



wva

WISCONSIN  
VISUAL  
ARTISTS

JANUARY 2022



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Denise Presnell  
Debra Davis-Crabbe  
Patricia Keller

**On the cover**  
Emily Belknap

# IN THIS ISSUE

Director's Letter

President's Letter

Chapter News

Biennial 2022

WVAA Awards

**Biennial Artist Spotlight:  
Emily Belknap**

**Biennial Artist Spotlight:  
Kelly Alexander**

**Biennial Artist Spotlight:  
Barry Carlsen**

The History of Wisconsin Art

The State Street Coloring Book

Member News

Opportunities



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T O B E P O R O U S

The art of receiving.

In this life we are often asked to give; to give time, energy, money, and in this recent season - holiday gifts. While there isn't anything particularly wrong with giving, there is much value in the act of receiving. A value that is often overlooked in our overworked and ambitious world.

As we approach a month of resolutions, which often bear the weight of expectation, I ask that you be kind to yourself. This is a strange world we've been living in, and there is nothing wrong with not doing. Be porous, and receive from the world instead; it's just a simple shift in mentality. Receive love from the pet sleeping in your lap. Receive warmth from the sun. Receive joy from the radio, and inspiration from your local gallery. Feel gratitude that you are an artist surrounded by ideas and beauty. What a wonderful place to be! Better yet, absorbing imagery, words, and experiences is a welcome mat for new ideas, and only adds richness to the studio practice later (an excuse, if you need one).

Let us walk into 2022 slowly, leisurely, and with the knowledge that we will create and grow - as we always do. I wish you a year of much needed peace, rest, and a constant state of porousness.

Best,

A handwritten signature in black ink, appearing to read 'Ally', with a long horizontal flourish extending to the right.

Ally

## RESOLUTIONS

It's a new year, with all the possibilities of a new and improved shiny world and a better way of participating in it. All my well-intended resolutions are lining up against me to be yet another list of things that don't get done. But that's ok, I have resigned myself to the best resolution I can make – to show up and give it a shot. Because if I show up, it's not guaranteed what will happen, but if I don't show up, it's guaranteed that I will miss out on an experience that just might be interesting. So that's one of my resolutions – I'll be there!

I'm looking forward to being there at the Biennial reception, and I hope you'll be there, too. It's exciting to know that only a few artists in the 2022 Biennial have also been in earlier Biennial shows. The Biennial represents the best of Wisconsin art and it's both humbling and inspiring to see what other artists see, what their minds conceive and what their hands deliver. I'm always so grateful that artists share their world with us.

Another resolution I've made that won't be in vain is to keep making art. This summer I was reminded in another way of why it is important to do so. Like many of us who create, I look for frames to upcycle at flea markets and garage sales, and in one gigantic "Fleazaar" I ran across a watercolor painting of a grist mill on a stream. It is a sweet little painting, signed "Grace Pening, 1925." I have no idea who Grace Pening was, but in my imagination, she ranges from a young mother who finds a quiet moment to set up her easel to an old woman who has finally been given the time to pursue some hobbies. It's quite a competent painting; perhaps Grace took lessons. The point to me is that Grace wasn't known as an artist beyond her circle of friends and family, and yet she made this piece she was proud of, that has survived almost one hundred years, and now is among my cherished possessions. You never know who you will touch with your art. Thank you, Grace Pening, for putting your brushes to paper.

Show up. Make art. These are my resolutions. I hope your new year is as delightful as it can be, and that it presents new challenges and opportunities to reward you and help you grow. Thank you for showing up, for making art, and for being part Wisconsin Visual Artists.



Mary Tilton, WVA President



# CHAPTER NEWS

## Northeast Chapter

Our next meeting is going to take place on Monday, January 17 at 7:00 p.m on Zoom. Tom Friese is going to present his intriguing abstract art.

## Southeast Chapter

Meeting Day: 1st Wednesday of each Month

Wednesday, January 5, 2022 – Business Meeting, Planning for 2022

Wednesday, February 2, 2022 – TBD, but it will be fun

Wednesday, March 2, 2022 – OPENING & ONLINE RECEPTION: ABSTRACTED VISIONS

Wednesday, April 6, 2022 – GUEST SPEAKER: Helene Fischman, Park Artist Residencies

Wednesday, May 4, 2022 – GUEST SPEAKER: Doug Haynes, presents his State Street Coloring Book

Time: 6:30–8 PM, currently monthly meetings are conducted via Zoom. The link to the Zoom meeting is sent each month via our Monthly Newsletter

## South Central Chapter

Our first scheduled meeting date for 2022 is January 18 via Zoom – Chapter member critique. With the rise of the Omicron/Covid variant we will most likely be meeting via Zoom for the next few months.

We are still looking for someone who can take the lead as Program Chair and are open to teams of people to create a committee if you prefer to work with a friend.

## State board

The state board has decided to do a deep dig into a few important subjects over the next few months, via Zoom meetings:

Thursday January 27th, 6pm: Exhibitions

Thursday February 24th, 6pm: Fundraising

If you are interested in sharing thoughts, ideas, or assisting in the execution of these new, themed action plans, please contact your chapter chair and ask for the meeting links.

Click below for more information on our partners!



# 2022 WISCONSIN ARTISTS BIENNIAL

**On Display February 12th - April 24th, 2022**

**Opening Reception February 12, 2022**

**Jurors' talk 1PM, Reception 2PM, Awards 3PM**



Prairie Fire by Helen Klebesadel

Every two years, WVA partners with the Museum of Wisconsin Art to recognize emerging and established Wisconsin artists at the forefront of contemporary art. The Wisconsin Artists's Biennial is a highly competitive statewide juried exhibit that WVA has organized for over 50 years. It awards a total of \$10,000 in cash; the first-place prize winner receives \$5,000 and a solo exhibition at MOWA.

This year, fifty-two artists were selected out of nearly 1200 entries submitted by more than 400 Wisconsin artists - the most submissions we've had to date!

The 2022 Biennial jurors are: Dan Gun, an artist, writer, and Adjunct Assistant Professor at the Art Institute of Chicago, Phyllis McGibbon from Isolde Press, an artist who works in a range of graphic media, and John Salminen, a renowned watercolor artist and art educator. The exhibition is curated by MOWA Director of Collections and Exhibitions Graeme Reid. The Biennial committee is led by WVA Vice President Jane Hostetler and MOWA Executive Director | CEO Laurie Winters. Committee members include WVA Executive Director Ally Wilber, WVA members Christine Style and Tori Tasch, and MOWA Director of Collections and Exhibitions Graeme Reid



**Exhibiting Artists:**

*Luke W Achterberg*

*Hector Acuna*

*Kelly M Alexander*

*Danielle Attoe*

*Jennifer H Bastian*

*Anthony Baus*

*Emily S Belknap*

*Lois Bielefeld*

*SPOOKY BOOBS*

*Barry Carlsen*

*Rebecca E Carlton*

*Mauree Childress*

*Sandra Cipollone*

*Craig Clifford*

*Amy A Cropper*

*Phyllis Deicher-Ladwig*

*Patrick M Doughman*

*Anthony Duvall Bozanich*

*Scott Espeseth*

*Aris Georgiades*

*David Graham*

*Robert D Jinkins*

*David N Kasir*

*Linda Kelen*

*Helen R Klebesadel*

*Leif Larson*

*Fatima Laster*

*Matthew Ludak*

*Christine B Miller*

*Lianne M Milton*

*Jose Morales*

*Bethann Moran-Handzlik*

*Susan L Morrison*

*Marjorie M Mau*

*Brandon Nacke*

*Robert C Osborne*

*Melissa Pare*

*Nirmal S Raja*

*Michelle Richeson*

*Janet Roberts*

*Dane A Schumacher*

*Trina M Smith*

*Valaria M Tatera*

*Robert P Ulrich*

*Ariana K Vaeth*

*Shane M Walsh*

*Michael Westcott*

*Charlie B Wetzel*

*John Whitney*

*Christopher T Wood*

*Rina Yoon*

*Larry Zamba*



Photo taken by Andrea Waala

# WVAA AWARDS

The Wisconsin Visual Art Achievement Awards are held biennially to honor those individuals and organizations that have contributed to the wealth of artistic creativity in our state. The three founding organizations, the Museum of Wisconsin Art, the Wisconsin Visual Artists, and the Wisconsin Academy of Sciences, Arts, and Letters bring recognition to educators, writers, visual artists, exhibitions, and advocates in our creative communities.

## **2020 Award Categories and the Honorees:**

**Legacy** Anne Kingsbury, Milwaukee Artist

**Educator (K-12)** Patricia Frederick, Pius XI High School, Milwaukee

**Educator (University)** Kim Cosier, Peck School of the Arts, UW-Milwaukee

**Exhibition** Racine Art Museum for 2019 RAM Artist Fellowship Exhibition

**Community Arts Advocate** Polly Morris for the Mary L. Nohl Artists Fellowships Program

**Arts Writing** Shane McAdams for art criticism in the Shepherd Express

**Emerging Artist** Ariana Vaeth, Milwaukee Artist, recent MIAD graduate

The 2022 nomination committee consists of: Laurie Winters, Jody Clowes, Ally Wilber, Rafael Salas, Jody Alexander, Fred Stonehouse, Christine Style, Della Wells, and Elizabeth Meissner-Gigstead.

Nominations are closed January 9th, 2022.

Award Ceremony will be Saturday April 23rd, 1pm

Nominations for the 2022 WVAAA Awards may be submitted [here](#).







BIENNIAL ARTIST SPOTLIGHT  
**EMILY BELKNAP**

BY **Emily Belknap** • IMAGES **Emily Belknap**





### *How long have you been making art?*

I've wanted to be an artist my whole life, since before my grandpa made me an easel for my fifth birthday, but I only started to get serious about making art in college.

### *What motivates you to make your work?*

I often talk to art students who say they are just not motivated to make work lately. It seems counterintuitive, but sometimes, the work comes first, and the motivation comes later. I say, just start and figure out why you're doing it later. I try to work whether I am motivated or not. The motivation often follows because I fall in love with what I am doing, with the subject, and with the material. And sometimes the motivation is never fully there, and I try to accept that.

### *What influences your work?*

My immediate, local environment is the primary influence on the subject of my work. I tend to develop my ideas while walking and observing. I then bring in research from books on natural and environmental history to understand my subject more deeply. In terms of the materials I use, I am influenced by many craft traditions, I am always trying to deepen my experience of working with material.

### *Can you talk about the process of making your work, from concept to completion?*

Often, I envision the finished art piece all at once as I am walking, or more recently because my current work is about the collision of nature and traffic, while I'm driving. Then I enter the problem-solving phase of how I will build it. Then I take reference photos and make preparatory drawings, and often I need to learn a new technique. Then the actual making of the work always takes much longer than I expect because that fully formed vision came to me

### *Do you have any formal art training - schools to boast? Self-taught?*

I graduated from Milwaukee Institute of Art and Design in 2007 with my BFA and I earned my MFA at UW Madison in 2013. I currently work at UW-Milwaukee as the technician for the sculpture shop.

so quickly and clearly at first...This is where I struggle! At this stage I am struggling with the material and beginning to recognize that it too has a voice in this project, and I don't get to do all the talking. Art making can be a humbling experience. This is why motivation is beside the point to me. Failures, mistakes, and setbacks are very un motivating.

Progress is made when I keep working anyway.

***What do you hope to accomplish with your work (for yourself and others)?***

For me, making art is about engaging in a conversation. I see each piece I make as an offering, as if to say, "This is how I see it..." And hopefully that opens conversations. Also, artwork allows me to express how much I care about my subject and about the material I use.

Monoculture has been a recurring subject in my work. Most recently, I am examining the experience of "going to nature," for example visiting the National Parks, and the consequences of this cultural trend. Combined with my work about trees dying on Midwestern streets, I critique the American relationship to an increasingly fragmented environment. In a culture where traveling to witness a vista from high ground is conflated with the ultimate experience of nature, I explore what is underloved and overlooked while searching for the scenic view.

I am a sculptor whose media shifts with the subjects I explore. As I've developed distinct series of work, I have gained experience in a broad range of traditional craft processes. I weld metal, carve wood, sew fabric, model clay, and all these processes contribute to my love for the material of the natural world.

PREVIOUS SPREAD: *View from the Valley Floor Yosemite Traffic 1*

LEFT: *Flag for Julian's Reef, Lake Michigan*

RIGHT: *Prarie Flag Details*

***Can you talk about the piece chosen for the Biennial? What should viewers consider when viewing the work come February?***

Reflection: View from Lincoln Memorial Drive is the first in a series I have just begun. I am fabricating car parts and painting the reflection of a scenic view (Lake Michigan) as it appears in the car paint. Like much of my current work, this piece explores a disconnect between the value of natural areas and how they are experienced. In this case, depicting the scene as it looks in a car door reflection illustrates both the beauty of a scenic view and a detachment from it.

Website:





BIENNIAL ARTIST SPOTLIGHT  
**KELLY ALEXANDER**

BY KELLY ALEXANDER IMAGES KELLY ALEXANDER



*Do you have any formal art training – schools to boast? Self-taught?*

I graduated from the Milwaukee Institute of Art & Design in 2010 and earned my BFA in Printmaking. While I attended school, I began to explore papercutting.

*How long have you been making art?*

I've been making art since I was a kid. Being an artist was always something I would dream about and felt natural to me.

*What influences your work?*

There are many things that have influenced my work over the years, but the one I keep going back to is nature. I also find that what is happening in my life inspires my work as well. Over the past few years I've focused on human anatomy and how the body adapts to environments, especially nature.

*Can you talk about the process of making your work, from concept to completion?*

Before I start a papercut, I'm either hiking in nature to draw inspiration or researching the subject. Once I have the idea down, I will draft an image on tracing paper and then transfer that to the back of the color paper I will be cutting into. This also helps me plan out layers and depending on the image I will have 2-8 layers. I also draw directly on the color paper. When I'm ready to start cutting I use a xacto knife. To put the layers together, I use double-sided sticky dots or tape. Sometimes I use shadowbox frames and that allows me to create spacing between the layers.

*Can you talk about the piece chosen for the Biennial? What should viewers consider when viewing the work come February?*

The piece I chose for the Biennial is based on an anatomy illustration. I created Nature & Anatomy when I started looking at ways to improve my overall health and be more intune with my body. Since starting this journey I try to be more mindful of my environment, the products I use, and the food I choose. I'm drawn to repetition and I like to find connections and patterns in everyday life. ■

Website: <https://kellyalexanderkma.wixsite.com/alexander>

Instagram: k.alexander.art



LEFT: Walking Through

ABOVE: Embracing Circulation







A painting of a sunset over a lake. The sky is filled with vibrant, textured clouds in shades of orange, red, and purple. Numerous birds are shown in flight across the sky. In the foreground, a wooden canoe is partially submerged in the water, surrounded by lily pads and reeds. The background features a line of trees on the far shore.

# BIENNIAL ARTIST SPOTLIGHT **BARRY CARLSEN**

BY BARRY CARLSEN IMAGES BARRY CARLSEN

*Do you have any formal art training – schools to boast? Self-taught?*

I've earned a BFA from the University of Nebraska-Omaha and an MFA from the University of Wisconsin-Madison.

*How long have you been making art?*

Since I was a kid! But I began to take the idea of becoming a practicing artist seriously in the late 1970's when I helped visiting artist printmakers at my undergraduate university work on their prints. Since then, it's been a complicated but continuous journey to get to where I find myself as an artist today.

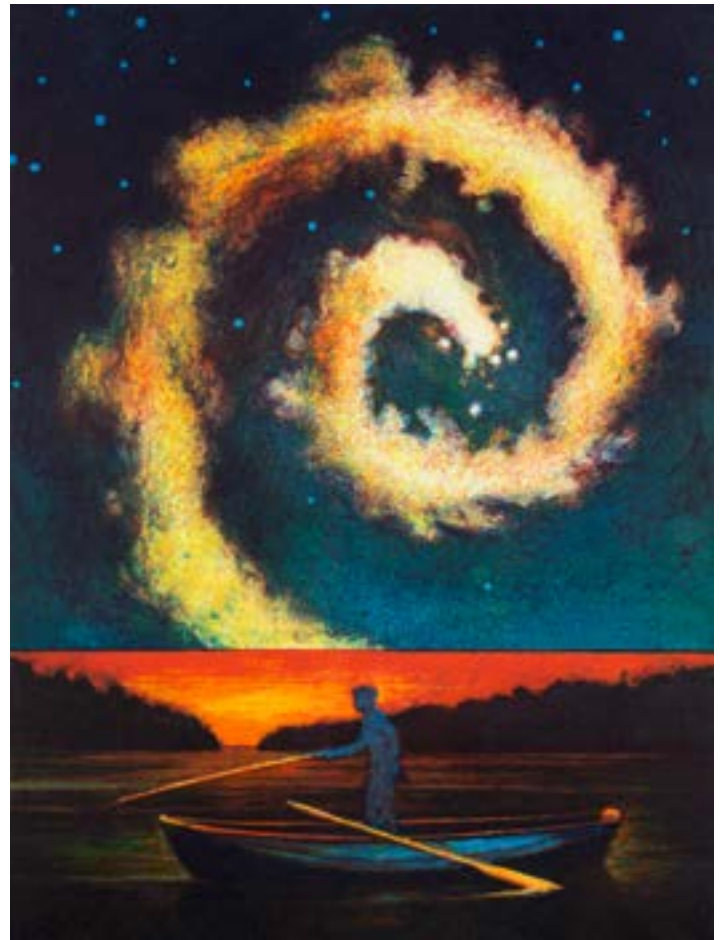
*What motivates you to make your work?*

I'm currently involved in two bodies of work. The first is a continuing series of paintings that focus on landscape, memory, and sense of place. Landscape and experience have a way of shaping people. The sense of place is powerful; it can express feelings of belonging, separation, distance, and loss. Landscape as an avatar.

I'm increasingly involved in creating a body of work that focuses more directly on personal relationships and the human condition. This series of predominately print-based works involves a wider set of graphic motifs and relies heavily on the assets that printmaking provides.

*What influences your work?*

I find inspiration and influences in the natural world, visiting galleries and museums, and interacting with other artists.



*Can you talk about the process of making your work, from concept to completion?*

My painting practice is very traditional. I use canvas or panel and oil paint to create my work. I specifically design and create the frames I use to further enhance the work.

Lithography is my chosen printmaking medium. I edition many, but not all of my prints. Lithography might be the most difficult print medium to master, but it provides such a large range of options in its application and appearance. I use traditional drawing and painting techniques to create prints on limestone tablets as originally developed in 1798, but I also integrate mechanical, photographic, and computer aided image-making techniques in many images. I often enjoy experimenting with the printing press as a painting tool by using inking techniques and the process of overlapping elements that allows me to discover solutions that I would not arrive at in a painting, drawing, or even an editioned print.



*What do you hope to accomplish with your work (for yourself, others, etc)?*

Having spent most of my life employed as a graphic designer and more recently as a college professor, I look forward to beginning a new phase of life in the next year or two. I look forward to a time that I can fully devote myself to grow as an artist, more travel and continue curating exhibitions for Vox Populi Print Collective, the printmaking collective that started in 2017.

*What do you hope viewers get out of your work?*

I enjoy overhearing the responses that people have to my work. I'm often surprised by their interpretations. Sometimes an viewer insight will even bring me a new understanding of myself. I try to avoid too much specificity when creating a narrative in my work. A long while ago I was told that it's better to ask a question than to give an answer. That way the viewer can bring their own meaning to the work.

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

I swing back and forth between creating paintings and prints based on the season and my gallery obligations. Lately, however, I've been focusing on all things printmaking. The international SGCI printmaking conference will be hosted by the University of Wisconsin here in Madison March 16-19. I am involved in events as both a mentor, UW alumnus, former professor, and the organizer of the Vox Populi Print Collective in several different exhibitions and projects.

*Can you talk about the piece chosen for the Biennial? What should viewers consider when viewing the work come February?*

The work chosen this year is a lithograph. It's part of a new body of work that I hope will continue to develop in both my prints and paintings. The print integrates elements of the landscape paintings I'm know for and the more graphic approaches I've taken in recent prints. Formally the print references a familiar landscape, but the figurative elements, symbols, and graphic motifs exist in more of a dream space. The work's theme references some memories and depictions of personal relationships, but more broadly, I hope, the human condition.



PREVIOUS SPREAD: *Passing Through*

LEFT: *Cast*

ABOVE: *Night Offering*



Time Traveler

### *Any upcoming exhibitions, shows, or art happenings?*

It will be a busy 2022 if all goes according to plan. I'm scheduled to be a visiting artist at UW-Platteville early in February. My work will be included in a UW Alumni printmaking exhibition at the Wisconsin Memorial Union opening in February and running through March during the SGCI conference. I am included in two portfolios of prints that will be featured at the conference as well. As always I will continue to show new artwork at Abel Contemporary Gallery in Stoughton and Edgewood Orchard Galleries in Fish Creek. I have a one-person exhibition scheduled for October and November at Gallery 2622 in Wauwatosa. Vox Populi Print Collective will have an exhibition at the Overture Center for the Arts in Madison from January through April and the collective will show prints at the Casa

de Cultura in Oaxaca, Mexico this July. I think that's it for now, but more is always in the works! ■

Links:

INSTAGRAM: @barrycarlsen

@voxpathuliprintcollective

Website: <https://www.brcartworks.com>

SGCI conference: <https://www.sgciinternational.org/2022-madison/#!event-list>





Scattering



# The History of Wisconsin Art: A Creative Place

by Jennifer Flierl

Today, Wisconsin boasts a vibrant art scene across the state. But how did we get here? The history of art in Wisconsin is a largely untold story for most of us who call this place home—until now.

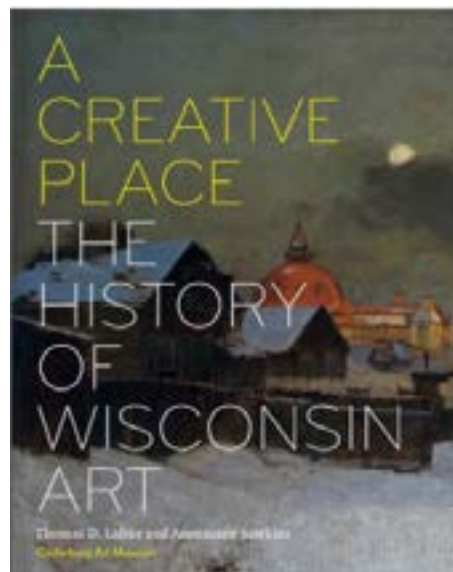
Available in mid-December is the first book to encompass the 13,000-year history of art in Wisconsin. *A Creative Place: The History of Wisconsin Art* elevates art history to its rightful place in the proud culture of our state.

In this richly illustrated book, coauthors Thomas Lidtke and Annemarie Sawkins follow a trail of creative endeavor at its most local level, beginning with the people who first inhabited this land, continuing through the periods of French-Canadian exploration,

British occupation, American territorial settlement and statehood, through the twentieth century.

Published by the Cedarburg Art Museum, *A Creative Place* is written with artists, historians, and lovers of all things Wisconsin in mind—weaving historical context and more than 400 images to illustrate notable stylistic trends and movements within the state's artistic evolution.

Publication available for purchase [here](#).



## The State Street Coloring Book by Doug E. L. Haynes

My State Street coloring book was a pandemic project. When I began working from home, my commuting time turned into painting time. One day I had planned to paint on a double sized sheet of paper and ran out of time to add color. I saw potential in this 'failed' painting. I considered using the sketch as the basis for a larger painting. I thought about creating a calendar. I decided to return the next day and sketch again. Soon I had more than the 12 needed for a calendar, but I kept going because I was on a roll.

Usually I would ride my bike downtown with my backpack of drawing supplies. I focused on one single intersection, but there were many points of view from which to draw. A drawing would take me about 1.5 to 2 hours. Usually I was sitting cross legged although sometimes I stood to get a better view. I made a ritual of sharpening 3 pencils as I thought about the composition and got ready to draw.

The weather was often a factor as the drawings were made between November 2020 and May of 2021. I wore warm clothes and occasionally I would draw with thin gloves. On particularly cold days I would get up and run around. Coffee helped somewhat as did the foam pad on which I was seated. Some of the scenes were drawn looking out of windows and one sketch was done from inside my car. On cold days it was a great relief to finish, so I could get up and put mittens on.

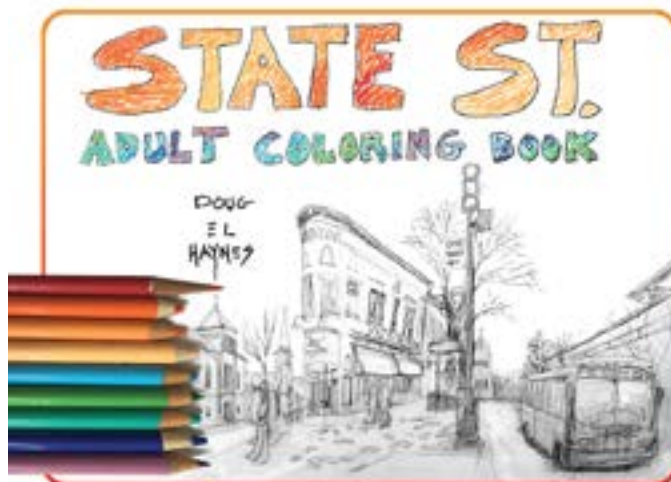
The process of turning sketches into pages in a coloring book involved a lot of work in photoshop. I would play with drawings in

photoshop until I was satisfied. This often involved many iterations. My experience editing the WVA magazine was useful in turning this project into a finished printed book. I enjoyed the process of recruiting writers and creating the final arrangement of pages. I also got to make a maze, word search, scavenger hunt and other games.

When I decided to make the finished product a coloring book, I made a conscious choice to take control of the publishing and marketing of the book. I wanted to print locally and not to be tangled up with Amazon, so I set up my own publishing company and learned the ins and outs of ISBN numbers, bar codes, library of congress control numbers and much more. As I shifted into marketing, I found myself learning a whole new set of skills. I have been careful to document each step as there are a lot of moving parts.

So far the payout is close to breaking even, but I intend to stick with it. One thing I like about this project is that the product is quite affordable to my customers which expands the reach of my art.

To get your copy visit [www.artcoloringbook.com](http://www.artcoloringbook.com).



# WISCONSIN VISUAL ARTISTS: MEMBER NEWS



PAULA SCHILLER



DENISE PRESNELL



**Paula Schiller**

Paula has three woks will be featured in the Rountree Gallery's exhibit Teeny Tiny Bold.

*Rountree Gallery  
120 W. Main  
Platteville, WI 53818*

**Denise Presnell**

Denise's oil and cold wax painting, "October Night Sky Over Lake Michigan" has been juried into the 5th Biennial Wings & Water Juried Exhibition at The River Arts Center. Out of hundred of submissions, 59 artists from 21 different states had work selected for the exhibit.

*The River Arts Center  
105 - 9th Street  
Prairie du Sac, WI 53578*

**Debra Davis-Crabbe**

I am happy to announce that I am one of seven artists picked for the 2022 artist roster for Artless Bastard Art Gallery, De Pere, Wisconsin.

This includes the gallery carrying a few small pieces throughout the year, providing an online store, and a solo exhibit sometime in 2022.

*Artless Bastard Art Gallery  
353 Main Ave  
De Pere, WI 54115*

**Patricia Keller**

Patricia Keller's painting (SC chapter) "Mirror Lake-January" has been included in the Center For The Visual Arts "Midwest Seasons" exhibit, which runs between January 7th and March 5th, 2022.

*Center For The Visual Arts  
427 N 4th St, Wausau, WI  
54403*



DEBRA DAVIS-CRABBE



PATRICIA KELLER

# OPPORTUNITIES

## Museum of Wisconsin Art

MOWA is hiring for two part-time positions:

MOWA Shop Sales Associate

Member Services Associate

These are perfect positions for a creative looking for part-time work in an inspirational setting, while still having time and energy to paint, draw, and write outside of scheduled hours.

<https://wisconsinart.org/careers>

## Annual Winter Juried Show

Anderson Arts Center in Kenosha, WI announces a call to artists for a juried art exhibition, November 21, 2021 - January 9, 2022. \$200 for first place; \$150 for second place; \$100 for third place; five artists will also be awarded solo shows.

[Link](#)

## Call for Proposals: Northeast Wisconsin Technical College

"Artists who live in the Northeast Wisconsin Technical College District can now send proposals year-round for art costing less than \$1000 each. In general, the College is looking for large-format statement pieces that are in 'ready to hang/install' condition."

<https://www.nwtc.edu/about-nwtc/places/call-for-artwork>



Support us at <https://www.wisconsinvisualartists.org/>.



**CALL FOR ART**

**TMA**  
TROUT MUSEUM OF ART



**TMA CONTEMPORARY**

Orly Noyan, David Kline, Clifton Anderson, SECURA Fine Arts Exhibition 2021



Submit your artwork to the Trout Museum of Art's annual juried fine arts exhibition, TMA Contemporary! This exhibit, May 28 – August 14, 2022, will bring together over 90 contemporary Wisconsin artists, established, emerging, and showcasing a variety of mediums.

\$10,000 awarded to the top juried artists! Artists may submit up to three works.

Deadline to apply: Feb 20 | <https://linktr.ee/troutmuseumofart>

(formerly titled the SECURA Fine Arts Exhibition)



**We're looking to hire a full-time Marketing + Communications Assistant**



STUDIOS

If you are self-starting, highly organized, creative, detail-oriented...

With social media management, graphic design, + copywriting skills...

And like creative problem-solving and working within a close-knit team...

We'd like to hear from you. Please submit a cover letter, resume, and portfolio at [nostudios.com/apply](https://nostudios.com/apply).



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