wva

WISCONSIN
VISUAL
ARTISTS

October 2023

Cover made by Ally Wilber

IN THIS ISSUE

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DIRECTOR'S LETTER

EASY AS 1-2-3

Hello artists,

WVA celebrates its 123rd birthday this year, on October 22nd.
I have to wonder if our ten founders had any idea that their society would grow into a statewide nonprofit organization supporting Wisconsin artists for over a century. However, this also feels like a beginning, as if we are just learning to count: 1, 2, 3...It is in this liminal state of new beginnings and venerability that WVA exists. We are constantly reinventing ourselves to align with the times and artist's needs, and yet, we have a history older than the common crayon! (invented in 1903)
To honor this, I have curated this magazine around WVA's history, as well as the members and leaders who have carried it to where it is now. Opposite this letter you will see an expansive list of past presidents; incredible artists and leaders who volunteered so much of their time and energy to see this organization grow and to create opportunities for their creative peers. This work isn't easy work! Especially for those already fighting for more studio time. There aren't enough thank-yous for all board and committee members, past and present. I hope that the following articles and letters will give a bit of insight into the constant growth and change this organization has lived through, as well as the living history that YOU are a part of by being a member.

Cheers,

Ally

WISCONSIN ARTISTS IN ALL MEDIA
WP&S
WISCONSIN PAINTERS & SCULPTORS

WVA
WISCONSIN
VISUAL
ARTISTS

1900, Louis B. Mayer, *(Formation of the Society, Oct 22))*
1913, *(Name changed to WP&S)*
1917, George Raab
1919, Gustave Moeller
1927, Paul Hammersmith
1928, Francesco Spicuzza
1931, Robert von Neuman
1934, Alex Tillotson
1935, Fred Logan
1935, Myron Nutting
1936, Robert Schellin
1944, Fred Logan
1947, Ed Boerner
1956, Ed Green
1960, Larry Rathsack
1962, Helmut Summ
1963, George Goundie
1965, William Schulmann
1966, Ruth Muehlmeier *(WP&S Incorporated)*
1975, Tom Uttech
1976, Ruth Muehlmeier
1978, Guido Brink
1979, Robert Curtis
1980, Peggy Thurston Farrell
1980, Thomas Selle
1981, Dorothy Provis
1982, Charles Wickler
1984, Valerie Christell
1986, Gary John Gresl
1990, *(South Central and North East Chapters formed)*
1992, Ralph Knasinski
1993, Marilyn Hatfield
1997, Peg Haubert
2000, Gary John Gresl
2004, Peggy Flora Zalucha
2008, David Sear
2010, Christine Style
2016, Victoria Tasch
2020, Jenie Gao
2022, Mary Tilton
2023, Jane Hostetler

CHAPTER NEWS

Northeast Chapter

October Meeting

Tuesday, 17 @ 7 pm via zoom

Helen del Guidice, Curator of Exhibitions and Collections at Miller Art Museum will present **The Artrepreneur: Business Basics for Visual Artists Art Professionalism | Outreach & Gallery Representation**

It is all about putting your face with your name, and your name on your artwork.

South Central Chapter

The October Meeting of the South Central Chapter will be on **Tuesday, October 17 at 6:30pm** via Zoom. Our guest speaker will be Frank Juarez on the topic "What do Jurors Look For?"

State Board

Biennial update

We had over 800 submissions to the Biennial this year! A gentle reminder to extend congratulations to your artist peers upon hearing the jury's selection- we're all here to do what we love, and it's important that we support one another as a community of creatives!

Congratulations to new professional members!

[Nathaniel Stern]

[Terri Warpinski]

[Roxane Mayeur]

[Rob Nielsen]

[Deborah Brooks]

OUR ONGOING 123-YEAR-OLD ADVENTURE

written by Gary John Gresl, Past President

We, the fellow Members of Wisconsin Visual Artists, Inc., are survivors. Our living history began in the year 1900, when a group of serious and skilled professional artists met in the Milwaukee studio of Louis Mayer to discuss how to work together to promote the local visual arts culture. These founders chose our first name: The Association of Milwaukee Artists, which held for 13 years until 1913 when we recognized the need to change because of interest from artists outside of Milwaukee. We took the name, Wisconsin Painters & Sculptors, using that for almost 100 years. Importantly, we are one of only a few volunteer artist organizations in the US which has survived for more than 100 years, this year to a total of 123 of them. Is that not amazing?

I have been asked if I would compose something about our history…so here I go. You will understand that my knowledge and memory are likely flawed, but I would like to name some names and mention some events which, to my mind, are significant and worth recalling. I will undoubtedly be missing some important facts and leaving some important names out, for which I apologize.

To start off with, I reveal an imperfection of our artist assembly over the years, for not unexpectedly we had our problems from time to time. This was especially so during the 1960's & 70's when there was a cultural shift in our arts culture due to the increased prominence of colleges and universities, a highbrow/lowbrow attitude, and questions about the skills of our membership. Thanks to a few dedicated artist members, such as Robert Curtis, Celeste Spransy Gass and Ruth Muehlmeier, we held WP&S together. By the late 80's our membership began to expand and gain more respect.

We really do have the original minutes of the first meeting held in the year 1900, which are now in the hands of the Milwaukee Public Library. We brought it out for our Centennial Exhibit in 2000, held at the former West Bend Museum of Art, now known as The Museum of Wisconsin Art/MOWA. Thanks to Tom Lidtke, first Director of the Museum of Wisconsin Art, and thanks to the foresight of then WP&S President, Peg Haubert, our Centennial exhibition was held there. It included work by numerous of the current WP&S members, as well as examples of work by former members, many of whom are historically important. Tom recognized the consequence and importance of our organization, its history, and he appreciated the uniqueness of our 100-year-old story.

FYI, I became a member of WP&S about 1982-83 when I first attended a meeting of WP&S held in the War Memorial Building. Within a few meetings I became the Treasurer of WP&S (who volunteers for that?) The President at the time was Chuck Wickler, well known artist and teacher. The Vice President was Valerie Christell, also a long-time well-known artist, teacher and future gallerist. NOTE: While we had members ranging out into the state, we only held meetings in the Milwaukee area due to our local history and habits. It had been the case that there were not enough artists outside the Greater Milwaukee area to expect meetings in distant places. That was to change in the year 1990 when 2 new chapters were created, the South-Central chapter in the Madison area, the North-East chapter in the Green Bay Fox/River Vallery area, while the original Greater Milwaukee members became known as the South-East Chapter.

In the 80's WP&S had a friend and supporter in Jane Brite, an employee of the Milwaukee Art Museum. Among Jane's duties was management of a small gallery space in the Museum called the Cudahy Gallery of Wisconsin Art, a focus for Wisconsin based artists. Jane served as a bit of a mentor to our organization, creating changing exhibits of juried shows as well as giving solo exhibits of selected artists. Jane eventually became the Director of the Walker's Point Center for the Arts, wherein she continued support of WI arts.

During Jane Brite's tenure with the Milwaukee Art Museum, WP&S worked with the Museum to create a series of presentations in the Museum called the Artist Forum Series. We brought such presenters as Jerry Harrison of the Talking Heads, Betty Edwards, author of Drawing on the Right Side of the Brain, Jon Lomberg, artist for the TV series, Cosmos by Carl Sagan…and more. Janet Treacy continued in Jane's place after Jane left MAM.

In the late 1980's I had become President of WP&S (never a goal of mine). Shortly thereafter, thru fellow member, Marie Mellot, WP&S was introduced to our good friend, Robert Ragir. Robert was, and still is, a manager of The Meyer & Norma Ragir Foundation, a Philanthropy, and a consistent financial contributor to our group. Thanks to Robert and a "matching funds" program whereby the Ragir Foundation would match WP&S donations for as much as $12,500 a season. Over

the course of decades, WVA has built our Endowment Fund to such a point that we were able to hire our first part- time Executive Director, Terry Stanley, to help the State Board manage our activities and events. Currently our second Executive Director is Ally Wilber. To accomplish this was but a dream back in the 1980s.

Getting back to the year 2000, and our Centennial exhibit. The President of WP&S at the time was Peg Haubert, from the Milwaukee area. The Chair of that WP&S Centennial Exhibit was Sally Gauger Jensen. Some others of us were naturally involved in getting this show together. Peg Haubert called upon one of our long-time Life Members, Ruth Muehlmeier, as advisor and historian. Ruth had been President of WP&S back in the 60's, and a historically important member of the State Board. Janet Treacy, who replaced Jane Brite in the Cudahy Gallery of MAM, was called upon to research our history, and author a comprehensive article for use in our Centennial catalog. I recommend finding a 2000 Centennial catalog to read the extensive history of WVA written by author and arts activist, Janet Treacy.

A LIST OF WVA HISTORICALLY SIGNIFICANT EVENTS

1900: The establishment of The Association of Milwaukee Artists is formed, and The Association holds annual member exhibitions, which allowed work by non-members as well. That tradition was to continue in our annual exhibits and go on into our later Wisconsin Artists Biennial shows.

1913: The name is changed to Wisconsin Painters & Sculptors, to broaden the range of membership.

1960's-70's: Some crises occur, from personalities to politics, as membership declines and universities/ colleges exert prominence…but a core of dedicated members maintain unity and reason, including Robert Curtis, Celeste Spransy, Ruth Muehlmeier and others.

1960's: President Ruth Muehlmeier established WP&S as a legal WI tax-exempt not-for-profit entity.

1976: The WP&S annual state-wide exhibits became a Biennial. In about 1989 WP&S registered the trademark name of The Wisconsin Artist's Biennial, following the Madison Museum of Contemporary Art changing its own Biennial to a state-wide Triennial self-juried series. Over the decades, our Wisconsin Artists Biennial has traveled to multiple venues around the state. We had hoped eventually to have a site at which the Biennial could be regularly held. As a result, for the last several years we have forged a partnership with the Museum of Wisconsin Art/MOWA, to hold our Biennial there, to further put a spotlight on Wisconsin artists.

1970's-80's: I feel I must mention that a weighty subject was of interest to members of WP&S at this time, which was the status of women in the visual arts, their inclusion in contemporary exhibits and in the history of visual art. Among the shakers within WP&S were President's Dorothy Provis, Valerie Christell, Virgie Driscoll and others who kept notice. There was scrutiny of how many women were chosen for juried exhibits. Questions were asked about whether women were part of the discussion when decisions were made. Was there a built-in prejudice for men over women. I suspect you might now agree that the subject of inclusivity or women, while always salient, has considerably dissipated. We have seen the Women's Lib and Me-Too movements cast scrutiny on this and related subjects.

- It must be noted that at some point the archives of our organization were placed in the hands of the City of Milwaukee's Central Public Library on Wisconsin Ave. Several times members of our organization visited these archives, helping to organize them, and also to continue to add such materials as newsletters, exhibition catalogs, membership lists, publications, newspaper articles and more to this trove. In the 90's some of us were active in researching and organizing these materials, especially leading up to our Centennial Exhibition in the year 2000. I must tell you all that our annual records, from all chapters, should be regularly added to the Library Archives...as long as the Library can accept them.

Late 1980's: The WP&S State Board established the WP&S Endowment Fund, which accepts donations as it attempts to build a cash reserve to use for such future projects as hiring an Executive Director, to aid in our publications and assist in our exhibitions. It began with a few hundred dollars, and now is considerably larger and functions as it was hoped it would.

Late 1980's: Member Marie Mellot introduced Robert Ragir as a patron for WP&S. Robert is a Manager of the funds for the philanthropic Meyer & Norma Ragir Foundation. The WP&S Endowment Fund, held by the respected Milwaukee Foundation which invests its funds in conservative projects, provides income each year. Robert Ragir created a regular "matching donation" process whereby the Ragir Foundation provides as much as $12,500 if WP&S could match that amount. This generous system continues today and has enabled us to hire the part- time Executive Director, allowing consistency of management and aid for the WVA State Board.

1990: Due to increased interest in WP&S, and a need for regional artists to meet in their

localities and conduct regional exhibitions and programs, and share interests, 3 chapters were formed: The South-Central Chapter in the Madison area; The North-East Chapter in the Green Bay and Fox Valley area; and the original Greater Milwaukee group called the South-East Chapter.

1990: To be more comprehensive and sensitive to the expanding nature of contemporary art media, WP&S registered an additional name for itself, Wisconsin Artists in All Media, or WP&S/WAAM. This was used for about a decade, but eventually was reviewed and future changes were made.

2000: Thanks, due to then President, Peg Haubert, and Thomas Lidtke, Director of the West Bend Museum of Art, the Centennial Exhibit of WP&S was held in that museum (which was to become the Museum of Wisconsin Art). The Chair of that Centennial Exhibit was member Sally Gauger Jensen. The exhibit traveled to Nicolet College in Rhinelander.

2002: WP&S made an attempt to acquire the Old Coast Guard Station from the Milwaukee County Parks Department, which was hoped to serve as a site in which Wisconsin Artists would be a focus of attention, and which in some way might continue the programs which had been terminated at the Cudahy Gallery of Wisconsin Art of the Milwaukee Art Museum. We were not successful, but the experience led to the next step in this list.

2002-2004: WP&S invented (and created) the Wisconsin Visual Arts Lifetime Achievement Awards (now called the Wisconsin Visual Arts Awards), with the ongoing important help of Thomas Lidtke, and the participation of the Wisconsin Academy of Science, Arts and Letters, located in Madison.

2004: Wisconsin Painters & Sculptors was honored among the first class of recipients of the Wisconsin Visual Art Lifetime Achievement Awards, for its century+ history of involvement in and contributions to visual arts. It has since been renamed Wisconsin Visual Art Achievement Awards which are held in MOWA, associated with the Wisconsin Artists Biennial events.

2008: Thanks largely to the previous experiences of members of the South-Central Chapter with Japanese artists from Saitama Prefecture of Japan, a more ambitious "Exchange" project was fulfilled with Japanese Artists. The actual art of WP&S members was brought together, packed in a large shipping container, and were shipped to Japan for exhibit. Shortly after WP&S went to Japan, several Japanese artists did the same by shipping their art to Wisconsin, where like in Japan, several venues served as hosts.

2008-09: WP&S officially changed its name to Wisconsin Visual Artists, Inc., thereby recognizing the expansive breadth and evolution of visual media.

Bibliography:

Centennial Catalog of the Wisconsin Painters & Sculptors, year 2000, Published by West Bend Art Museum, West Bend, WI.

Wisconsin People & Ideas Magazine, Spring 2008, Volume 54, Number 2, published by the Wisconsin Academy of Sciences, Arts & Letters, Madison, Wi, article "Honoring Our Own", written by Graeme Reid, then Assistant Director Museum of Wisconsin Art.

Catalog of WP&S "Wisconsin-Saitama Art Exchange, July 15-20, 2008, published by WP&S and

Saitama Prefecture Artists.

RAGIR FOUNDATION

Our meeting with Robert Ragir was very productive! Robert has supported Wisconsin Visual Artists through the Meyer and Norma Ragir Foundation by offering a Challenge Matching Grant for many years. Our goal for 2023 is $4,000. WVA currently has pledges of $3,300 and we have until the end of the year when we will deposit funds into our endowment fund, currently in the care of the Greater Milwaukee Foundation. Then the Ragir Foundation will match our amount, so if you are looking to support a non-profit with a long history of supporting the arts in Wisconsin please consider donating to this Ragir Challenge!

In addition to the above challenge grant, Robert offered a personal challenge to search for a donor who would give at least $5,000. We are fortunate to have a life member willing and able to donate $5,000 which will be matched by Robert - an additional $10,000 deposit into our endowment fund.

Our goal is to grow our endowment fund so that it will continue to fund a part time executive director and an additional position.

If you have any questions please contact Tori at treasurer@wisconsinvisualartists.org

A WVA Blast From the Past

written by Christine Style

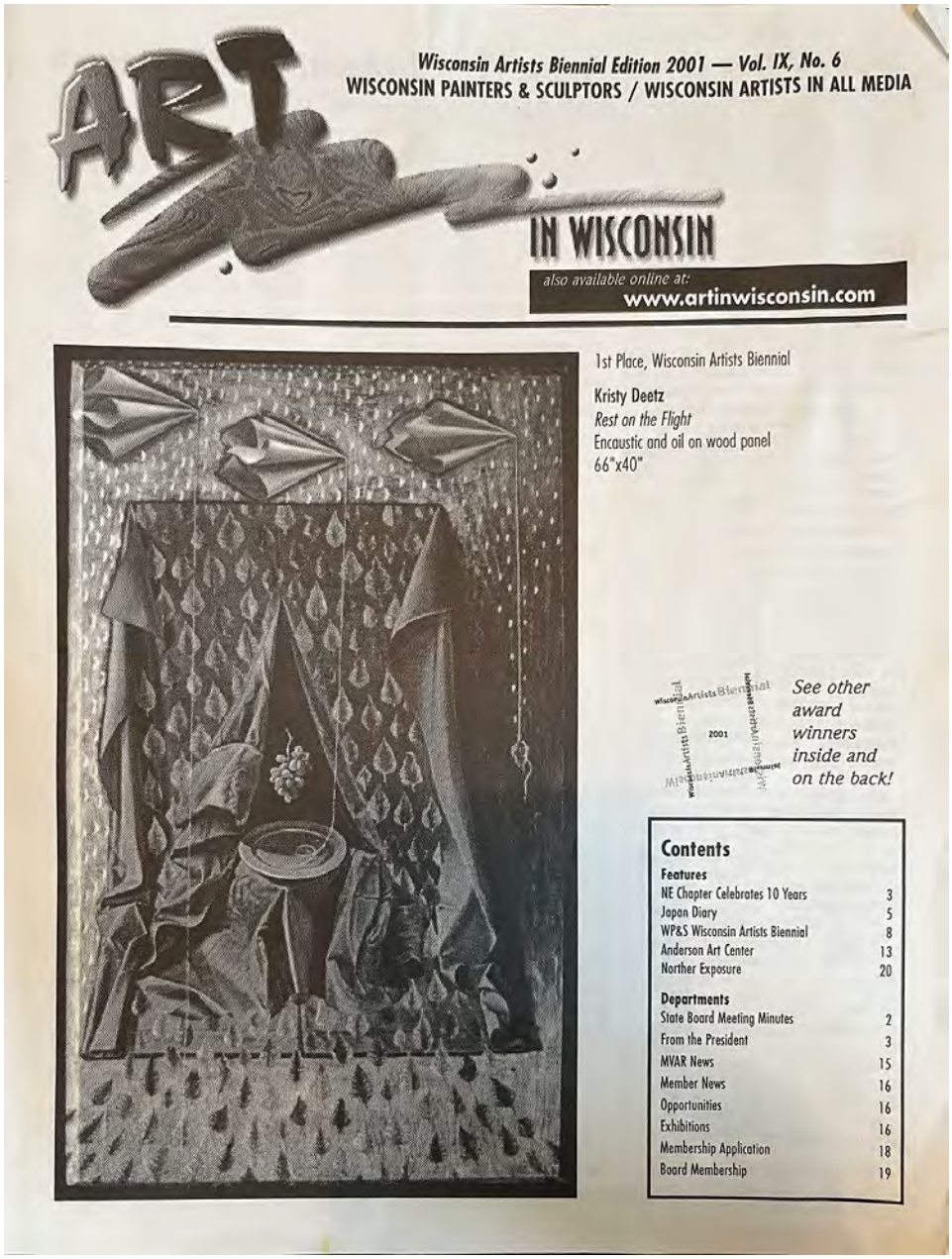
photos courtesy of Bonnie De Arteaga

Did you know that about 20 years ago, in 2002, about 30 WVA artists with their partners went to Japan for homestays with artists from Japan and a large exhibition of their collective work.

This is an image of breakfast at the Fujino Workshop For Art that everyone stayed at for one night before dispersing with their Japanese host artists. Then in 2005, 30 Japanese artists came to Wisconsin for "Two Cultures / One Spirit" with homestays and exhibits at the West Bend Art Museum (now MOWA), the Memorial Union Galleries in Madison, the Neville Museum in Green Bay and St. Norbert College in De Pere, WI.

Bonnie De Arteaga and Christine Style did a dueling printmaking demo titled Iron Printmakers during the exhibition opening at Saitama Museum of Art in Saitama, Japan in 2002

WVA artists visit an Bryan's Textile Workshop, an American who makes Indigo dye and dyes fabrics in the Shiburi technique in 2002. In this picture: Bonnie De Arteaga, Tori Tasch, and Nancy Lamers.



WVA Blast From the Past - 2001

WVA magazine issue Volume IX, No. 6 in 2001 (then WVA was called Wisconsin Painters & Sculptors / Wisconsin Artists in All Media) was printed in B&W and called Art in Wisconsin. Jim Ottney was its editor/designer and Gary John Gresl was Acting President.

This was the Wisconsin Artist Biennial Edition: Kristy Deetz won 1st Place for "Rest on the Flight", Encaustic and oil on wood panel, 66 x 44 inches. Jurors for the 2001 Biennial were Robert Lee Mejer (then Distinguished Professor of Art at Quincy University, Quincy, IL and Frank Lewis (then Director of Exhibitions and Curator of the Collections at The Wriston Art Galleries, Lawrence University, Appleton, WI. The exhibit was at the Rahr-West Art Museum in Manitowoc, WI and later transported to be exhibited at the Anderson Art Center in Kenosha, WI. Gary John Gresl was Wisconsin Biennial Chair.

The Northeast Chapter celebrated their 10 year anniversary in 2001. The first meeting was at the Moyer Gallery (paper artist Giesla Moyer) in Green Bay where painter Marilyn Hatfield was elected chapter chair on January 15, 1991. Lee Mothes took over as chapter chair in 1994 and membership increased to over 60.

If WVA members have Blast From the Past material that they would like to share, please send to Christine Style at stylec.prints@gmail.com.

Jessie Agnes Schley: Antiwar Artist and Activist of the Gilded Age and the Progressive Era

written by Max Longley

During a long career, Jessie Agnes Schley – one of WVA's founders - showed herself to be part artist, part practical reformer, and part Don Quixote – and in the latter role she promoted good, bad and impractical ideas with equal energy. She seemed almost to welcome the conflicts which followed her efforts. As an unmarried lay Catholic woman with her own ideas, she clashed with prelates and with cloistered nuns. As a German-American Catholic, she had to deal with domineering Irish-American Catholic leaders. As a female artist, she believed many of her male colleagues had discriminated against her because of her sex.

She was born between 1852 and 1854 (sources clash about the exact year) to Charles Schley, a prominent Milwaukee real estate agent, and Harriet Schley. Jessie was Catholic, but said in 1898 that her father Charles wasn't Catholic ("yet") and that "[f]ew of my family are." For Jessie, though, her religion was a source of strength and inspiration, even if official Catholic leaders and institutions were ambivalent about supporting her particular religious vision.

After returning to Milwaukee from a Canadian convent school, Jessie started a couple of schools in Milwaukee, temporarily adopting a poor child whom she encountered in her efforts. Trying to become a nun, Schley became a novice with the Sisters of the Sacred Heart, first in Albany, New York, and then in St. Louis. In each case, bad health stopped her from taking her final vows, so she returned to the lay world.

By the late 1880s, after earning some money as a schoolmistress, Schley set up two homes – one in Saint Paul and one in Minneapolis - where young working-class women could live for a small weekly room-and-board fee. Schley's homes had libraries, employment services, and (for an extra fee) English classes for immigrants. The homes would not be like "convent[s]," said Schley; there would be social gatherings where the young ladies could bring their young men over for wholesome recreation. Archbishop John Ireland helped raise money for Schley's project.

In an article published in late 1888, Schley described her approach as an answer to the problem of sex-traffickers trying to take advantage of the poverty of young working-class women. Rather than facing the demoralizing influences of "low boarding houses," Schley said, the young women should get inexpensive room and board, encouragement, and friendly companionship. Schley was a delegate to a convention on charity which met in Buffalo.

Although busy with good works, Schley also turned her attention to developing her artistic talent. She studied at the Milwaukee Art School, presided over by the distinguished painter Richard Lorenz, who mentored many of Schley's fellow German-American artists in Milwaukee.

In early 1889, Schley gave up control of her Minneapolis home. She had money troubles, and this time Archbishop Ireland wouldn't help the Minneapolis home unless it was turned over to Ireland's right-hand man, Father James McGolrick. Schley accepted these terms, and Fr. McGolrick turned the home over to nuns.

Three months after Schley gave up the Minneapolis home, nineteen-year-old woman named Elizabeth Kehl came to the St. Paul home. Kehl's father got a writ of habeas corpus against Schley, accusing her of keeping Elizabeth a prisoner and of trying to forcibly marry her to a "large German Catholic." A reporter from the St. Paul Globe (coincidentally or not) was at Schley's St. Paul home around this time, and he talked to Schley and the other residents. They said Kehl had stayed voluntarily for only one night. A local judge agreed that Kehl was not Schley's captive, and Schley was off the hook.

1893 was a busy year for Schley. She worked to feed the Milwaukee poor who had been hit by the severe economic depression. Schley also had time for her art, contributing two paintings to the Wisconsin Building at the World's Fair, held in Chicago. In the same year, Archbishop Frederick Katzer of Milwaukee appointed Schley as a delegate to the Columbian Catholic Congress to be held in Chicago in September.

Schley wrote the Chicago conference organizer, William J. Onahan, to clarify whether female delegates could attend (they could). Schley asked to read a paper on "Working Girls and their Homes" at the Congress.

Unfortunately, it was not through that paper that Schley made her splash at the Congress. During a joint meeting with lay Black Catholics, Schley proposed that Black people escape their American oppression by moving to Africa. As Schley explained to a journalist ten years later, when she was still pushing the idea, she believed that America was approaching a racial war between Black and White people, a war which in her mind could only be avoided with a physical separation between the groups. Nothing came of Schley's racist initiative.

Around 1895, Schley became an art student in Paris, and she later claimed to have studied under three prominent painters who eschewed the French Impressionist movement in favor of traditional representational art. Schley was particularly boastful of being a student of William-Adolphe Bouguereau, although a 2006 book on Bouguereau's U. S. students does not mention Schley.

While pursuing her studies in Paris, Schley was outraged at the 1898 outbreak of America's war with Spain. Schley believed that American and Cuban "jingos" (war hawks) had conspired to blow up the Maine and provoke the war. While praying in a Paris chapel, Schley was struck with the idea that the women of America should be the ones to stop the conflict. As she modestly recalled later, she set up the Women's International League of Peace, which was curiously the same name as a peace organization set up primarily by French women a couple years previously. Perhaps Schley exaggerated her role in the group's founding. Anyway, the women of the League of Peace decided to send Schley on a mission to Madrid, to persuade the Spanish government to negotiate an end to the war. After this, Schley was to come to the United States to make a parallel appeal to President McKinley.

Schley lodged in a convent in Madrid and arranged an audience with the Queen Regent through the good offices of the Lady Superior, and later met Secretary of State Almadovar. By the time Jessie Schley met the Regent, on July 22, Jessie's relative, Commodore Winfield Scott Schley, had destroyed the Spanish fleet at Santiago, Cuba. Admiral Dewey had destroyed the Spanish fleet in Manila, and Theodore Roosevelt's Rough Riders had beaten the Spanish at San Juan Hill/Kettle Hill. So Jessie's advice to the Spanish was to acknowledge defeat and try to make a prompt peace with the Americans on honorable terms. Facing violence from Spanish hyper-nationalists, Schley escaped on July 27 with the help of the British minister. Thence she went back to the United States, though without meeting President McKinley.

Most American newspapers ridiculed her or called her a traitor. There were exceptions - a pacifist journal said that as between Jessie Schley and her relative the naval hero, Jessie was "the braver 'man' of the two." More surprising was the stance of Ambrose Bierce, the prominent journalist, author, and cynical Civil War veteran who wrote a column for the San Francisco *Examiner*, owned by the prowar William Randolph Hearst. Bierce defended the "motive and purpose" of Schley's peace mission as against the "dead-cattage" of her critics. If all women were pacifists, said Bierce, they "would be right nine times in ten."

Schley boldly sent out a press release taking credit for the fact that the United States and Spain, shortly after her private peace mission, agreed to end the fighting. On the other hand, I consulted a 1983 account of the Spanish-American peace negotiations in the periodical *Diplomatic History*, and I couldn't find anything about Jessie Schley influencing the proceedings.

Schley's energy didn't abate after she returned to Milwaukee. She helped found the Society of Milwaukee Artists, as WVA was originally called. The founders were Schley and ten fellow German-American artists; all except Schley were men. Schley later said that the other artists had it in for her from the beginning. Her insistence on using English in the meetings wouldn't have helped.

The minutes for November 20 and November 27, 1900 record that the Society rejected two of Schley's proposals: to limit exhibits to the work of members only, and to accept a new member for the Society – the other artists said they didn't know the nominee, so they turned Schley's request down.

Meanwhile, Schley was back into the news. She wanted to paint a portrait of a prostitute - the model would have to be a prostitute herself: "beautiful, a blonde, and bad." The painting would contrast the prostitute with "her painted and powdered cheeks and flashy attire," and the same woman "as she might have been" if she'd avoided the demi-monde. Schley hoped the contrasting portraits "will be a sermon to all who see them."

Matters with the Society of Milwaukee Artists reached a crisis in February 1902, when Schley formally complained that a society artist-jury had passed over her work when choosing Milwaukee paintings for a Chicago exhibition. George Raab, one of the cofounders of the society along with Schley, told Schley that if she were a man, Raab would physically attack her. Schley replied that, if she were a man, her fellow-artists wouldn't mistreat her as they were doing.

The Society conducted a hearing on February 18, which ended in Schley's expulsion for maligning the artist-jury. The New York *Sun*, which had run a sympathetic profile of Schley during the controversy over her peace mission, weighed in to compare the proceedings against Schley to a "star chamber." Schley herself leveled similar accusations. Schley threatened to go to court over the expulsion, and promised she could win. There's no indication, however, that she followed through with a lawsuit.

Her expulsion didn't stop her art. Schley did a portrait of a beautiful Milwaukee socialite, Genevieve Dolan - *The Savannah Morning News* gushed that the portrait was "regarded by artists throughout the country as one of the most perfect representations of typical American beauty." Schley also exhibited, in Cincinnati, a painting called "Kentucky Chimes," portraying four Kentucky belles. These society paintings presumably came with valuable commissions.

By late 1902, Schley was in Chicago and doing a life size painting of the Holy Family. The model for the Virgin Mary was Loretta Burns, a shop worker. Schley also drew a "Milwaukee Madonna," boasting of both her pieces that "there are hundreds of Holy Families and Madonnas, but no others, so far, that have had their origin in these 'Western towns.'"

Records of Schley begin to peter out as the twentieth century progresses. In 1909, she moved to Gary, Indiana. She tried her luck as an art teacher, but bad health interfered. She continued living in Gary in straitened circumstances. She died in 1928, shortly after returning from Indiana to Milwaukee to spend her final months with two of her sisters.


RELIGIOUS PAINTING BY COUSIN OF ADMIRAL SCHLEY

LIFETIME MEMBERSHIP

The WVA Constitution outlines a Lifetime Member As:
Any person who presently is or has previously been a member of WVA for 20 consecutive years, and who has displayed outstanding achievement and/or support for the arts in Wisconsin.

Lifetime Members are elected by a two-thirds (2/3) majority vote of the Board of Directors and voting upon recommendation of a Chapter. Life Members are exempt from annual dues and shall have all the rights and privileges of Professional Members.

To be a Lifetime Member is an impressive accomplishment. In these members we see dedication, as well as a wealth of knowledge about the history of our organization.

Here is a list of WVA Lifetime Members:

Steve Ballard
Jane Brite
Valerie Christell
Virgilyn Driscoll
Donna Elliott
Christine Buth Furness
Raymond Gloeckler
Gary John Gresl
Doug E. L. Haynes
June Stube Kashnig
Nancy Lamers
Gene Meier
Marie Mellott
Lee Mothes
George Ronsholdt
Roberta Scherrer
Christine Style
Victoria Tasch
Peggy Thurston-Farrell
Bilhenry Walker
Charles Wickler
Peggy Flora Zalucha

Thank you all sincerely for your time, energy, and creativity throughout the years.

SUPREME COURT'S NEW TAKE ON FAIR USE:

Andy Warhol Foundation v. Goldsmith

written by Rosie Hartmann

The landscape for artists and creators has seen a shift following the Supreme Court's decision in Andy Warhol Foundation v. Goldsmith. This ruling revisits the boundaries of the fair use defense to copyright infringement. While I am certainly no Copyright attorney, I do pay attention to the rulings of the Supreme Court.

The Background

Central to this dispute is a 1981 photograph of musician Prince by Lynn Goldsmith. Andy Warhol produced a derivative work from this photograph for Vanity Fair. After Prince's death in 2016, the Warhol Foundation used another rendition of Warhol's Prince portrait without Goldsmith's acknowledgment. This is the basis of the court case.

What is Fair Use

Fair use, a key provision in copyright law, permits creators to adapt existing works into something new without infringing on the original. Determining factors, as outlined under the Copyright Act [17 U.S.C. § 107], encompass the purpose and character of the use, nature of the copyrighted work, quantity used, and its market impact.

The Decision

The Court's deliberation pivoted on whether Warhol's version was truly transformative and if the commercial motive influenced the verdict. While the Warhol Foundation argued that their depiction was an iconic representation of Prince, in contrast to Goldsmith's more human portrayal, the Court disagreed. The shared purpose of both pieces—portraying Prince for magazine features—diminished the transformative nature of Warhol's work in its specific context.

What It Means for Artists

Prior to the case being heard by the supreme court many wondered if the artistic medium might influence a decision in favor of the work being transformative. This was not the case. Suggesting that a new medium may not be the protection some once thought it was.

This pivotal decision underscores the nuanced aspects of 'fair use'. While a derivative work's transformative quality remains central, the motive behind its use, especially commercial, is now equally critical. Artists and creators should tread cautiously with derivative works, especially in a commercial light, as the lines defining fair use have been redrawn by this verdict.

What is next for Copyright Law?

Some of this sets the tone for how the Court might view AI art. Regardless of how you feel about AI art and Copyright Law it is safe to say we are in uncharted territory. It pays to know your rights and limitations on both sides of this seemingly changing landscape. It remains to be seen how the Court will feel about these topics moving forward.

coffee & creative play

Blind Contour Portraits with David Najib Kasir

Sunday, November 5th | 9am

David will be instructing on the challenging and freeing technique of blind contour drawings. Draw the likeness of a roommate, or a WVA peer from the zoom meeting in this activity and work those drawing muscles!

Suggested materials: Paper, pencil/pen, colored pencil or watercolor

Are you interested in leading a creativity session for your fellow WVA members? Email director@wisconsinvisualartists.org

MEMBER NEWS

CAROLYN ROSENBERGER

Open Water

This event celebrates the significance of water in our everyday lives. Two of Rosenberger's mixed media paintings are included in this exhibit which continues until Oct. 22nd.

1200 Crosby Ave.
Stevens Point WI 54481

CHRISTINE ALFERY

Christine Alfery's work, Ms Pileated, has been accepted into the 6th Biennial Wings and Water Exhibition at the River Arts Center. River Arts, Inc. invites artists from around the nation to participate in a juried exhibit depicting their definition of wings and/or water.

105 9th St
Prairie du Sac WI 53578

"Talisman," has been accepted into the prestigious Northwest Watercolor Society (NWWS) 83rd International Open Exhibition! The exhibition will take place at the renowned Matzke Fine Art Gallery and Sculpture Park on Camano Island, Washington. Mark your calendars for October 14 through November 12, 2023, as this is your chance to witness the beauty of "Talisman" firsthand.

With an overwhelming response of 395 submissions, the renowned Juror Stan Kurth carefully selected only 75 watermedia paintings for this esteemed exhibition. In his own words, Kurth expressed the difficulty he faced in choosing from the exceptional talent pool, stating, "There were many quality paintings not accepted." This goes to show the caliber of the artwork showcased. It's worth noting that the artwork entered represents 34 states within the US and 10 countries worldwide. The accepted pieces include a wonderful variety of styles and subjects, reflecting the diversity of artistic expression.

Matzke Fine Art Gallery and Sculpture Park
Camano Island WA

KRISTINE HINRICHS

My City, Reimagined

The exhibition runs September 15-November 11. Gallery hours Thursday-Saturday afternoons. Evening hours on Gallery Night Friday October 20.

See Milwaukee through the photographer's eyes - like you've never seen it before. Photographs printed on silk and displayed in layers, hand quilted, and woven, as well as traditional framed and matted prints. They will leave you wondering.

Aquae Nguvu Gallery - Marshall Building Suite 130
207 East Buffalo
Milwaukee WI 53203

ART OPPORTUNITIES

The James Watrous Gallery is hiring! Consider applying to the Exhibitions and Outreach Coordinator position (50% FTE).

"A great position working with a great team. I have learned so much in this role and could not recommend applying enough. If you are looking to grow in arts administration, connect with working Wisconsin artists, or get a hand-on role in a dynamic creative scene, look no further." - Ursa Anderson, out-going Exhibitions and Outreach Coordinator

Please submit a resume and cover letter to jobs@wisconsinacademy.org. The deadline for best consideration is October 16, 2023.

Support us at **https://www.wisconsinvisualartists.org/**.

The Art Connective

CALL FOR ART! Critters is back for our 6th annual group exhibit!

One of our most popular themes, artists can submit original or limited edition artwork that features birds, marine life, exotic animals, your favorite pet; real or imagined!

The call is open now until November 30th at midnight. Enter your work online at www.artconnective.org under the "call for art" menu.

Always read the guidelines before entering and good luck!

The John Michael Kohler Arts Center is seeking a part-time Museum Educator to help contribute to the kinship between the artists and our community!

We're seeking a candidate who cherishes the opportunity to engage with our visitors in exhibition-connected experiences through tours at both the John Michael Kohler Arts Center and the Art Preserve for various audiences. The Museum Educator will also assist with the Social STUDIO, hands-on workshops, public programs, and other initiatives.

If you or someone you know has a passion for spreading the word and knowledge about artist-built environments, folk art, and contemporary art, this may be a great opportunity! Share this post to help us find our next Museum Educator!

To apply or learn more about the position, benefits, and other employment opportunities, please visit our employment page on our website: jmkac.org/employment/

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