



# Wisconsin Visual Artists

M A G A Z I N E

3rd Quarter Issue - September, October, November 2020





## ADVERTISE

Contact Ally Wilber at:

[director@wisconsinvisualartists.org](mailto:director@wisconsinvisualartists.org)

## CONTACT

General inquiries may be made to:

[director@wisconsinvisualartists.org](mailto:director@wisconsinvisualartists.org)

This publication is edited and designed by WVA member Aaron Wilbers:

[wvadesigner@gmail.com](mailto:wvadesigner@gmail.com)

## GET INFO TO US

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

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

**Please post info 2+ weeks prior to issue date;**

example, May 14 for June/July/Aug. issue

**NOTE:** The views, information, and opinions expressed in this magazine are solely those of the individuals being interviewed and do not necessarily represent those of the Wisconsin Visual Artists organization. The primary purpose of this publication is to educate and inform.

ON THE COVER: *Untitled* (detail), by Cristian Andersson. See story on page 00.

## CHAPTER NEWS

### STATEWIDE

The State Board has continued virtual meetings monthly. Topics being worked on include; logo/rebrand, internships, website updates and more

### SC CHAPTER - JAYNE REID JACKSON, CHAPTER CHAIR

Meeting details TBA. Thank you

### NORTH-EAST CHAPTER JANE HOSTETLER, CHAIR

NE Chapter - First Virtual Meeting! Tuesday evening, September 22. Watch your e-mail for details!

### SOUTH-EAST CHAPTER

SE Chapter meeting details TBA, please watch for email updates

# Thank You.

WVA exists to support and highlight our members. We don't exist without a membership; it's as simple as that. We've entered into an agreement that we care deeply about artists and the Wisconsin art community, so much so that we volunteer our time and energy to inspire it's growth and well-being.

As we restructure our brand identity and plan for virtual programs (a new necessity in 2020), you're at the forefront of our minds. How can we highlight our membership? How can we make sure that Wisconsin artists are seen, heard, and taken care of by our community?

It requires communication. Sure, we can follow along and sift through Facebook, Instagram, email, etc. to see what's going on, but truly, we must hear from you. What kind of opportunities would help you most during this time? *Are you published? Have you prepared an academic presentation? Would you have interest in hosting a personal studio tour, or participating in an artist panel discussion? Do you teach classes? Are you looking for places to sell handmade items or exhibit a new series?*

One part of WVA's mission is to connect artists to opportunities. Because we're Wisconsin-based, this means that it's so easy to meet and connect with local businesses and arts organizations, and do you know what they're looking for? Presentations! Programming! Teachers! Work to sell! Work to show! We can make this happen, but we need to know what materials we're working with before we start a project.

You should certainly be utilizing us to brag about your accomplishments. Send us images of your newest painting to share, tell us about the book you're working on - we'll highlight it in our next newsletter! As you'll read in this magazine, our membership is multifaceted and incredibly talented. We're always proud to share and aid in any amazing project you're tackling. And perhaps someone on the board, or someone across the state knows the perfect person for you to connect with in your endeavor!

To streamline things, here are the emails to use moving forward to contact either myself or your chapter representative:

Executive Director | [director@wisconsinvisualartists.org](mailto:director@wisconsinvisualartists.org)

NE Chapter | [nechapter@wisconsinvisualartists.org](mailto:nechapter@wisconsinvisualartists.org)

SC Chapter | [scchapter@wisconsinvisualartists.org](mailto:scchapter@wisconsinvisualartists.org)

SE Chapter | [sechapter@wisconsinvisualartists.org](mailto:sechapter@wisconsinvisualartists.org)

Thank you for being loyal to and patient with WVA during these strange times. We need you!

Best,

Ally Wilber

Executive Director, WVA



## FABRICATING SOMETHING MORE

Cristian Andersson | Appleton, Wisconsin | Interview by Ally Wilber, WVA Executive Director

### What is FSM? What does FSM mean?

fsm. is an indie arts newspaper, first and foremost. It is distributed monthly, primarily covering the creatives in the Greater Fox River Valley in Wisconsin. What does fsm. mean? Shortly after the first issue went out in February of this year, I learned that if you string any three letters together, it is going to automatically mean something to someone. I heard “Flying Spaghetti Monster” a lot. Also, “Female Seeking Male.” There are two real answers to what it means. Politely, fsm. stands for “Fabricating

Something More.” What it really means, and I will explain both answers next, is “Fuck Social Media.”

### What inspired the project? How has it been challenging or uplifting?

I have always loved independent press. A few years back, while spending a few days down in Chicago, I was reading the “South Side Journal”—an arts and cultural paper—and thought about what a great resource local papers are. They democratize information. They can be accessible and challenging at the same time. They look cool.

Sometime after that, I started to use social media a lot less, and made some comments that I needed to take a break from the digital playground. I distinctly remember a few people saying that it would hurt my art career to not be active online. It was a frustrating thing to hear and consider. Through my studio Facebook account, I can see that what, when, and how I posted something would increase views, while

other types of posts wouldn't. That algorithm. The information could be of similar relevance, but because of a built-up history of engagement one sort of post would have a better chance of being shown in someone's feed. It is irritating that an opaque mathematical formula created by some (brilliant) minds had that sort of power over how I shared my work. Furthermore, if you were not actively seeking out what I do, the chances that you come across it is decreased even more. One more thing about

the online sharing of events and public awareness. I remember a fellow artist, I think it was Mel Kolstad actually, said that she had missed an exhibition opening that she would have loved to have gone to. It just never crossed her feed. A barista at Tempest coffee shop in Appleton, who wasn't on Facebook, asked me if I could let her know if anything cool was going on. That the attendance of art events may be impacted by what page you liked, or how much you interacted with it? Well, “Fuck Social Media.” I wanted to take this back.

The other name - “Fabricating Something More.” This paper is a joint effort with an artistic collaborator of mine, Katharina Abderholden. I'm primarily a visual artist, and she is a contemporary dancer and choreographer. Our practices met through a few performance art pieces in 2019. We both know that we want more for (and from) the artistic



Saariaho: *Il faut que j'entre*. Oil and graphite on canvas. 96.5" x 65.5". 2019

community. Deeper conversations. More collaborations. Better awareness of what is going on. Paraphrasing Katharina, she said we “**want to build the community that we want to create in.**” I also know that there is an opportunity to educate through the paper, which in turn will hopefully allow for a public appetite for more challenging work in Central Wisconsin. So, through a collection of essays written by artists of all persuasions and members of the art institutions along with photography,



All images in this story © Cristian Andersson



12JAN2019WS. Oil and graphite on canvas. 94" x 54" 2019

poetry, and public discourse, fsm. is a strong statement of what is going on, publicly accessed through a free newspaper.

How has it been challenging or uplifting? Well... the second issue was printed mid-March. A few days before Wisconsin shut down. As the paper was primarily distributed through public spaces, it was heartbreaking to know that we couldn't get it out. That issue we had pushed our budget to put out a larger issue, and then the gut punch of a pandemic caused the paper to languish on my dining room floor for months. Then there was the challenge of time and money. A little paper is a relatively expensive endeavor. And, as all the money we get from public support is going back to the writers and

the production, it is a total passion project for us. At times an exhausting one! Thankfully there is the uplifting part. We have received phone calls thanking us for doing this. When the delivery goes out, it has been met with excitement. "This is the cool paper. The one that I actually want to read." The growing support from the community and the creatives is there.

### Where can we find FSM?

500 copies go out each month. Right now, we are distributing from Fond du Lac, through the Fox Cities and into Green Bay, although it is easiest to find in our home cities of Oshkosh and Appleton. Coffee shops, cultural institutions, art supply stores, and record shops are a good first place to look. We have also started to deliver some to other public spaces, like salons, barber shops, and my favorite Mexican ice cream store.

If you are a Patreon supporter, you either get a physical copy mailed to you, or a PDF emailed. Finally, the articles are put out on our blog: [www.fsm.ink](http://www.fsm.ink), about a week after physical distribution.

### How can we support FSM?

Katharina and I see the community support of this paper in the same way that we view the community support of artists. We are grateful for those who have supported us through Patreon: <https://www.patreon.com/fsmfoxvalley>

We also have advertisement opportunities and have graciously accepted the financial support of those who believe in this project, and us. I have been toying with the idea of a lowered annual subscription model, and mass-mailing out the papers, but we would need to have a solid base of 2-300 people to make that work. I think it would work and would put us in a better financial state (read as not scraping by) but it would be a gamble on getting that level of subscriptions.

### What do you see in the future for FSM?

I am a strong believer in using the art platform as a way of promoting social justice and equity. It certainly doesn't always have to follow that function, but it is a powerful one. Because of that, I reached out to the Black community and offered the paper as a platform to speak out. We had always included diverse voices to speak through our paper, and never discourage anyone from saying what they wanted through it. Actively seeking out those who wanted to relay injustices, and not needing for it to be framed around art, was a change. Now, certainly not every article is going to have some agenda. Not at all! But I believe that the arts and the social conscious work well together, and I am extremely proud to include essays from both in this paper.

This last issue was an interesting one. It includes transcripts of two Zoom interviews. The first is with Elisabeth Roskopf, a Korean-born dancer who talked about what it is to be a person of color performing classical ballet. A world where there is an expectation of what a performer "should" look like. She talked about the need for diversification and the expectation to



The Scriptorium. Installation view. Graphite on paper. 438" x 108". 2018



be recognized as an individual and an artist, and not simply as an object. The second interview was with Jamie LaFreniere (Executive Director) and Kevin Sütterlin (Conductor) from the Fox Valley Symphony Orchestra. They talked about the need for diversity of the music they perform—as Kevin puts it “music other than that is made from ‘dead white men’”—as well as to reach out to an audience that may not be able to afford the symphony hall, or may be concerned that they wouldn’t be welcome. The relevance of the symphony rests in the community they reflect. Finally, on the front cover, was a photograph by John Nance, a young Black photographer in Appleton. It is titled “The Youth is Watching” and is an image of five teenagers, hanging out on their bikes. Three of them are directly addressing us with their eyes while the other two are looking down at their phone. I asked John what he meant by that title. He said that they are watching our every move and witnessing the choices we make and the impact it will have on their future.

I hope that by offering socially motivated essays alongside the exhibition announcements and reviews, art interviews, poetry, images, and a calendar of events (remember events?), helps as we correct societal failings.

### **Do you see a connection between your personal work and FSM?**

Absolutely! I actually see the paper as very close kin to my performance pieces. In both I have created a space that actively engages with the viewer/reader and that focuses on stories of change, growth and personal expression. They can be a bit raw and messy. Passionate. fsm. is also a way for me to facilitate things that I believe in, but do not necessarily have the direct personal experience to share them with a high degree of authenticity. Art is a form of communication, but it may not always be the best way to speak.

### **What have you been working on in the past few months?**

Well, my big project is making it through fifteen commissions. And, regretfully, I’m behind schedule. COVID had knocked me sideways, and then the fallout from the death of George Floyd just devastated me. I grieved for so much. I made some personal donations to a few orgs, an immediate reaction to “do something,” but I knew that my impact was small. Then I took two of my best assets—my artistic skill and my voice in the community—and put out a call for commissions for one week. All money raised would go directly to three Wisconsin-based BIPOC non-profits, and two literary voices in the Black community. I wanted to do something that would put money into the hands of those that do the hard work on the daily. I raised \$3,150, and it made me feel so good to be able to send off those donations. I was grateful that there were people who wanted to give and took up this opportunity to do so. I’m not yet halfway through the paintings though, so now I’m also relying on their patience. They are abstractions based off of



*Cristian Andersson. Image by Chloe Allyn*

classical music, a series of work that I started in 2016. In these paintings I not only try to recreate my interpretation of the artistic intentions of the composer, but also place the sounds and textures of the instruments in pictorial space.

I’m also making new work for three upcoming exhibitions in 2021. All will include paintings, one will have a sound and visual installation component, and the third, choreographing a contemporary dance. There are a few directions that I have been going with my work, the “White Series,” which are paintings about forgotten memories, the “Symphonic Series,” the visualizations of music, and “Social Amnesia,” my installation and performance work.

I’m just grateful that I have the opportunity to do what I am doing, and, someday, I hope to understand what it even is.

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

[IG: @cristianandersson](https://www.instagram.com/cristianandersson)

<https://vimeo.com/370298361>

[www.fsm.ink](http://www.fsm.ink)



*de Wardener's Music for Detuned Pianos: Doppelgänger. Oil and graphite on canvas. 32" x 38". 2020 (right)*

## MERGING ARTWORK WITH A BUSINESS AND A CAUSE

Nina Ghanbarzadeh | Awarded 1st place in the 2020 Wisconsin Biennial | Milwaukee, Wisconsin

Interview by Ally Wilber, WVA Executive Director

### Can you tell me about ARTkee Educational Toys?

In 2009 while still a student at UWM and in the graphic design department, I took the entrepreneurship class. We were required to come up with a product, work on the business plan, make five of that product and sell them at the pop-up store at the Student Union at the end of the semester. As a mother of a six year-old at the time, I was thinking of a way to make writing easier. I knew that any kid could draw a line whether straight or curved, and this was the beginning of the idea of deconstructing the language into simple shapes.

What makes SOFTwords™ special is the material used. It is the only toy of this kind that is quiet and soft. They are durable, the pieces never break, they are very light, and they don't make any noise even if they are tossed in the air. Most of the toys in the market are packed in many layers of cardboard and plastic wraps. There is almost zero waste in this product. The letter kits are packed in cotton, reusable bags. Most importantly, I am proud to say that the kits, carrying bags, and letter cards are manufactured locally in Milwaukee.

What was challenging was the time that it took from the beginning to the launch of the company. I employed two local independent contractors who helped me to lift up the project and make it happen. We started in September of 2017 and the company was launched in December of 2019. I would say selecting the right material for the toy pieces and making sure that there are enough of each shape in each kit was also very time consuming. I have never had any experience in the business world, and with this project I decided to push myself out of my comfort zone. I had to learn many things along the way and I am still learning new things every day. With the pandemic and our current economic situation, I cannot predict what will happen to the future of my business. But just the fact that I could have my own start up from scratch makes me smile.

### What do you see in the future for ARTkee Educational Toys?

I would like very much to work on a different language, perhaps Spanish.

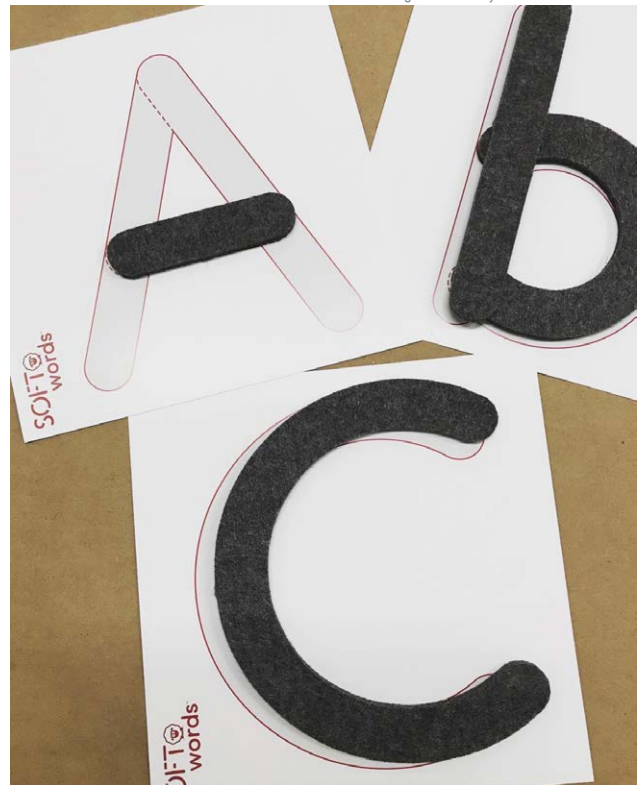
### Where can we purchase these items?

They are sold at the gift shops in St. Kate Art Hotel downtown Milwaukee and Museum of Wisconsin Art in West Bend also through the website [www.softwords.us](http://www.softwords.us)

### Do you see a connection between your personal artwork and the toys?

Yes, definitely. When I was working on the ideation of this project at UWM, I was teaching my mother-tongue, Farsi, to my daughter. I am not a teacher, so I had to come up with my own method of teaching this totally different language to her. You see, Farsi is written from right to left. We would simply draw the letter shapes without being concerned about spelling or legibility. The message/meaning was

All images in this story © Nina Ghanbarzadeh



Letter Cards (top) and SOFTwords Letter Cards (above)



not our priority while trying to copy and draw the shapes of the letters. During the same time, I had started using Farsi letters and words in my art projects at school. I made a few paintings and mixed-media pieces with written language in them. But the resistance to those works were huge! I would always get the same critique - "We cannot read the text" - as a student who had not yet found her voice, I could not explain that legibility was not my concern. I was after something else. My goal was to find abstraction through this specific language. I wanted to break down the written language into simple shapes and find the essence of it in the form of lines and dots (or circles). This is the same idea that has been used in the toy project. I am still using this idea in an ongoing project started in 2018; I make smaller drawings in which I use only lines and dots or circles.

### **What have you been working on in these months of isolation and social-distancing?**

I have been working on my solo exhibition at the OS Project in Racine which opens November 7th. I am also participating in another group exhibition that opens during the same time frame. I am very excited for both exhibitions.

There seems to be a solid connection to mark-making and language in your work. What do you think has inspired this direction?

Letters in general are abstract shapes and marks. Any letter from any language is simply a drawn lines and/or dots in a specific way. I also think as humble and simple as lines are, they are the most difficult to work with. I like to restrain myself in having only lines (whether straight or curved), dots, and a limited color palette of black, blue and white in my toolbox to make drawings. It is a discipline and I enjoy limiting myself in my medium.

When I write words or phrases repetitively, I do not see them as written text anymore but lines. In other words, the lines that you see in the works of my main portfolio are words that are sitting on straight lines. Layers and layers of these lines create squares, rectangles or organic forms on the paper. The message is being lost and left behind in the process and all you see is a web of lines. My inspiration for these written series comes from many places. Listening to music, seeing an image, reading an article, or hearing breaking news on the radio could be inspirational.

I am grateful to have a loving and supportive family. I have met so many wonderful people along the way since I started my career as a visual artist and later as a business woman.

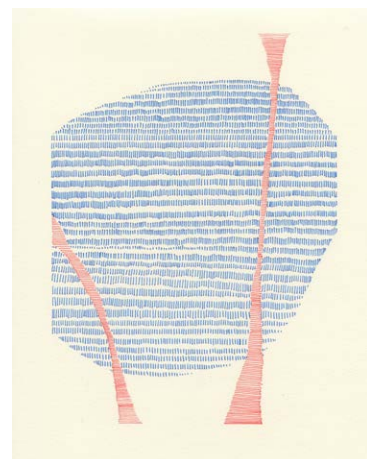
### **My fine art website is:**

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

### **You can also find me at:**

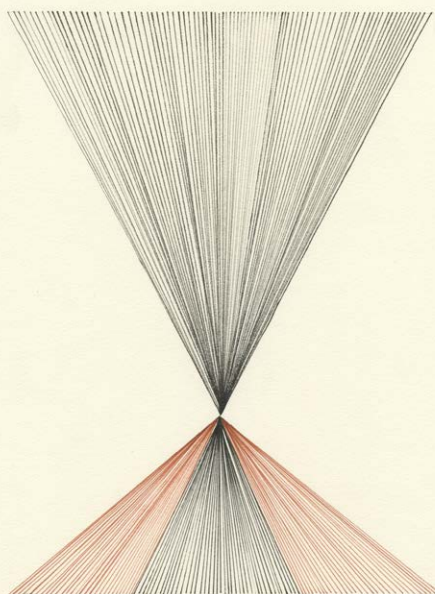
[https://www.instagram.com/nina\\_ghanbarzadeh/](https://www.instagram.com/nina_ghanbarzadeh/)

<https://www.facebook.com/nina.ghanbarzadeh/>



*Line Drawing 2, Ink on paper.*

*Line Drawing 1, (left), Line Drawing 4, (center), Line Drawing 5, (right). All works are ink on paper.*

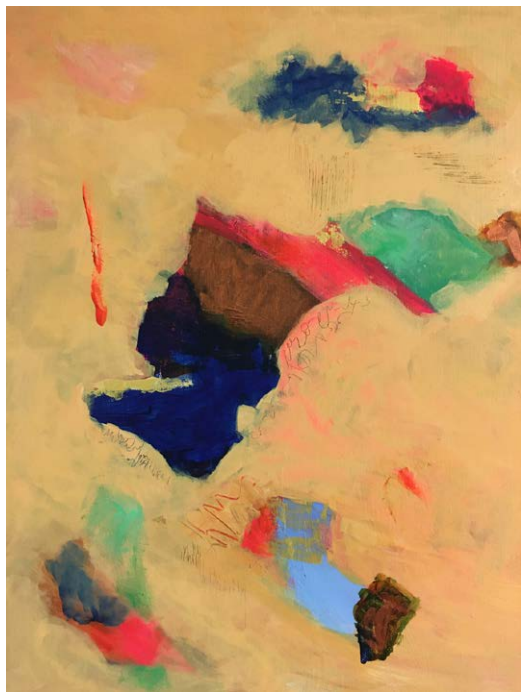


**FEATURED ARTIST MARCIA HERO** | by Aaron Wilbers, WVA Magazine Editor

*This summer, I spoke with WVA member Marcia Hero about her work, her life, and current events. She has a lifelong, enthusiastic relationship with making art and using it to promote positivity. Please enjoy our conversation below. - AW*

**How long have you been involved in art making, and has your art education been formal, informal or a mix?**

I have been expressing my creativity for as long as I can remember. I started taking classes at the Milwaukee Art Museum from the ages of around 8 to 11 and rode the bus to get there from my home. I loved the classes right away! Unfortunately, my high school did not prioritize art education, and so that was a lull in my art studies. Shortly after high school, I met and married a man from San Salvador, El Salvador, Central American and shortly thereafter, we moved to Monterrey, Mexico so that he could finish his Bachelors degree in Engineering. In Mexico, I enrolled at the Instituto Tecnologico de Monterrey, and studied oil painting there. After my husband's graduation, we moved to the country of El Salvador. Famed Artist Fernando Llort had created an artist colony in La Palma (northern El Salvador) and I studied there too.



*Strange Times, Acrylic on cradled board, 20" x 20"*

In the 1980's, my style changed into what I'd call folk art - things like cutting items from wood using a band saw and painting them. After moving back to the United States, I went back to school at Mount Mary University in Milwaukee. In that same time period, I was divorced and so worked full-time at the Municipal court of Milwaukee for financial stability, and then took refresher classes.

In Milwaukee, I saw a flyer at the Artist & Display store for a "Georgia O'Keefe class" working in acrylic paint, and so I tried that. I found it to be a fun, new painting technique, since I had already studied oil painting. Most recently, I have become reinvigorated to make art and share the process because of having grandchildren. I'd like art to be a part of their lives as well.

**You have the experience of having studied both in the U.S, and in Mexico and Central America. Do you think the educational style of those other nations differed from the education in the U.S.?**

Yes! The teaching style at Mount Mary definitely differed from that of my education in

Central America. At Mount Mary the educational method was very structured, and I enjoyed that. My teachers at the Instituto Tecnologico had a "laid back 70's approach" - they suggested using Walter Foster's books as a guide, and then let the students nearly unsupervised to learn from doing.

**Have you always worked in abstraction?**

No, I used to work in other styles. I got into abstract work because I liked the spontaneous process, and I had also grown tired of "pretty" paintings. I have done a lot of that kind of work, and think it's good, but had done enough of it that I was ready for something different.



*Indigenous, Acrylic on cradled board, 16" x 16"*



*Calliope, Acrylic on board, 11" x 14"*



**When you are beginning one of your abstract works, do you start with a concept or goal in mind?**

My abstracts are intuitive, I don't necessarily start with an object or scene, but rather begin by painting various swatches of color on the surface. Then, I decide what the background color will be, and fill in remaining negative spaces and sometimes overlap that space onto the previously painted swatches. I like the spur-of-the-moment feeling, and that it's finished when I decide that I like it. In fact, I like keeping an art journal for the same reason - that open nature of the process.

It sounds like your current work is based primarily from intuitive experimentation, but some works have titles that suggest a connection to tangible places or real events. Would you comment on these exceptions to your typical abstracts?

In the past year, I visited Utah for three weeks. The scope and beauty of the landscapes there was stunning and inspiring. Not long after returning, the President suggested selling off national park lands, including



*National Park Assault, Acrylic on cradled board, 20" x 16"*

some just like the ones I had just visited. This was very upsetting to me, and so I expressed my disgust with the situation by making "National Park Assault" taking the visual inspiration from the aesthetic qualities of the parks and incorporated some commentary about the political situation tied to it.

**Speaking of political and social issues, can you say a bit about how you have been dealing with the covid-19 situation, either personally or in your work?**

I think each person will be affected differently than the next. For me, I'm able to retreat to my studio and work. I find it difficult to repel the bombardment of negativity that's been present. I manage the amount of media I take in, and vent in my work if needed. It can be frustrating to see people not doing what could help. In response, I painted "Wear A Mask" to address my feelings about the importance of taking precautions to keep ourselves and others safe.



*Wear a Mask!, Acrylic on cradled board, 20" x 20"*

To help myself deal with emotions I have about the virus situation, I work in pleasing fabrics and colors in my art journal, because it's an uplifting activity for me. I have also been printing out copies of some of my floral paintings to use in my art journal. (When things are open, I have prints of my floral paintings for sale through "Rogue's Artists" at the Boerner Botanical Garden

**What kind of reaction do you hope your art receives from viewers?**

I hope to inspire people to be enthusiastic about viewing art, and further their understanding of what they're looking at. I also would like it if seeing my work would lead people to try making art and enjoy learning from the experience. I hope that they might look more fully as they go through life.



*Azteca, Acrylic and collage abstract on board, 11" x 14"*





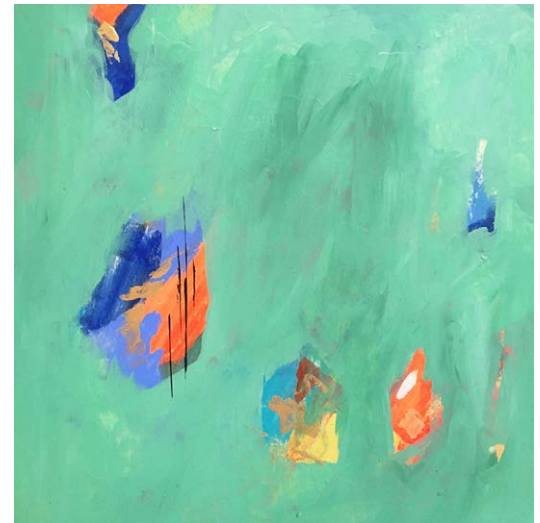
*Kinetic 3, Acrylic on cradled board, 20" x 16"*

**Do you have any favorite venues to exhibit your work?**

One of my favorites is "The Art Bar". The owner is easy to work with and is such an art lover! The art group I'm part of, "The Martini Girls", is having our annual show there in August and September (TBD because of virus restrictions).

**I recognize "The Martini Girls" group name, has that group held other art events?**

The Martini girls consists of Marcia Hochstetter, Patti Belbin, Debbie Callahan, and me. We actually ran our own gallery space for 10 years on West North Avenue in Wauwatosa. Over the years our priorities shifted, and then in June of 2018, we were hit hard by flooding which was a final deciding factor to close that venue and replan where and how we worked.



*Fragmented 3, Acrylic on canvas, 12" x 12"*

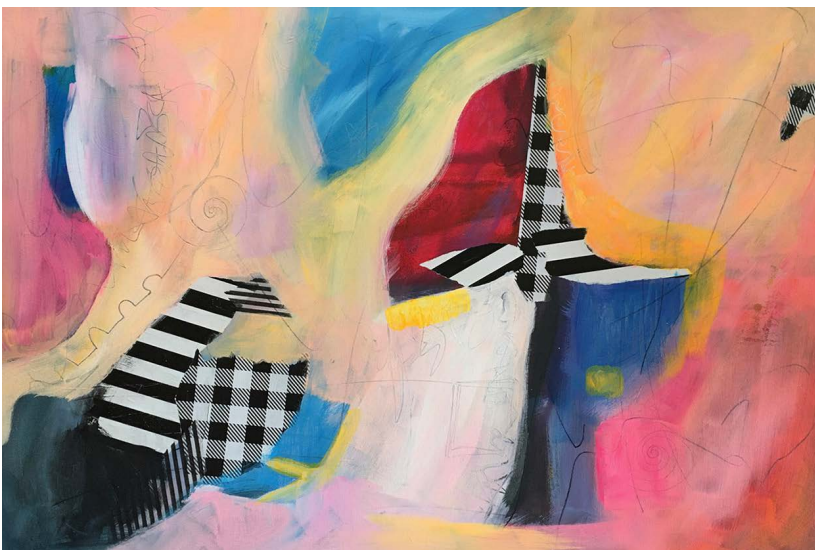
We've continued to work and exhibit our art at Inspiration Studios at 1500 South 73rd Street in West Allis. We just finished hanging a new show there, and will be having private showings on Fridays from 1:00-5:00pm in June. Walk-ins during that time are ok, but we do require that visitors wear a mask. And despite that, we think the studios are still a fun and relaxed atmosphere run by a community-oriented owner, Erico Ortiz.

**What is currently most of interest to you as it relates to your art making?**

Experimenting with cold wax, the layering of it fascinates me. I have always enjoyed floral paintings, and have been painting roses and watercolor flowers. I like being able to work on these and have done so while traveling - even while on a plane. Also, this summer I'm going to experiment with eco-dyeing as a standalone medium or an addition to other works.

**You have served as the Southeast Chapter Chair. What made you decide to take on that position?**

I felt I could do some good and make a positive contribution by filling the role. I saw an opportunity to share my enthusiasm with my fellow members and hopefully make a difference in that way. Working along with me, I am really grateful for the exhibition committee and secretary, and list of volunteers. One of my favorite things to do in the role of chair was to bring in other Artists to speak to our group. In addition to WVA, I belong to a few other artist groups, and am able to carry ideas or people connections from those groups to WVA. For example, we hosted Gary Warren Niebuhr, who I had seen at another group meeting. Other SE members like Patty Belbin and I have also planned to give demos, but have had to cancel those due to the virus shutdown. I'm looking forward to what we can plan for when things open up again.



*Modern Jazz, Acrylic on Canvas, 24" x 36"*

To see more of Marcia's work, go online to: <https://fineartamerica.com/profiles/marcia-hero> or her [Facebook page](#).



by Victoria (Tori) Tasch

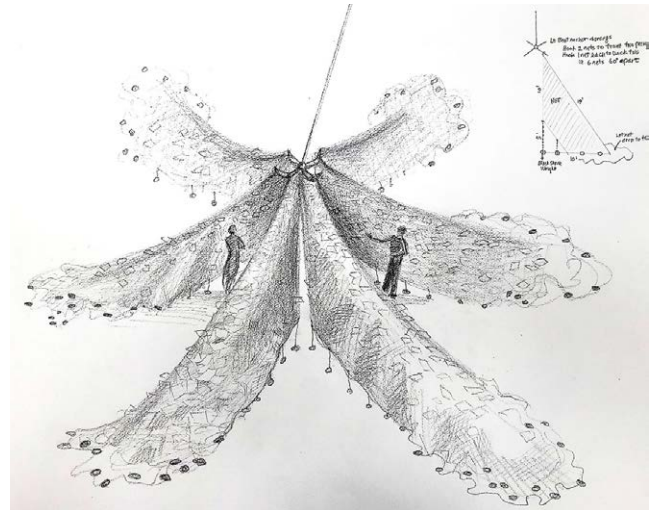
**IMPENDING STORMS ART INSTALLATION:**  
**Santa Paula Art Museum, Santa Paula, CA**  
**July 16 – November 6, 2022**

**Alfons Gallery, Milwaukee, WI**  
**January – March 2023**

*Impending Storms* will put a spotlight on the reality of the impending dangers of significant loss of species and biodiversity, and by inference, the dangers looming over our biosphere.

The installation uses a large fishing net suspended from the ceiling. Many drawings depicting impressions of plant and animal species will be “captured” in the net. Visitors will walk through and around the net and other components of the installation, creating an experiential environment to consider issues related to species decline and environmental issues. We will invite artists, **(Please see call for entry on next page.)** including school children, from around the world to submit artworks on 6x6 inch white paper. This will lead to a broad, diverse engagement with the issues presented. The artworks on paper will be attached to the netting. Additional artworks by members of the Blue Marble Collective would be displayed on surrounding walls. Video projections on the netting installation and perimeter wall will enhance the environmental feel of the installation.

A lesson plan related to the exhibition themes has been developed and will be available for home-schooling, classroom use or online learning (designed for K-12 students).



Installation concept sketch for *Impending Storms*

## THE VALUE OF CONNECTION

The story of how *Impending Storms* came to be is a valuable reminder to all of us that having conversations with, and building with our fellow artists (especially WVA artists) is a worthwhile effort. We all get tired, or feel complacent or uninspired at times. At those times it can seem like a better choice to sit in comfort with the t.v. instead of making the effort to reach out, create, invite, connect, etc. Tori Tasch shares how one simple connection led to a bigger and bigger creation and has driven the formation of a artist collective and a far-reaching exhibition.

Tori stated “I was introduced to Katherine Chang Liu by fellow WVA member Chris Buth Furness. Chris had recommended Katherine as a juror for the 2018 Wisconsin Artists Biennial. I hosted Katherine and we developed a friendship. The friendship resulted in an invitation to work together.”

But it went further, “I was later invited to show work with Katherine, and this connection evolved into a collective of four artists!” One WVA connection led to a another fruitful situation, and another.

**Central installation:** suspended from an approximately 14-foot high ceiling, covering approximately 25x25 feet of floor space – nylon netting with well over three-hundred 6x6 inch pieces of paper attached to the netting.

**Perimeter display:** Works on paper (drawings, sketches, watercolors, other media) displayed on exhibition walls around the central netting installation. Video projections: one washing over the netting, one projected on a wall-mounted screen (approx. 8’ wide)

Our purpose in creating this installation is to put a spotlight on the reality of the impending dangers of significant loss of species and biodiversity, and by inference, the dangers looming over our biosphere. The human-caused environmental change has already brought about not just the loss of biodiversity, but also the climate change, the rise of oceans, the loss of habitable land for the endangered species, the wildfires, the floods, the mass emigration, and pandemics – all due to the extreme politics, economic demands, unwise and inconsistent policies, and international conflicts raging around the world.

By involving many artists, including school children wishing to make drawings expressing animals and plants that are caught in the “fishnet” of human design, it is our wish that this message will be carried to wider audiences so our work can join global efforts to regain the health of our fragile biosphere. We offer this installation as an invitation to reflect on the losses our planet has suffered, what role we have had in this, and how we might work to change the current path. The Blue Marble Art Collective is also one of 5 finalists for \$15,000 in funding from “[Art Happens Anywhere](#)”.

Printmaking paper for the project has been generously donated by Hamilton Woodtype & Printing Museum, Manitowoc, WI. [woodtype.org](http://woodtype.org)

**About “Blue Marble Art Collective”:** “Blue Marble” refers to a way of describing our planet, coined by astronauts of the Apollo-17 mission in 1972 as they observed earth from a distance of about 18,000 miles out in space. The collective has created *Impending Storm* to address climate change and to disseminate their belief that “we become a part of the global effort to protect our endangered biosphere”.

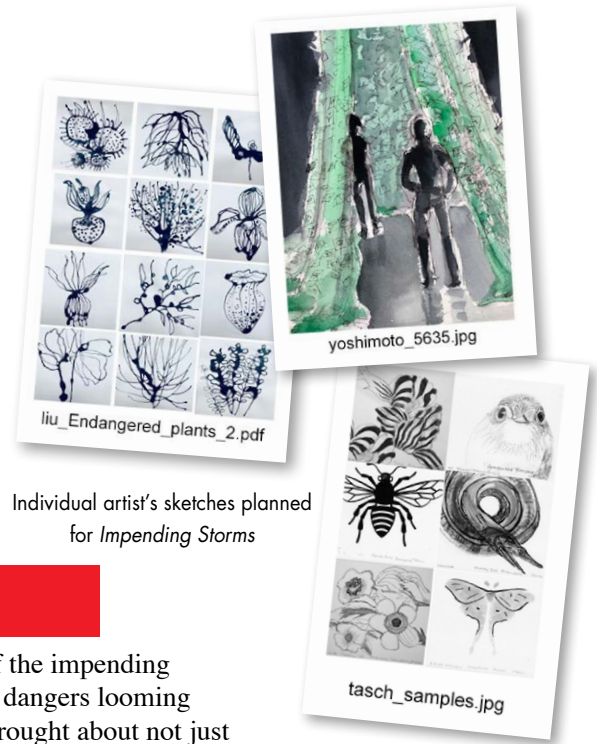
**More about the artists:**

Hiroko Yoshimoto, Painter | [www.hirokoyoshimoto.com](http://www.hirokoyoshimoto.com)

Victoria Tasch, Wisconsin based Printmaker and Papermaker  
[www.toritasch.com](http://www.toritasch.com)

Katherine Chang Liu, Painter, Curator, Educator  
[www.katherinechangliu.com](http://www.katherinechangliu.com)

Scott Miles, Photographer | [www.scottmiles.com](http://www.scottmiles.com)



Individual artist's sketches planned for *Impending Storms*

## CALL FOR ART | IMPENDING STORMS

Our purpose in creating this installation is to put a spotlight on the reality of the impending dangers of significant loss of species and biodiversity, and by inference, the dangers looming over our biosphere. The human-caused environmental change has already brought about not just the loss of biodiversity, but also climate change, sea-level rise, the loss of habitable land for the endangered species, wildfires, floods, mass emigration, and pandemics – all due to extreme politics, economic demands, unwise and inconsistent policies, and international conflicts.

**We offer this installation as an invitation to reflect on the losses our planet has suffered, what role we have had in this, and how we might work to change the current path.**

The team of four artists, Hiroko Yoshimoto, Katherine Chang-Liu, Victoria Tasch, and W. Scott Miles, under the collective name, “Blue Marble”, created this installation project to disseminate our belief and that we may become a part of the global effort in the protection of our endangered biosphere. **We invite artists of all ages to create artwork representing plant or animal species.**

### GUIDELINES:

- Size: 6”x 6” (15x15cm) piece of white paper.
- Leave the back of the paper blank since it will be used for video projection.
- Medium: white or off-white printmaking paper with black and white drawing, painting or print.
- Subject: Endangered animals and plants, and other animals and plants that may be harmed by continued abuse of the planet.
- Place the name of the artist and name of the subject in the lower 1/2” of the front side.
- Maximum submissions: TBA
- Deadline for entry: TBA
- Cost for entry: FREE - However, no work will be returned.
- Only original and themed works with the initiative are accepted – *An early thanks to the artists.*

### DETAILS AND TERMS:

By submitting artworks for this project, the Artist submitting the works agrees to the use of the submission as part of a collaborative art project. Works selected from the submissions will be exhibited in a planned art installation, *Impending Storms*, intended to be exhibited at the Santa Paula Museum of Art, Santa Paula, CA in 2022. By submitting artwork, the Artist / submitting party (or legal representative) grants unlimited use of the image(s) for the purpose of this project. These use rights include physical display as part of the installation, reproduction in photographs or videos representing the project, and any other outreach related to the project, in print or electronic media, with no time restrictions.

**The original artwork cannot be returned. Credit cannot be given for specific artworks incorporated in the project. Submission does not guarantee inclusion in the installation.** The artwork submitted will not be sold in order to benefit the artists or the host museum.

**SEND ORIGINAL ARTWORK TO:** Santa Paula Museum of Art, 117 N. 10th Street, Santa Paula, CA, 93060 (March-June 2022) or contact Tori Tasch (262) 443-2262.

### About the Author

Tori Tasch is Past President and current Treasurer of the WVA State Board. She is wrapping up a one year residency at Schoofs Preserve <https://www.gallery224.org/artservancy-2019-20>. For more information on her activities please visit <http://www.toritasch.com>



## "THANK YOU" AARON WILBERS | by Christine Buth Furness

As WVA artist members we are very lucky to have Aaron Wilbers as our magazine and newsletter editor. With great visual skill and patience he gathers the stories of our artistic labors, lays out the design, edits where and when necessary and assembles all into a beautiful, coherent, well-designed publication. In every issue he makes WVA whole by featuring the celebration of our accomplishments, posting announcements of opportunities and giving us the chance to get to know artist members a little bit better through the shared narrative of their work aesthetic, concepts and creations.

Aaron is a freelance graphic designer running "Crows Mouth", a graphic design LLC, and an artist exploring various themes through his paintings which can be seen [on his website \(click here\)](#)

He earned a BFA in Studio Art / Art History minor from Clarke College in Iowa with an emphasis in oil painting and ceramic sculpture and has exhibited throughout the midwest. His paintings are thematic and richly explore energies, reflections, and mood through interpretations of the figure, animal life and inanimate objects. Reflective metal objects are of interest because he says "they distort their surroundings in many delightful and humorous ways." His oils are fun, one-of-a-kind still lifes, which display a quirky energy. They are thoughtful, amusing and spark curiosity.



*Frosty Inside & Out.* Oil on canvas.

humility which touches me. I also worked with him several times on a national artist publication, and saw that he readily and comfortably stayed in the shadows and focused on other artists' achievements before his own when building a publication.

Unfortunately, he is stepping down as WVA magazine and e-newsletter designer. The decision is based on a need to rebalance his workload and to invest more time in his art. He wrote, **"I cherish my connection to WVA and to fellow artists in the organization. I appreciate having been able to hold this position for a number of years. I want to thank you all for your support and collaboration over the years I have served as designer and will miss our interactions."**

Christine Style, who served as WVA President stated "Aaron Wilbers was recruited by Doug Haynes, then the WVA magazine editor/designer, to step into magazine position so Doug could focus more time on the WVA website. Aaron did an excellent job from the very start. He met deadlines and notified members to submit content and news and also would find member news on his own. He held a steady beat even when moving out of state, and changes within the WVA State Board. It has been a pleasure working with Aaron and he will be missed. Our very best to him."

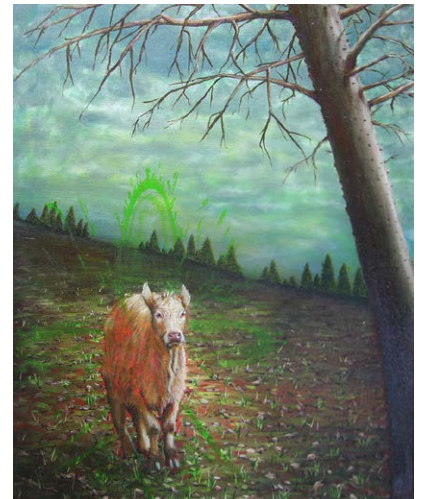
We will continue to see Aaron's work on the WVA website, but the absence of his contribution to WVA communications is a big loss for us. So we celebrate him and his time and talents. Keep us posted, good luck to you always, and come back again anytime.

### About the Author

Christine Buth Furness - WVA Lifetime Member, Past WVA Southeast Chapter Chair and State Board Secretary. See her work online at: [chrisbuthfurness.com](http://chrisbuthfurness.com) and on [Instagram \(click here\)](#)



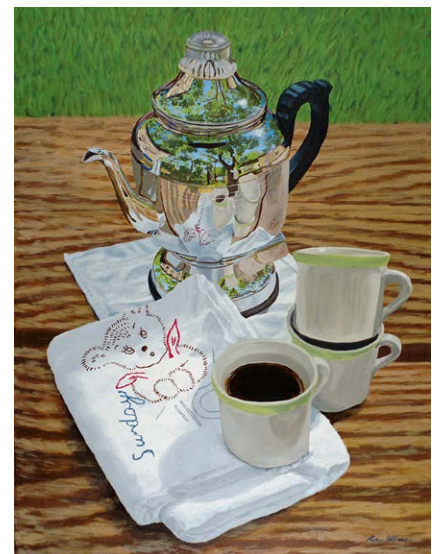
*Presence & Structure.*  
Stained clay and oil on panel.



*Decisions.* Oil on canvas.

Aaron moved to Madison in 2005 and soon joined WVA as an artist, and in 2011 became the graphic designer. Whether it's graphic design for the virtual world or painting and exhibiting oils, there's an interactive approach to his work, which he describes as "building." This process of building provides a structure and an importance to his artistic output made evident in the construction of the final product.

Tori Tasch, past WVA President wrote to me about her interactions with him as the designer and said, ". . . he's an excellent communicator with a great attitude about everything - patient, generous, respectful. He really cared about the product that he produced. A true professional." I echo these thoughts, but it's his



*Sunday Afternoon Coffee.* Oil on canvas.



JoAnna Poehlmann

One of the highlights of my artist residency at RedLine was meeting JoAnna Poehlmann. Her retrospective transformed the gallery and exhibited the largest number of artworks of any artist featured in that industrial space. In addition to prints, books, and mixed media assemblage Poehlmann included her taxidermy animal collection. It was an opportunity to see her sources of inspiration and be immersed in her sense of wit.

Now JoAnna is moving to an apartment without 35 steps and it is time to part with a vast book collection. I love everything about books: the paper, the patina of the aged page, the sound, the slow deterioration and the ability to be transformed. Many books were offered to me and I took them all, knowing that I would find homes for them. My car became a Free Art



Books with Julian, a miracle baby (above)  
The free art library (top)

Library of art reference books, collage materials, novels, postcards, children's' books, journals, posters, and curiosities.

It has become its own art practice as I drive around the state with my mobile resource center. Visits with members of Milwaukee Area Teachers of Art, members of Wisconsin Visual Artists, former RedLine residents have enriched my life as I cope with isolation and a brother with End Stage Renal Disease. Sometimes strangers peek into my car and inquire about this mysterious collection. It inevitably leads to another home for a book. It has been a challenge to create physical experiences while staying safer at home but this fit into my calendar and work process.

This is not how I planned to spend the summer of 2020. The pandemic has pushed back my programming and accelerated my brother's need for a kidney, but when a door closes a window is opened. I had days to spend reading, with lots of time to review JoAnna's collection. Her dedication to research and craftsmanship has been inspirational, prompting me to focus on a series of plates and refine my mark making. The extra time and lack of deadlines has been a gift.

**About the Author**

Tori Tasch is Past President and current Treasurer of the WVA State Board. She is wrapping up a one year residency at Schoofs Preserve <https://www.gallery224.org/artservancy-2019-20>. For more information on her activities please visit <http://www.toritasch.com>

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Elmer P. Petersen:  
September 4, 1928 -  
August 5, 2020

WVA Member  
and accomplished  
sculptor, Elmer  
P. Petersen, 91,  
of Galesville,

Wisconsin, passed away peacefully on August 5, 2020 at Gundersen Lutheran Medical Center, in La Crosse. He was born in Racine, Wisconsin and in 1968 Elmer married Carole Mortvedt who preceded him in death in 2001.

Petersen is survived by a son, daughter, sister, and many nieces and nephews. He served in the U.S. Army receiving the Korean Service Medal with 3 Bronze Service Stars and the United Nations Service Medal, being honorably discharged in May of 1953. He was an Assistant Professor of Art and taught at several colleges throughout his life from 1958 to 1978, including Jamestown College, where he sculpted the “World’s Largest Buffalo” in 1959, and then taught at State College, Bemidji, MN, Dana College, Wittenberg University and his final Faculty appointment was at Texas Lutheran College (now Texas Lutheran University) before moving to the La Crosse area.

Several of Petersen’s sculptures in the La Crosse area include: Gambrinus “King of Beer”, The La Crosse Players, The Good Shepherd, Family, Small Boy, Eagle Landmark at Riverside Park, Eagle II at UW - La Crosse, The Visionary (Galesville, WI), Gideon Hixon, George Gale (Galesville, WI), Symphonic Joy, George Coleman Poage, and multiple other small bronzes.

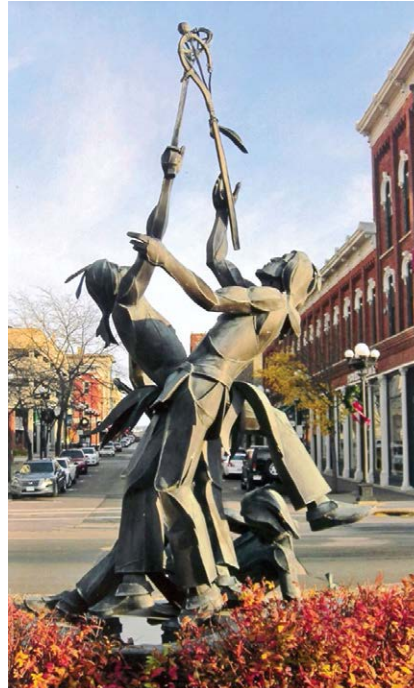
It was my privilege to have formed a “remote” friendship with Elmer after having featured his work in the May 2015 issue of WVA Magazine. In phone conversations in years after that, we discussed art, politics, religion, and life in general. He was a lively, kind spirit, and quite active even though he was over 90 years old! Elmer was a productive sculptor, working predominantly in metal - both welded and cast, found and fabricated. The quantity and quality of his work are both impressive. In the times of viral shutdown, you might consider packing a lunch and taking a day-trip to the La Crosse area to see some of his works which are outdoors and in public view, such as the *La Crosse Players* (2nd St. North & Main St., La Crosse, WI) *King Gambrinus* (State St. and Harborview Plaza, La Crosse, WI) *Eagle* (Riverside Park, 100 State St., La Crosse, WI) *Olympic Hurdler*, *George Coleman Poage* (Poage Park, 5th Ave. South & Hood St., La Crosse, WI) and *Family* (Outside Gunderson Clinic: 7th St., La Crosse, WI) To see more of Elmer’s work there, and other public art you may also refer to



Photo courtesy of Library of Congress

this [La Crosse Tribune article \(click here\)](#)

In lieu of flowers, memorials to Petersen’s family may be given to Stordahl Cemetery Association, c/o Beth Nelson, 2716 East 52nd St., Sioux Falls, SD 57103 or given to the family to be allocated towards Elmer’s wishes. Online condolences may be sent to the family at [www.dickinsonfuneralhomes.com](http://www.dickinsonfuneralhomes.com)



The La Crosse Players, welded steel (above-left), Petersen working on Family (above-right)



Nancy the Goat (in process), welded steel (left), George Coleman Poage, cast bronze (above-left)

At this time of global social, mental, and physical upheaval, this exhibition reflects how people are spending more time in nature due to the pandemic. WVA artists were challenged to create new images that expressed the value of "being" in the natural environment informed by the concept of "Ecotherapy". "Ecotherapy" (nature therapy or green therapy) is a practice based on the belief that human beings are part of their environment and can benefit from their immersion. The exhibit runs in September and October 2020, see it online: [www.alfongallery.org](http://www.alfongallery.org) ([click here](#))

**Ecotherapy: A Challenge**  
 Artwork from Members of Wisconsin Visual Artists  
 September/October, 2020

**Online Exhibition @ www.alfongallery.org**  
 Reflecting Wisconsin artists' immersion in nature during the global pandemic.

**Wall Necklace**  
 Tori Tasch  
 Handmade Paper with Garlic Mustard, 4.3' x 9'

**Soothing Sounds**  
 Martin Key  
 Photograph, 12" x 18"

Every year students from Merton pull garlic mustard along the Bugline Path on Arbor Day, but not this year. So I started harvesting it, cooking the fibers for handmade paper to create a wall necklace.  
 toritasch.com

When the stress of the day gets too much, I frequently explore a local park which has a creek running thru it. I love to sit and immerse myself in the sounds of the water.

Examples of artists' visual responses to this Challenge as presented in this online exhibition.

Check our website for all the responses.

Ecotherapy (nature therapy or green therapy) is a practice based on the belief that human beings are part of their natural environment and can benefit from their immersion in it.

**Gallery Hours**  
 Wednesday, Thursday, Friday, and Sunday  
 12:00 p.m. - 3:00 p.m.  
 1501 S. Layton Blvd. 27th and Greenfield | Milwaukee, WI 53212 Map

Home About Upcoming Exhibitions Past Exhibitions Cultural Shop Exhibit Proposals Search

**"Ecotherapy: A Challenge"**  
 September/October, 2020

At this time of global social, mental, and physical upheaval, this exhibition reflects how people are spending more time in nature due to the pandemic.

We challenged some artists from Wisconsin Visual Artists to create images expressing the value of "being" in the natural environment, informed by the concept of Ecotherapy.

Ecotherapy (nature therapy or green therapy) is a practice based on the belief that human beings are part of their natural environment and can benefit from their immersion in it.

Check our website for all the responses.

**Spring Will Always Come**  
 Kathleen Walter  
 Mixed Media, 24"

**Reinvention**  
 David O. Williams  
 Watercolor, 18" x 18"

**Green Island Shore**  
 Kathryn Wedge  
 Acrylic, 10" x 10"

**Perseid 2020**  
 Rosie Hartmann  
 Photograph, 7" x 10"

**Soothing Sounds**  
 Martin Key  
 Photograph, 12" x 18"

After careful consideration, the Board of Directors has decided to consolidate our resources and move Gallery 224 to our 303 N. Franklin Street location. We are truly excited about the possibilities for our new location moving forward. While we lose our view of Lake Michigan, our new space in the heart of downtown Port Washington is more visible and prone to foot traffic.

As we think about the coming year in the life of Gallery 224, we are committed more than ever, to promoting ARTservancy. I'm convinced, as you probably are as well, that in the last 3 months people have come to recognize the value of green space in their lives. As I mentioned in previous emails, we are dedicating the front part of the new gallery space to solo exhibitions for the ARTservancy artists, featuring a new artist each month. There are two walls available to you, one is 9 feet long, and the other is 8 feet long.

In an effort to be safe and responsible, we will not be hosting receptions open to the public. However, you are welcome to host a small gathering of friends/family at the gallery by invitation. Also, our thought is to have the artist talk on location at the property itself. This would provide a safe place for people to gather outside, encourage people to discover the preserves, and to hear your stories on site. The artist talk is optional, but we will assume that you are interested and that the date suggested works for you, unless you let us know otherwise. This allows us to start promoting our lineup for fall. Fall schedule below. A more detailed schedule for the new year is forthcoming, and will look very similar with an artist talk every third Saturday of the month.

Devon Hugdahl: Artist Talk, Sept. 19th, 10:00-11:00, at Sauk Creek Nature Preserve, Artwork on view (TBD)

Mary Mendla: Artwork on view Oct. 1-31, Artist Talk, TBD

Glenda Puhek: Artwork on view Nov. 5 -28, Artist Talk, Nov. 21, 10:00-11:00 at River Revitalization Foundation, Turtle Park

Krista Allenstein: Artwork on view Dec. 3 -31, Artist Talk, Dec. 19, 10:00-11:00, at Sidney Woodlands Preserve

Jan. - Emily Verbeten, Feb. - Eddee Daniel, March - Vicki Reed, April - Barbara Manger, May - Kelly Alexander, June - Tori Tasch, July - Danielle Pahlisch, Aug. - Leslie Fedorchuk

When determined that it is safe to invite the public inside, the gallery hours will be Wed -Sat. 10:00-4:00. Meanwhile, you can make an appointment to be in the gallery with just your group. To make an appointment for delivery and pick up of artwork, as well as to schedule a small group gathering or reception, please email Nicole Shaver at [artscouncil@gallery224.org](mailto:artscouncil@gallery224.org).



## EXHIBITS

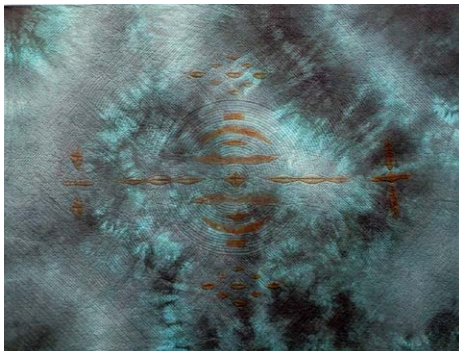
**BARBARA VATER:** *“Strength and Fragility”*, The American Center UW Health 4602 Eastpark Blvd., Madison, WI. July 27 - Oct. 26, 2020.

**CHRISTINE BUTH FURNESS:** Invited to exhibit “Fog and Light Brushed” watercolor in Margaret Harwell Art Museum, Poplar Bluff, MO. Dec. 5 2020 - Jan. 24, 2021.

**DAVID BUESCHEL:** *“45th Annual Juried Exhibition”*, Miller Art Museum, Sturgeon Bay, WI. Aug. 29 – Oct. 12, 2020. The exhibit is located in the Door County Library, 107 S. 4th Ave., Sturgeon Bay, WI. Open Mon. 12:00-7:00pm, Thurs./Fri. 10:00am-5:00pm, Sat. 10:00am-1:00pm.

**DENISE PRESNELL:** *“Dimension & Translucency in Encaustic and Cold Wax”*, Gallery 110 North, Plymouth Arts Center, 520 E Mill St., Plymouth, WI. 4 cold wax pieces shown in a group show. Aug. 14 - Oct. 2, 2020.

**JEAN M. JUDD:** *“2020 National Fine Art Show”*, Lincoln Gallery, 429 N. Lincoln Ave., Loveland, CO. “Crushed Grapes” selected from a pool of 716 artworks by juror Suzanne Faris, Chair of the Dept. of Art / Art History, Colorado State Univ. Sept. 4 - Oct. 2, 2020. More information, [visit the Lincoln Gallery web site: http://lincolngallery.com](#) • *“107th Allied Artists of America Exhibition Award”*, Salmagundi Club, 47 Fifth Ave., New York, NY. *John Young-Hunter Memorial Award*



*Rusted Lace 5, Jean M. Judd*

for Mixed Media. Aug. 29, 2020 - Aug. 2021. Because of Covid-19, the exhibition will virtual and hosted on the Allied Artists of America website. [See it online \(click here\) www.alliedartistsofamerica.org](#)

**JAYNE REID JACKSON:** Showing mezzotint prints at: *“The 4th International Printmaking Triennial”*, Belgrade, Serbia. [\(and online, click here\)](#) • *“The 6th Graphis Art Biennial of Szekerland”*, Romania. • Showing in-person at these juried and invitational exhibitions: *“High Graphics 2020”*, at the Museum of Naberezhnye, Celny,

Russia, Sept. 7 - 20, 2020 [\(online, click here\)](#) • *The Fourth Printmaking Biennial*, Cultural Centre in Cacak, Serbia, Sept. 2020 • *The World Culture Heritage Triennial* at the Blavny Prospekt Gallery in Ekaterinburg, Russia, Oct. 20 - Nov. 20, 2020 [\(online, click here\)](#) • *The 6th Shanghai Intaglio Printmaking Exhibition* - Special Edition of International Mezzotint, Shanghai Zuhui Art Museum, China, Nov. 6, 2020 to Jan. 10, 2021

**JULIE BRIEDE IBAR:** *“45th Annual Birds in Art”*, 700 N. Twelfth St., Wausau, WI. Juried into juried exhibition at Leigh Yawkey Woodson Art Museum. On view at the gallery from Sept. 12-Nov. 29, 2020. [Details online at: https://www.lywam.org](https://www.lywam.org) [\(click here\)](#)

**LAURIE TALBOT HALL:** National Women’s Caucus for Art Midwest Region presents *“PERSIST and Reimagine”*, A virtual art exhibition featuring art by women responding to the pandemic and to our current social challenges. Visit these timely, beautiful and moving artworks at: [www.wwagdet.com](http://www.wwagdet.com) (The virtual gallery works best using updated Chrome or Safari.)

**MICHAEL KNAPSTEIN:** *“Moscow International Foto Awards”*, Knapstein named *“Portfolio Photographer of the Year”* • *“Wisconsin Photography 2020”*, Racine Art Museum’s Wustum Museum, 2519 Northwestern Ave, Racine, WI. Sept. 1 – Nov. 28, 2020. Three of Knapstein’s photos are included. • *“Home”*, Exhibition at *LoosenArt*, Millepiani Gallery, Rome, Italy. Two of his images were juried in. • *“Monochrome”*, Exhibition at PH21 Gallery, Budapest, Hungary. Two photos were chosen for inclusion. • *“San Francisco Bay International Photography Awards”*, exhibited at ACCI Gallery, Berkeley, CA. Sept. 2020. A portfolio of seven images won a *Portfolio Award* and one photo won the *Gold Award and Gallery Award*. • More at: [www.knapsteinphotography.com](http://www.knapsteinphotography.com)

**TERRI EINER:** *“Go Figure”*, 353 Main Ave., De Pere, WI. An exhibition which features the human form as the main subject matter. Awarded the *People’s Choice, Third Place award* for “Bathing Beauties”. • *“Artist Uncorked at Vines and Rushes”*, 410 County E, Ripon, WI. Terri will be the *Featured Artist at Vines and Rushes* during Sept.

**VIRGILYN DRISCOLL:** has a self-portrait in *“I Am a Story: Self-Portraits at The Warehouse”*, an exhibition of 54 artists spanning 56 years. July 20 - Oct. 23, 2020. 1635 W. Saint Paul Ave., Milwaukee, WI. Open for limited in-person viewing. [Details online at: www.thewarehousemke.org](http://www.thewarehousemke.org)

## OPPORTUNITIES

**RIVER ARTS INC | SAC DU PRAIRIE:**

• *Pint-Sized: A Virtual Mini Art Show*  
**Submission Deadline Sept. 17 by 5:00pm**

• *Print by Print: A Virtual Art Print Show*  
**Submission Deadline: Oct. 19 by 5:00pm**  
No entry fees. [For details and to register, visit: RiverArtsInc.org](#)

**CVA WAUSAU:** *Roots: Uprooted*  
**Submission deadline October 5th, 2020.**

The exhibit will highlight original fine art inspired by an artist’s perspective of their “roots” and artistic journey.

[Click for More Information](#)



Owen Gromme Banding Birds, Cedar, WI circa 1923, Julie Briede Ibar

**PORTAGE COUNTY: Paint the County!**

Open Submissions for Murals. Various deadlines. See site for details.

[Click for More Information](#)

**LYNDEN SCULPTURE GARDEN: Mary L. Nohl Fund Individual Artist Programs**

[www.lyndensculpturegarden.org/nohl](http://www.lyndensculpturegarden.org/nohl)

The 2020 Nohl Fellowship cycle is now open.

**Submission Deadline: Thursday, Oct. 8, 2020 at 5:00pm.** [Click here to access the guidelines.](#)

The Suitcase Export Fund is now open.

To view the guidelines and application instructions, [click here.](#)

The Nohl Fellowship and Suitcase Export Fund are two key programs that support artists. The staff of the Lynden does not participate in any part of the selection process for the Nohl Fellowship. **More info:** Polly Morris, Lynden Sculpture Garden, 2145 W. Brown Deer Rd. Milwaukee, WI 53217, (414) 446-8794, [pmorris@lyndensculpturegarden.org](mailto:pmorris@lyndensculpturegarden.org)



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