



Wisconsin Visual Artists

M A G A Z I N E

4th Quarter Issue

Nov. & Dec. 2018, Jan. 2019





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.

SAVE THE DATE FOR A NEW DAY! *by Victoria (Tori) Tasch, WVA President*

Save the date: March 14-April 27, 2019. The Special Exhibitions Committee is really excited about our **first WVA exhibition at RedLine Milwaukee.**

Members have requested this opportunity and we have searched for the perfect venue to showcase the diversity of our membership. **This is a Members Only exhibition with No Commission!**

RedLine will need money to cover their expenses, so we will have a \$20-\$25 entry fee, but any leftover funds will be used for awards. We encourage installation and creative display.

RedLine is a non-profit collaborative art space. The three-story, 22,000-square-foot building includes exhibition space, artist studios, a community printshop, dye lab and paper-making lab.

www.RedLinemilwaukee.com

Most importantly - no size limits for artists willing to install their own work.

We are lucky to have Val Christell to create a layout based on the information entrants will provide on their entry form starting Jan. 1, 2019, online at www.wisconsinvisualartists.org Val will be present on March 9 for the drop off from 10-12 to facilitate placement of work.

Thank you to the WVA A New Day committee members for their time to make this a great experience! Please let us know if you have any questions.

Co-Chairs of the exhibit are:

Jenie Gao, SC-Chapter; Tori Tasch, SE-Chapter; Jane Hostetler & Karen Stewart, NE-Chapter. **The Treasurer and web assistance will be by** Rosie Hartmann, SE-Chapter. **The Exhibition layout** will be by Val Christell, SE-Chapter. If you see them, please thank them for volunteering to make this happen.

STATE BOARD MEETING: The next board meeting is Nov. 11, 11:00 am at the Steenbock Gallery, 1922 Old University Ave., Madison, WI. Any WVA Member is welcome.

FROM THE DIRECTORS DESK *by Terry Stanley, WVA Executive Director*

It's been a pleasure getting to meet some of the members at the fall Chapter meetings. I appreciate the discussions and the emails I've been getting from members about things we're doing right and what more we can do to promote and support our Artists!

One of the first things on my agenda as the new director of WVA was to enhance the value of membership. I feel strongly that this magazine can be a part of that effort by featuring articles of interest to our members. Unfortunately, expanding the content meant additional printing costs, which were already high. After extensive consultation with the membership through a survey and discussions at the Chapter meetings, the decision was made to proceed with the digital format. I hope that you will find the new content useful and invite you to submit articles for future editions (see page 13 for guidelines).

Our new website is up and running! We will be continuing to tweak and add content. Check it out and remember to add your calendar events to it. The website is also now mobile friendly! A huge thank you to SE Chair and State Treasurer Rosie Hartmann for all her hard work to make this happen! Her time and expertise are a huge donation to this organization: If you like it, be sure to drop her a note and if you don't like it, feel free to email me with your comments.

At the next state board meeting, we will be finalizing guidelines to make obtaining the Professional Member designation more inclusive for working artists. Check the monthly e-newsletters for more info as it becomes available. Quality work remains the 'gold standard.'

There are TWO upcoming State shows coming up in the New Year. The first will be at Redline Gallery in Milwaukee and the second at Richeson Gallery in Kimberly (just outside Appleton). Details for the Redline show are on page 5. Entries will be taken online from Jan 1, 2019 to Feb 28, 2019.

Last but not least, keep an eye out for forthcoming information about WVA's Promotional Publication that will feature members' artwork and be sent out to galleries, museums, consultants and agents. Participation is voluntary – if you're not interested in representation, you can opt out. If you will want to be included, start gathering 4 great 300 dpi images of your work. Details coming soon!

Finally, I'd like to welcome new advertisers Artwork Archive and Richeson School of Art & Gallery. Ads help us generate revenue towards the Quarterly's costs and frees up funds for other purposes, like exhibits! Please patronize our supporters! With the holidays coming up, I hope you will still make sure to take time out for your art.

IS YOUR ARTWORK

ORGANIZED?
SEARCHABLE?
SHAREABLE?
SECURE?

IT CAN BE.

www.artworkarchive.com/wva

Use the link above to get 20% off
exclusively for Wisconsin Visual Artists.

The screenshot displays the Artwork Archive interface. On the left is a navigation menu with options like Pieces, Editions, Locations, Shows, Schedule, Contacts, Sales, Reports, My Docs, and Insights. The main content area is titled 'Surface and Structure' and includes a large image of a colorful abstract painting. To the right of the image are sections for 'Sale Info' (indicating the piece is sold), 'Location History' (a table of past exhibitions), and 'Show History' (a list of past shows). Below the image, technical details such as size (72 x 96 in), medium (Acrylic On Canvas), and price (\$7,500.00) are listed. A 'Public Status' section is also visible at the bottom left of the artwork details.

Location	Dates	Current
Tate Gallery Celebrating Neo-Expressionism and Their Opposites	Jul 27, 2018 - Jul 27, 2018 2 days	Edit
White Cube	Sep 03, 2017 - Jun 21, 2017 2 months	Edit
Hausen and Wirth After the Dreams: A Retrospective of Urban Experience	Sep 01, 2014 - Mar 16, 2015 7 months	Edit

Show	Info
The Politics of Sameness Exhibition 4 pieces	Start: Oct 04, 2018 End: Feb 09, 2019 Status: Accepted Award: None
Celebrating Aesthetic Forms and Their Opposites Exhibition 9 pieces White Gallery	Start: Jul 27, 2018 End: Jul 29, 2018 Status: Submitted Award: None
After the Dreams: A Retrospective of Urban Experience Exhibition 4 pieces Hausen and Wirth	

Black Friday Warehouse Blowout Sale



WVA MEMBER EXCLUSIVE
Mention this ad at the time of check out
and receive a FREE Grey Matters brush,
retail value up to \$24.95.



RICHESON SCHOOL OF ART & GALLERY

557 Marcella St. Kimberly, WI 54136
920.560.3777 richesongallery.com



ART MATERIALS SALE

Richeson School of Art & Gallery

NOV. 23RD 7AM-5PM & NOV. 24TH 9AM-4PM

Purchase Local Art, Gifts, Paint, Papers &
Surfaces, Easels, Brushes, Pottery Tools,
Pastels, Kids' Art Supplies & more!

Warehouse Sale; overstocks, seconds or discontinued products.



Stop In for
the Sale



Munch on
a Cookie



Admire the
Artwork

2019 WVA STATEWIDE MEMBER-ONLY EXHIBITION - "A NEW DAY"

ENTRY OPENS: JANUARY 1, 2019

Show runs from March 14, 2019 – April 27, 2019
and will be held at RedLine, 1422 N. 4th St., Milwaukee, WI
53206

A Gallery Night Reception will be held on April 26, 2019.

This is a WVA Members' Only exhibition. WVA Membership must be current. If needed, participants may renew or join WVA online at <http://www.wisconsinvisualartists.org>. Awards are pending.

Artists may enter up to two pieces. \$20 entry fee. No commission on sales will be taken by the gallery. We anticipate each participating artist will be able to display two works, however if space limitations become apparent during hanging, some work may not be displayed.

SIZE OF ARTWORK

Installation and creative display is encouraged. If you wish to display work larger than the below guidelines, you must agree to deliver/install/remove yourself according to a set schedule. Contact a Co-Chair or committee member regarding such artworks.

- Size for 2D Work: Finished size, including frame, not to exceed 24" x 36".
- Size for 3D Work: Finished size, base included, not to exceed 2' x 3' and 40 pounds.

PREPARATION OF ARTWORK

2D work must be wired for hanging. NO SAWTOOTH HANGERS are allowed.

Attach a card to the back or base of each piece listing

- Artist's Name
- Title of Artwork
- Medium
- Price or NFS. Prices can not be changed once artwork has been hung.

Prepare one image of each submitted artwork for the pdf catalog: Image should be 1800 pixels on longest side. Label image LastNameFirstInitial_title You will upload this image when you complete the online entry form.

CALENDAR

Tues. Jan. 1, 2019.....**ONLINE ENTRIES OPEN**

(only online entries will be accepted) at www.wisconsinvisualartists.org

Thurs. Feb. 28, 2019**ONLINE ENTRIES CLOSE**

Sat, March 9, 2019Entries delivered to RedLine. Special arrangements for earlier delivery or shipping are possible.

Please contact a committee member.

Thurs. March 14, 2019.....Exhibit Opens

Fri. April 26, 2019.....Gallery Night Reception

Sat. April 27, 2019Pick up artwork. Special arrangements for earlier delivery or shipping are possible. Please contact a committee member.

3:00pm-4:00pm or

Thurs May 2, 2019

3:00pm-4:00pm

EXHIBITION COMMITTEE MEMBERS:

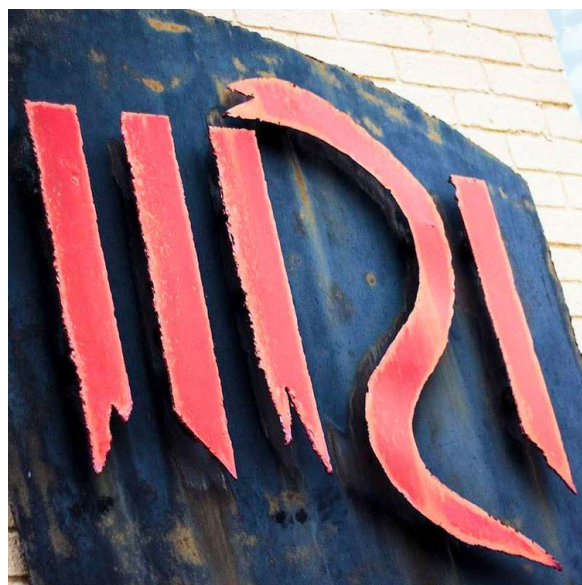
Co-Chairs:

Jenie Gao	here@jenie.org
Tori Tasch	toritasch@sbcglobal.net
Jane Hostetler NE	hostetler.jane@gmail.com
Karen Stewart, NE	sorensonstewart@gmail.com

Treasurer and web assistance: Rosie Hartmann

Exhibition layout: Val Christell

Further instructions, liability waiver and tags to attach to your artwork will be emailed prior to the show.



Please support this exhibit by volunteering for one or more of the following tasks. You can volunteer when entering online, or contact a Co-Chair

- Make Labels
- Assist at drop off time
- Help hang exhibit
- Assist at pickup time
- Bring a treat for the reception
- More options will be listed online at the of entry.



Aphrodite, Acrylic, 72" x 35"



Nature's Symphony, Acrylic, 72" x 44"

Karen Stewart spent 28 years teaching High School art and AP art history and is now two years in to life as a full-time artist. Her preferred subject is the human figure and her renderings are informed by her social and political viewpoints.

Recently having left the art cooperative Blue Door Art Works in DePere, WI, Karen is once again stretching full out. Although she enjoyed her studio-mates and the retail space, there just wasn't enough room in the shared space to work on the life-size-or-larger scale she prefers. Now back in her own studio, Karen is once again free to follow her muse.

Through the years Karen produced art slowly, but entered exhibits and competitions as time allowed. Now exploring opportunities within and outside Wisconsin, she's still finding the 'where' her artwork will receive the most exposure. I don't think it will be long before others are as enamored with it as I am: Besides technical mastery, the details are incredibly intriguing. One doesn't view Karen's work so much as read it.

A recent local gallery exhibit of nudes (by a male artist) brought an unexpected moment of self-realization and insight. While beautiful, Karen realized the whole exhibit was a male perspective and she realized her series (already in progress) had been born to interpret the subject from the female gaze. How women present themselves...clothing choices, the patterns they wear and even what they do with their hair are all intrinsic to the projection of self and relationship to others, in Karen's view. She accepted the self-challenge to convey that through her art.

So far, six pieces have been completed and their images accompany this article. All are 72" high and range from 35"-48" wide. My favorite is "The Three Graces." (In Greek mythology, the Graces were the daughters of Zeus and Eurynome and were the goddesses of grace, beauty, adornment, joy, mirth, festivity, dance and song). Karen's daughter and two of her friends served as her models for the classic Greek mythological beings. The center Grace is pointing at the ground, calling attention to three objects associated with the Graces: Myrtle, dice and a rose.

Karen's next addition to the series is a triptych, a total of 6'h x 12'w



Rapala Shad Rap or Twister Tail? Mixed Media, 30" x 24"



The Three Graces, Acrylic, 72" x 48"



Sporting My O'Keeffe Hat, Mixed Media, 30" x 24"

depicting a woman from Hurley, WI and her 8 daughters. Included in the acrylic painting will be collected pieces of woman-related texts, ranging from “Hints from Heloise” to “Our Bodies, Ourselves” that reflect the times and social mores during the lives of the paintings’ subjects. A smaller painting (since sold) served as a study for the larger panels being produced now.

Karen works on pre-primed cotton canvas she stretches herself on heavy-duty bars. Because acrylic primed canvas tends to be very dry, she usually adds a layer of gesso or tones the canvas before applying professional grade acrylic paint and any collaged elements.

With every brushstroke, Karen infuses a nuanced, pro-woman message wrapped in facile handling of materials and technical mastery of the human form. One of her ink drawings, “Semper Fidelis” was included in the WVA’s 2014 Biennial Exhibit. (It’s mate, “Semper Fortis”, was the impetus for her current series) More of her work can be seen at: karenorensonstewart.com



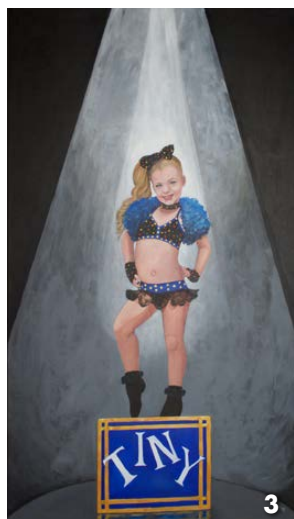
1) *Dance of Life*, Acrylic, 72" x 48"

2) *Depression*, Ink, 30" x 24"

3) *Tiny Dancer*, Acrylic, 72" X 40"

4) *The African Queen*, Acrylic, 72" x 35"

5) *Cancer's Not for Chickens*, Mixed Media, 30" x 24"



2

5

FEATURE ARTIST MEL KOLSTAD *by Terry Stanley, WVA Executive Director*

Mel Kolstad has been a fixture in the Fox Valley art world for a few years now, although this was the first time I've had the opportunity to talk to her at length. I recently noticed she was receiving great kudos from mutual Facebook friends for a TEDx Talk she had given. Once I figured out what that was (basically an 18 minute or less presentation of ideas or concepts before an audience), I watched "Channeling Your Inner Kid For Your Career" ([Watch it on YouTube, click here](#)) and became absolutely entranced. Talking to her for this interview was great fun. Her positivity and creative energy were even more potent than in the TEDx Talk.

Mel's path to her career as a professional artist was a little convoluted. She was a Communications Processes major at UWGB, majoring in electronic media and then went to work in TV for 4 years after graduating. Other jobs followed, culminating with the newspaper industry. In her off time, she discovered a magazine, "Cloth, Paper, Scissors" and was soon enthusiastically exploring the art of collage. Despite no 'formal' training, she has become adept at printmaking, painting, encaustics and more.

In 2008/09, it became pretty obvious that her newspaper job was not going to exist in the long term. A post New Year's weekend-long conversation with her supportive partner Brian, a pro/con notebook, and a commission for collages of homes from a friend who owns a mid-mod website culminated in the decision to dive into her art on a full-time basis.

Mel worked big for a while, but it didn't feel right to her. She settled into the world of small art and has made it her own. She began creating Artist's Trading Card (ATC) collages and found a receptive audience for her work. Mel found she was truly a mixed media artist, using embroidery, letterpress, paint, printmaking, drawing and collected "vintage ephemera" (travel tickets, letters, labels, stamps etc.).

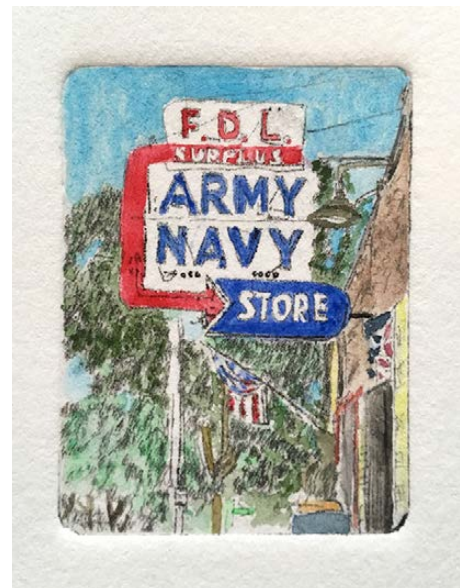
Last April 1st, Mel embarked on what will be a year-long journey, with a climactic solo exhibit at the Thelma Sadoff Center for the Arts in Fond du Lac. The exhibit will consist of 200 (yes, you read that right) 1-1/2" x 2" pieces of art and an accompanying book.

These 200 artworks are a diary of this period in Mel's life. She took a photo from something she encountered in the course of her day nearly every day. Despite plans for certain inspiration, like a planned trip to Hawaii, life happened and adjustments had to be embraced. One may discern, as I did, a definite "Stop and Smell the Roses" message from the beautiful renderings of everyday items...a box of Kleenex, a neon sign and even a print of her friend's hand making a watercolor painting.

Mel cuts her tiny printing plates from acrylic sheets, then sands the edges to round them off. Using drypoint, she etches her drawings onto the Plexiglas and is using the 'mat board method' to apply Akua Intaglio Inks, and a tartalan to clean the plate of excess ink. Her press is a British XCut Express Die and Emboss machine, a small portable unit she can take with her on her travels and to demonstrate with. Mel is using watercolors to finish off the prints.

When she's not creating her own art, Mel collects other people's work. Some favorites are a large Sara Willadsen painting in her living room, Ken Swanson woodcuts, Dale Knaak's knife-painted oils of bread and a jam jar, as well as works from Nicci Martin, Amy Jarvis, and Claudette Lee Roseland. She has two sentimental favorites, pieces of Jewish art collected by Mel's grandma during a trip to Israel. She enjoys having a personal connection with the artists whose work she buys, and supporting local artists.

Mel shares her accumulated knowledge of mediums and techniques through workshops and demos. Be sure to catch her "200 Days: A Life in the Quotidian" exhibit at the Thelma Sadoff Center for the Arts March 2 through April 20, 2019 (Opening Reception Thursday March 7 from 4-6pm). [See more of her work online: www.melkolstad.com](http://www.melkolstad.com)



Allergy Season (the Kleenex one), Drypoint and Watercolor (top) • *Utility Box - Oshkosh*, Drypoint and Watercolor (middle) • *Army/Navy Store*, Drypoint and Watercolor (bottom) • All works are 1.5" x 2"



Amy's Poptart
Drypoint and Watercolor, 1.5" x 2"



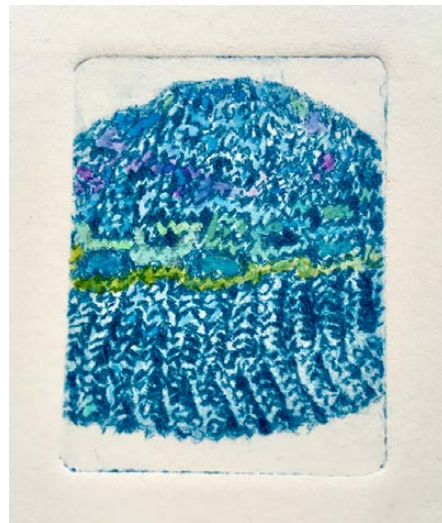
Josef's Motel
Drypoint and Watercolor, 1.5" x 2"



Coffee with Rhea
Drypoint and Watercolor, 1.5" x 2"



Trusty Crosley (the record player one)
Drypoint and Watercolor, 1.5" x 2"



Carolyn's Hat
Drypoint and Watercolor, 1.5" x 2"



Northbound Train
Drypoint and Watercolor, 1.5" x 2"



Snake Plant
Drypoint and Watercolor, 1.5" x 2"



French Onion Soup
Drypoint and Watercolor, 1.5" x 2"



Trashcan in Snow
Drypoint and Watercolor, 1.5" x 2"

THANK YOU TO RETIRING WVA WEBMASTER DOUG HAYNES

WVA Member Doug Haynes has been involved with WVA since the early 1990's. He has served as the manager of the WVA website for the past 15 years, implementing updates and additions, creating new features, maintaining the site, and providing member support with WVA members' technical and site use issues. Doug has poured a great number of hours and effort into this facet of our group, and we want to give a huge "thank you" for his patience and resolve over the years. Doug will be retiring from his position as webmaster this fall.

When Doug joined WVA, he was attracted to the exhibition opportunities and the community among artists. Early on he served the SC chapter as membership chair and program chair. In 1993 he organized a chapter exhibition which took place at the Porter Butts gallery of the UW-Madison Memorial Union. When the WVA / Japan art exchange was proposed, Haynes was an energetic part of the leadership team that made that project possible. A number of Japanese artists visited Wisconsin to exhibit and form friendships. The Japanese artists reciprocated, inviting WVA to visit and exhibit in Japan.

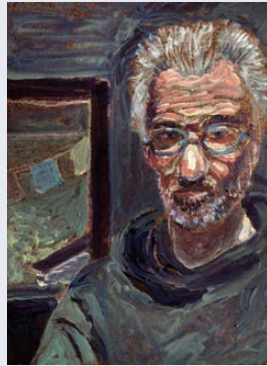


Orchard, Acrylic, 40"x30", 1994



Green Cemetery, Acrylic, 48"x36", 1992

Visual Art Lifetime Achievement Awards" (WVALAA) and underscored the need for what would eventually become the relocated Museum of Wisconsin Art. Haynes was one of the initial members of the WVALAA induction committee. For several years WVA was given charge of curating exhibits in the Steenbock gallery in Madison. The exhibits were juried and open to members statewide. Haynes took a supportive role for a number of exhibits and was the coordinator for an exhibit in



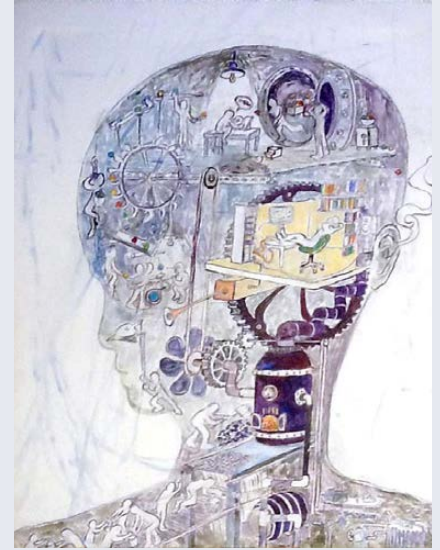
Self-Portrait, Acrylic, 4"x8", 2016

In the early 2000's Haynes supported an effort spearheaded by Gary John Gresl to create a Wisconsin art gallery in Milwaukee's historic coast guard station. This project never got past the proposal stage, however it led to the creation of the "Wisconsin

2004 on the theme of Self-Portrait. Haynes has presented many programs to WVA members over the years. He has taken part in numerous WVA exhibitions, including all the Japan exchange exhibits, several Biennials and the WP&S Centennial exhibition in 2000. Before 2008, WVA was known as the "Wisconsin Painters and Sculptors" (WP&S).

Within WVA, Haynes is probably best known for his role with the website and magazine. In 2003, Haynes took over the editing of the WVA magazine and website. In addition to layout and editing of the magazine, Haynes wrote numerous, articles, reviews and artist profiles. He secured a grant from the Wisconsin Arts Board that supported the transition to printing the magazine in color on glossy paper. Haynes' design for the website was a departure in that it established an online database that kept the membership records in a central location, and allowed for email announcements to be sent out to the membership. Eventually the website included online entry and jurying capabilities.

The role of magazine editor was transferred to Aaron Wilbers in 2011. As of September 1, Haynes has retired from his role as website manager. We at WVA have been lucky to have had the benefit of his work, and wish him the best in the next interesting chapter of his endeavors. You can see Haynes' art at www.emeraldstudio.com as well as at the newly launched www.newbibleart.com. Thank you Doug, and good luck.



Second Language Acquisition, Acrylic, 24"x36", 2016



Zinnia in Sphere, Watercolor, 50"x30", 1995

Arts Spending in Wisconsin

- Wisconsin ranks 48th out of 50 states for public funding for the arts. [In 2018, Wisconsin's state budget for the arts is \\$811,800](#) (14 cents per capita), which has been stagnant since 2015. [The entire biennial state budget for Wisconsin in 2015-2017 was \\$73 billion](#). That means that the arts are 1/1,000th of 1% of the entire state budget. So if you're a household that earns \$50,000, that's like setting an annual budget of 50 cents on something your family uses.
- For comparison, a [brand new private jet costs minimum \\$3 million](#) and has an annual maintenance cost of \$1 million. In other words, the cost of maintaining the cheapest private jet that one person can enjoy is more than the cost of 5.7 million people's arts and culture experience.

Arts Spending vs the State Budget

- Scott Walker just signed a [biennial budget for 2017-2019 for \\$76 billion](#). In Fiscal Year 2019, arts funding [will drop to \\$763,000](#). This means that while the state budget increased by 4%, the state arts budget decreased by 6.4%. The only time that funding for Wisconsin has been lower was in 2012, when [Scott Walker cut the arts budget in Wisconsin from \\$2.4 million to \\$759,000](#). To understand how drastic that is, consider that there are [473,000 children in low-income families in Wisconsin](#), and every single one of them lost their access to basic art supplies for the whole school year.
- If Wisconsin's arts spending had kept up with inflation in the last 7 years (after the 2012 budget cut), then Wisconsin's 2019 arts budget should be minimum \$906,000. So we have lost about \$100,000 of our purchasing power in the last 7 years and are about to lose another \$52,000 in state funding.
- The 2012 budget cuts came right after the recession, so some people will argue that the arts must always be the first thing to go when economic times are tough. But if you cut all arts funding in Wisconsin for 30,000 years, it still wouldn't pay off [Wisconsin's state and local debt of \\$24 billion](#).

The 48th Worst Funded State vs Everyone Else

- For comparison, [Minnesota is the top ranking state in the US for spending on the arts](#). In 2019, Minnesota plans to increase spending from \$6.36 to \$7.04 per capita on the arts for a total state budget of \$39 million. This is 54 times greater than Wisconsin's arts spending.
- While Minnesota looks like the haven of arts and culture spending in the US, compared to other developed nations, the US is still culturally deprived. [Germany spends \\$145 per capita on the arts](#), or 1,000 times more than Wisconsin spends on the arts.

Art and Taxes

- [48.1% of Wisconsin's tax revenues come from income taxes](#). That means the average Wisconsin resident only pays 6 to 7 cents of their annual taxes to the arts. Even in Minnesota, spending on the arts only comes to \$3.42 of the income taxes that Minnesotans pay.
- In sum, slashing arts budgets does little to save the middle-

class American on their tax bill.

- Also, FYI, if you don't think taxpayer money should pay for art, remember that when artists donate a work of art to a fundraising auction, they can't write that donation off on their tax filings. However, if a collector buys that work of art and donates that same piece to the same causes, the collector can write off the purchase as a tax deduction.

Economic Impact of the Arts

- Arts nonprofits in Wisconsin ["generated \\$657 million in economic activity annually, resulting in \\$75 million in local and state tax revenues...and \\$555 million in resident income."](#) \$75 million in local and state taxes?? That's a hell of a return on investment for \$811,800. If any other industry had that kind of return, our state would be funding the crap out of it.
- Of that \$657 million, \$280 million are for event-related expenses, meaning that if people go out to see a show at the theatre, they are also spending at restaurants, on hotels, on babysitters, etc. The reach of the arts goes far beyond arts expenditures.
- The arts outperform both transportation and agriculture in their contribution to economic activity.
- Moreover, the above report focuses solely on arts nonprofits and doesn't even begin to quantify how much for-profit arts businesses contribute to the state economy.

What Can We Do?

For too long, we've accepted low funding and expectations as just the way things are. The only way things change is for people on all fronts to be educated on the problem and to say that enough is enough.

For artists, this means asserting your value and not letting yourself get taken advantage of. Remember that where you set the bar for yourself is where you set the bar for others who are also trying to make a living.

For non-artists, this means re-evaluating how you and your community spend money. Will you buy cheap, disposable goods that don't last, or well-made artist and artisanal goods that will last a lifetime? Will you invest in monotonous franchises and fast retail, or the unique design of your city, community landmarks, and cultural experiences?

Since we can't change arts funding in Wisconsin or the US overnight, we need individuals and private/for-profit businesses to step up and invest in the arts. Keep in mind, this doesn't just mean donating to your local arts charity. It also means hiring artists by businesses across industries. It means building art and design into the forefront of businesses, homes, schools, and public spaces, instead of treating them like an afterthought. Creativity and the Creative Economy are 21st-century buzzwords, and it's time we put our money where our mouth is.

This essay is a part of a series called [Rethinking the Arts](#), about the challenges we face and what to do about them.



PEGGY FLORA ZALUCHA PROGRAM DELIGHTS SC CHAPTER MEMBERS



Peggy Flora Zalucha with her work

The South Central Chapter of WVA meets the third Tuesday of every month and one of the things we try to do in our programming is to bring the spotlight to local events, venues and our own members' practices and adventures.

After a short social and business meeting, our September program continued with a delightful presentation by Peggy Flora Zalucha, a life member of WVA and an internationally known water media artist. This inspiring program centered around Peggy's impressions of China during a recent trip in late June sponsored by the Missouri Watercolor Society, in conjunction with an international watercolor exhibition of 200 paintings held in China. The exhibition included her piece, *Copper Pots with Artist Reflected*. Peggy offered her insights on the changes between present-day China and previous trips she had taken.

The trip was to have been primarily a nineteen day plein air painting experience combined with demonstrations and artistic destinations. Peggy summed the trip up as very enriching but having too much to do in too short a time. Painting opportunities were very limited but art experiences were many. The group of 51 braved 100-plus temperatures with humidity, much rain, and many 5 to 7 hour treks by train, plane and bus to get to the next city. She noted changes in the landscape with soaring urban development, scooters now supplanting the ever-present bikes of previous years, the bad air quality, and a country where westerners were no longer a novelty. Along with shots of the Great Wall and the famous Terra Cotta Warriors, we were introduced to such sites as "Mr. Woo's Town" complete with a fully-furnished artist's supply store and ice cream shop, examples of "showroom shopping," and urban markets. She showed stellar photos of works in the exhibition, and Peggy's own videos of Chinese artists presenting brush painting demonstrations.



Copper Pots with Artist Reflected, Peggy Flora Zalucha

To sum up, we had a glimpse into how Peggy's own work had been influenced by China over almost 30 years, especially when we could see how her experiences became multiple threads woven into the tapestry of her artistic journey. It was truly a remarkable evening. [You can see more of her work online: www.zalucha.com](http://www.zalucha.com)

FEATURES OF THE NEW DIGITAL WVA MAGAZINE

HYPERLINKS: If you see text that is *underlined and colored blue*, (or if your cursor changes from an arrow to a little hand) this indicates a "hyperlink" which, when clicked on with your mouse cursor or tapped on from a touchscreen, will take you from the magazine page to a website or will open a file (like a prospectus or a form) that is linked to it. This saves you from having to manually type in a web address, which is not a big deal when it's short, but for some longer addresses it can be a hassle. Note: you may have to click another button that says something like "allow this to take you to website"

ZOOMING in for a closer look: In digital form, your pdf viewing software will allow you to *zoom in or out*. In print, we had to show some works smaller than ideal size.

NO LIMIT ON PAGE COUNT: Since we are not restricted by the increased cost that comes with increased page count, we can now design the magazine with more flexibility, bigger images, and the length of the magazine can now be as long or as short as we wish, instead of needing to stay within an 8 page limit. This also will allow for more advertising room, which has the potential to offset costs of creating the book, and maybe even earn funds beyond the expenses to use on other member benefits.

NEITHER RAIN, NOR SLEET, nor dark of night.... The US Postal service a great asset, and we have been happy with it as a delivery method for the magazine. However, going digital will bring the added perk of immediate delivery to members instead of the affordable but sometimes (relatively) slow delivery of non-profit bulk rate mailing. It also means we are saving money, and with this digital method of distribution, we have the potential to share our magazine with people and organizations outside of WVA at no added expense. That could mean more visibility for our group in the statewide, national, or even global communities.



CALL FOR ARTICLES

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

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

Any questions contact Terry Stanley
director@wisconsinvisualartists.org

WVA Quarterly Magazine Guest Article Guidelines

(Issued November, 2018)

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

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

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



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

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

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

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

Submit articles to director@wisconsinvisualartists.org

Upcoming deadlines for magazine submissions (2019):

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

JOIN WISCONSIN VISUAL ARTISTS!

Enter your information online:

www.wisconsinvisualartists.org

MEMBERSHIP CATEGORIES

PROFESSIONAL (\$40)

For the artist with an established resume

ASSOCIATE (\$40)

For the artist who seeks opportunities to strengthen his/her resume

STUDENT (\$30)

For the artist who is pursuing an art degree



FINANCIAL SUPPORTERS

Benefactor	\$1,000 or more
Patron	\$500
Sustainer	\$300
Contributor	\$150
Donor	\$80
Friend	\$40

For the individual or organization wishing to support the arts in Wisconsin

TWO "KEYS" by Bill Stuyts

(This article originally appeared in the "Oil Painters of America" blog on 8/20/18 and is reprinted with the permission of the author and the OPA).

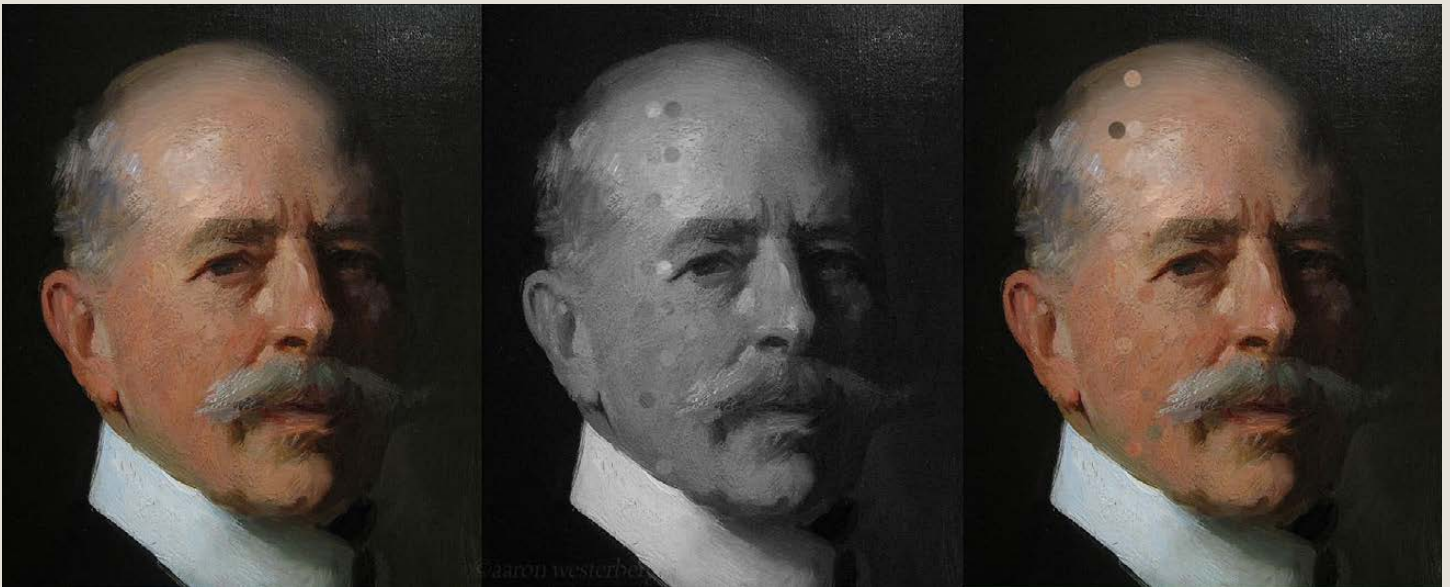
You've spent your life hoping to learn the 'secret' to becoming a better artist – while being told there are no secrets. Well maybe not, but I have come to believe there are two 'KEYS' that can help you open the doors leading down that secret hallway. These two keys are separate but complementary, and together they can drive you as far as your desire to become a better artist will allow.

In this essay, I'll share the two Keys, and briefly touch upon their breadth and depth. The first is: 'Awareness', and the second is 'Preparation'. 'Awareness' comes from truly paying attention to the physical, intellectual and emotional aspects of 'Art', while 'Preparation' will provide you with the tools to express the depth of your awareness.

We all begin with a very basic level of Awareness. Our understanding of the physical world is akin to a child's vocabulary; we can describe the basics, but it takes years of study and growth to become eloquent. When Louis Armstrong says he sees "skies of blue and clouds of white," you know through experienced observation how much more there is to 'see' in those skies, and if you're honest with yourself you know there is also so much more in terms of breadth and depth that is beyond your grasp, regardless of your current level of accomplishment. With each passing day, you can become more sensitized to the endless subtleties that add to the beauty and meaning of all you see and subsequently what you create.

Over and above physical observation, as you develop as an artist it is important that your work become infused with what you think and feel. The deeper your intellect and the stronger your feelings grow, the more your work can reflect your personality and soul. This depth can come from an endless variety of sources, and is in part a natural outgrowth of your maturity. When I was traveling the world to curate a collection of art, it became clear that there were a number of young artists who had great talent, but the profound effect of life creates a patina that adds richness to a mature artist's work.

Our lives are filled with emotional and intellectual stimuli. Some artists naturally soak it all in and let it influence their work immediately, while others carefully observe and slowly massage their response into their creative output. I am conscientiously infusing more of myself as I define my intent for each piece, whether it be en plein air or in the studio.



An examination of a painting by John Singer Sargent: The dots are samples of the color and value immediately below it. Sargent masterfully handled these transitions.

Building artistic awareness is a continual endeavor, whether it comes from external forces or internal exploration, and it can also come from studying the work of other artists. Though seeking a 'style' might be a superficial pursuit, it is helpful to pay attention to your reaction to existing work. While some pieces may do nothing for you (learn why!), other work may really float your boat on an intellectual or emotional level, and it is helpful to be 'aware' of the elements you can incorporate into your efforts over the days and years to come. When I teach a workshop, the theme may be focused on portraits or animals, but I'm always infusing my personal instruction with elements affected by what I've begun to understand along with thoughts that can affect how a student approaches their future study.

The exploration of 'Awareness' is endlessly intriguing, but expressing your level of awareness takes 'Preparation.'

From your palette, lighting, and studio set-up to your ability to draw, 'Preparation' comprises all the elements that enable you to execute your vision. Just as a weekend golfer hopes to hit the ball squarely while a professional will develop a myriad of shots, an

artist's success will increase as the many facets of preparation become more proficient and refined.

For instance, as we learn to draw, our lines and shapes may start to roughly define an image, and as we continue to evolve our lines and shapes become more convincing, and eventually, expressive. As you practice mixing your colors, the sensitivity and beauty of your values, temperatures and harmonies overcome clumsiness and begin to sing. Your first brushstrokes may be coarse and weak; with additional mileage and attention to how and why you're mixing and laying paint will lead to improving surface, edges and presence.

Though we can learn from millions of examples, I'll use an image of a painting by John Singer Sargent to illustrate how the combination of awareness and preparation can create fabulous work.

(See image on page 14)

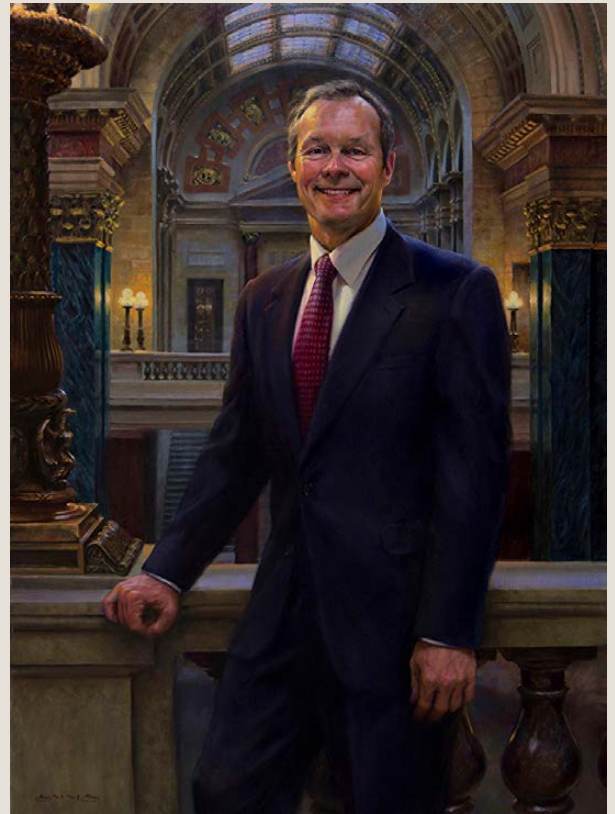
The reason I'm using this particular example is because years ago an artist posted it as an example of the 'simple' shapes Sargent used. When I saw the image, I was immediately struck – not by simplicity – but by spectacular execution of sublime understanding of value and hue. Using the original sketch at the left, the images on the right each show two columns of dots: one column of dots samples the color and value from the area immediately below, and the column next to it from the area immediately above. Seeing how Sargent deftly handled these transitions can help guide your process.

Because improved execution must be learned and then applied, your level of preparation will naturally trail your level of awareness. Therefore, it is helpful to understand that there is the potential for a perpetual satisfaction gap between what you hope your work will convey and what you are actually able to convey. There are times where we feel we're actually getting worse! When you look back upon your earlier work, the gap will be more evident between what you've accomplished and where your head is now.

As my personal Awareness and Preparation grow, I am able to adjust my approach, execution and finish to accurately express my initial intent. Here are two 'portraits' that result from very different objectives. In the portrait of former Wisconsin Governor Scott McCallum, (See image above) the composition, finish and atmosphere were focused on celebrating an accomplished 'hero' in the beautiful environment where he served as State Senator and also governed our State through the 9/11 crisis.



*Frontier Artist, Fort Concho,
20"x 16", by Bill Suys, OPA*



*Senate Background; Governor Scott McCallum,
44" x 32", by Bill Suys, OPA*

In the second painting, (See image at left) I wanted all my elements to convey my 'earthy' response to a rugged, itinerant artist in the southwest United States during the 19th century.

Throughout your life and career, the areas and options for improvement are endless and each specific need is esoteric and unique to you. Answers will appear from many sources; workshops, individual study and serendipity. One of my reasons for teaching is that working with students at varying levels and areas of skill highlights and reinforces specific opportunities to strengthen awareness and preparation for both students and teacher.

I believe if you keep my two 'Keys' in mind as you approach your study and growth, they will help organize your efforts and clarify needs as they arise. You will also find yourself blessed with moments of illumination where your understanding or facility clearly take a little leap forward!

The idea that advocacy should be a daily activity, and not just something that is reserved for once-a-year visits to the State Capitol, hit home for me a few years ago. An enthusiastic constituent made the trek to Madison from a small town on the Mississippi River, a trip of at least four hours each way, to attend Arts Day. At the end of the day, she told me that she had had a great time, hearing new ideas and meeting people from all over the state, but didn't get a chance to visit with her legislator. She said, "I'll come back to Madison one of these days to meet with him." My response was, "Well, he'll be home this weekend, and every weekend, so why don't you just call him up and meet for coffee at a local café sometime soon?" That's when I realized...there's a misconception out there that advocacy is something separate from the rest of "regular" life, that you have to make a special effort and get dressed up and drive a long way to meet with your legislator to be part of the civic discourse.

That story illustrates Arts Wisconsin's mantra that advocacy is a process, a mindset, a way of life, and deeply rooted in human relationships, opportunities, and ongoing activism. True, effective advocacy is an everyday activity, and it's most effective when it comes from the local level and from the heart. Wisconsin is pretty good at this, with our progressive traditions and collaborative history. Since elected officials usually rise through the ranks, starting as members of the village board or city council, they are people we know from way back. (And that means we know ALL about them, of course.) Getting to know people as fellow humans, getting to know what's important to them, and getting to a point of mutual benefit, is key to successful advocacy.



[Arts Wisconsin](#) is Wisconsin's independent statewide community cultural development organization that analyzes and advances the arts in economic, educational, and civic infrastructure systems. We are guided by Wisconsin's progressive traditions and the [Wisconsin Idea](#), the century-old philosophy that the benefits and resources of the great University of Wisconsin should be available to all in the state. The arts have been as much a part of that heritage as any other sector. Wisconsin is proud of its incredibly creative people, exemplary arts institutions in communities of all sizes, and a history of involvement in the

arts on the local level. Wisconsinites are resourceful and resilient. No budget cuts can stop the creative process, although at times the local and global forces of change do seem to get in the way.

All of these socio-economic factors resonate in the arts in Wisconsin as much as in any sector. Over the past few years, policy changes and budget cuts on the state level have meant a decline in public funding for arts and other programs. These include a dramatic reduction in the Wisconsin Arts Board's budget starting in 2011, historic cuts to K-12 education and the University of Wisconsin system, and increased strain on public services and private support.

Wisconsin has creative assets galore but does not yet have a coordinated strategy or investment plan to grow its creative economy. Other states are pulling ahead in creative infrastructure planning and investment. Louisiana and Colorado have established creative development agencies that are directly connected to their states' economic growth strategies. Oklahoma calls itself a ["State of Creativity"](#), and has hosted major international conferences such as the Creativity World Forum. ["Iowa Brag"](#) celebrates creativity and innovation in that state. In 2008, Minnesota taxpayers voted to support conservation, clean water and the arts through the [Legacy Amendment](#), which designates a percentage of the state sales tax to support conservation, clean water and the arts. This means that approximately \$25 million annually supports arts, arts education, and creative economy programs statewide.



Wisconsin has all the assets it needs to lead the way in the arts and culture, and the state's investment in the arts and creativity can and should be greater to realize the power of the arts for the state's success. Right now, Arts Wisconsin is working in the Wisconsin State Legislature to establish [Wisconsin Creates](#), a new state program to invest in Wisconsin's creative industries. There is exciting support statewide for this new direction. Despite the challenges, we're optimistic about our chances for success in this year's legislative session.

And, we're leading the way to change the mindset that "the arts" are something separate from the rest of life, to promote the message that everyone is involved in the arts in some way. Misconceptions about how to relate the arts to other issues are rampant. When people tell me "my legislator doesn't care about the arts," my response is, "your legislator is probably involved in the arts, because everyone is involved in some kind of creative endeavor. So find out what that endeavor is, and weave that into your stories of economic, educational and civic progress through the arts. That creates a common bond and a relationship for the future."

Why should you be an advocate? Because your voice should be heard. If you don't vote, or speak up, or make your case, other people will fill that space and get what they want. Then you'll wonder why your interests and concerns are not being addressed. The more

voices heard, the more likely our issues will be heard. Change happens slowly, but it does happen, and we need to be stay ahead of it.

Advocacy in a complicated environment (or really, in any environment) is not linear, quick, easy or painless. Systemic change is messy, slow, multi-layered, dynamic, fluid, and often confusing, because personalities, politics and power shape human interaction and outcomes. There's not much that can be done to speed things up or make it easier, but that applies to life in general, right? The Chinese curse, "May you live in interesting times," defines the way we live now. The good and inspiring news is that the passion and can-do spirit that I see throughout the state means that people are paying attention and working as advocates for the arts and creativity in their communities.

[Click here for principles](#) that guide Arts Wisconsin's work to encourage strategic thinking and action locally and globally, and should guide your advocacy as well.

What can you do to be an advocate for the arts and community?

- Be an informed voter and vote on Tues., November 6.
All the info you need about voting and candidates is at www.myvote.wi.gov
- **Make plans to attend Arts Wisconsin's Arts Day, on Tuesday, March 12, 2019, in Madison.**
It's the biggest day for the arts in Wisconsin and you don't want to miss it! More info coming soon.
- Join advocacy/service organizations such as Wisconsin Visual Artists and Arts Wisconsin. These organizations need your support and involvement to do their work on your behalf.
- Check out [Ten Reasons to Invest in Wisconsin's Creative Sector](#) to share with your candidates and your networks.
- Check out and share [Arts Wisconsin's 21st Century Wisconsin report](#), which highlights the impact of Wisconsin's creative sector, with research and data, case studies and recommendations for action.
- Use the web and social media to share news, events, and perspectives, and spread the word about what's happening in your community and region. Find Arts Wisconsin at www.artswisconsin.org, @artswisconsin on Twitter, @ArtsWis on Instagram and [@artswisconsin on Facebook](#).
Use the hashtags #ArtsWisconsin and #@WisconsinCreates.
- November 6 is a big day, but advocacy will continue to roll on. January 2019 means the start of the legislative and state budget season. Arts Wisconsin's advocacy and connections will grow as we work with new and returning lawmakers after the election to educate and inform. Your continuing involvement is critical to make real change happen.

Wisconsin is full of creative people who care deeply and work passionately, appreciate the state's strengths and opportunities, and are helping Wisconsin continue to move forward. I know that change happens when people make the commitment to speak up and take action, starting from the ground up. Margaret Mead's statement, "never doubt that a small group of thoughtful, committed citizens can change the world; indeed, it's the only thing that ever has," is more true and more important than ever before.

Anne is Executive Director of Arts Wisconsin, Wisconsin's non-profit statewide community arts action, service, and development organization. Arts Wisconsin's mission is to nurture, serve, promote and speak up for the arts in Wisconsin and all of its communities. Under her leadership, Arts Wisconsin received the 2004 Governor's Award in Support of the Arts from the Wisconsin Foundation for the Arts. Among her awards are the "Service to Music" Award from the Association of Wisconsin Symphony Orchestras, the Wisconsin Visual Art Achievement Awards, and Americans for the Arts' Alene Valkanas State Arts Advocacy Award. Anne has participated in local, state and global leadership programs, and has consulted, advised and strategized with the arts, business, government, education and civic sectors throughout the state and across the country. She is a graduate of Brandeis University, with a B.A. degree in Theater Arts, and studied drama at the Royal Academy of Dramatic Art in London, England.

31ST ANNUAL NORTHERN NATIONAL ART COMPETITION AT NICOLET COLLEGE IN RHINELANDER by Victoria (Tori) Tasch, WVA President

Congratulations to the many Wisconsin Visual Artists members who were a part of Nicolet College's Northern National Art Competition exhibit! Hundreds of artists entered the NNAC. I was delighted to see work by 9 WVA members (I hope I didn't miss anyone!). The work by the WVA artists included photography, fiber, watermedia, printmaking processes, painting, egg tempera, and graphite.

The juror, Mark Steven Greenfield, stated: "I feel it is vitally important that national and regional aesthetics be recognized and celebrated as the cultural barometer they represent, giving us more insightful understanding of our diversity. The work I've selected helps put into visual language the social and cultural imperatives of the artists in the manner which favors the experience of that which cannot be articulated in any other way."

The NNAC exhibition had \$8500 in awards. The following WVA members received

juried awards:
Guntis Lauzums,
Rita Crooks,
Christine B. Miller,
and Tori Tasch.

It's an amazing show!
**If you hurry, you
can still catch it, now
until November 9.**
It's located at Nicolet
College Art Gallery,
Northwoods Center,
Rhineland, WI.



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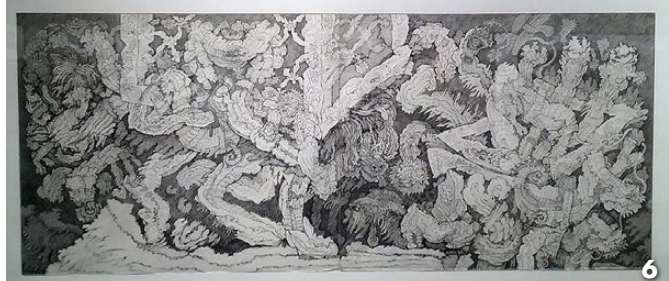
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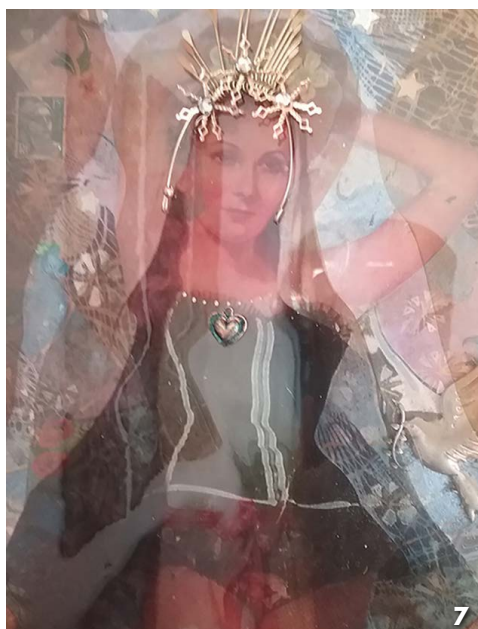


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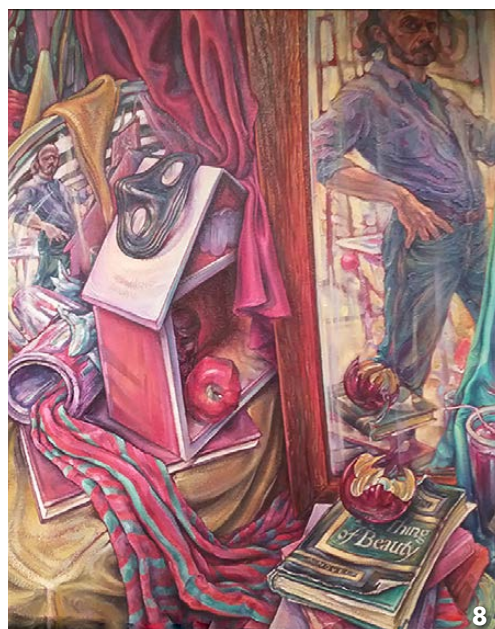


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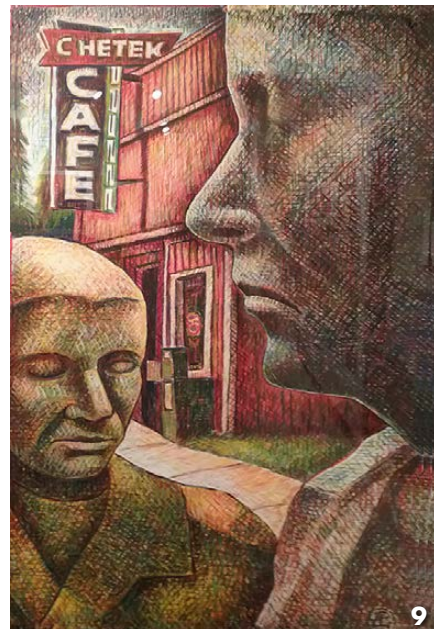
- 1) Richard Wunsch, *Cave Point Dawn*, photograph 2) Rita Crooks, *Bovine Environs*, acrylic 3) Christine Alfery, *Ringmaster's Coat-at the Circus*, acrylic and watercolor 4) Guntis Lauzums, *Oil Tank 2*, digital photograph 5) Pat Baum Bishop, *Sprouts*, textile 6) Christine B. Miller, *Who Let the Dogs Out....Doggie-Park Hi-Jinx!!*, graphite 7) Tori Tasch, *Queen*, layered prints and found objects 8) Dennis Bayuzick, *Thing of Beauty*, oil on canvas 9) Patrick Doughman, *Meeting in Chetek*, egg tempera



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THE ART OF CRITIQUE *by Terry Stanley, WVA Executive Director*

Merriam Webster Dictionary defines critique as “a careful judgment in which you give your opinion about the good and bad parts of something (such as a piece of writing or a work of art).” What isn’t mentioned is the fact that there is an art to giving a critique as well as to receiving one.

Critique is a valuable tool which artists are exposed to as soon as they show their first piece of art to another person, and continues throughout their artistic life. If you think about it, you’ll realize that self-critique happens every time you make a correction in your artwork. Critique happens when you ask a friend what they think of a piece you’re working on. It happens when your work is hanging in a show and passersby comment. More formal critiques happen in classes, workshops, competitions and focused critique sessions offered to individuals or groups by a professional artist/instructor.

In the course of my career, I have been fortunate to have received the benefit of critique from many excellent professionals. Some were quite harsh but veracious, some gentle and inane. As I developed as an artist and instructor, I worked on becoming someone who could deliver educated opinions that are accurate, pragmatic and encouraging.

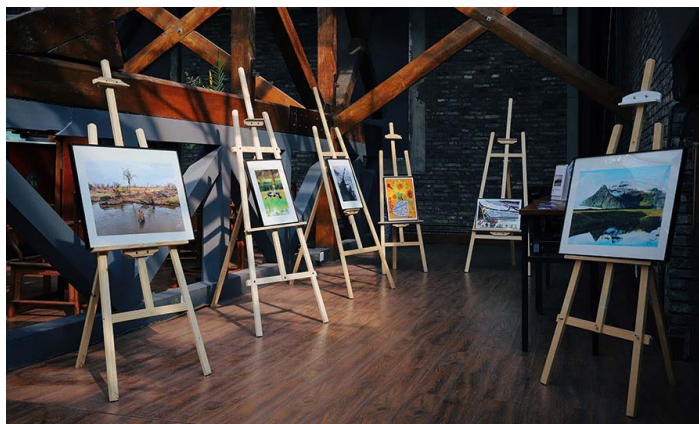
There are several aspects to consider in giving a formal critique. I believe an instructor should:

- **Ask the artist if they have any areas of concern in the artwork and what they think are the most successful parts**
- **Take the time to carefully look for all the hallmarks of a good piece of art. Composition, color use, perspective, proportion, technique, mastery of the applicable medium, etc. Take notes. The artist’s efforts are due the honor of careful consideration.**
- **Relay first what is right with the artwork. A dose of praise makes what follows more palatable.**
- **Start with the top three perceived flaws and remember**

kindness and honesty are not mutually exclusive. If the artist is receiving the information well, move on to other corrections that are needed.

- **Offer suggestions on how to fix the items needing attention and/or where the artist might find those answers.**

I have found digital media to be a very useful tool in giving critiques. If possible, I like to take a picture of the artwork being critiqued, open it in Photoshop and mark up the image as the critique proceeds. Not only does this provide visual cues along with my narrative, but I can later email the marked-up image to



the artist. If I’m doing a phone or online critique, I usually also provide a written summary of my opinions.

Creating art is a very personal endeavor and receiving a critique can be intimidating! It’s important to remember that critique is a tool to assist you in your artistic growth and it’s not a personal attack. If you have sought out the critique, chances are the person giving it is someone you respect and he or she is doing the job you’ve asked them to do. If they are successful in that job, you will come away from the critique with important information that will make you a better artist.

2018 BIENNIAL WRAP-UP MEETING

A meeting regarding the outcome of the most recent Biennial was held October 17, 2018. In attendance were: Graeme Reid, Terry Stanley, Rosie Hartmann, Chris Style, Jesse Wildes, Tori Tasch, Jenie Gao, and Laurie Winters.

The group conclusion was that Graeme would be the curator for future Biennials, not one of the jurors. Both jurors from 2018 were articulate and compelling. MOWA is amenable to having more work in the atrium.

We are seeking volunteers for the Biennial 2020 Committee.

Who will be responsible for communicating with MOWA?

WVAAA UPDATE

WVAAA: A conversation on a new direction: October 17, 2018

Attending: Laurie Winters, Jessica Wildes, Rosie Hartmann, Terry Stanley, Jenie Gao, Tori Tasch, Graeme Reid

MOWA would like to present the awards during the 2020 Wisconsin Artists Biennial.

This will be discussed at the WVA Board meeting Nov. 10.

The preliminary Wisconsin Artists Biennial 2020 calendar:

- Entry Opens: June 2019
- Entry closes: Oct. 1 2019
- Review entries: Oct. 9-10, 2019
- Notify artists: Mid- Oct., 2019
- Collect statements
- Opening: Jan. 25, 2020. Jurors Talk 1:00pm, Reception 2:00pm, Awards 3:30pm
- Exhibition dates: Jan. 25, 2020 – March 29, 2020

Terry Stanley and Jenie Gao will create a proposal to present to the three permanent members: the Wisconsin Academy, MOWA and WVA. Focus on more expansive awards. Categories need to be broadened. There will be a press announcement to introduce new format and nomination process.

MEMBER NEWS

AWARDS

DENISE PRESNELL: *Award of Excellence*, Manhattan Arts International, New York City, NY. [Link: Click here](#)

JAYNE REID JACKSON: 2 Mezzotints were juried into *"The Hand"*, issue #22, Oct. 2018, *The Hand Magazine*, Prairie Village, KS. The Hand Magazine is a forum for innovative and experimental uses of reproduction-based media. www.thehandmagazine.net

MICHAEL KNAPSTEIN: *International Landscape Photographer of the Year*, Nau Bostik Gallery, Carrer Ferran Turné, Barcelona, Spain. [Link to gallery: Click here](#)

EVENTS

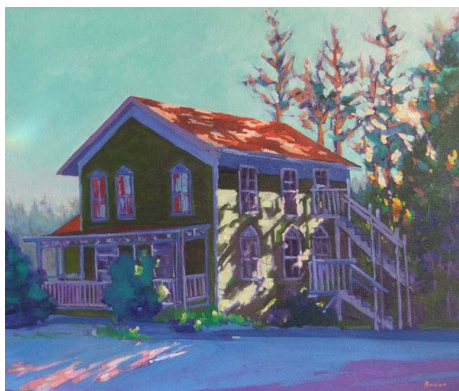
MUSEUM OF WISCONSIN ART: *Bloomin' Holidays*, Nov. 9-11 • *Studio Saturday with Santa*, Saturday, Dec. 8, 10:00am -1:00pm • *Winter Break at MOWA*, Dec. 26 - 29 • All at Museum of Wisconsin Art, 205 Veteran's Ave., West Bend, WI. www.wisconsinart.org

EXHIBITS

CHERIE BURBACH: *"Art and Faith"*, solo exhibit, Nov. 4 - 30, Reception - Sunday, Nov. 4, 2:00pm, Inspiration Studios, 1500 S 73rd St., West Allis, WI.

CHRISTINE BUTH FURNESS: *Watercolor NOW 2018*, Now - Nov. 1, Margaret Harwell Museum of Art, 421 N. Main, Poplar Bluff, MO.

CHUCK BAUER: *30 Recent Paintings*, Ongoing, Building open Mon.-Fri., 9:00-5:00pm, Oil, acrylic, & watercolor. House portraits and new experimental work, represented by Milward Farrell Fine Art. Gallery 800 UBD. First (ground) floor lobby and hallway, 800 University Bay Dr., Madison, WI. ctbauer.com



Rowleys Bay Staff House III, by Chuck Bauer

COLETTE GIRARD: *"Unusual Perspectives"*, Now - Nov. 30, UW Continuing Studies, 21 N. Park St., Madison, WI.

CRISTIAN ANDERSSON: *"exterior • anterior • interior"*, Cristian has curated this

exhibition of 3 regional artists: Nadia Juhnke, Karla Lauden, and Devon Minor. Nov. 16 - Dec. 14, Reception - Friday, Nov. 16, 5:00pm, The Draw, 800 S. Lawe St., Appleton, WI.

DENISE PRESNELL: *Solo Exhibition*, Dec. 6 - Jan. 6, 2019, Hopkins Center for the Arts, 1111 Main St., Hopkins, MN. • *2nd Annual National Juried Exhibition*, Now - Dec. 29, Wausau Museum of Contemporary Art, 309 McClellan St., Wausau, WI. • *Solo Exhibition*, Nov. 7 - Jan. 8, 2019, Pump House Regional Arts Center, 111 King St., La Crosse, WI. • *33rd IAPS Juried Exhibition* - 2018 Web Show, Starting Nov. 1, International Assoc. of Pastel Societies, Marshfield Hills, MA. • *"Unwilling Adjustment"*, Nov. 3 - Dec. 29, Reception - Saturday, Nov. 3, 4:00-7:00pm, Gallery of Wisconsin Art, 303 Water St., West Bend, WI. • *"A Seat At the Table"*, Nov. 16 - Jan. 18, 2019, Graham Avenue Gallery, Pablo Center, 128 Graham Ave., Eau Claire, WI. • *Vermont Studio Center Artist Residency*, Feb. 3 - March 1, 2019, Vermont Studio Center, Johnson, VT.

GUNTIS LAUZUMS: *31st Annual Northern National Art Competition*, Now - Nov. 9, Nicolet College Art Gallery, Rhinelander, WI. • *"Abstract: International Photography Exhibition"*, Nov. 15 - Dec. 15, 2018 Reception - Friday, Dec. 7, Carnegie Center for Creativity, Fort Collins, CO. • *"Photo Midwest Festival 2018"*, 10th Biennial Exhibit, Sept. 11 - Dec. 2, 2018 Overture Gallery Madison, WI.

JEAN JUDD: US Embassy Lima, Peru, Nov - April 30, 2021, US Embassy, Ambassador Residence, Lima, Peru. • *"Forward 2018"*: A Survey of Wisconsin Art Now, Nov. 15 - April 14, 2019, Reception - Thursday, Nov. 15, 5:30-8:00pm, Charles Allis Art Museum, 1801 N. Prospect Ave., Milwaukee, WI. • *"Art Comes Alive 2018"*, Now - Nov. 30, Art Design Consultants Gallery, 310 Culvert St., 5th Floor, Cincinnati, OH.

LYNN GILCHRIST: *Sturgeon Bay Art Crawl*, Nov. 16 - 18, Reception - Friday, Nov. 16, 5:00-7:00pm, multiple Sturgeon Bay, WI.

MUSEUM OF WISCONSIN ART: *Craig Blietz: "Herd"*, Now - Jan. 13, 2019. • *Corey Fells: "100 Women Project"*, Now - Jan. 13, 2019 • *MOWA Members' Show*, Nov. 17 - Jan. 6, 2019. Reception - Saturday, Nov. 17, 2:00-5:00pm • All at Museum of Wisconsin Art, 205 Veteran's Ave., West Bend, WI. www.wisconsinart.org

PATRICIA FILZEN: *"Art Inspires Art"*, 52 small pieces that art inspired her fiber collage medium. Also featured will be Sarah Birschbach and WVA members Steve Ballard and Bonnie de Arteaga. Reception - Jan. 5, 2019, 6:00-9:00pm, ArtSpace Collective, 7 Merritt Ave, Oshkosh, WI

RITA CROOKS: Her painting *"Bovine Environs"* was accepted into the 31st Annual Northern National Art Competition at Nicolet College, Oct. 1 to Nov. 9, Rhinelander, WI.

SUSAN HALE: *Studio Holiday Open House*, Nov. 30 - Dec. 1, Susan Hale Studio, Cedarburg, WI. susanhaleart.com



Ruby Boa by Virginia Huber

SUSI SCHUELE: *Winter Art Fair Off the Square*, Nov. 10 - 11, Monona Terrace Convention Center, Madison, WI.

TERRI BECK-ENGEL: *Solo Exhibit*, Nov. 1 - 30, Manna Cafe Madison, WI. • *"Artful Women"* Exhibit, Nov. 3 - Dec. 1, University Hospital Madison, WI.

TERRI EINER: *Public Art Award* ArtSpire, Now - June 1, 2019, City Hall, La Crosse, WI. • Sigma Holiday House, Nov. 17, Fond du lac Expo Center, 601 Martin Ave., Fond du Lac, WI.

VIRGINIA HUBER: *Solo Exhibit*, Paintings from the PEOPLE PAINTINGS series, Jan. 2 - Feb. 1, 2019, Carbone Cancer Center Gallery, UW Hospital and Clinics, Westside Hospital, Madison, WI.

CLASSIFIEDS

SHARED STUDIO SPACE for rent in Marshall Building in the 3rd Ward, Milwaukee. Share 1200 square feet of space. Includes a store room and kitchen area. Contact Lois Buley Wirth 262-243-5921.

