

wva

WISCONSIN
VISUAL
ARTISTS



APRIL 2022



Mary Tilton **President**

Jane Hostetler| **Vice President**

Victoria Tasch **Treasurer**

Brianna Fischer **Secretary**



Ally Wilber **Executive Director**



Sarah Legate **Graphic Designer**

On the cover

Michael Knapstein

IN THIS ISSUE

Director's Letter

President's Letter

Chapter News

Legacy Award

A Presidential History of WVA

WVAA Award Ceremony

Artist Spotlight:

Joan White

Artist Spotlight:

Micheal Knapstein

Artist Spotlight:

Christopher Wood

Creative Wisconsin Month

Milwaukee Art Museum Blog

Member News

Opportunities

Partner News



State Board Contacts

NE Chapter | Edita Birschbach
nechapter@wisconsinvisualartists.org

SE Chapter | Steven Bauer
sechapter@wisconsinvisualartists.org

SC Chapter | Jayne Reid Jackson
scchapter@wisconsinvisualartists.org

WVA President | Mary Tilton
marytilton100@gmail.com

Executive Director | Ally Wilber
director@wisconsinvisualartists.org

Tech Support | Rosie Hartmann
rosie@studiorosie.com

QUALIFICATIONS

I would like to emphasize something: there are no rules.*

With work. With play. With everything in between. We don't have to do things as they've been done before.

Consider the value of material exploration. Experimenting with ink application techniques, glazing formulas, the way a flashlight or shutter speed can impact a photograph. Setting flame to a canvas to study the scorch marks (for example). Sure, there are guidelines for making a "good painting" or a "good piece of artwork." Yet, the real artistry is learning to break the rules, or throwing them to the wind altogether. That's when we create something new, something exciting.

I've been thinking about this in terms of leadership. Particularly as we roll into WVA's election year and roles shift. Each round of leadership brings new strengths, passions, and ideas to the table; new versions of WVA. Sometimes these new ideas are successful, sometimes they aren't. Most require some finessing. Either way, we learn and we grow.

This organization is meant to serve artists, and I truly believe that one service we offer is the opportunity to step into a leadership role. To anyone who has ever considered participating as a chapter chair, a committee member, or part of the state board, I want you to know that there isn't a mold for these positions - they are what you make them to be. Your flavor of teamwork reflects your values and interests, and I will always prefer to be part of an organization run by passionate individuals who are energized by the work they are doing. This is how we change for the better. Qualifications schmalfications - do you want to make things happen? We have the materials - we just need artists to sculpt them into something better. Always better than the year before.

This isn't a lame call to arms. It's not an empty recruitment. There are opportunities here, and they aren't reserved for board members or restricted to a list of bullet points and job descriptions (though we do have those - if you need a starting point).

This may not even apply to WVA for you, reader. Perhaps this is a nudge to apply for that job you feel unqualified for, or to experiment with a new medium that you know nothing about. Pursue something new outside of your comfort zone. There are no rules! Do it the way that you feel you must. Through that you will learn, and you will succeed.

*for legal reasons, yes, there are some rules, laws even, but you get my sentiment



Ally

INVITATION

Deciding what to do – an invitation

While the pandemic is continuing to evolve and shift, more of us are getting out and finding places to go. Hopefully this trend will continue, and as I am writing this, I'm trying to decide whether to attend this show opening or that one because of a conflict in date and wonder whether I am making the most of the time that once felt infinite. The choices can be overwhelming, especially now because I am out of practice with scheduling my time.

Artists particularly face the competition between time alone and time with others: "Leave me alone so I can do my art!" and "Come back, come back! I want you to see my art!" I need people who understand this balance, as most artists might. During the past two years Wisconsin Visual Artists' chapter meetings have been held virtually. We've visited fellow members' studios, critiqued each other's work, and hosted guest speakers presenting best art practices. Making local, personal connections is a great way to find trusted colleagues to help us see the blind spots in our art attempts. In our WVA chapters, we get to know each other personally and find people we can trust to give honest, insightful feedback and provide helpful resources. Eventually, art should also make the trip outside of the studio, and WVA chapters support the process of getting member artwork into the world through local shows and exhibitions.

With a statewide reach, the WVA state organization unites these chapters with a common mission to connect, educate, and empower artists at all stages of their career. The WVA state board and guests have been meeting online monthly and most recently have done a deeper dive into the topics of membership, fundraising and exhibitions. We've discussed ideas and made some action plans to make the WVA organization more effective. A powerful exhibition such as the Biennial would not be possible without the effort of a statewide organization, and the central hub of the website, newsletters, and this magazine are delivered through the united contribution of the state board of directors, volunteers, and our very talented Executive Director. What would be local may be expanded with our statewide organization.

As more things compete for your time, I invite you to join me in engaging with WVA. Take advantage of this organization's duality and make the most of your valuable time. Attend chapter meetings and shows to make beneficial local art connections. Share ideas for programs and your own art news and events, using the state organization to reach a larger audience. Together, the local yet statewide reach of WVA has made it the longest lasting art organization in our beautiful state of Wisconsin. Come join us!



Mary Tilton, WVA President

CHAPTER NEWS

Northeast Chapter

Our next meeting will take place on Tuesday, **April 19** at 7:00 p.m on [Zoom](#).

Thank so much to Joan White for sharing her brilliant art and unique studio. Joan also recommended Inkdrop Haus for quality reprints; hers are fabulous.

For our next meeting, Jane Hostetler will put together a slide show of our recent work for viewing and discussion. Please, send your photos to hostetler.jane@gmail.com

"Art on the Island" will be hosted in Fond du Lac on June 5. Contact Bill if you interested in participating: wnettelhorst@hotmail.com Jane is planning to have printed WVA P/R material as a hand out.

NE Chapter Members Show is planned for the month of July 2022, Prospectus and Entry Form will be on WVA website in early April.

Leslie Vidas Zuehlke shared two links with an NPR interview of an Ukrainian artist who would like to return to his war-ravaged country to document the destruction. The links to the war story audio
The Brush is Mightier Than The Sword:

NPR

Two Coats of Paint

Please consider a co-chair position at our chapter for this coming 2 year term. Nominations will be voted on at May meeting, Terms run May to April for 2 years.

Southeast Chapter

Meeting Day: 1st Wednesday of each Month

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

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

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

Abstracted Visions – An Online Exhibition

South Central Chapter

Our March 15 meeting was a presentation by artist/educator Frank Juarez on self promotion. Documents that Frank shared with us are available on the WVA website on the SC documents page. Frank also reminds us of the exhibition he is jurying in Rockford, IL ["Midwestern Biennial"](#)

Our **April 19** meeting will involve presentations by member artists Jan Richardson, a portrait artist, and Virginia Huber, watercolor painter and teacher.

Our **May 17** meeting will be a presentation by member Roberta Condon on her coordination of a three-year travelling exhibition "Long Time Passing."

The prospectus is now available for our Chapter members to enter "Midwest Seasons" to be held September 15 to November 18, 2022 at the Sauk Prairie River Arts Center in Prairie du Sac. Entries will be accepted through July 15.

We are also in the process of organizing two other member exhibitions: An online exhibit to open in May and our annual members' exhibit at the UW Hospitals. Information on both will come out soon.

State board

Elections are coming up! Voting for the following positions will commence in May:

- NE Chapter Chair
- State Board Vice President

Stay tuned for our annual meeting this summer, TBA

WVA LEGACY AWARDS

WVA Legacy Awards began in 2020 to recognize and honor WVA members who have made dedicated contributions in significant and long-standing ways to WVA. The WVA Legacy Award will be presented every Biennial year and are selected from nominations by each of the WVA Chapters to the WVA Legacy Award Selection Committee that is appointed by the WVA State board. The

presentation will be at the WVA Annual Meeting.

WVA Legacy Awardees:

2020 Christine Style and Peggy Zalucha

Chris Style is our angel. Her mother led the organization for many years and Chris has continued that tradition through her mentoring new officers and steadfast commitment to our survival. She has been Chair of the Biennial numerous times, State Board President, Secretary, Historian, WVA representative to the WVAAA nomination committee, member of the Japanese Exchange, and led numerous initiatives including the drive to hire an Executive Director. We are forever thankful for this herculean effort.

Peggy Flora Zalucha was the WVA Treasurer for a decade and worked with Lee Holt to implement the Japanese Exchange. This international artist exchange involved coordinating multiple exhibitions throughout the state and arranging homestays for the visiting artists. In addition, there were daily activities to be scheduled. When we shipped work to Japan it was returned to Peggy's studio in Mount Horeb. Peggy has been a member since 1985.

If you would like to nominate a member for a 2022 WVA Legacy Award, please email your chapter chair by May 1st.



A PRESIDENTIAL HISTORY of WVA

(Dates and names thru 2000 provided by Janet Treacy in Centennial Catalog).

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

2021, Mary Tilton

2022, *Jane Hostetler*



WISCONSIN VISUAL ART ACHIEVEMENT AWARDS



Photo taken by Andrea Waala

Saturday, April
30th from 2-3pm

The Wisconsin Visual Art Achievement Awards were created to honor those individuals and organizations that have contributed to the wealth of artistic creativity in our state and region. This organization is for the future---for the artists, patrons, supporters, teachers, authors, collectors, and appreciators of art. Through these awards, we hope to stimulate discussion and awareness for decades to come.

📍 Museum of
Wisconsin Art

Every two years, a nine-person nominations committee convenes to select winners in the following categories: Arts Writing, Community Arts Advocate, Educator (K-12), Educator (University or College), Emerging Artist, Exhibition, and Legacy. Award winners receive a cash prize. MOWA members are encouraged to attend the ceremony and join this festive reception.



Christopher Wood, *Daydrawing*





ARTIST SPOTLIGHT

Joan White

BY Joan White IMAGES Joan White



I grew up in Appleton, Wisconsin, attended UW Fox Valley after High School and was encouraged by art instructor Biganess Livingstone to apply to the School of the Art Institute of Chicago. I was fortunate to be accepted and offered a financial aid package including scholarship. After earning BFA in 1983, I moved to Lakewood (in the Chequamegon-Nicolet National Forest) and purchased a tiny old chapel in the middle of town for my studio/gallery space in 1984.

One goal when I graduated was to make a living as an artist, and I've been doing so for 38 years! I've always been motivated; art is my passion, but the wonderful people who enjoy my art (collectors, Facebook followers, visitors to my gallery) help to motivate me. Because of them I try to make each new piece my best work yet - to continue challenging myself.

Nature and the forest where I live are my biggest influences. The forest is my spiritual haven and I spend time in it everyday; hiking, x-country skiing, trout fishing or just "being". I've also been influenced by Native American culture and traveling (within the US and internationally-Nepal, Galapagos Islands, Amazon Jungle, Africa) experiencing nature and taking reference photos.

Process starts with all the work my husband Ken (a retired carpenter) contributes. He sometimes harvests a tree from our property, but most of the time our wood is from local foresters, loggers, or someone clearing land for a house. Ken takes the tree (we prefer burls, which are lumpy growths on a tree) to the sawmill and have it sliced. Slices are air dried for a year or more, then kiln dried. He planes and sands each piece until it is silky smooth.

Sometimes for commission work I look for a specific piece, but usually I just pick one and study it until an image forms in my mind from the grain pattern, color, and shape of the wood. I sketch the vision in my journal and refer to reference photos for detail (normally I take my own, but occasionally photographer friends

share theirs). I begin painting with layers of thin oil paint, allowing the grain to show through. I carefully build up layers in certain areas to accentuate shadow, form, and detail. I take great care painting the eyes of a creature. When the painting is complete, Ken sprays it with lacquer for lasting protection.

It is important to me to “honor the wood,” not cover up the natural beauty but to enhance it with a story. I like the images in my paintings to be realistic, but also mystical and ghostly. I always hide many tiny creatures within other creatures for the viewer to find. For me this is a way to encourage people to slow down and look carefully, not only at my work but at nature itself. I hope that my art helps people appreciate nature in a new way.

Currently I’m working on a piece about endangered species based on a quote by Jane Goodall, “...every species has a role to play...everything is interconnected. Each time a species goes extinct it is as though a hole is torn in that wonderful tapestry of life.” - I’m experimenting with imprinting the patterns of fabric into the painting.

I enjoy sharing my work with visitors to my gallery, which is busy June-Sept. I offer originals, reproductions, cards and puzzles in my gallery and on my website. Years back Ken & I traveled the country doing Log Home Shows in the “off” season. Thanks to the internet, that’s no longer necessary but it helped to build a following outside Wisconsin. I have collectors all over the US as well as Canada & Europe. Because my focus has always been to keep my own gallery walls full, I don’t enter many shows, though I am considering more of that in the future. ■

715-276-6464
www.joanwhite.com
www.facebook.com/JoanWhiteWoodPaintings



LEFT: *Eyes*

RIGHT: *Pollinator*





ARTIST SPOTLIGHT

Michael Knapstein

BY Michael Knapstein IMAGES Michael Knapstein



Clothesline

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

I would describe myself as primarily self-taught, as I do not have any formal post-secondary art education. I grew up in Stevens Point in Central Wisconsin and was lucky enough to have several great art teachers in high school. They included Warner Halverson and Annette Schuh, who is an amazing watercolor artists and fellow WVA member.

I later graduated from the College of Fine Arts and Communication at the University of Wisconsin-Stevens Point, but I only took one art class in college. I was fortunate to study with Sir Laurence Bradbury at the Tate Gallery in London, but only for one semester.

How long have you been making art?

I was interested in art since grade school. Originally I hoped to be an illustrator, and began shooting photographs for reference. I soon found that I enjoyed the photography aspect more than the illustration. While in junior and senior high school, I received a great deal of encouragement from several arts organizations including the Wisconsin Academy of Science, Arts and Letters in Madison. While still in high school, they organized my first solo exhibition at their Steenbock Gallery and published my work in their Academy Journal. I also received great support from Eastman Kodak, who selected me as a winner of their national student photography competition. That award-winning photograph was reproduced in several books and magazines and garnered quite a bit of attention. I had work acquired by a major international museum while still in high school.

I began shooting photographs professionally in college, working as a photojournalist for news services including Associated Press and United Press International. I also began making images for several advertising agencies, which ultimately led to a 30+ year career in advertising.

The advertising agency world is quite demanding. I found I had no time for personal art again until I sold my advertising agency and “retired” at age 54 in 2010. So while it would seem that I have been creating art since I was in my teens, my fine art career was interrupted by an awkward 30-year gap. My current work has all been created in the past 12 years.

What motivates you to make your work?

I have spent most of my life in one creative pursuit or another. I enjoy the creative problem-solving process. I would make art even if I never shared it with anyone else, but I deeply enjoy creating work that tells a story, makes a connection and communicates a message with the viewer. I recall standing behind a group of people looking at my work including “Clothesline” in a museum exhibit in Iowa. One woman said “I can smell the laundry drying in the breeze.” I loved that!

What do you hope to accomplish with your work, and what do you hope viewers get out of it?

Much of my work is centered on the American Midwest. I feel like the rest of the nation tends to overlook our part of the country and the art that is created here. Many think of us as “fly-over country” and give much more attention to art depicting and/or created on the coasts. I feel good about sharing my view of the American Midwest with audiences around the country – and the world. I recently updated my CV and was surprised to see that I’ve had work in more than 300 exhibitions in 20 countries on five continents. I think there is something very essential and beautiful about the Midwest, and I feel good about sharing that appreciation with others. In commenting about the work she selected for a previous WVA/MOWA biennial exhibition, a Chinese-born juror highlighted my image “After the Storm” and said “This is what I think of when I think of the United States.” That meant the world to me.

What influences your work?

I formed my visual aesthetic decades ago studying the masters of classic black and white photography -- including Ansel Adams, Edward Weston, Paul Strand and Walker Evans. My work is also strongly influenced by the artists who formed the American Regionalism movement, including Wood, Benton, Curry, Wyeth and Hopper. Among living artists, I enjoy the work of photographers Clyde Butcher and Roman Loranc among others.

Any upcoming exhibitions, shows or art happenings?

It seems that the art world is finally awakening once again after a long Covid-induced nap! As a result, I have work in several upcoming exhibitions around the world over the next few months.

In April, I have two photographs in an international touring exhibition organized by the Royal Photographic Society. Based in Bristol, England, the RPS is the world's oldest photography organization and this is their 163rd annual exhibition. This year they reviewed more than 8,000 images and only selected work from 57 photographers around the world. Coincidentally, the two images they selected were also chosen for two previous WVA/MOWA Biennials. So great jurors' minds really do think alike!

In June, I am very excited to have what will be my largest solo exhibition to date in the United States. It is organized by the Museum of Wisconsin Art and will be at their lovely "MOWA on the Lake" gallery space in Milwaukee.

In September, I will be part of a three-person exhibit at the Overture Center for the Arts in Madison. My work was selected after a very competitive review process several years ago, but the exhibits were all delayed because of Covid.

And in October, I will have a portfolio of images from the American Midwest in an international exhibition in Barcelona, Spain. It will be at FotoNostrum, which is the largest photography gallery in Europe.

Can we buy your work? If so, where/how?

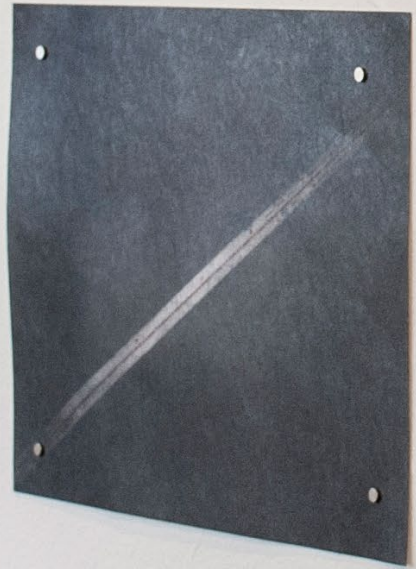
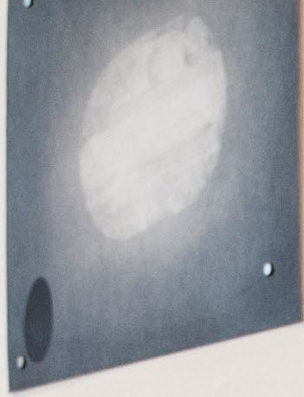
Yes, collectors can acquire my work through a number of sources. I sell my work directly on my website, through online galleries including Artnet, Artsy and the Edge of Humanity Gallery, and in Europe, I am represented by FotoNostrum – the Mediterranean House of Photography in Barcelona.

What an amazing time to be an artist! There has never been a time when we could share our work with more people, in more ways, in more places. And we can do it from anywhere! We have to appreciate this rare opportunity and not take it for granted. ■



After The Storm

Website: www.knapsteinphotography.com
Instagram: [@mknapstein](https://www.instagram.com/mknapstein)
Artnet: <http://www.artnet.com/artists/michael-knapstein/>

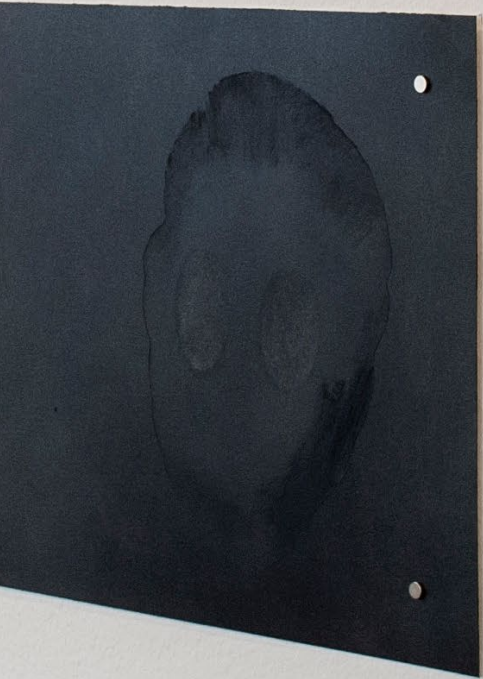




ARTIST SPOTLIGHT
Christopher Wood



BY Christopher Wood IMAGES Christopher Wood



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

I earned a BFA in Visual Communication Design with a concentration in Illustration, and an MFA in Painting. Otherwise, most of my training is informal. I have been a member of the College of 'Pataphysics since 2017.

How long have you been making art?

I've been making art all of my life, but the form has shifted a lot over the years. (music, theater, walking, installation, performance, etc.) I have been working on visual art professionally since completing graduate school in 2005.

What motivates you to make your work?

The act of making art is a fundamental and essential human activity. Even more so than war, I would argue. It is a magical act with the power to bridge divides between people. I believe what Lewis Hyde said about art acting as a device that can prevent people from killing one another. Artists provide a gift to the culture, so that people have something in common. I hope this is true. In the context of this time we call 2022, at the start of the Anthropocene epoch, what could be more valuable?

What influences your work? (people or other)

Influences on the daily level come from many places. Scientific discoveries (particularly news from NASA), synchronicities and chance events, narratives of individual humans (especially their follies), liminal spaces, walking, icebergs, time.

On a broader level, one influence on the trajectory of studio work of recent years includes Timothy Morton's writing on what they call hyperobjects - entities that are so massive in spatial and temporal dimensions that we can only experience minor instances of them with the faculties available to us as humans, and that question what it means to be an object at all. Another is Alfred Jarry's science of 'Pataphysics. "'Pataphysics will be, above all, the science of the particular, despite the common opinion that the only science is that of the general. 'Pataphysics will examine the laws governing exceptions, and will explain the universe supplementary to this one.... 'Pataphysics is the science of imaginary solutions."



Daydrawing (installation)

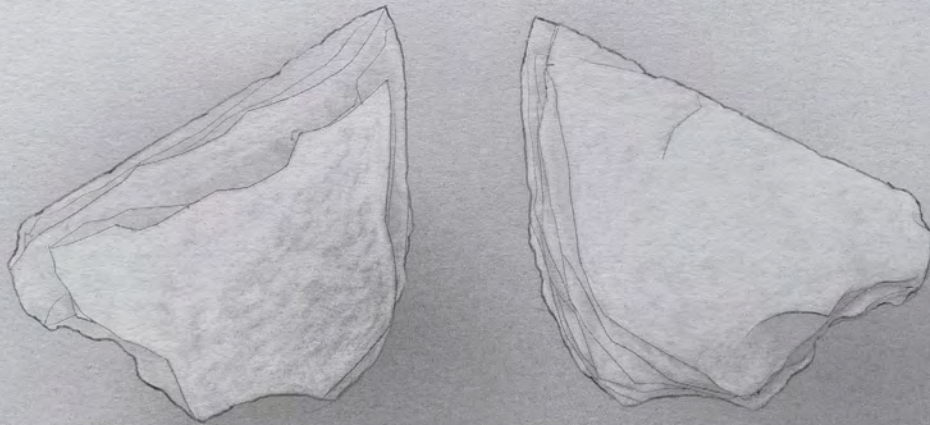
Can you talk about the process of making your work, from concept to completion?

My process has often involved setting up projects of limited sets of works on paper, frequently involving methods of delineating time. I am currently working on a single drawing that is composed of an unlimited series of daily works on paper called Daydrawing.

I create daily drawings, the accumulation of which expands into a broader endeavor in the form of an entity we can experience directly but is so distributed in space and in time that it does not exist anywhere in particular.

Each daily addition is rendered in powdered graphite and is a keyhole view into an alternate universe, a hallucinatory daydream that responds in part to observations throughout the day, and in part to narratives already at play within the Daydrawing universe.

The perpetual daily drawing process proceeds each day with the creation of the new work marking that day - and a hyperobject emerges as each drawing is released into



Daydrawing

the world, resulting in a diaristic, many-paneled entity that stretches through time, space, and beyond our capacity to observe. Daydrawing, in 9 x 12 inch fragments, is both local and becoming increasingly dispersed as the fragments drift away from one another through digital publication, collection, and exhibition.

Any upcoming exhibitions, shows, or art happenings?

Currently I am part of the Wisconsin Artists Biennial at the Museum of Wisconsin Art, West Bend, through April 24.

Also, I have been selected as the 2022-2023 Artist in Residence at the Pfister Hotel, Milwaukee. I will host events for Milwaukee Gallery Night and Day throughout the year, and the studio is open to the public in general.

You will also find me participating in the ART 64 competition in Wauwatosa on June 3 & 4 (<https://www.art64tosa.com/>). "ART 64 is a two-day bracket-style

tournament taking place in Tosa Village, highlighting diverse, nationwide artists and local businesses, presented by the City of Wauwatosa. Artists will be paired to go head-to-head and given two hours to create a work of art on a predetermined theme." This should be very interesting - come on out and vote for me.

Can we buy your work? If so, where/how?

Yes, please do. New work, selections from the archives, and commissions can be purchased from my studio at the Pfister Hotel through March 2023, or through Portrait Society Gallery of Contemporary Art, Milwaukee. Select pieces of the Daydrawing project can also be purchased remotely on the [project website](#). ■

<https://www.christophertwood.com/>
<https://daydrawing.com/>
<https://www.instagram.com/christophertwood/>



CREATIVE WISCONSIN MONTH

APRIL 2022

Creative Wisconsin Month - an annual celebration of the arts, culture, and creativity throughout Wisconsin - is happening in April 2022! This month-long event raises visibility and awareness about the value and power of Wisconsin's creative sector, celebrates the creative diversity of Wisconsin, empowers advocates to take action, and help spur greater investments in creative opportunities for everyone, everywhere in the state.

At the end of March 2022, Arts Wisconsin will evolve to become Create Wisconsin, a new organizational identity building on past accomplishments and growing future promise, just in time to launch Creative Wisconsin Month. Watch for more info!

The arts and creativity provide a means for human expression, processing the unknown, and communicating across cultures - and packs a powerful economic punch as well. In 2019, according to the U.S. Department of Commerce, the creative industries leveraged more than \$10.1 billion to Wisconsin's economy and employed over 96,000 of its residents. [The most recent info from the Department of Commerce](#), released in March 2022, demonstrates the toll of pandemic shutdowns and cancellations with a national decrease of 6.4 percent in 2020, after increasing 3.4 percent in 2019. In Wisconsin, statewide economic impact in 2020 was \$9.6 billion, although still encompassing more jobs than in the state's beer, biotech, and papermaking industries.

Creative Wisconsin Month will shine a spotlight on the power and value of Wisconsin's creative sector as we move on to build a vibrant, equitable post-pandemic world. This year's Creative Wisconsin Month is mostly virtual, with several in-person events during the month.

Features of Creative Wisconsin Month 2022 currently include:

- Each Thursday in April, we'll host a Creative Thursday Session on research, advocacy, and creative economic, educational and civic issues - and there will be sessions on other weekdays, too
- [Creative Wisconsin Summit](#) on Thursday, April 21, presented in partnership with UW-Madison, Division of Extension (registration required)
- Create Wisconsin Statewide Tour around Wisconsin (watch for info)
- Advocacy actions throughout the month.

How can you be part of Creative Wisconsin Day?

Check the [schedule](#) on a regular basis - we'll be updating and adding events throughout the month - and participate in as many sessions as possible. Most sessions don't require advance registration - just mark your calendar and sign on when the session is happening.

Use the hashtag [#CreativeWisMonth](#) to spread the word on social media.

Watch for regular updates about Creative Wisconsin Month activities.

Creative Wisconsin Month is presented with the assistance of generous partners and sponsors, including:

- [Arts Midwest](#)
- Community Shares of Wisconsin
- [Heid Music](#), Appleton, Green Bay, Madison, Oshkosh, Steens Point
- [League of Wisconsin Municipalities](#)
- [Remake Learning Days Wisconsin](#)
- [Wisconsin Arts Board](#)
- [Wisconsin Presenters Network](#)

[Click here](#) to learn more about how you or your company/organization can sign on as an inaugural sponsor of Create Wisconsin and its work, including Creative Wisconsin Month. Get in touch at info@artswisconsin.org with questions and ideas.

Creative Wisconsin Month is all about sharing the latest data, practices, and professional development as we navigate the creative landscape in 2022. More events will be added as Creative Wisconsin Month continues. For info, contact Arts Wisconsin at 608 255 8316 | info@artswisconsin.org.

Milwaukee Art Museum Blog

Your Milwaukee Art Museum is currently open Thursdays through Sundays, 10am to 5pm (Thurs. until 8pm.) You will see changes in the contemporary galleries that include works from the vault that will be new to many visitors and the rehanging others in new locations to highlight aspects of the contemporary art story. Paul Jenkin's Phenomena 831 Broadway now greets visitors at the entrance of the contemporary galleries. (Don't worry you can see the iconic Still Life #51 by Tom Wesselmann at a different location.)



Paul Jenkins (American, 1923 – 2012), *Phenomena 831 Broadway*

Coming up, April 7 to 10, is the fragrant return of [Art in Bloom](#) and two new exhibitions that are now on view.

In the Bradley Family Gallery is [Currents 38: Christy Matson](#). Christy Matson (b. 1979) uses a digital jacquard loom to create thoughtful, innovative compositions that she considers paintings. Wonderful work!

[Shifting Perspectives](#) explores how photography traces the various ways we see and understand the landscape. The more than 65 photographs are on view at the Herzfeld Center for Photography and Media Arts.

The powerful featured photography exhibit, [An-My Lê: On Contested Terrain](#), will close on March 27. Don't miss it!

[In the Dark: European Prints, 1600-1910](#) is on Level 2. Featured are 20 prints by artists including Paul Gauguin, Francisco de Goya, Käthe Kollwitz, and Rembrandt van Rijn.

Check out Derrick Adams' Our Time Together located on the East End. It is an engaging giant mural about Milwaukee.

To learn more about what's on view explore <https://mam.org/exhibitions/>. The cafés are not open currently. Reserve your admission tickets and find information on parking, safety protocols, and more at mam.org/visit.

WISCONSIN VISUAL ARTISTS: Member News

DENISE PRESNELL

Two of Denise's oil and cold wax paintings have been juried into "NightVisions 22", an international juried exhibition to be held at the Coconino Center for the Arts to be held from May 7th - August 27th, 2022.

Coconino Center for the Arts

2300 N Fort Valley Road

Flagstaff, AZ 86002

COMFORT WASIKHONGO

Bodies of Knowledge.

April 15, 2022 to June 12, 2022

James Watrous Gallery

3rd Floor, Overture Center for the Arts

201 State Street

Madison, WI 53703



Comfort Wasikhongo, *Jim Jones Rapper*, 2012, oil

COLETTE ODYA SMITH

Colette will have her painting "Water Ballet" included in the exhibition "In the Park with Frederick Law Olmstead: A Vision for Milwaukee" at Villa Terrace Decorative Arts Museum, Milwaukee, Wisconsin. The show will hang from April 14 to September 25, 2022. The museum is open Wed, Fri, Sat and Sun 1:00pm to 5:00pm, Thurs 1:00pm to 8:00pm, closed Mon and Tues.

*Villa Terrace
2220 N. Terrace Avenue*

Milwaukee, WI 53202

Colette has four paintings included in the "5th Biennale Internationale Pastel d'Opale". She was invited to submit works for this exhibit being held in Saint-Leonard, France, March 26 – April 10, 2022. As part of advertising the exhibit, the French magazine "Pratique des Arts" featured one of her paintings, "Downstream" on the cover of their special publication issue on pastels.

ART OPPORTUNITIES

Museum of Wisconsin Art

MOWA is hiring for a part-time MOWA Shop Sales 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 contains two logos. On the left is the 'SUPPORT WISCONSIN ART' logo, which lists five levels of support with their corresponding amounts: Benefactor (\$1,000+), Patron (\$500), Sustainer (\$300), Contributor (\$150), Donor (\$80), and Friend (\$40). On the right is the 'SUPPORT WISCONSIN Visual Artists' logo, which features the words 'SUPPORT WISCONSIN' in a circular arrangement around the words 'Visual Artists'. Below the text is a stylized graphic of two hands, one green and one orange, reaching towards each other.

SUPPORT WISCONSIN ART

- BENEFACTOR | \$1,000+
- PATRON | \$500
- SUSTAINER | \$300
- CONTRIBUTOR | \$150
- DONOR | \$80
- FRIEND | \$40

SUPPORT WISCONSIN Visual Artists

EDUCATE | EMPOWER
CONNECT

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



CALL FOR ART

FLORAL & BOTANICAL

Enter from 3.22.2022 until 4.22.2022 at midnight.

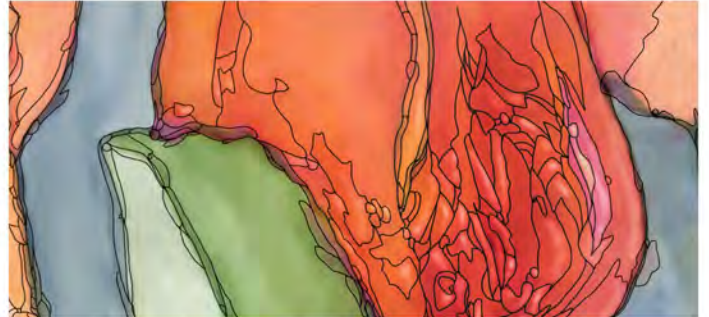
Enter your original artwork where the main theme is floral and or botanical.

2D & 3D artwork is welcomed to enter for this group juried show.

Best In Show wins \$100 cash prize.

Opening Reception Thursday May 12th, 2022 6-8pm.

Enter online at www.artlessbastard.com/call-for-art



OPENING RECEPTION

ABSTRACTED

Join us for the opening reception of the group exhibit
ABSTRACTED.

Free to attend. Cash bar. Live music. Art & Community.

THURSDAY APRIL 7th 6-8pm

Artless Bastard Gallery

353 Main Ave, De Pere, WI 54115

Southeast Chapter Calls For Art

Our next exhibition will be at Inspiration Studios in West Allis, WI.

The theme is TURN UP THE HEAT.

We will be accepting 60 pieces of art on a first-come basis.

Click the image to left to learn more.

To view other shows that are scheduled, click the following:

[Southeast Chapter CALLS FOR ART](#)



WISCONSIN VISUAL ARTISTS: Partner News

Click on our partner's logos to be taken to their websites, and read about exciting things they have going on below.



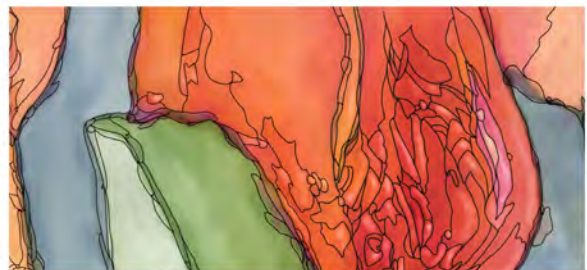
MARN is excited to announce that our next exhibition will be a solo show by Daniel Fleming, hosted in the gallery at the MARN ART + CULTURE HUB. The exhibition will run from April 16 and June 5 2022. For more information, head to our website at marnarts.org

MARN also has hundreds of artworks, gadgets, jewellery, woodworks, postcards and more made by local artists for sale at the MARN MARKETPLACE every day. To view the selection, stop by the MARN ART + CULTURE HUB any day of the week or visit online at marnmarketplace.square.site and support local artists.



CALL FOR ART

FLORAL & BOTANICAL



OPENING RECEPTION

ABSTRACTED

Artdose Magazine Turns 10 in 2023

I have exciting news to share with you. In 2023, Artdose Magazine will be turning 10 years. I never imagined that this would happen to a small operation such as ours. And, here we are, prepping for a new iteration. With this in mind, earlier this year I began pondering about what this would look like for us. I noticed my online habits and what I have been subscribing to and reading with the intent to remain motivated, find inspiration, discover places to travel, and seek opportunities. Then it dawned on me. What is Artdose Magazine about?

If you peel the layers of the magazine, what is truly at the center? It is about the relationships, the people, art experiences, and the culture that exists within our local communities and across the state. This has always been the fuel connecting and supporting those working in the visual arts.

As we move into a new journey, this summer's Vol 33 will be introducing new voices from our neighboring states; Illinois (Chicago Gallery News, Rockford Art Museum), Iowa (Voices Productions), Michigan (Essay'd, Cultivate Grand Rapids, DeVos Art Museum), and Minnesota (Rochester Art Center). My hope is that this will motivate, inspire, and encourage you to connect with one another. Our goal is to create a larger art ecosystem of support and awareness. There is a lot to celebrate and be proud of in the Midwest and Artdose Magazine will become part of that.

One way to kick off Year 10 is to publish an artist directory as its own publication. This publication will be a limited edition, 8.5" x 5.5", full color, with a dedicated page per artist. We are currently accepting submissions until August 1, 2022. Visit artdosemagazine.com for details or reach out to me at frankjuarezgallery@gmail.com.

Frank Juárez

Publisher

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

Web: artdosemagazine.com



CONNECT. EDUCATE. EMPOWER.



@wisconsinvisualartists



@WisconsinVisualArtists



Wisconsin Visual Artists