

Participating artists, WVA members, friends, family and the general public are invited to view the exhibition and attend the reception presented at the Dane County Regional Airport. 50 different artists!

BIENNIAL CATALOG

Thank you to Christine Style for producing the beautiful catalog of the exhibition. **You can download a pdf version of it, click here.** A printed version is available for \$10 on www.blurp.com. **To order the print version, click here.**



CHAPTER NEWS

STATEWIDE

Saturday, April 4: WVA State Board Meeting, 9:00am. *Any WVA Member is welcome to attend.* MATC Watertown Campus 1300 W. Main St., Watertown, WI

SOUTH-EAST CHAPTER MARIA HERO, CHAIR

Wednesday, April 1: 6:30-8:30pm at 11801 W Silver Spring Dr, Suite 5445, After the business portion of the meeting, Patti Belbin and Marcia Hero will demonstrate Oil and Cold Wax techniques and tools.

The office building at 18801 W. Silver Spring Drive, used to house a Wells Fargo Bank on the first floor, but is now used as a meeting place and studio for artists who gather

every Monday evening, and for Lorin Willey's Thursday evening classes. The entrance door faces directly west of the Hyatt Hotel main entrance, and has its own parking lot.

NORTH-EAST CHAPTER JANE HOSTETLER, CHAIR

Tuesday, March 17: 7:00pm Richeson Gallery, Kimberly WI. Bring new work to share and critique! There will also be a Gallery Tour and short business meeting. Please bring a snack or beverage to share.

Tuesday, April 21: 7:00pm Riverwalk Art Center, Fond du Lac, WI. Details TBA

Tuesday, May 19: 7:00pm, Matchbox Studio, Appleton WI. Details TBA

Tuesday, June 19: Summer Picnic! at Pat Williams & Paul Murphy's, Oconto, WI. Details TBA.

SC CHAPTER - JAYNE REID JACKSON, CHAPTER CHAIR

Saturday, March 21: Reception 1:00-3:00pm, for "Art is in the Air" Exhibition hosted by the Dane County Regional Airport

Tuesday, April 21: 1:00pm, Chazen Art Museum tour including the Faculty Exhibit, possible lunch beforehand

Tuesday, May 19: 6:30-9:00pm, Jenie Gao at Jenie Gao Studio in Madison

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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

2020 MEMBERS PROMOTIONAL CATALOG. DEADLINE 3/31/20

power of symbols and sacred geometry, I enjoy combining them with the sensuality of rich colors and textures. My work varies from two-dimensional wall pieces to three-dimensional assemblages and sculpture.

contact: terry@wisconsinvisualartists.org



The Members' Digital Promotional Catalog is being updated. Now's the chance for all of you who missed this opportunity the first time around to participate! The catalog is posted on the WVA Website, is sent to galleries throughout the state and is used to showcase members' work when we approach galleries for shows etc. Select work from the catalog will also be featured in various promotional images/materials for Wisconsin Visual Artists for 2020/2021.

**If you were in the catalog in 2018/2019 and wish your page to be re-used as is, please email Terry at director@wisconsinvisualartists.org or terrystanley@mac.com and let me know. If you want anything updated, please use the below submission form.

YOU are assembling a "collage" of your work using the instructions below and uploading ONE IMAGE of that assembled piece. You are not uploading the individual images of your work, but a compilation of the images as you wish them to appear in the catalog. No text. No borders. Plain white background. Please see instructions below.

To be included, please gather the following information

- Your website URL, your email or your preferred contact information
- A short statement or paragraph about yourself/your work up to 600 CHARACTERS (including spaces)
- Prepare your images. You may include images of up to six (6) artworks in the space provided.
 - In Photoshop or another image editing program
 - Create an image 2460 pixels high x 2100 pixels wide (8"h x 7"w at 300 dpi)
 - Cut and paste up to 6 images of your artwork into the space provided and arrange them in a manner you find aesthetically appropriate.
 - Images may touch the edges but may not overlap the edges or each other.
 - Do NOT include frames, mats, borders, or background.
 - Images should be square (not distorted or off-skewed), well-lit and look professional. Glare from glass etc is not acceptable.
 - NO TEXT (ie titles etc) will be included in the image area. This collage of your work is simply to interest the viewer in your work and drive them to your website.
 - DO NOT enlarge an image to make it fit. Downsizing is ok, but enlarging a small image will result in pixilation of your image.
 - NAME YOUR FILE: lastname_firstname Save your image as a .psd (layered preferred), .png or .jpg saved at highest/best resolution.
- If you do not have access to any image editing program, you may use Microsoft Word. Use document size "Letter" and set margins so the inner area is 8" high by 7" wide. Insert up to 6 images of your work and arrange appropriately. DO NOT enlarge any of the images to fit. Downsizing to fit is ok. Save your file (naming it: lastname_firstname) as a .pdf

Once you have prepared your information, fill out all information requested below on the submission form, located at <mailto:https://www.wisconsinvisualartists.org/2020-digital-members-promotional-catalog/>

This story first appeared in "The Natural Realm", a blog sponsored by Preserve Our Parks. You can see it in its entirety online at:

<https://awealthofnature.org/tori-tasch-artist-in-residence-at-schoofs-preserve/>

The Natural Realm presents Tori Tasch, one of 12 artists in a year-long residency called "ARTservancy", a collaboration between Gallery 224 in Port Washington and the Ozaukee Washington Land Trust, River Revitalization Foundation, Milwaukee Area Land Conservancy and the Western Great Lakes Bird and Bat Observatory. The mission of ARTservancy is to promote the visionary work of both the artists and conservationists.

Tori talks about her work in ARTservancy:

Naturalists have made a practice of uncovering rare and unique species from their environment, and through meticulous processes they preserve and display these specimens to share with others in their field. As an artist I study the politics of collection,

preservation, and exhibition as I come to understand the importance of the unique copy in our society.



Butterfly Garden



Individual butterfly book



Butterfly book installation, Alfons Gallery, Milwaukee, WI



The Portland Arts Center

My twin passions for repurposing materials and using layered printmaking processes have merged in a series of unique handmade books featuring found objects and pamphlet-stitched and/or accordion-fold pages. The books and butterflies are symbols of transformation and the need for change and the courage to change. Change is inevitable but our survival is linked to the fate of insects.

The books I make are often constructed with sustainable handmade paper. I use locally sourced plant matter to create interpretations of the invasive and aggressive species in my environment. Using them in papermaking transforms them while engaging and educating viewers about biodiversity.

The books I make are often constructed with sustainable handmade paper. I use locally sourced plant matter to create interpretations of the invasive and aggressive species in my environment. Using them in papermaking transforms them while engaging and educating viewers about biodiversity.

Inspired by my residency, I have started making plantable seed paper from seeds collected on site at Schoofs Preserve in order to restore native prairie habitat and propagate milkweed to assist the pollinators.

When I discovered that Schoof Preserve is a Monarch Way Station, it inspired me to create a butterfly per day to raise awareness to the loss of biodiversity. The natural world thrives on complexity. I hope others will be inspired to make small changes that foster our natural environment.



Day 5, handmade seed paper sculpture, sprouted

Participating in residency programs fulfills the need to work in the studio and the desire to be involved. Residency programs are a fantastic way to finish a project, have the time and space to think about new ones, and make work in a hyper-focused amount of time. It's also an incredible opportunity to expand your network of friends and the powerful dynamic created through attending live events can create a transformative change that lasts over time.

Many of the images shown here are from an exhibition of Tasch's work that is currently on display, through March 15, at Alfons Gallery. [Check the Alfons Gallery website \(click here\)](#) for location and hours.

FEATURE ARTIST MARK OVERS

by Aaron Wilbers, WVA Magazine Designer

Mark Overs has been producing functional and artistic work in metal since 1968, when he was a high school student. He was inspired to consider working in architecture by the work of Frank Lloyd Wright, but also had a desire to work on objects, not just living spaces. To satisfy both of these inclinations, he trained to do industrial welding. In college, he took some drawing and sculpture classes. The combination of all these elements resulted in his exploration of sculpture.

Mark had an early interest in fountains. In his youth, an architect that he worked for gave Mark a fountain pump, which he used to produce his first indoor fountain. Soon thereafter he made his first outdoor fountain in his parents backyard. While art was a strong interest for Mark, he chose to pursue a career as an industrial welder to have that as reliable income. However, to continue producing artwork as well, he would work for a while at welding, then switch to art, then back to an industrial welding job, and then back to art. This balance allowed him to produce income and art in a way that worked for him.

In the 1980s, the Federal program “CETA” (Comprehensive Employment Training Act) allotted some grant money for artists. Mark was awarded funds by CETA to work in Milwaukee county, and he used it to build a moveable stainless steel fountain that was displayed at the Milwaukee domes.

Mark takes a great deal of personal enjoyment in making and building things, fountains in particular. He likes the process of experimentation and “playing” with the water, and in elevating an outdoor space by the addition of consciously installed art.

Mark produces work by commission and work of his own wishes. His process begins by sketching and by holding various pieces of metal together to spark an idea. Most of his larger works are commissioned, and the smaller works tend to be those he has made for himself.



1) *Ascending Wave*, stainless steel, 6'6" x 3'5" x 2'5" feet, 1981

2) *Suntrapolis*, stainless steel, 30" x 30" x 36", 1981

3) *Mandorla II*, painted steel, 5' x 3' x 3', 2002

4) *Kiss of the Lemon Wedges*, painted steel, 5 x 5 x 6.5 feet, 2012



However, in rare cases, a small work is a model for a larger work, but is also sculpture in its own right, as in “Suntropolis”.

While it can be challenging, the input from customers has helped to develop the range of his work. For instance, a customer requested a fountain that was tall, but also quiet and without splashing - criteria that to Mark, seemed self-contradicting. This also conflicted with his artistic preference for fountains that are exuberant and splashy. The clients also requested having lights inside the fountain, another choice Mark did not typically include in his work. He managed to develop a creative solution that met the requirements and pleased the client, the result is “Tangencia”.

Mark hopes that people find his work pleasing to interact with, walking around or through it. He even considers it a compliment when children climb on his work. When customers appreciate the work, or customers receive compliments from their guests about Mark’s work, he feels it has been successful. One customer sent photos of his work with snow on it, and stated they enjoy viewing it in all seasons.



- 1) *Triad*, Corten steel, 6’8” x 5’3” x 6’8”, 2003
- 2) *Winged Spirit*, stainless steel, 6’-8” x 3’-0” x 7’-9”, 2008
- 3) *Silver Wave*, stainless steel, 12 x 10 x 8 inches, 1992
- 4) *Tangencia*, stainless steel, 42 x 32 x 65 inches, 2003

Mark handles the fabrication of the sculptures himself, with very few exceptions. It’s a challenging process to do properly and he stated that age is not making it any easier. While working with Bilhenry Walker on a piece, Mark received assistance from a fabricator who thought it would be “easy” because it was art. The same fabricator later claimed “working on the job was a loss” because the process was much more involved than they realized.

Mark usually works in steel, whether that’s stainless steel, Cor-ten steel (the type that has an oxidized or “rusty” patina), or occasionally in painted steel or aluminum.





The forms themselves are sometimes about a concept interpreted into form, such as “Mandorla” which was inspired from a book about shadow and the “mandorla” which is a form of two overlapping circles. Sometimes the title adds to the conceptual content, as in “Kiss of the Lemon Wedges”. In other works, the piece is more about form for its own sake.

Looking forward, Mark is focusing more on smaller pieces. He may also try incorporating some forged work again, an element he had worked with in the past. He is also interested in some ideas about work that is more representational instead of purely abstract.

You can see more of Mark’s work online at:
www.bilhenrygallery.com/overs/



- 1) *Ascending Wave II*, stainless steel, 8 x 3 x 3 feet, 1993
- 2) *Ice Berg Island*, stainless steel and water, 6 x 6 x 3 feet, 1978
- 3) *Marine Fantasy*, Corten steel, 13' x 8' x 7', 1984



FEATURE ARTIST JENIE GAO *by Aaron Wilbers, WVA Magazine Designer*



- 1) Jenie Gao with a panel of her mural, *Journey to a New Beginning*, at Trinity Lutheran, Madison, WI, 12' x 12'
- 2) *Journey to a New Beginning*, (3 of 4 panels), at Trinity Lutheran, Madison, WI, 12' x 50', produced with Dane Arts Mural Arts

There are many “threads” that permeate the life and work of WVA Artist Jenie Gao. She has a background not only in the fine arts, but also in computer science, business operations, advocacy, and community building. Many of these “threads” also interconnect, tying together the passions and commitments she holds dear.

In speaking with her, it became clear that her artwork and her work in the art community are closely and symbiotically connected. Jenie stated that one of the primary reasons for creating her artwork is to “create space” for discussions about, and positive evolution within, the art community, and the global community. “In a world that is busy and noisy, art creates space to evaluate relationships and systems.” The themes of her work spark internal and external conversations about what she calls “ecosystems”. As it relates to her work, she defines an ecosystem as the physical environment, the living things in it (including humans) and the myriad of ways that those elements relate to and interact with one another.

More specifically, she directs her art towards issues of social and economic equality, and to a greater degree, equity for the arts community amongst other professional fields. Jenie is active and involved in multiple arts communities, holding central roles in WVA (Vice-President and soon, President) and Equity for Artists. She has served on the Madison Arts Commission, as a founding curatorial board member of Arts + Literature Laboratory, and as a consultant for organizations and individuals in the arts. She has found that “the greater my involvement in the arts, the more I care about the role art takes in the care and shaping of our environments. My art is about ecosystems, so it only makes sense that I am also active in creating a better ecosystem.”

Her art, therefore, is used not only for its own sake, which would still be meritorious, but also as a means to an end. “I don’t see a work of art as isolated from the world around it”. Instead, she wants her art to “create records and claim space for who we are and the cultural ethos of our time, and of who we hope to become. I want to make work that’s timely and beautiful, but also that has a positive impact on society, and especially in elevating the role and perception of the arts as part of society.” Not limited only to artists, diverse representation is also important to her, and as she sees it, these groups are inseparable from each other as part of the greater whole.

One example she cites of an ecosystem in need of rebalancing is the role that the arts play in gentrification, and the trend of artists elevating a neighborhood, only to be forced out of it by higher rents, which were made possible by the popularity the artists themselves helped create.

Jenie wrestled with her thoughts about such issues during the formative years of her higher education. She had always loved art, but began at Washington University as a Computer Science major. While taking art classes there, she “gained a broader sense of what





1) *A Voice Crying Through the Vista of Time*, woodcut, 48"x 38" 2) *Enough to be Dangerous*, woodcut, 48"x 38"
 3) *Man's Well-Regulated Friends*, woodcut, 40"x 60"

was possible in the arts", and the "scale of ambition" one could have in the arts - instead of art being sequestered to the realm of hobby or luxury. These experiences dispelled the cultural notions that "you can only choose one path" and had to choose between earning a good living wage, or the arts. For someone who had always done well academically, and also took to art from an early age, these experiences helped bring clarity of direction.

For Jenie, the process of creating new artwork is research driven. She views her art as a "lineage", and asks herself where a new piece fits into that lineage. She considers questions like, "What needs to come next for a particular

character or story to evolve?" or "How is the next work going to create space to help us all better understand the environment and systems that we're a part of, so that we can become better stewards of them, and relate to others within that system?"

As an arts entrepreneur, Jenie explained how she differentiates client work from her general studio work. In the studio, she follows conceptual threads that she's interested in. When doing commissioned work, she listens to what her client cares about and shapes those priorities within the framework of her practice. This grants the client a sense of ownership of the art, and allows her to maintain ownership of the project artistically. You can see this in her numerous murals in Madison.

In Jenie's series of woodblock prints that show dogs with guns or tools for heads, she mapped many characteristics of human society into these metaphorical works. She sees parallels in dogs' evolution to our own human social evolution, and the roles we take within it. For example, a bulldog with a bullhorn head represents protest and free speech, while a gundog with a gun head represents war and violence. The two paired together illustrate the conflict between humans. Despite their differences, the characters share a common lineage, but "struggle with conflict because of their proximity". There is also a depth of meaning in her choice of medium - woodblock prints are a traditional medium of disseminating one's message en masse, and a way of cutting pieces out to define what's important.

The choice of painting as a medium is also meaningful, used to elevate the subjects in her series of allegorical paintings of women and of globe weaver spiders. In the allegorical series Jenie examined famous myths about female characters, and mused "what would liberation look like?" for each of those characters. She hopes that it calls viewers to challenge their assumptions and possibly grow from it, and furthermore, she'd like viewers to examine the way that they relate to the stories around them.

Not limited to a single topic, Jenie's work is rich with metaphorical symbolism,





How We Gather, at Working Draft Brewery, Madison, WI, 7' x 29'

seen pervasively in her use of a human female figure with a tree for a head. She saw it as a way to connect us to the things that shape us, even if they are unseen. Just as trees grow indefinitely until they die, so are people in a state of development until their death. “The tree-headed figure is a reminder that we grow and change even when we cannot perceive it, and that forces that are invisible to us often shape the transformations that we do see.” There is also personal meaning to the lack of visible roots. Jenie is a first-generation U.S. citizen, and via her ancestry, she feels a connection to people and places she’s never encountered in person, much like “invisible roots”.

As she spreads her own roots in the art community in Madison, Wisconsin, and beyond, Jenie said that the biggest challenge she has embraced is achieving pay equity for artists. She fervently advocates for artists being paid well for their work and expertise, and shifting the societal view of the value resting more on the product and not necessarily on the person creating it. This includes reframing what’s possible not only for the consumers of art, but for the artists themselves who through some choices can inadvertently contribute to the cycle of art being devalued. In striving to accomplish this cultural change, she feels a personal challenge within the task is being willing to say things that can make others uncomfortable. However, the more she has persisted in speaking up and advocating for artists, the more she has noticed other artists following suit, adding momentum to the movement. “It’s easier to be brave when you see other people being brave”.

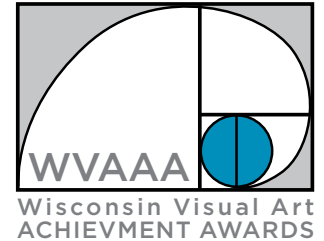
To learn more about Jenie, her projects and see more of her work, please visit her website, www.jenie.org.



“Survival Tools” exhibit installed in MOWA, woodcuts, wood shavings, mixed media

MEET THE WVAAA 2020 AWARDEES *by Terry Stanley, WVA Executive Director*

In 2020, the Wisconsin Artists Lifetime Achievement Award (WVAAA) has grown into the Wisconsin Visual Artists Achievement Awards as several new categories have been adopted. For the first time this year, seven awards were given to deserving individuals and organizations/institutions, selected by a committee of seven industry representatives including one each from Wisconsin Visual Artists, Museum of Wisconsin Arts and Wisconsin Academy of Science, Arts and Letters. The awards were presented on Saturday, Feb. 29th at MOWA. Each recipient received a \$500 cash award funded by WVA in addition to a certificate.



Educator (College or University): Kim Cosier, Peck School of the Arts

Kim Cosier is Director of Community Engagement and Professor of Art Education in the Peck School of the Arts at the University of Wisconsin-Milwaukee, where she has been happily teaching since 2001. She is a member of the activist art collective the Art Build Workers and she is founder and director of the Milwaukee Visionaries Project, an award-winning media production/literacy program for urban youth. With her wife, Josie Osborne, she is also a founder of ArtsECO, a program to develop teachers as change-makers that is backed by a strong and sustainable community of arts organizations, nonprofits, and K-16 school partnerships. Cosier's research and teaching interests focus on art and education for social justice, particularly related to intersecting cultural and social factors including gender, race, sexuality, and class.

Educator (K-12): Patricia Frederick, St. Pius XI Catholic High School, Milwaukee

Patricia L. Frederick received a BFA from St. Norbert College and an MFA in painting from the Maryland Institute College of Art. Since 1977, she has taught art at Pius XI High School where, as department chair, she led the art program to national prominence. Her work as a teacher has earned numerous regional and national awards, including Teacher of the Year from the International Network of Performing and Visual Art Schools and Distinguished Teacher from the White House Commission on Presidential Scholars. She is a past president of the Milwaukee Area Teachers of Art and, for many years, served on the regional Scholastic Arts committee. The community of practice that Frederick and her colleagues have built at Pius has been the subject of two doctoral dissertations and has supported countless students as they have learned to give visual form to their individual voices.



Legacy Award (Formerly called the "WVA Lifetime Achievement Award"): Anne Kingsbury

Anne Kingsbury's entire life has been spent in various forms of the arts. Kingsbury holds an MFA degree. Along with her husband Karl Gartung, in 1979 she cofounded Woodland Pattern Book Center, serving as the executive director until retiring in 2018. In more than fifty years as a working/exhibiting artist, Kingsbury has used a variety of forms and techniques that rely on hand work: journals of daily activities, printmaking (woodcuts), mixed media—combining clay and leather in large hand-sewn quilts and wall hangings, and beading text and drawings as a way to explore narratives of women's work. Kingsbury's work has been featured in numerous publications, including Robert Shaw, *American Quilts; the Democratic Art, 1780–2007* (2009).

She has participated in more than eighty-five exhibitions, and her art is included in the collections of the Milwaukee Art Museum and the Beinecke Library at Yale. Kingsbury was named a Wisconsin Academy Fellow in 2008.

Arts Writing Award, Shane McAdams

Shane McAdams is an artist, writer, curator, and educator residing in Cedarburg. His artwork has been exhibited in New York at Allegra LaViola Gallery and Marlborough Gallery; Elizabeth Leach Gallery in Portland, Oregon; *Scream* in London; and *Artistree* in Hong Kong. His work has been reviewed in *Vogue Magazine*, *The New York Times*, *The New*



York Observer, The Huffington Post, and The Village Voice. McAdams has taught at the Rhode Island School of Design and Marian University. He is a three-time Creative Capital, Andy Warhol Writer’s Grant finalist, and his work appeared regularly in the Brooklyn Rail from 2002 to 2012. He has been a contributor to The Milwaukee Journal Sentinel and currently writes for the Shepherd Express. He also runs REAL TINSEL a gallery in Milwaukee’s Southside.



Community Arts Advocate Award, Polly Morris

Polly Morris is the executive director of the Bradley Family Foundation and the Lynden Sculpture Garden in Milwaukee, which since May 2010 has operated as a laboratory at the intersection of art and nature for artists, teachers, students, and the general public. Morris has administered the Greater Milwaukee Foundation’s Mary L. Nohl Fund for Individual Artists Fellowship program since its inception in 2003, and she serves as the chair of the public art subcommittee of the City of Milwaukee Arts Board. She also spent nearly a decade directing Danceworks, an organization she cofounded in 1992; and another decade at the Peck School of the Arts at the University of Wisconsin-Milwaukee, where she indulged her passion for cross-disciplinary programming. She holds a PhD from the Center for the Study of Social History at the University of Warwick in England.

Exhibition Award, Racine Art Museum for their series of Artist Fellowship Exhibitions, the award will be presented to Bruce Pepich and Lena Vigna

Launched in 2012, the Racine Art Museum Artist Fellowship program has progressed through four cycles and has awarded sixteen artists to date with a stipend and a place in the biennial RAM Artist Fellowship Exhibition held at RAM’s Wustum Museum. The exhibition is designed to highlight the work of artists, who live and work in the vibrant communities of Racine and Kenosha Counties. Jurors select artists based on their individual careers but also with an eye to the group so that different bodies of work play off each other in the exhibition’s installation. An ongoing goal of the RAM Artist Fellowship program is to honor and also nurture artists in the community—building and expanding opportunities and resources for a growing and, hopefully, more and more diverse group of artists.



Emerging Artist – Ariana Vaeth

Ariana Vaeth grew up in Baltimore, where early on she focused on contemporary realism through the vehicle of the self-portrait. A graduate of the Milwaukee Institute of Art and Design (MIAD), she fulfilled an exchange program at the Maryland Institute College of Art, then returned to MIAD to complete a studio-based artist-in-residence program. Her work has been shown widely in Milwaukee and in Chicago at Woman Made Gallery and in the “2018 Black Creativity Juried

Artist Exhibition,” held at the Museum of Science and Industry. Vaeth is a 2017 Mary L. Nohl Fellow in the Emerging Artist category. She was an inaugural recipient of Fellowship.Art, a privately funded grant and twelve-week accelerator program modeled on Gener8tor’s accelerator program for creative entrepreneurs. Her work recently appeared in the 2019 Wisconsin Triennial at the Madison Museum of Contemporary Art. Vaeth will have a solo exhibition at the Lynden Sculpture Garden in July 2020.



Award Recipients, back row, L to R: Shane McAdams, Bruce Pepich, Vera Scekcic, Robert Osborne, Polly Morris
Award Recipients, front / middle row, L to R: Ariana Vaeth, Patricia Frederick, Anne Kingsbury, Lena Vigna, Kim Cosie

WISCONSIN VISUAL ART ACHIEVEMENT AWARDS (WVAAA) *by Tori Tasch, WVA President*



WVA Vice-President,
Jeni Gao, at the
WVAAA presentation

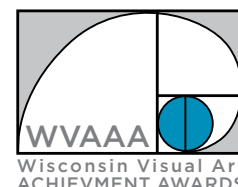
In 2018 we started a conversation on a new direction for the Wisconsin Visual Art Achievement Awards.

The organization's three founding institutions (Wisconsin Visual Artists, Museum of Wisconsin Art, and the Wisconsin Academy of Sciences, Arts and Letters) and their directors have spent the last year reshaping the organization in an effort to meaningfully connect with working artists in the state. A number of changes have been implemented:

- Previously an annual event, the ceremony is now held biennially in conjunction with the WVA's biennial exhibition
- While the awards originally focused on achievement over the arc of an individual artist's career, the awards have now been rethought to recognize achievement at various points of an artist's career and in related professional areas that are often overlooked such as youth education, community arts advocacy, exhibitions, and arts writing. The following seven award categories have been established:

- Legacy (awarded for lifetime achievement)
- Educator (K-12)
- Educator (university or college)
- Exhibition (awarded to the institution, curator, and artist(s) if applicable)
- Community Arts Advocate
- Arts Writing
- Emerging (awarded to a promising newcomer or recent graduate)

The selection committee has also changed in keeping with the organization's bylaws. While each of the three founding institutions will continue to be represented by their executive director, the selection committee will also include four additional, outside members who will hold their positions for three consecutive award years (six years total). The influx of new committee members will ensure that there is diverse representation on the committee and in the selection process. The four external committee members in 2020 included Frank Juarez, Fred Stonehouse, Christine Styles, and Della Wells. As before, nominations may be submitted in writing by the public, by self-nomination, or by committee members.



CREATIVE WISCONSIN DAY (formerly "Arts Day")

"Creative Wisconsin Day" 2020 is currently scheduled for April 16, 2020 at the Overture Center in Downtown Madison, WI. The name of the event has been changed from "Arts Day" to "Creative Wisconsin Day" to reflect the growing importance of creativity as THE dynamic resource for Wisconsin's 21st century. In this important election year, it's critical that people who care about our future connect, advocate, mobilize, and invest for economic vitality, education for the 21st century, a dynamic workforce, vibrant communities, and engaged residents. That's what Creative Wisconsin Day is all about.

The first ever Creative Wisconsin Day is presented by Arts Wisconsin with support from generous sponsors, including Wisconsin Visual Artists. As is the case everywhere, Arts Wisconsin is evaluating meeting and event plans going forward in light of the Covid19 coronavirus pandemic. If the decision is made to cancel the in-person event, Arts Wisconsin will host the first-ever Virtual Creative Wisconsin Day and make it as interesting and exciting as we can.

Check www.artswisconsin.org for up-to-date information and get in touch at Arts Wisconsin Director Anne Katz akatz@artswisconsin.org with your questions and comments.

For more information on Creative Wisconsin Day click the link below:
<https://www.artswisconsin.org/actioncenter/creative-wisconsin-day-2020/>



IN MEMORY OF THOMAS F. SELLE, 1949 TO 2020 *by Christine Buth-Furness*



Tom was a WVA Lifetime Member and served as WVA President from 1981-1982.

It's always important to acknowledge and celebrate the contributions of Wisconsin artists to our organization. In the 1970's when WVA was named Wisconsin Painters and Sculptors, Tom became a member and from 1981 to 1982 served as President. In a time before the internet when information was collected via telephone, newspapers and trips to the library he researched, composed, typed and assembled the newsletter via cut and paste with scissors and glue. This dedication and effort as Newsletter Editor over several years kept the membership informed about many things such as exhibition opportunities and the state of the visual arts in Wisconsin.

In 1973 he received his master's degree in fine arts at the University of Wisconsin-Milwaukee. He was a long-time professor of fine arts at Carroll University in Waukesha, WI, retiring as an emeritus professor in 2009. Also a practicing artist, he exhibited his work in juried shows and won many awards.

His colleagues at Carroll remember him as an artist with an endearing yet quirky personality and as a very accomplished painter and printmaker. Many of his watercolors and paintings can be seen on the Carroll campus. The students describe him as someone who loved teaching and who would help in every way. He is said to have had a personality you only meet one in a lifetime.

Thank you Tom for the artwork you've shared, for your teaching and for your contributions of time and talent given to the artists of Wisconsin Visual Artists.



NE-CHAPTER MERIT AWARD *by Michelle Richeson*

Oshkosh, WI – the NE Chapter of Wisconsin Visual Artists announces the award of merit prize to Gretchen Wood for her oil paintings, and Laura Tymms for her 2-D & 3-D work in her Senior Exhibition. Both are students from UW-Oshkosh. Gretchen Wood will be graduating this spring with a B.A. in Art Education and Laura Tymms graduated this past December with a B.F.A in Art. The prize consists of a gift of \$150 and a year's membership in the Wisconsin Visual Artists organization.

Wisconsin Visual Artists (WVA) is a not-for-profit membership-based organization made up of visual artists working in a wide variety of media along with supporters of Wisconsin Art. It is united to advance opportunities and services for artists and the general public. It is committed to the importance and value of art and its creation in our society.

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





Slapstick by Denise Presnell

EXHIBITS

DENISE PRESNELL: *2020 Museum of Wisconsin Artists Biennial*, 205 Veterans Ave., West Bend, WI. Jan. 25 - March 29, 2020 • *“Consciousness of Abstraction”*, 1463 W. Chicago Ave., Chicago, IL. “Raw Nerves” has been juried into ARC Gallery’s exhibition. March 4 - 28, 2020.

CAROLYN ROSENBERGER: *30th Annual “Midwest Seasons Exhibit”*, 427 N. 4th St., Wausau, WI. Jan. 3 - April 4, 2020.

GARY GRESL: *Lynden Sculpture Garden Residency Continues*, 2145 W. Brown Deer Rd, Milwaukee, WI 53217. Milwaukee, WI - River Hills, WI. (formerly called the Bradley Sculpture Garden)

IAN BAKER JOHNSON: *Solo exhibit*, Renaissance Gallery, 309 N. Water St., Milwaukee, WI. Now - April 10, 2020. www.ianbakergallery.com

JEAN M. JUDD: *“Earth Works: Art in Ecological Context”*, Barrett Art Center, 55 Noxon St., Poughkeepsie, NY. March 28 - May 2, 2020. Details online: <https://www.barrettartcenter.org> • *“2020 Art at the Center”* Juried Exhibition, 11902 Lowell Ave., Overland Park, KS. April 3 - May 31, 2020. Details online at: <https://www.opkansas.org/recreation-fun/arts>

JEFF STERN: *“Art is in the Air”* - SC Chapter WVA Group Show, Dane County Regional Airport, Madison, WI. Feb. 8 - July 26, 2020. Jeff’s oil paintings included in the



Work by Ian Baker Johnson

exhibit are “Stormy Weather “& “Fly-Bi”. • *30th Annual “Midwest Seasons Exhibit”*, 427 N. 4th St., Wausau, WI. Jan. 3 - April 4, 2020.

JOAN NORTH: Juried into *WDC Biennial Members Exhibit*. At Plymouth Arts Center, Plymouth, WI. Open Jan. 24 - March 6, 2020.

LEIGH YAWKEY WOODSON ART MUSEUM, WAUSAU, WI: “L’Affichomania: The Passion for French Posters” and many more exhibits! Always changing, [see our site for details: www.lywam.org](http://www.lywam.org)

PAT FILZEN: *“It’s All About Me: Artists’ Self Portraits”*

Oshkosh ArtSpace Gallery, 7 Merritt Ave., OshKosh, WI. April 4 - April 24, 2020. Thirteen artists,

Alphonse Mucha, Zodiac, 1896, color lithograph on silk, photograph by John Faier, © 2015, courtesy of the Richard H. Driehaus Museum



many of them WVA members, will show their personal renderings of themselves. **Reception: Saturday, April 4, 2020, 6:00-9:00pm**

RICHARD WUNSCH: *30th Annual “Midwest Seasons Exhibit”*, 427 N. 4th St., Wausau, WI. Jan. 3 - April 4, 2020. Click here for more information Center for the Visual Arts.

VICTORIA “TORI” TASCH: *“Web of Life”*, Jan - March 15, 2020. Alfons Gallery, 1501 S. Layton Blvd., Milwaukee, WI. Alfons Gallery exhibits explore cultures and advocate for social justice, peace, and the environment. **More online at www.alfonsgallery.org**

VIRGILYN DRISCOLL: *Solo show*, Next Act Theater, 255 S. Water St., Milwaukee, WI. Now - March 17, 2020.

OPPORTUNITIES

WVA PROMOTIONAL MATERIALS: Include your art in the *WVA Promotional Catalog* See page 4 for details. **ENTRY DEADLINE: March 31, 2020.**

AMERICAN PLAYERS THEATRE 2ND ANNUAL “ART IN THE WOODS”: A series of art installations displayed on the APT property. **Proposal Deadline: March 20, 2020, 11:59pm.** Exhibit runs July 19 - Sept. 6, 2020 (**To download RFP, click here**). Seeking proposals from artists for the design and creation of a public art piece that will be located at American Players Theatre. Artists should prepare a concept to be reviewed by selection committee. All materials should be submitted digitally, in a combined PDF format. **Details online, (click here)**

40TH ANNUAL “ART IN THE PARK” FINE ART FESTIVAL: Flat Iron Park, Lake

Geneva, WI. Aug. 8 - 9, 2020. Juried fine art exhibition on the shores of Lake Geneva. Jury fee: \$30, booth fee: \$245. Event typically draws 5,000 people. Complimentary parking for exhibitors. Awards for Best of show and three merit awards. **Deadline to apply: March 31, 2020.** Apply online or for more details: www.genevalakeartsfoundation.org

IMMIGRANT ARTIST FELLOWSHIP: Artists will be connected with resources, gain national exposure, and receive a stipend. They will work with community-based organizations in their area to help be cultural change-makers and demonstrate how art can catalyze positive and lasting narrative change. Special consideration will be given to artists living in Wisconsin. For more information and to apply, visit <https://www.defineamerican.com/arts/>. **Deadline to apply: March 31, 2020.** For questions contact Bethany Wearden: bethany@defineamerican.com

CULTURE AND AGRICULTURE - 34TH ANNUAL: 2d or 3d works that in some way draw their inspiration from agricultural heritage and/or contemporary agriculture. Works previously shown at New Visions Gallery not eligible. **Entry deadline: April 3, 2020.** Details and entry online at: <https://www.marshfieldclinic.org/locations/marshfield-center/new-visions/culture-and-agriculture>

TROUT MUSEUM’S 60TH ANNUAL ART AT THE PARK: July 25 & 26, 2020, at the City Park in Appleton, WI. **Deadline to apply: May 4, 2020, midnight.** <https://troutmuseum.org/> **Enter online (click here)**

OSHKOSH FINE ARTS ASSN. PLEIN AIR: June 25 - 28, 2020. The prospectus/application for the OFAA 2020 Plein Air Festival is online at: www.oshkoshfinearts.org. Entries will be accepted for jurying from March 1 to May 1, 2020. Follow the entry procedure as detailed in the application. **To access the prospectus, click here.**



Rusted Vines and Hinges by Jean M. Judd

