



**wva**

WISCONSIN  
VISUAL  
ARTISTS



JANUARY 2023



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**On the cover**

Cindy Hansen

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# You Little Weirdo, You.

Because I often review artist portfolios in my line of work, I recently gave a presentation to the Southeast Chapter of WVA on putting together a digital portfolio; curating art submissions for galleries and exhibitions. One point I made that I think is worth reiterating - what sets your work apart from other artists? If I'm clicking through hundreds of images/submissions, what makes me pause over yours? Granted this response changes from one juror/curator to another, it's all subjective. However, I like to be surprised when I absorb any kind of art. I want to feel your strange, unique, and beautiful perspective through the work. That is, after all, one of the most important things you have to offer.

**What are you obsessed with?** These little artistic obsessions often act as cosmic breadcrumbs leading us to something really good. I can say without a doubt that I've been obsessed with frogs and the color pink for about a year now (*insert pink frog doodle for attention*). I feel compelled to make sparkly, pink frog art until I'm tired of it. I suppose it may stem from a childhood catching frogs and snakes with my brothers in northern Wisconsin. These types of marshy critters have always held a place in my heart, as has leopard print and gilded furniture. These ideas have certainly crept into my art practices. I think noticing what we are in love with as children tells us a lot about who we are, before the world tells us who we should be. A later part of life is spent chasing that originality and genuine delight again. The exact kind of originality and genuineness we crave to encounter in artwork.

Can we spend 2023 obsessing over things that bring us delight? Can we make art that is bursting with our favorite colors, shapes, thoughts and deepest desires? Please, at any hour of any day, email or DM me artwork you've made on this subject. I'd love to see it. And - I bet I will be able to feel your delight through the image.

Let's make 2023 about being the weirdest little versions of ourselves. It makes for better art, doesn't it?

Warmly,



Ally

DIRECTOR'S LETTER

# CHAPTER NEWS

## Southeast Chapter

The Southeast Chapter is excited to announce the artists participating in our next exhibition, HIP 2B SQUARE:

Phyllis Bankier, Steven Bauer, Patricia Belbin, Sue Berce, Jeanne Brill, Karie Brittain, Deborah A Brooks, Danny Buchholz, Holly Buchholz, Barbara Budish, David Bueschel, Debbie Callahan, Dara Chappie, Mara Duckens, Terry A Fischer, Gwen Granzow, Cindy Hansen, Terri Hart-Ellis, Marcia Hero, Micki High, Kristine Hinrichs, Ted Injasulian, Kathy Kerner, Carley E Knight, Roxane L Mayeur, Christine Migala, William Millonig, Jeanne Cole Panka, Tom Pscheid, Kathleen Leahy Pulz, Anne M Raskopf, Timothy Rozwadowski, Laurie Runnoe, Darlene Wesenberg Rzezotarski, Julie San Felipe, Barbara Rae Schaefer, Tom Smith, Jean D Sobon, Kenneth E Vonderberg, Ruth Vonderberg, Gail M. Willert, Sheree Wood, Diane Zeni.

The venue for this show is Milwaukee's unique and eclectic, **ART\*BAR at 722 E Burleigh St in the Riverwest neighborhood. Our opening reception is Friday, February 17, 2023, from 5:00 - 8:00 PM.** Please join us for an evening of fun and interesting art.



## Northeast Chapter

Our next chapter meeting will be **January 17 at 7pm** via zoom.

An informal critique of process work will highlight our meeting!

## South Central Chapter

Meeting: The SC Chapter will meet by Zoom on **Tuesday, January 17th at 6:30pm**. This is our annual critique opportunity. Attendees are invited – but not required! – to share work they would like feedback on, are struggling with, or simply wish to show to an admiring audience. This is a great opportunity to have extra eyes on your work, and also a good opportunity to see what other members are working on. It's one of our chapter's best gatherings of the year. Come join us!

Here is the meeting [link](#).

## State board

Our next state board meeting will be held via Zoom on **Thursday, February 9th at 6pm**. Contact your chapter chair for a link to join.

Congratulations  
to our new  
professional  
members!



Molly Krolczyk



Kathy Kerner

# Advice for Artists

written by Alexis Arnold

Start the New Year Off Right!

Another year is behind you. No matter what you experienced there are always valuable take aways and lessons to be learned. When it comes to your fine art take some time to reflect on how much you accomplished in 2022. This is personal to you and your creative journey.

Maybe you had your first solo exhibition or you dedicated a space in your home for creating. Whatever it is, take a moment to acknowledge the big and the small achievements you made.

Reflecting on the past is good to see what is working and not working for you. It also allows you to reevaluate your artistic goals. Now that you have taken some time to do that, let's get to work!

The more organized you are with the "business" side of being an artist the more prepared you will be for when opportunities arise.

## Here are my top five tips to work on now so 2023 will be your best year yet!

**1.** Review your artist biography. Did you move? Did you have your work published? Receive a grant or have your first solo exhibition? Update your bio with your biggest accomplishments and keep it current with your location.

**2.** Rewrite your artist statement. Your artist statement should be reviewed and revised as often as you can. As artists we are constantly evolving and having new experiences that shape us and our artwork. Make sure your statement is easy to understand and describes your artist process and inspiration.

**3.** Update your CV (Curriculum vitae). I prefer to call it your artist resume. Your artist resume is all about your art accomplishments listed by year. Make sure you update it with any group exhibitions you participated in, solo shows, grants, artist residency, workshops attended, memberships etc.

**4.** Have your artwork photographed professionally. Not with your iPhone! I'm referring to high quality professional images of your work. Hire someone who has experience photographing artwork as not all photographers do. These images are used for your inventory/cataloging, documentation, your website, social media, submitting to call for arts, reproductions and more.

**5.** Inventory time. Yes I know, yuck. Artists do not enjoy this part but it's important. You need to know how much work you have on hand, where it's at and what has sold. An easy way to do all this is to use Artwork Archive. They allow you to track your work and enter all the important information such as size, price, medium, and more. We have a special discount for the platform for members of Art Connective, you can find it on our website.

This can be overwhelming so break it down and do a little each day starting with the first one or pick one day a week that is dedicated to working on getting everything organized.

Remember it is ok to seek help to work on all of this. Often having an outside source review these for you provides more help than if you are tackling it on your own. At the Art Connective, I offer workshops and one on one portfolio reviews that help you see what needs to be adjusted. Follow us on Instagram for tips and advice as well!

Wishing you a successful 2023!

You got this:)

Alexis Arnold

Artist & President of Art Connective

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

@theartconnective

@scorpioencaustics





ARTIST SPOTLIGHT

# Cindy Hansen

*Will Ewe Marry Me?*

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

I have not had any formal photography or art training. I am self-taught through trial and error, help from fellow photographers in groups such as WVA and the Coalition of Photographic Arts, and online classes taught by Brooke Shaden, Richard Tuschman, Susan Bryce and Lara Jade.



Moira

### How long have you been making art?

I started working on making art with my camera back in 2013 by taking nature and landscape photos, and finding abstract art in close-up details of the everyday world around me. In 2018 I took a major step toward my current work when I discovered staged self-portrait photography. People were out there dressing up in costumes and creating photographic portraits of themselves! Working alone! No models, no rules, and no limits. They were totally free to do whatever their imaginations thought up. Any time of day! This freedom was what I needed to break out of the landscape and flower shots that were starting to all look the same. I embraced The Ridiculous to make people laugh and to make statements about the absurd state of our world. In the past two years, I have developed my compositing skills in Photoshop to bring my work into the surreal. Physical reality is no longer a limitation.

### What motivates you to make your work?

I'm often asked where my crazy ideas come from. Sometimes it's from a dream, or a book, or an off-hand comment from someone in conversation, and often from my wild imagination. If I can imagine it, I know I can make it. As the idea rolls around in my brain, I add details that make me laugh or give me further inspiration. There is nothing more motivating to me than a crazy idea!

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

After getting that spark of an idea, I start collecting all the costuming and set design pieces. I first scour my house for usable items, or browse the Dollar Store and Goodwill. I also like to ask friends on social media for various props I can borrow. This has a wonderful way of bringing interest to my projects and gives friends a feeling of investment in its success. I use myself as a model for many reasons. Honestly, it is easiest to work alone because I don't have to communicate my vision to anyone, and I can work whenever motivation strikes. More importantly, I'm using my body and my images as my voice on world issues such as feminism, gender equality, and relatable situations such as the role reversal when caring for a parent with dementia. Once the scene is set up and I'm in costume, the photo shoot is rather quick. I'm often alone, using the camera remote to take the pictures. I get my exercise running back and forth to see if I got the shot or if I need to change something. It's much easier when my husband can assist with directing my pose and releasing the shutter. Once I have the shot, the post-production in Photoshop starts. That can take weeks or months as I bring in all the composited elements and rearrange reality for the viewer.

### What do you hope to accomplish with your work?

When my images evoke an emotional response, I know I have succeeded. Whether that response is laughter, anger or tears, it means I have made a connection. My dementia series is highly relatable as nearly everyone has been affected in their life by a loved one struggling with it or will experience it themselves. People are spontaneously sharing their personal stories with me, which has often inspired another image. There is both laughter and tears when caretaking a loved one with dementia as my images show.

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

Most important to my art making currently is to sharpen my Photoshop skills. There are several ways to do almost anything with it. The more I learn, the more freedom I have to make the scenes I want to make. I also have been researching other artists who engage in staged portraits and surreal images. Not only do they inspire ideas but if they offer a class, I feel it is money well spent for my purposes. I'm always learning something new.

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

I currently have a piece hanging at the 2023 MOWA Members Show. I will also have work at Alverno in February and Walkers Point Center of the Arts in March. I won the Image of Distinction Award at the 2022 PhotoMidwest Biennial in Madison. My series won the Digital Manipulation category in the 17th Julia Margaret Cameron Awards for Women Photographers this year.

### How are you involved with your Wisconsin art community?

I am the Membership Director for the Coalition of Photographic Arts in Milwaukee, an organization I have been involved with for nearly 5 years. I am on the Events Committee of the Wisconsin Visual Arts Southeast Chapter. I support local museums with my membership dollars and joined PhotoMidwest to network with Wisconsin photographers.

### Can we buy your work?

My best work is shown on my website at <https://cindyhansen.photoshelter.com>. If interested, I can be contacted at [CindyHansenPhotography@gmail.com](mailto:CindyHansenPhotography@gmail.com) for a quote. ■





An abstract artwork by Sara Willadsen. The composition is layered and textured. The top half is dominated by a vibrant, textured blue. Below this, there are horizontal bands of green and brown. A prominent feature is a large, irregular white shape with a purple border, which appears to be a piece of paper or fabric layered over other elements. To the left, there are vertical strips of brown, textured material. A black ribbon-like element curves across the upper middle section. The bottom half of the image is a mix of brown, green, and blue textures, suggesting a ground or a base layer. The overall effect is one of depth and complexity, with various materials and colors interacting.

ARTIST SPOTLIGHT

# Sara Willadsen

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

I received my Master of Fine Arts in Painting from Northern Illinois University in 2014 and my Bachelor of Arts in Studio Art and Graphic Arts from Lakeland University in 2010.

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

I make pictures that satisfy my curiosity in aesthetics and found materials. Combining these articles with reappropriations of my own work allows me to employ past patterns and marks as prompts for new structures and environments. The aggressive process used to construct these secretive spaces is kept in balance with the consciousness to know when to stop.

My creative process is very much a filter of what I see and experience in my everyday life. By using site-specific materials (fabric, photos, etc.), laser cut paper and collage elements made with acrylic paint, ink and tissue paper, each piece delves further into an introspective setting influenced by my immediate surroundings and is a means to process and cope with external forces. While working I shift from piece to piece at a frenetic pace, adding paper, paint or other materials to create unity or to break up a space. Every work is an act of expression: a quick burst of energy that ultimately culminates in a strange but familiar space. This practice has been invaluable for maintaining an overall stability and sense of control, particularly during the Covid-19 Pandemic.

Since it is so easy to overwork my pieces, I typically like to follow a rule one of my instructors from grad school recommended: When I think there are three more steps to make with a piece, I should turn the piece over and consider it done (at least for some time). This process keeps both order and spontaneity in my work and has helped to not overwork.

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

Essentially, I want those who view my work to perceive a sense of space and recognize the energy and attention I put into my color choices and compositions. Due to the multiple layers I typically build up over time in my work, much of it can be visually dense, and I enjoy when others find unexpected details that divulge my sense of humor or other general interests.



Flats

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

Lately I have been creating collages and mixed media pieces in my sketchbook based on chance to use as references for larger works. I start by grouping a bunch of collage materials according to color, take 3 to 5 elements from one color group, flip them upside down and glue them together without knowing exactly where the pieces are sitting. I then flip the collage over and glue it in my sketchbook, sometimes adding to the composition with pencil and/or filling in gaps with gel pen or paint markers. The unexpected results I get from making these helps me to see my everyday collage materials from a new perspective, and has been a really efficient and helpful way to determine compositions and color palettes for large mixed media pieces.



*Gibraltar*

### What is the most indispensable item in your studio?

At the moment I would have to say tissue paper. At the start of a three month-long Los Angeles residency in 2015, I didn't have any material to start collaging with so I began painting on tissue paper I had brought with me. I found that I could quickly collage on many pieces in a short amount of time and still get a 'painterly' look to my work. This technique fit in so well with my ever increasingly aggressive working style so I have carried it into my everyday practice.

### What is your favorite work that you have created?

My favorite work that I've created is a 22¾ inch x 22¾ inch mixed media piece, Woolly Eyes, that I included in my thesis show at the end of grad school. This was the first piece where I really showed restraint and forced myself to stop working on it so it still retains the freshness I was after. I had only been drawing and collaging on smaller pieces up until

then, and I feel like little bits from all of those were able to come out easily on this larger piece. It was everything I had been trying to make before but couldn't until that point.

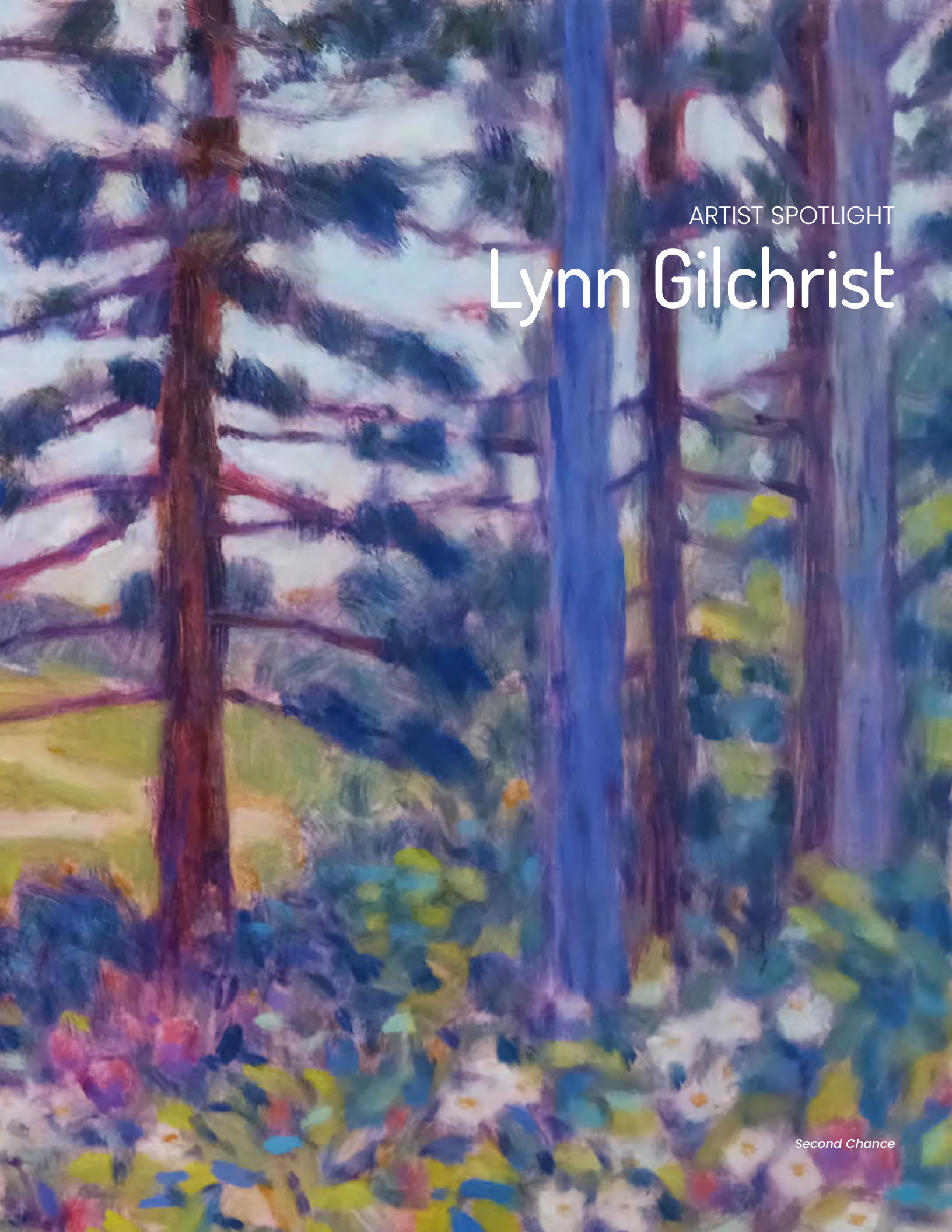
### Can we buy your work?

Yes! I have various pieces available through Scout Gallery (Milwaukee) and Honey & Ace (Sheboygan) as well as on my site and Instagram. I can be contacted via my site or Instagram for any inquiries.■

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

[sarawilladsen.com](http://sarawilladsen.com)





ARTIST SPOTLIGHT

# Lynn Gilchrist

I have an A.B. in Art from Oberlin College that combined Studio Art and Art History. My courses at Oberlin were low in practical techniques but rich in exposure to contemporary art, issues, and artists.

I started drawing as soon as I could hold a pencil. As an adult I moved from drawing to painting with pastels, then to work in acrylic and oils. Some stretches have seen more work than others, with the last ten years being my most productive. Those hands of time are clicking louder with each passing year! I have held jobs from restaurant server to gallery attendant to art shop manager in order to support my art practice.

Between my art-making and my running I think my motivation is to make the most of what I've been given in life. With any luck some of my artwork may live on and bring happiness after I'm gone.

Ever since Pop Art arrived on the scene in my high school years I've been interested in and influenced by the movements of modern, contemporary, and post-modern art. For many years these influences led me to believe that my art-making wasn't of value unless it were groundbreaking. More recently I've changed my goals to concentrating on the journey - exploration and improvement - rather than my ultimate place in history!

I'm always intent on studying artwork of the past and present. I'm drawn to work that challenges norms and feels bold, whether in color, brushstrokes, subject matter, size, or concept. My definition of bold encompasses work that is small and quietly strong. There's an integrity when it feels true to the artist's unique voice. My influences range from Monet's abstracting of lily pads to Van Gogh's raw emotions in his brushstrokes, from Mondersohn-Becker's intimate portraits to Philip Guston's and Nancy Spero's deconstructing of war, from Elizabeth Murray's buoyant shapes and colors to Agnes Martin's mantra-like introspection. Then throw in dozens of movements like Fauvism, Dada, Conceptualism, and Land Art, plus thousands of other artists such as Frida, Milton Avery, and Fred Stonehouse - the list is endless.

As to my process, my plein air landscapes, still-lives, and figurative work are done with little preparation (other than these 72 years of observation and experience, I guess!). After visualizing the general composition outdoors or setting up the subject in the studio, I quickly sketch the bigger shapes with charcoal onto the support, then jump into painting. I like the freshness of completing a painting in one session of a few hours, sometimes with additional work later. I try to make quick decisions and continually ask myself what the painting would need if I only had five more minutes to work on it. My recent series of more graphic scenes of trees and woods are done quite differently. After creating a drawing, I draw overlays on mylar and cut the stencil shapes with an x-acto knife. I paint on prepared cradled wood using these stencils and some amount



*Violets, Gerbera, and Two Friends*

of freehand painting. Now that I've cut many stencils, I frequently start without a plan and create the paintings as something of a puzzle that I

fit together as I go along. My other interest of the past years has been making monoprints with Gelli silicone plates. I create a drawing the size of the plate which goes underneath so that I can follow the lines until I can't see through the paint on the plate. Even using slow-drying acrylics I need to work fast so that the paint doesn't dry before the print is pulled. It is low-tech print-making that I like for the brushstrokes and spontaneity of the medium.

My plans are to continue these two pursuits: working from live subject matter and working from my imagination. The two inform each other. Making the imaginary scenes helps me paint more boldly when looking at nature. And the close observation of nature helps me find the essences when I create my own visions. I'll continue to work with oils outdoors, while exploring more of what I can do with monoprints and collage in the studio. I've often struggled with the desire to create art that makes social or political statements. My goal is to continue developing work that, through narration with a little irony and humor, connects the viewer with my compassion for humans and our shared questions of how to do better.



*When I'm Not Thinking*

*Worried*

I've been fortunate to be invited or juried into shows locally, regionally, and nationally, and have been lucky to have won a number of awards. I am grateful to have been invited for many years into local shows such as the Hardy Gallery Collections Exhibition and the Door Prize for Portraiture, in which I've won several awards. I've been glad to see the emergence of more pop-up shows that feature a theme and/or an opportunity to share the proceeds with causes I embrace. I am a charter member of the Sturgeon Bay Art Crawl, an annual three-day event that provides the public to view and purchase artwork in the artists' home studios and galleries. 2022 was the 16th year for the Crawl, which has become a very well-attended tradition. In addition to those duties, I am often asked to demonstrate, teach, or talk about my artwork in the community.

My artwork is represented by Idea Gallery, a Door County gallery of contemporary art in Egg Harbor. Examples of my work may be seen on my Facebook page, Lynn Gilchrist Art, and on Instagram at [lynn\\_gilchrist\\_art](#). Early 2023 will see a new website.

I greatly appreciate the chance to share a little about my practice with Wisconsin Visual Artists, a group I admire and respect! ■

# Earth Air Water Fire Exhibition

written by Christine Buth Furness

Christine Buth Furness is a Lifetime Member Wisconsin Visual Artists as well as a Guest Curator of Earth Wind Fire Water Sky: Climate Transformed at the Cedarburg Art Museum.

This exhibition will run January 26 through May 14, 2023.



*We Rely Only On What We Think by Frank Korb*

As a lifetime member of WVA, I knew that it is an organization of great artists creating strong and thoughtful work. For “Earth Wind Fire Water Sky: Climate Transformed” I chose the work of 4 past leaders — Jenie Gao, David Sear, Tori Tasch, Tom Uttech and 6 current members — Beki Borman, Lois Buley-Wirth, Helen Klebesadel, Frank Korb and Colette Ody-Smith and myself. True to the intent of the exhibit, the aesthetic and content of their work is inspired by the natural world and celebrates earth, wind, fire, water and sky with an aesthetic of beauty.

The climate we live in and experience through our daily journeys, observations and human connections is ever transforming. Rachel Carson, American biologist, writer and conservationist whose writings are credited with advancing the global environmental movement told us that “those who contemplate the beauty of the earth find reserves of strength that will endure as long as life lasts.” I believe this is true, and hope this exhibit, with its multiple perspectives, will engage visitors and encourage them to participate as better global citizens as well as offer resilience and hope to strengthen their bond with the earth at this crucial point in history.

In total, 14 diverse Wisconsin artists are exhibiting works in various media. In addition to a shared connection to Wisconsin, each artist has also lived and worked in other parts of the world such as Canada, Southeast Asia, Mexico and numerous regions of the United States.



*Tiger Wood by JenieTao*

The artwork explores the human relationship to the land, sky and nature with a perspective on agricultural use, migration, temperature variation, wildfire, water wealth, drought and much more. Visitors are given the opportunity to reflect upon not only the beauty of the natural world, but also question our commitment to sustainability and to a reciprocal relationship which strengthens the exchange of resources and knowledge. They will also have the opportunity to participate through educational programming and an interactive installation.

As scientists work to find the answers, I believe artists open the questions. I wish to thank Wisconsin Visual Artists for their support and the Cedarburg Art Museum for inviting me to curate "Earth Wind Fire Water Sky: Climate Transformed."

*Luminescent Trees by David Sear*



# Milwaukee Art Museum Blog

Your Milwaukee Art Museum hours are Wednesday, 10am–5pm; Thursday, 10am–8pm; and Friday–Sunday 10am–5pm.



[Playing Favorites](#) is on the Mezzanine. Ten years ago, the Milwaukee Art Museum became a leading institution in North America for American and European self-taught art. [Playing Favorites](#) celebrates the large gift from the local collector Anthony Petullo that catapulted the Museum to this distinctive position.

Visit the second floor Bradley Family Gallery to see [The Ashcan School and The Eight: "Creating a National Art."](#) Recognized as the first American modern art movement, the Ashcan School and The Eight captured everyday life at the beginning of the 20th century, a time of increasing industrialization and great cultural change. These artists embraced a loose painterly style to portray factories and immigrants, congested urban streets and bawdy entertainments.

In the second floor European Art Galleries is [Convoy of Wounded: An Artist's Experience of War](#). Edouard Castres' painting [Convoy of Wounded](#) (Franco-Prussian War 1870) received wide acclaim after its display at the 1872 Paris Salon. A citizen of neutral Switzerland and member of the newly formed International Red Cross, Castres was uniquely positioned to capture the humanitarian disaster.

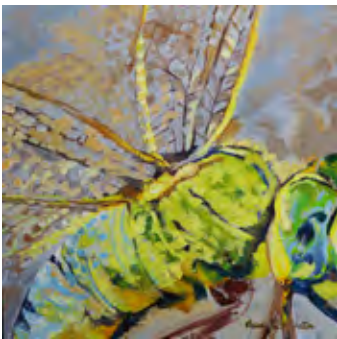
The Museum Café on the Café Level, under Windhover Hall, is open. The Kohl's Art Studio is open Friday–Sunday, 10am–4pm. Reserve your admission tickets and find information on parking, safety protocols, and more at [mam.org/visit](http://mam.org/visit).

Images:  
Rembert, Wilfred – Baptism  
Castres, Edouard – Convoy of the Wounded (Franco-Prussian War 1870)



# WISCONSIN VISUAL ARTISTS: Member News

## BARBARA VATER



In isolation our surroundings became everything. For two years, I spent time in several prairies close to home. Walking in nature was a solace and a discovery. Afterward, in my studio, a part of something I had seen - insect, bird, or caterpillar- appeared in magnification, dramatic color, even abstraction.

The paintings are atypical from my literal, detailed animals and landscapes. They were freeing in a captive time. Nature's imagery gave me colorful discovery in those dark days.

This exhibition opens January 5 and closes February 25, 2023

*UW Arboretum-Steinhauer Gallery  
1207 Seminole Hwy  
Madison WI 53711*

## JEAN JUDD

The US State Department, Washington, DC has announced artist Jean M. Judd of Cushing, Wisconsin has been selected to have her artwork on loan to the US Embassy in Dhaka, Bangladesh. Artwork selected for the embassy by the ambassador, Peter Haas, includes Contaminated Water #4: Through the Fence.

This opportunity is overseen by the Art in Embassies Program under the direction of the US State Department. Artwork is used to decorate the Embassy public rooms as well as the Ambassador's residence. Ms. Judd's textile piece will be at the US Embassy in Dhaka, Bangladesh for the next three to four years beginning in 2023.

## COLETTE ODYA SMITH



Colette Ody Smith had all 5 of her entries accepted into "Dust Off", the 3rd Open Online Pastel Competition of the Pastel Guild of Europe. Additionally, her painting "Leaving Your Mark" was awarded 2nd place in the Landscape category. The exhibit can be viewed during December [here](#), or at [the website of the PGE](#).

This fall Ms. Smith was photographed in her home studio as part of an online photo essay project by photographer Stephen Kennedy. Mr. Kennedy is creating 'documentary images of artists in their studios and places of inspiration' by choosing and visiting 2 artists in each of the 50 states and creating individual photo essays exploring his take on each artist in their environment. Ms. Smith found it to be a fascinating experience to have her artistic life captured through the lens of another artist. You can view his work at [Cross Country Camera](#).

## JAMES RICHTER

Jim Richter recently painted a mural in Jefferson. Richter was selected by the city from three candidates to perform the 25-foot-high, \$14,000 project.

Richter has been painting murals since the 1970s. He was assisted by Kegane Rynes, a recent WVA member.



# ART OPPORTUNITIES

## Museum of Wisconsin Art

MOWA is hiring for a part-time Member Services Associate

This is a perfect position 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.

[Job Posting](#)

## 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>

The image shows a graphic with two main sections. On the left, under the heading "SUPPORT WISCONSIN ART", is a list of support levels: BENEFACTOR | \$1,000+, PATRON | \$500, SUSTAINER | \$300, CONTRIBUTOR | \$150, DONOR | \$80, and FRIEND | \$40. On the right is a circular logo for "SUPPORT WISCONSIN Visual Artists". The logo features the words "EDUCATE" at the top and "EMPLOY" on the right side of the circle. At the bottom of the circle is a stylized graphic of two hands, one green and one orange, reaching towards each other.

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

## Art Connective

Check the Art Connective's upcoming events for workshops as well as calls to art.

[Link](#)

## Gener8tor Art

The gener8tor Art x Sherman Phoenix is a program that serves the Milwaukee creative community through professional development workshops, one-on-one mentorship, and grant funding for individual artists. With a focus on supporting creative professionals who have been traditionally underfunded (BIPOC, LGBTIA+, female or female identifying, nonbinary individuals, persons with disabilities, neurodiverse individuals, veterans, etc), this program aims to support the business side of these creative practices.

In addition to the public programming, artists are invited to apply for the gener8tor Art x Sherman Phoenix 7 week accelerator program. Up to 20 artists will receive grants ranging from \$1,000 - \$10,000 and 7 weeks of individualized mentorship on how to strengthen the business side of their art practice.

[Link](#)



[Link](#)



[Link](#)



[Link](#)

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