

SOUTHEAST CHAPTER | WISCONSIN VISUAL ARTISTS

THE MODERN LANDSCAPE

ALVERNO COLLEGE

FEBRUARY 2 – MARCH 8, 2024



Cover Photo: Kathy Kerner, *Eyes on You* , ceramic multiple fired

Wisconsin Visual Artists is a nonprofit 501(c)(3) membership-based organization of visual artists working in all media and styles.

All visual artists living in Wisconsin may become WVA members.

Full history, information, and benefits are listed online at

www.wisconsinvisualartists.org



Landscapes have been a staple of the art world for centuries. Often depicting lush green pastures usually with a cow or two, or inviting mountains with birds soaring, or both with a sapphire-blue river flowing lazily through to some distanced place of tranquility.

Here you can create your landscape that illustrates your world. Is that world one of peace or chaos, one of rich lush colors or dark foreboding tones? Is that world one of the open skies and fields of flowers or the grittiness of the urban jungle? Is that world one that is in your mind and all its complexity or is it the view of a child and all its simplicity? Is that world abstract or detailed reality?

Take some time to reflect and create the Modern Landscape of you.

PARTICIPATING ARTISTS

Patricia Algiers / Fox Point
Ian Baker Johnson / Glendale
Steven Bauer / Wauwatosa
Beki Borman / Milwaukee
Brian Breider / Glendale
Deborah Brooks / Milwaukee
Danny Buchholz / Franklin
H Buchholz / Franklin
David Bueschel / Menomonee Falls
Mauree Childress / Wauwatosa
Mike De Sisti / Bayside
Audrey Dulmes / Fox Point
Helena Ehlke / Milwaukee
Lisa Englander / Racine
Susan Farmer-Tiefenthaler / Delafield
Frankie Garr / Wauwatosa
Michael Gehrke / Oak Creek
Carole Glass / Menomonee Falls
Karen Goetzinger / Mequon
Lee Grantham / Greenfield

Gwen Granzow / Oak Creek
Kristine Hinrichs / Milwaukee
Ted Injasulian / Racine
Kathy Kerner / Burlington
Maren Knutson / Greenfield
Susan LaBudde / Milwaukee
Guntis Lauzums / Belgium
Roxane Mayeur / Milwaukee
Jeanne Cole Panka / Waukesha
Thomas Pscheid / Wauwatosa
Kathleen Pulz / Wauwatosa
Anne Raskopf / Oconomowoc
Jewell Riano-Bradley / Mequon
Tim Rozwadowski / Milwaukee
Nick Schroeder / Milwaukee
Collette Ody Smith / Wauwatosa
Maggie Smith / Fox Point
Irene Taylor / Pewaukee
Gail Willert / Burlington
Diane Zeni / Whitefish Bay



Patricia Algiers

Fox Point

Folding Time: Bryce Canyon Circa 1960 to Now

Watercolor & marker on board

12 x 12

This piece relates to my love for landscape and fascination with the concept of time folding. My great aunt Clara Boffer took landscape photos of Bryce Canyon in 1960. I deconstructed her photos and recolored them. I then, with watercolor & marker, added elements to create this collage on board. What she saw in 1960 is combined with what I saw in 2023, thus folding time. It is a “modern landscape,” one which references the past in the present to imagine the future.



Ian Baker Johnson

Glendale

Point of Arrival

acrylic on canvas

36 x 36

I paint my experience of the inner and outer world of landscape and honor process. Relying on color and configurations with minimal mark making gives my recent work meaning.



Steven Bauer

Wauwatosa

Urban Landscape Dream #3

photography

23.5 x 31.5

The urban landscape has captured my interest as a photographer, the interplay of lines and shapes augmented by the light and shadow are fascinating. I seek out places that allow me to play with those elements. I took this series of images, and added the dimension of color using photo manipulation to create a space the viewer can explore.



Beki Borman

Milwaukee

Circular

Acrylic on canvas

24 x 26

The landscape as subject matter has always appealed to me for both its historical reference and its emotional appeal. It also helps that I love to paint outside! The piece that I have submitted is an old landscape that looks back to the time of the glaciers. And the colors! There is no end to the sensual appeal and variety, regardless of the season. The landscape is always calling to me. I have taken apart the colors and shapes I see and put them back together to orchestrate a piece of harmony and accord.



Brian Breider

Glendale

Aerial Study 1

macro photography

14 x 16

All of my work explores the visual language of textures and shapes reminiscent of the natural world. When working in the macro realm, I explore the interactions between pigments, liquids and other compounds to take a painterly approach to photography. Using no CGI, the photograph is the result of a moment in time from these spontaneous experiments. Appropriately for this show, "Aerial Study 1" resembles a cosmic or celestial landscape.



Deborah Brooks

Milwaukee

Pacific Past

oil on stretched gallery canvas

48 x 36

Returning annually to the Pacific, my childhood home, I immerse in the wild seaweed, connecting with the mythic mother of colossal mammals and vast kelp beds. The paradox of our simultaneous awe and neglect for the ocean's power and beauty captivates me and IS the Modern Landscape. Plants serve as my motif, symbolizing persistence and resilience. My brushstrokes conceal radical changes, as memories and the present intersect in the Modern Landscape. Collective longings for peace, wellness, and better weather weave through my exploration.



Danny Buchholz

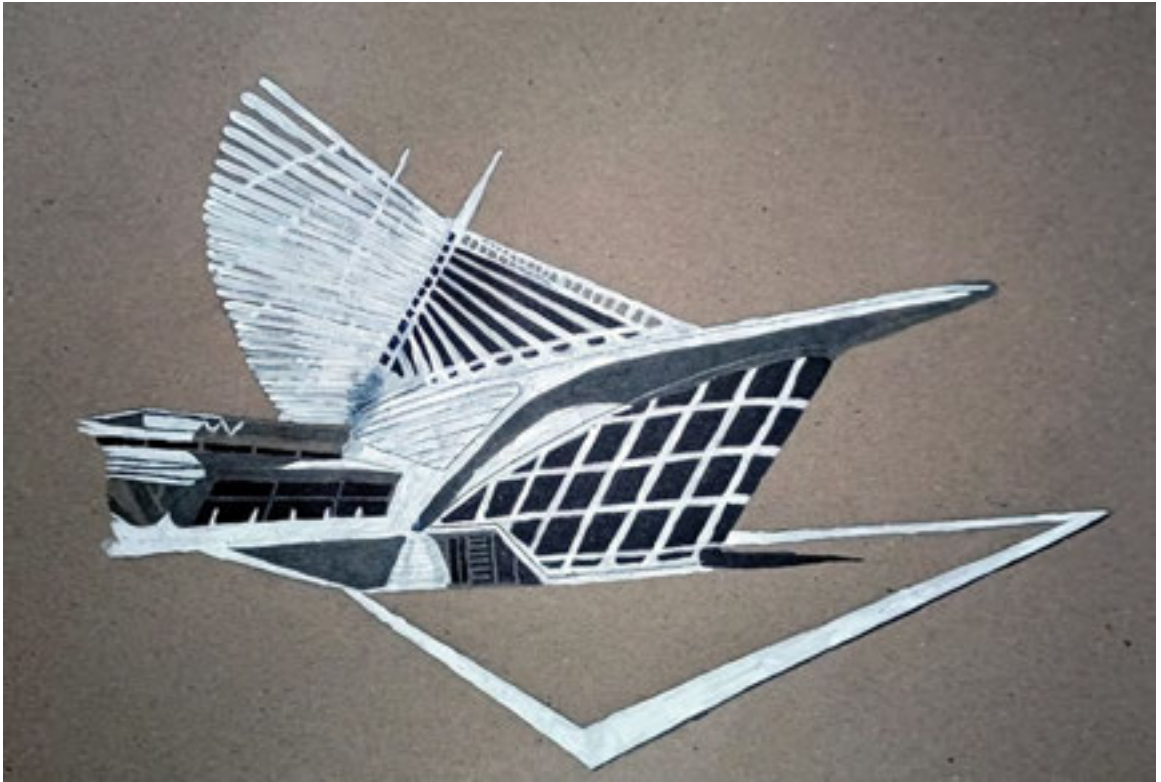
Franklin

MAM

gouache and ink on paper

16 x 20

Using water media and inks, much of my work depicts scenes of society's modern and urban landscapes. In the subjects that I am drawn to, I seek to spotlight the ingenuity and accomplishments of human made monuments, machines and architecture. Milwaukee's Museum of Modern Art is an beloved landmark in our city and an example of the possible beauty of a modern landscape.



H Buchholz

Franklin

West Bank, Spring Morning

acrylic

16 x 20

In my acrylic paintings of the Milwaukee River Greenway, as with all my works, I use colors that are not typical for the subjects and are somewhat unexpected. A shock of neon pink on a tree limb denotes the modernity of the painting of a classic subject. Using bold colors to spotlight, I have tried to draw attention to this project of protecting this restored urban wilderness and it's important role in protecting our river and surrounding habitat in the middle of a modern city.



David Bueschel

Menomonee Falls

Season of Growth Pastorale

digital photography

18 x 24

I can hear the soft rustling of the wheat shafts in the warm summer sun when I look at this photograph, making nature's soothing music of joy and contentment in a visual pastorale.



Mauree Childress

Wauwatosa

Antique in the Street

acrylic on canvas

16 x 16

Due to my disability, I pay particular attention to land surfaces so I don't fall. I found a manhole cover in downtown Milwaukee, illustrated in my "Antique in the Street" painting. This manhole is one of the entrances to the miles of underground tunnels that heat 400 buildings with steam produced at a downtown power plant. Although it sounds "modern" due to the environmental benefits, this innovative system dates back to the 1890s. It is a landscape of "modern" industry..



Mike De Sisti

Bayside

One City

acrylic on canvas

16 x 20

Painting is my escape from daily deadlines, technology issues, screens, and all that interrupts that flow of creativity. Canvases don't lock up! You don't have to stop, reboot, or update a palette knife. Just dip a brush in some paint and let it do its thing. This lack of authority I possess in the medium is reflective in the painting you see, "One City," serving as a Modern Landscape. We like to be in control while in a city. Awareness of our surroundings is what keeps us safe. But are we really? The abstract nature of this piece allowed the paint to move around the canvas in unexpected ways with freedom, reflecting the unpredictable nature and excitement that cities offer..



Audrey Dulmes

Fox Point

Wisconsin Hills

soft pastel

15 x 22

The landscape as subject matter has always appealed to me for both its historical reference and its emotional appeal. It also helps that I love to paint outside! The piece that I have submitted is an old landscape that looks back to the time of the glaciers. And the colors! There is no end to the sensual appeal and variety, regardless of the season. The landscape is always calling to me. I have taken apart the colors and shapes I see and put them back together to orchestrate a piece of harmony and accord.



Helena Ehlike

Milwaukee

Intervals

oil paints on wood

16 x 12

I've specialized in researching + teaching at MAM + Grohmann Museum master oil painting methods + materials used prior to the 20th C. that are currently enjoying a renaissance now in the 21st C. As a painter I am also an explorer + researcher. "Built-in" to the varied Indirect multi-layered Painting processes used prior to the 20th C. are Time/3-D Space + Form/Light + all its aspects: all features of Landscape humans experience past/present/future.



Lisa Englander

Racine

In the Garden: Munstead

transparent watercolor on paper

20 x 16

My landscape paintings are developed as I travel and find uniquely different ornamentation that may have existed for centuries. Highly patterned and detailed coloration help develop this illusionist space.



Susan Farmer-Tiefenthaler

Delafield

Wild Wind

oil

12.5 x 14.5

As a born and bred Wisconsinite, I am molded into the seasons, especially winter with its cold, crisp and windy action and alternating quiet.



Frankie Garr

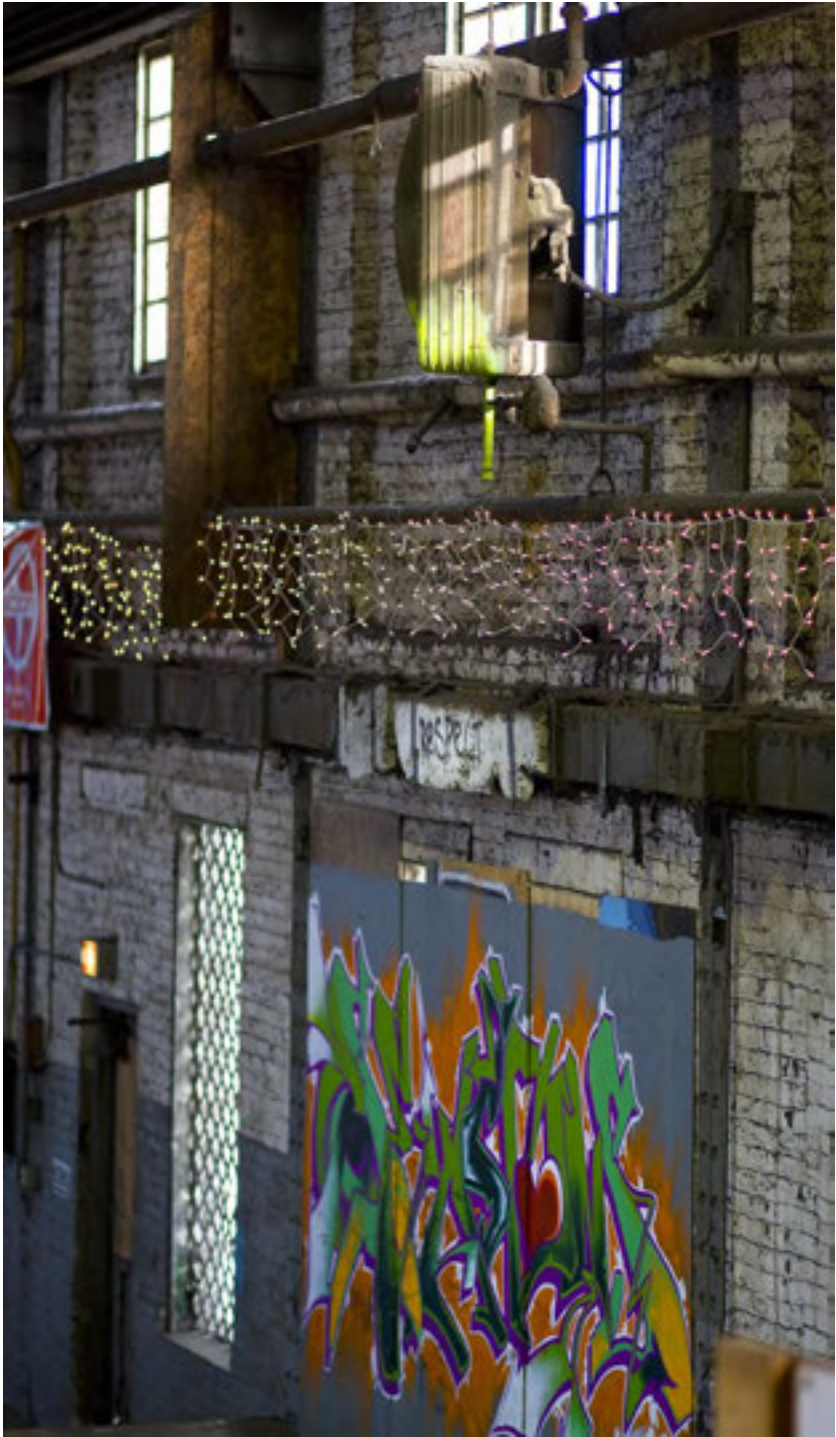
Wauwatosa

Old Made New

photography

21.5 x 16

For me the modern landscape needs to focus on melding old into new with purpose. This image represents just that. An old factory transformed into a place of fun and function. I see this skateboard park as giving new life to the old. Grit and beauty with a sense of history and renewed purpose. The old stories preserved while making new ones.



Michael Gehrke

Oak Creek

Landscape – Outer Limits

photography

16 x 20

I think Art should speak for itself. To quote something attributed to Donatello, "Speak or the plague take you." I would also say that this image feels like a finite, suffocating limit to our landscape; perhaps a kind of net of extra terrestrial origin; much like when Jim Carrey reached the "outer limits" of his world only to find a crew painting the sky blue.



Carole Glass

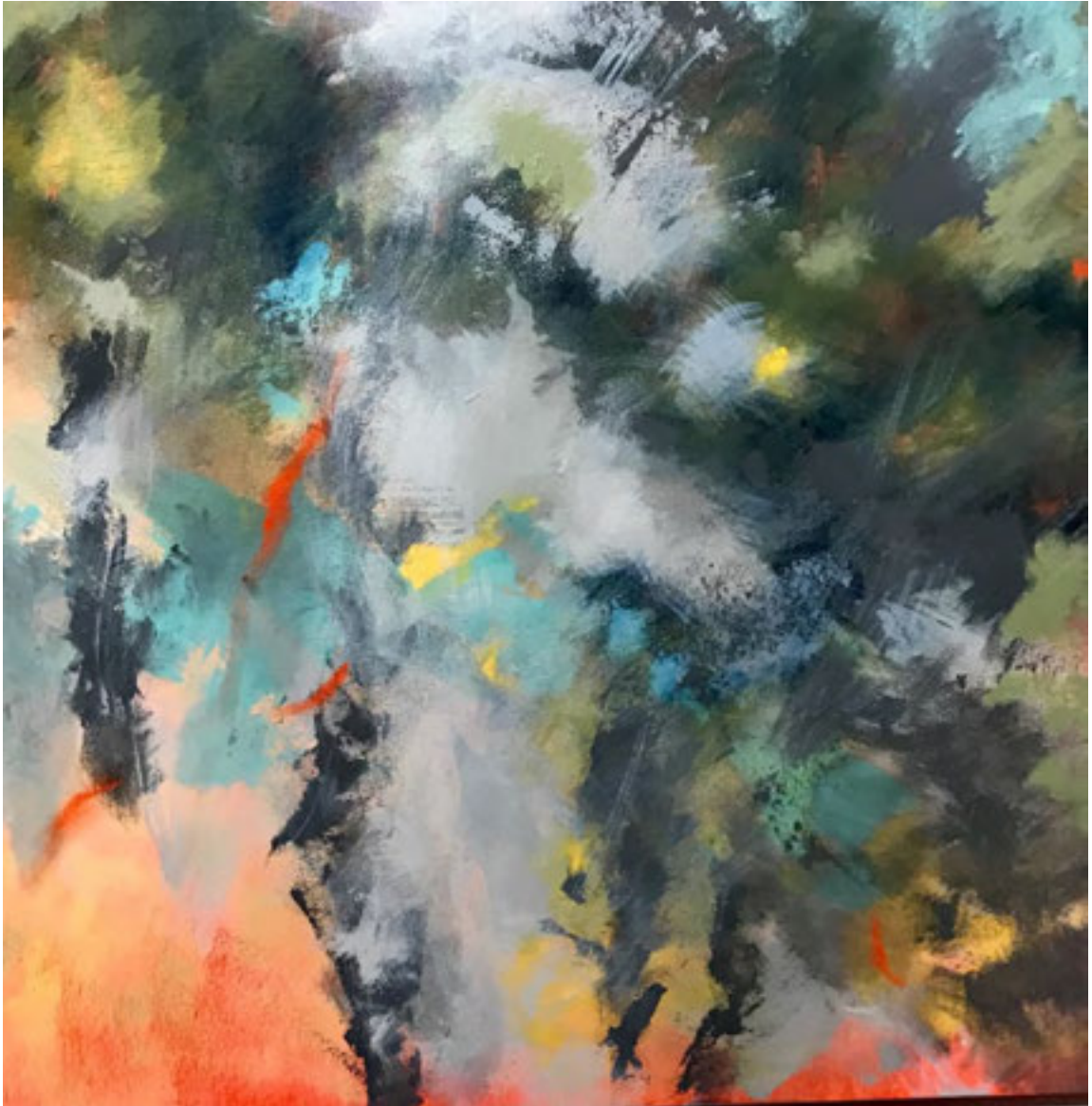
Menomonee Falls

Ignite

acrylic

24 x 24

Nature is my muse. The growing number of wildfires is alarming. In reaction I strived to create beauty depicting destruction. Starting with charcoal, like burnt embers, I scraped the canvas, I then added graphite shapes for more texture.



Karen Goetzinger

Mequon

Tempest

acrylic, ink, charcoal, oil

36 x 48

The draw of the ocean landscape can be strong with the sheer power of its crashing waves or the predictability of the tide in an often unpredictable world. This abstract painting allowed me to capture not the entire landscape but my experience as I stand at the edge of an ocean. Similar to our own waves of emotions, the ocean can be a turbulent tempest but it can also be calm, quiet, and rhythmically comforting.



Lee Grantham

Greenfield

It Will Fit

acrylic on canvas

16 x 20

I don't often paint landscapes. When I do a landscape, it is often the background so the subject of the painting. As you can see in this painting the main subject are the three shadow figures being fitted with new hats.



Gwen Granzow

Oak Creek

Irish Gravitas

acrylic/mixed media

16 x 20

Wanderlust is about the feeling one gets when exploring nature. An elevated sense of excitement through color, with hints of the horizon evolve to detailed textures and pattern in the foreground.



Kristine Hinrichs

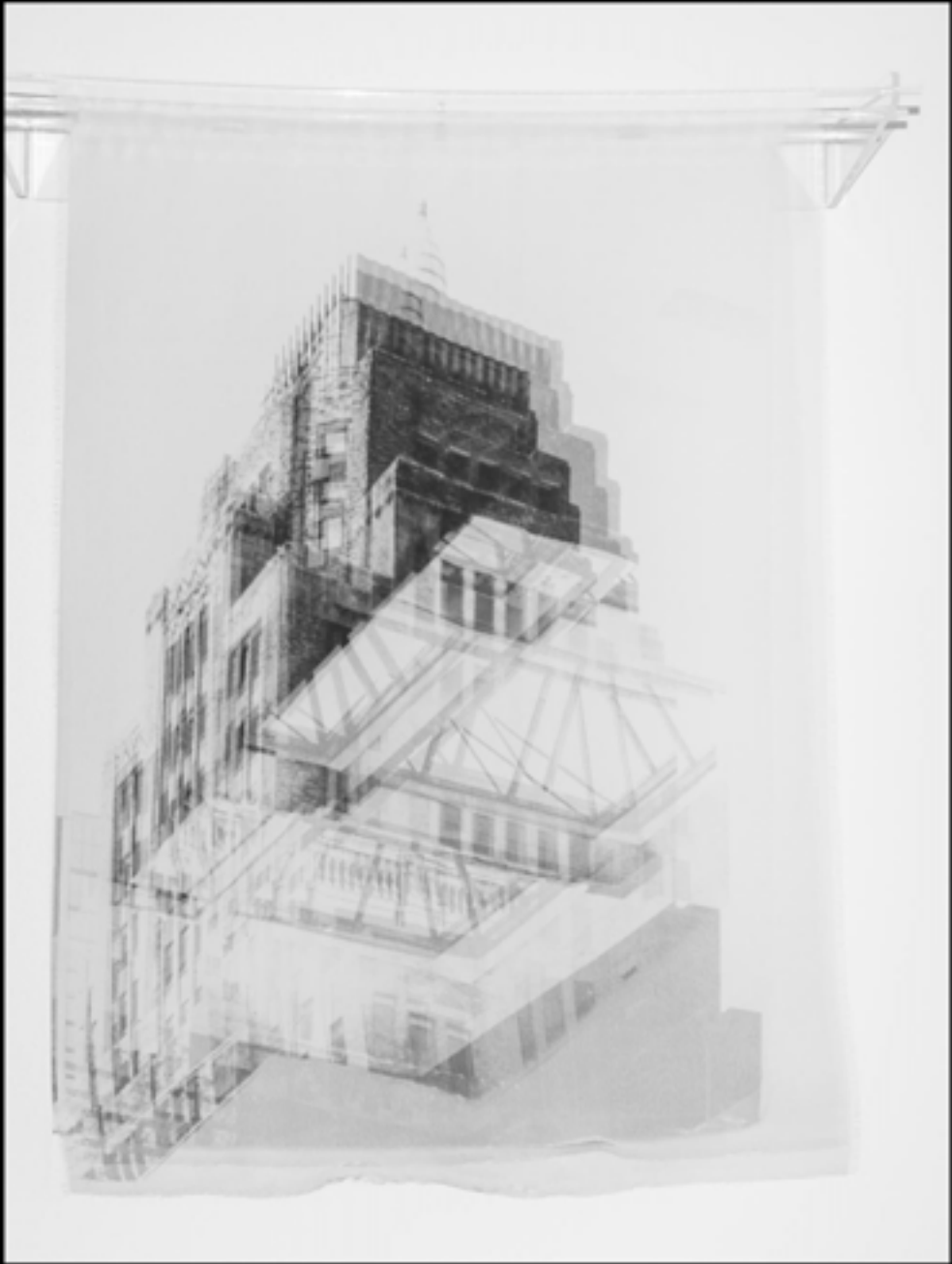
Milwaukee

The Gaslight

mixed media – digital pigment on silk

25 x 17 x 5

This is a contemporary view of a traditional landmark. By printing the image on silk and displaying in three layers, it provides a 3D effect not possible with a traditional photograph.



Ted Injasulian

Racine

Our Jellystone Retreat

digital print

20 x 20

I know a place where we can go. Vacationing is a special event and camping under the bluest of skies played a significant part in this piece. I envisioned the colors of our campsite to the extreme and constructed the image to be monumental in scale..



Kathy Kerner

Burlington

Eyes on You - 2

ceramic multiple fired

13 x 13

As a child I was drawn to the desert's cracking, textured surface. Seasonal rains brought layers of thick mud which would quickly dry to impervious hardness. The resilient champions of the desert mirror the hardy souls who thrive on the land. The clay work that I have presented for this show has been altered by slamming the clay onto hard surfaces to enhance cracking. I chose neutral colors & desert imagery to show both harsh reality along with my notion of peaceful renewal.



Maren Knutson

Greenfield

Field at Sunset

acrylic

24 x 36

Landscapes anchor my most important memories, which is why I like to revisit them through my paintings. Field at Sunset reimagines a landscape from my childhood. I created this piece by layering paper scraps and paint, building color and texture.



Susan LaBudde

Milwaukee

Up The Hill

acrylic

20 x 16

I love the soft grays and muted sunlight of sunset in winter. The drive past my neighbors farm captures that sense of fallow and rest.



Guntis Lauzums

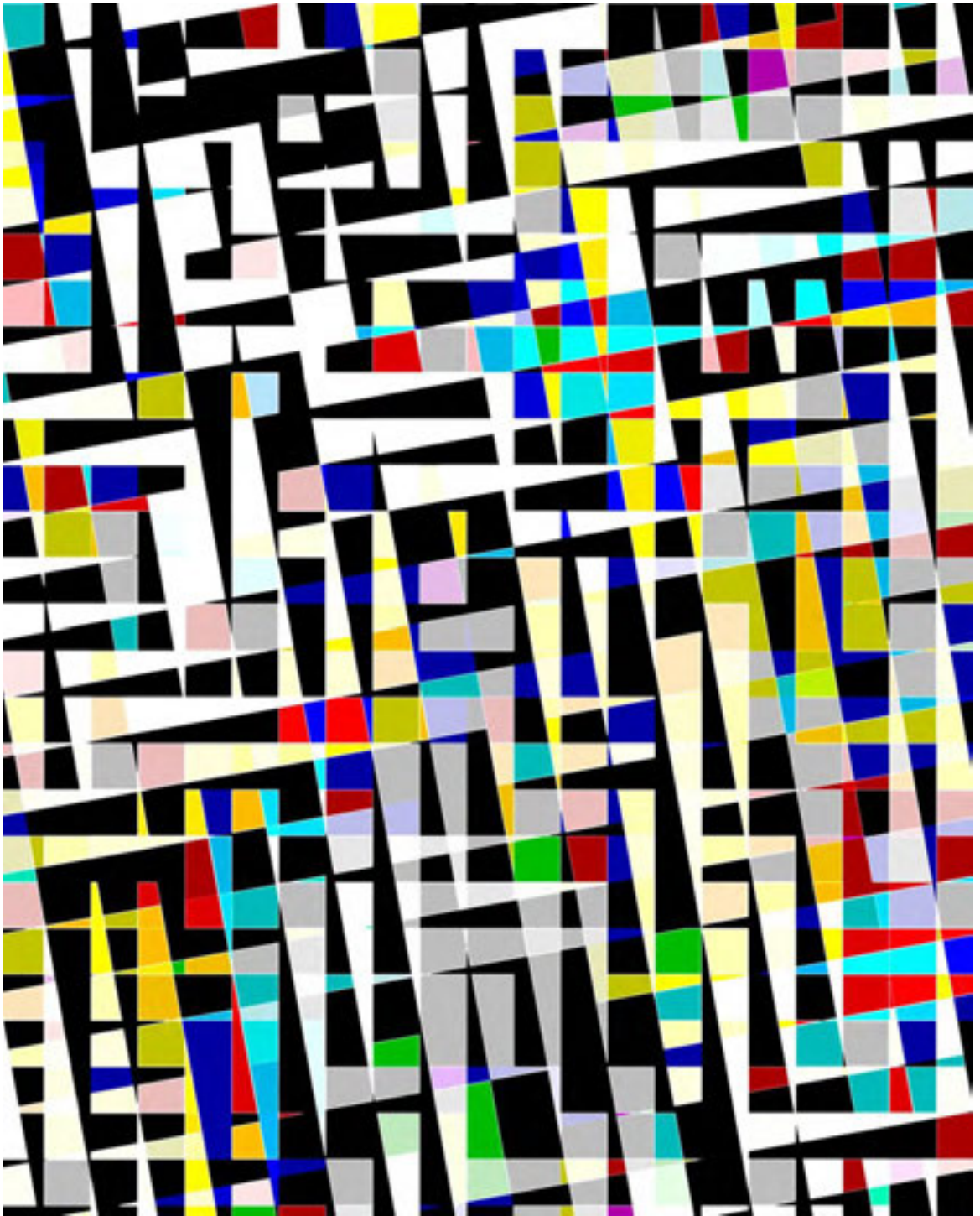
Belgium

Abstract 20232

digital photography

28 x 22

My work is abstract which is a modern concept and my use of bold modern colors creates a striking composition.



Roxane Mayeur

Milwaukee

Under the Overpass

cold wax, oil, collage, and rust

12 x 36

Under the Overpass, created using photography and rust embedded in wax, explores the many dichotomies of the urban landscape. The beauty that lies in decay and rust both mask and personify how systems and structures fail to protect the vulnerable.



Jeanne Cole Panka

Waukesha

Forest Floor

soft pastels

25 x 23

Landscapes have always included water as an important element. Our climate changes, and water, is more relevant to our lives than ever before.

In "Forest Floor" this water is just a humble seep next to a path seen on a hike I took in Acadia National Park. This area of woods protects the land by creating a break and a place to absorb water between the coastal area and the ocean. My interest in our current landscapes isn't just about how we fit but also how the landscape creates a home, food and protection for many of the creatures who share this embattled earth with us.



Thomas Pscheid

Wauwatosa

Morning Flight

charcoal on paper

16 x 20

Today, landscapes can more readily include birds of prey, egrets, cranes, and other large birds due to the recovery of the many bird species over the last 50 years. Rarely seen in the not-so-distant past, they have now become a common observance to those who look for them. In this landscape charcoal drawing, I have depicted the hazy Milwaukee River as an egret flies low in the early morning hours.



Kathleen Pulz

Wauwatosa

Repose

acrylic

16 x 20

Repose is the title of this painting submitted for the show, The Modern Landscape. "Repose" or "Rest", "signifies a fixed and secure habitation".

Forests are my preferred subjects to paint as well as my favorite landscapes and very personal places of security and comfort. This work, though classic in its theme, is contemporary as represented in the application of my mark-making. Sanding and scraping, covering the surface with many iterations, is a process I enjoy employing to create a sense of movement and forest life. Allowing the landscape's history to be exposed in areas of the canvas invites the viewer to experience the process of painting in modern times.



Anne Roskopf

Oconomowoc

Doorway to the Woods

acrylic paint

30 x 30

I invite you to step into my modern landscapes, a vibrant canvas capturing the beauty and mystery of the forest. Influenced by the tranquility found in the work of Chagall and Gauguin, my paintings aim to transport the viewer to a serene realm. Amidst bold colors and striking patterns, I seek to recreate the soothing experience of a quiet walk in nature, providing solace for the soul and an opportunity to educate the senses. Inspired by horseback riding, I bring a unique perspective to my art, preserving the record of the woods and emphasizing their importance, especially in times when the conservation of natural resources is crucial. My duty as an artist is to both celebrate and safeguard the majesty of the forests, offering viewers a sanctuary away from the chaos of daily life.



Jewell Riano-Bradley

Mequon

In the Moonlight

collagraph/mixed media

36 x 28

This artwork, In the Moonlight, is my interpretation of the "Modern Landscape" theme. The moon, prominent and glowing, casts its light upon the entwined plants representing the interplay between the natural world and our contemporary existence. The juxtaposition of the abstracted shapes has connected me to the dance of natural existence and cosmic interplay - a fusion of natural forms and modern aesthetics.



Tim Rozwadowski

Milwaukee

Birch Tree of Phillips

oil

17 x 21

My Landscape includes many places for family and loved ones. The birch trees represent those members of my family with strong roots in this land.



Nick Schroeder

Milwaukee

Landscapes of the Mind: *Summer at the Lake*

ceramic: white stoneware, glazes, underglazes

6.5 x 16.5 x 15

My ceramic sculptures are part of a series that deals with storytelling and the importance of “place” in stories. The series, “Landscapes of the Mind,” presents dreamscapes, half-recalled memories – true or imagined – or our mental image of places others have told us about. These landscapes may be nostalgic, symbolic or perhaps a bit fantastic. My sculptures are meant to trigger storytelling. People this scene with your imagination.



Collette Odyia Smith

Wauwatosa

Forces of Nature

pastel/watercolor

24 x 24

In "Force of Nature" I focused on the roots of sapling trees breaking open the sandstone bluff they are growing on. This creates new fissures in which organic material can take hold and exposes fresh golden surfaces for lichen and moss to adhere to. Such dynamic interactions not only exemplify nature's powers but remind us that our interactions with the natural world have consequences. Everything tells the story of how it came to be thus. This image emphasizes how the roots reach out like spider legs dancing in harmony with the patterns of cracked sandstone.



Maggie Smith

Fox Point

Landscape #3

monotype

20 x 24

My Landscape series are monotypes making use of the ink transparency to create depth in an abstracted, stacked landscape.



Irene Taylor

Pewaukee

Lunch With Cellphones

watercolor

20 x 16

As I look at any landscape scene that includes people, there are inevitably people in the scene that are using their phones. My watercolor painting was inspired by a trip to New York City that caught a lunchtime scene where every single person was using their phone. The beautiful trees, architectural detail, and the summer sun are fitting elements that frame this modern human touch to the modern city landscape.



Gail M. Willert

Burlington

Storm Season

mixed – collage, cold wax

12 x 12

Storm Season is my depiction of how the forces of nature erupt and swirl through the landscape, sometimes sweeping away human technology, but not nature's everlasting hardscape.



Diane Zeni

Whitefish Bay

Green Sky

acrylics

36 x 24

“Green Sky” is one painting in a series of minimal landscapes that feature my view of the changing colors of the sky from sunrise to sunset. My intention was to deconstruct an imagined scene into its simplest elements--water, sky and one or more horizon lines, signifying the passage of time--a departure from more traditional landscapes.



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