

wwa

WISCONSIN
VISUAL
ARTISTS



APRIL 2023



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On the cover

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REJECTION

"Criticism and rejection are not personal insults, but your artistic component will not know that. It will quiver and wince and run to cover, and you will have trouble luring it out again to observe and weave tales and find words for all the thousand shades of feeling that go to make up a story." – Dorothea Brande

Rejection is unavoidable. It is part of life, and it is part of being an artist.

I'm particularly enamored of this quote by writer Dorothea Brande, which personifies the "artistic component" as though it's a little creature that lives within creatives. A small, quivering art goblin to be pet and soothed when facing rejection or criticism. However, I think this metaphor is also a way to think about empowering our inner art goblins. Through rejection and criticism comes education, understanding, and resilience. As creatives it is healthy to push ourselves to grow in our artistic practice, and we need to teach our little art goblins to stand tall, handle rejection with grace, and go on to make more (perhaps even better) work.

No artist lives a life without rejection. So I implore you to spend some time meditating on the situation: you weren't juried into a show - why? Perhaps the venue and/or the jurors were not the correct fit for your style of artwork. This doesn't mean your art is bad. It also doesn't mean that the jurors/curators were wrong for not choosing your piece. That's the beauty of the art world—there are no rules! All of our choices, in making artwork and in choosing artwork, are based on personal aesthetics and experience.

Sometimes rejection acts as a nudge from the universe to shake up your studio practice. This is an opportunity to look at the other artists working in your medium and consider their techniques and subject matter; how does it differ from yours? Could you learn from them? Be proud of your artist peers for their accomplishments.

I would hope you all agree with the fact that artists, no matter the stage of their career, must always keep growing and improving; nourishing and caring for the art goblins within. In the end, there will be other shows, and other artwork. You don't make it to display it in a gallery, do you? I'd wager that you make it simply because you have to.

Because your inner art goblin demands it.

Warmly,

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

Ally

CHAPTER NEWS

Southeast Chapter

The April Monthly Meeting of the SE Chapter will be Wednesday, **April 5th at 6:30 PM via Zoom**. The Zoom link is available in the April Monthly Newsletter. We will be continuing our discussion about gallery exhibitions.

Northeast Chapter

April 18, 7 pm via Zoom

Jean Judd will present her slide show "Expand Your Reach, Juried Fine Art Exhibitions." Our discussion will include best practices for entering shows, applying for a solo exhibits, and the ever world of changing social media!

May Meeting In Person - Date/Time TBD

We will meet at Christine Style's beautiful home & studio. New officers will be elected.

South Central Chapter

The South Central Chapter meeting for April will be in person at our formerly usual meeting space: the Holiday Inn Express, **610 John Nolen Drive, Madison, WI on Tuesday April 18th at 6:30 PM**. After the short business meeting and member introductions, we'll hear from member James Richter about his artistic adventures in mural painting.

STATE BOARD

In advance of the Perspectives 2023 opening, we had a state board meeting, which was open to the entire membership. To close this meeting, we asked everyone in attendance to share the most important thing they've learned in their creative careers. Here are a few pieces of advice from your Wisconsin art peers:

"Keep it simple. Be clean. Be consistent. Don't over complicate things."
- Chris Style

"Be there. You cannot believe the opportunities that come through volunteering!" - Tori Tasch

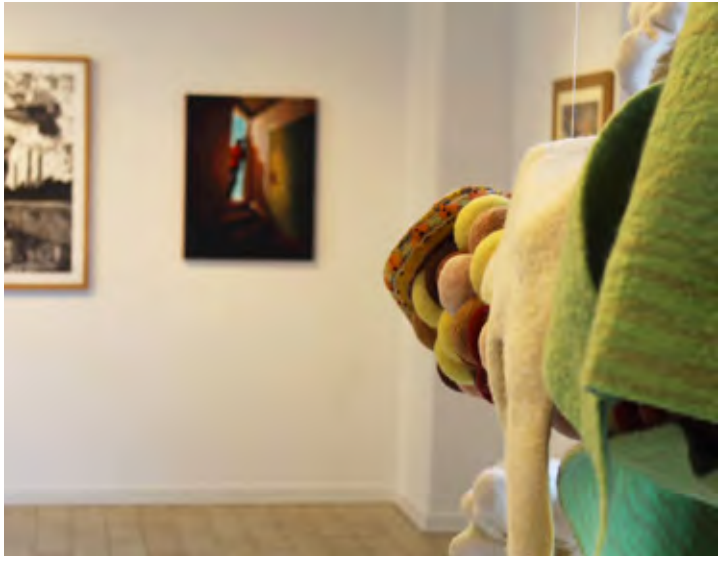
"Learn the rules of your artform, so you can break them. Connect with other artists who work in your medium." - Jayne Jackson

"Relax and have fun. Play! Enjoy the process!" - Marcia Hero

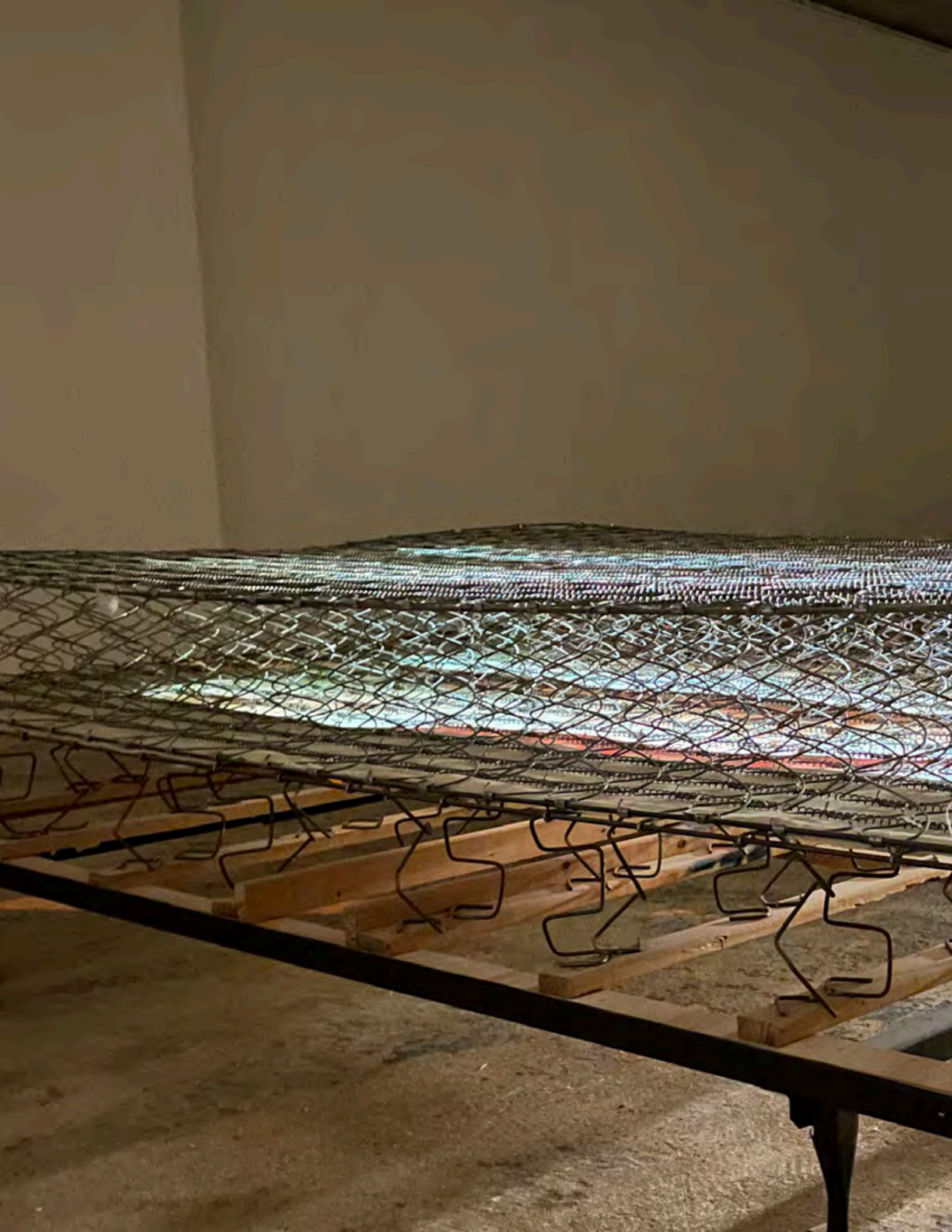
"Take inspiration from other artists' work, and then make it your own." - Patti Belbin

"Community! Spend time with artists." - Bill Nettelhorst

"Put your original artwork out there! You are serving mankind by sharing your art. And don't try to fake yourself through your art- it isn't sustainable." - Mary Tilton









ARTIST SPOTLIGHT

Amy Cannestra

Will Ewe Marry Me?



In 2022 I created an installation called Fidget (an installation with video projected downward onto the metal skeleton of a full-sized bed) about revealing trauma hidden in spaces presumed to bring us comfort. Each layer I pulled from the mattress exposed a surprising set of patterns, colors, and textures. Layers of Comfort displays the layers we use to conceal our trauma.

My conceptual art practice pulls apart the layers of identity we build and maintain to engage with the trauma the body and mind carry.

I am originally from Oak Creek, Wisconsin, and live in Cudahy. I received my BFA in communication design from the Milwaukee Institute of Art and Design in 2006 and my MFA in studio arts from the University of Wisconsin-Madison in 2015. Since graduating with my MFA, I have shown internationally participating in events such as the 2016 TransArt Triennial in Germany, the ChaShaMa pop-up at One World Trade Center in New York City, the 2017 TRIO: Biennial in Rio de Janeiro, and, most notably, the 58th Venice Biennial in the Grenada Pavilion.

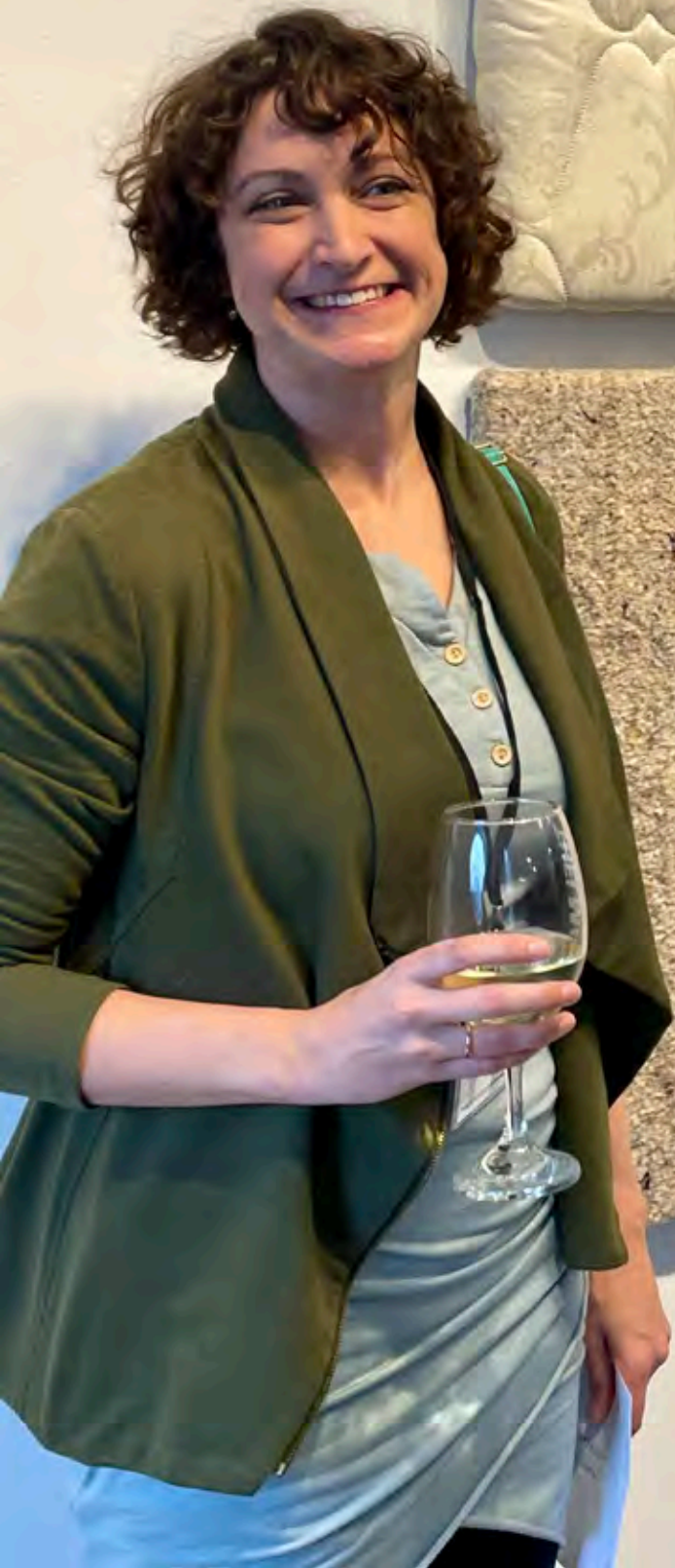
Alongside my practice, I am co-founder of the SPOOKY BOOBS, a feminist collaboration that uses art, language, and design to visualize the trivialization of women's experiences—formed in 2014 with artist J. Myszka Lewis, SPOOKY BOOBS produces public performances and installations with the mission to half the perpetuation of sexism in our culture.

Outside the studio, I run Task Creative, a project space for all artists and creatives to rent for pop-up shows, documentation, performances, or installations. I am an adjunct professor at Concordia University, a freelance designer, an aunt, and a dog mom. ■

Instagram: [@amy_cannes](#)
Website: [amycannestra.art](#)

Instagram: [@spookyboobs_art](#)
Website: [spookyboobs.art](#)

Instagram: [@task.creative](#)
Website: [taskcreative.art](#)





ARTIST SPOTLIGHT

William Nettelhorst



Bison - The Beast - Prairie Spirit environmental sculpture by WL Nettelhorst

William L Nettelhorst
Wisconsin Visual Artist NE
Thelma Visual Artist
Fond du Lac Artist Association
theprairiehousestudio.com
Williamnettelhorst - Instagram
William Nettelhorst - Facebook
Raised in Park Ridge, IL.
Northwestern University majored in business.
Reside on L. Winnebago around Fond du Lac
Studio located on 25 ac. Native Prairie planted in 2000
6 Prairie grasses and 39 different forbes.
Steward and maintain the Prairie
Stone sculptor. Carving mostly in Alabaster.

Several sculpture series:
Feminine torsos, Faces, Designer High Heel portraits, Inner Experiences, Singular abstract pieces, Environmental sculpture.

3-13-23

What is it about?

Bison - The Beast - Prairie Spirit

The three names in succession are what the piece is about and it's evolution. My sculptures always have a conversation with me. Where/how in me they evolve. The unfolding comes over some period of time, months even a year. Perhaps longer. This piece is about my love and passion in this stage of my life.

Over the past 23 years I and a group of others have planted, tended to, burned and watched our 25 ac. Prairie restoration. I have been doing sculpture since the late 70's, first sand then stone and now environmental sculpture. B - T - P brings together for the first time my love of Nature (specifically Prairie) and my passion to sculpt. These are the elements of why the sculpture manifested.

B - T - P is about the spirit of Prairie, the power and majesty of Nature's Bison and the beauty of Prairie all seasons of the year. Penny a young girl said to her mother "That's a lot of twigs and dead stuff. Even dead stuff can be beautiful." that connection with a young person is what the piece is about.

How did you make it?

I collected all kinds of materials from the Prairie. Not knowing if or how they would work. Mostly focused on colors resembling a bison. The process itself was one experiment after another. An interior skeleton was created from tall skinny willow trees curved into the shape of a body. Suzanne Anderson, a marvelous willow weaver, taught me how to work and weave willow. Shorter thin river willow was used to weave a lattice work to support the plant material. Willow weaving knots and lashings provided a structural strength necessary to support the exoskeleton. I learned two very important things from Suzanne. 1. You are the boss of the willow. Don't worry about kinking it. 2. Use grape vine. It is sticky. Capturing the shape of the head, hump, horns and tail are all because of grape vine.

I tried several different groupings of plant leaves and finally landed on Prairie Dock leaves as the skin. The stems are woven into the frame and the leaves strapped down by thin willow pieces. The furry part of The Beast is all dried flowers harvested from the Prairie. The stems of the flower/seed heads are rigid and poke through the leaves without destroying the leaves. There is no glue. Each seed head or small group was individually inserted. About 10 different kinds of native Prairie flowers and grasses from our Prairie were used.

What was it inspired by?

The energies around making this piece go all the way back to my father who gave my brother, sister and myself a deep connection and appreciation for the wonders and beauty of Nature.

Love of Nature! Twenty two years of being with and stewarding this Prairie. A subconscious desire to connect my sculpture and Prairie.

The triggering event. Jeff Dengler, an artist friend from IL, did a sketch during one of our art retreats. "Build a Bison Fest. The intention was to create a bison structure to put in the tall grass of the Prairie.

Last: Can I do it? How do I do it.

How do you hope it makes your viewers feel?

A connection with the natural world and a connection with art. Amazement and then a smile. Some joy inside that a bison can be a piece of art.

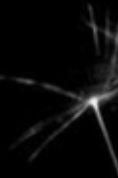
The piece was never originally intended to be in an art show or exhibit. There was a moment in time when he became The Beast. No longer a sculpture I was making. No longer a structure to be placed in the Prairie for "Oh what's that?" value. I walked into the studio and he was a presence. His own presence. Something to be interacted with. I said "You Beast" from that point forward he was the energy. No longer my energies. I knew then I needed to finish adorning him so he could be part of the show.

With no previous planning, he fit in the Elevator at Thelma by 1" on each side, 11/2" in the height and 11/2" in depth of the elevator (as long as we pulled his tail in.) Synchronicity

It is clear to me he embodies the spirit of the Prairie and the Winnebago nation that use to live on this side of L. Winnebago. There is a sacredness to all of this. I am privileged, grateful and honored for Prairie Spirit to have chosen me.

Bill ■







ARTIST SPOTLIGHT

Howard Leu



Artist Statement

My work is about personal narrative, family history, and my identity as an American of Taiwanese diaspora. Using digital, analog photo processes and archival photos and artifacts, I examine family stories and why we chose to tell the ones we repeat. Through authentic and fictional interpretation of my own family archival photos I try to piece together memories from my childhood in a family of immigrants as well as the fading memory of my father, who passed away when I was 12 years old. I use alternative processes, including film, cyanotype, chemigram, lumen prints, and gum bichromate, to create a relationship with materiality of photography and to contemplate the atemporality and ethereal nature of the medium, as it reflects on our own means of capturing and retaining memory and images in our mind.

Bio

Howard Leu is a photo-imaging artist based in Milwaukee, Wisconsin. His work is often a meditation on his complex, multiplicity, and dialectic cultural identity. He has exhibited widely, including a solo show at Woodland Pattern in 2021, and most recently in WVA's juried Perspective 2023, where his entry won third place. Leu holds a BS in Art History from the University of Wisconsin--Milwaukee, and is currently an MFA candidate at Peck School of the Arts Art & Design program. ■

Instagram: @howardleu

Website: <https://howardleu.com/>



Milwaukee Art Museum Blog

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



Visit the MAM to see the new exhibition in the large Baker/Rowland Gallery! [Scandinavian Design and the United States, 1890–1980](#) is the first exhibit to show the extensive design exchanges between the United States and Denmark, Sweden, Finland, Norway, and Iceland. You'll see more than 180 objects, including furniture, textiles, drawings, ceramics, jewelry, glass, and product designs, spanning from the arrival of Nordic immigrants in the late 19th century to the environmental and socially conscious design movements of the 1960s and 1970s. Scandinavian Design and the United States, 1890–1980 is co-organized by the Milwaukee Art Museum and the Los Angeles County Museum of Art in collaboration with the Nationalmuseum Sweden and the Nasjonalmuseet in Norway.

In the Herzfeld Center for Photography and Media Arts is [Native America: In Translation](#). This enthralling photography exhibition is by and about Native America artists. It is an important and complex collection that exemplifies what photography is capable of as a medium. Ten artists' perspectives are featured in this stunning, do-not-miss exhibition.

MAM's annual celebration of art, flowers—and spring is April 20–23! During Art in Bloom, experience 27 art-inspired floral creations of the region's top designers. Go to <https://mam.org/events/bloom/> to reserve your tickets.

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.

Images:

Kaj Franck (Finnish, 1911–1989), Nuutajärvi Glassworks (Finland, 1793–1988), Goblets, model KF 486, designed 1968.

Rebecca Belmore (Lac Seul First Nation, b. 1960), matriarch (detail), from the series *nindinawemaganidog* (all of my relations), 2018.



WISCONSIN VISUAL ARTISTS: Member News



TRISHA DUREN

Rountree Gallery - Hours: Thur-Fri 4:00-7:00 PM, Sat 10:00 AM - 2:00 PM

The Drift: Spring Group Exhibit (Main Level) March 2 - April 22, 2023
Group exhibit of artwork by artists from within 100 miles of Platteville. Artist Reception - Friday March 3, 4-7 pm

Variability of Means: Solo installation by artist Mary Bergs of Benton, WI (Upper Level) Artist Reception - Friday, March 3, 4-7 pm

120 W Main Street
Platteville WI 53818

JEAN JUDD

The Art Show International Gallery has selected textile artist Jean M. Judd of Cushing, Wisconsin for inclusion in the 8th Abstract International Juried Art Competition in Los Angeles, California. Artwork selected for inclusion in the exhibit includes Aged Psychedelic #3. Received Honorable Mention Award. March 1-31, 2023 .

Art Show International Gallery
Los Angeles CA 90065



Teravarna has selected textile artist Jean M. Judd of Cushing, Wisconsin for inclusion in the 5th Color International Juried Art Competition in Los Angeles, California March 20 to April 15, 2023. Artwork selected for inclusion in the exhibit includes Stepping Stones. Honorable Mention Award.



DENISE PRESNELL

Three of her small oil and cold wax paintings have been juried into the James May Gallery's competitive exhibition - "Small Works" to be held on their Artsy website at <https://www.artsy.net/partner/james-may-gallery>, April 14 - August 31st, 2023. The paintings are "Experiment #2", "Experiment #3" and "Just For Fun".

James May Gallery
2201 N Farwell Ave.
Milwaukee WI 53202

ART OPPORTUNITIES

Museum of Wisconsin Art

MOWA is hiring for a Director of Development

The Director of Development is responsible for the strategic planning and management of the museum's philanthropic giving, fundraising, and donor cultivation activities. Working with a high-performing fundraising team, the Director of Development advances annual and long-term goals through a comprehensive development plan of major gifts, foundation and government grants, annual and planned giving, and special events.

[Job Posting](#)

Art Connective

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

[Link](#)

The graphic is a rectangular box with a black border. On the left side, the text 'SUPPORT WISCONSIN ART' is written in green. Below it, a list of support levels is shown in black text with corresponding amounts in orange: 'BENEFACTOR | \$1,000+', 'PATRON | \$500', 'SUSTAINER | \$300', 'CONTRIBUTOR | \$150', 'DONOR | \$80', and 'FRIEND | \$40'. On the right side, the text 'SUPPORT WISCONSIN' is written in black, with 'Visual Artists' in a larger, bold black font below it. The words 'EDUCATE' and 'EMPLOY' are written in a circular path around the top and right sides of the text. At the bottom right, there is a logo consisting of two stylized hands, one green and one orange, reaching towards each other.

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



CALL FOR EXHIBITS 2023/24 – GIFTS OF ART – MICHIGAN MEDICINE, UNIVERSITY OF MICHIGAN

The Gifts of Art Program is seeking submissions for solo and group art exhibits for the September 2023 to August 2024 exhibition year. One of the first and most comprehensive arts in healthcare programs in the nation, Gifts of Art brings the world of art and music to Michigan Medicine at the University of Michigan.

Gifts of Art's rotating gallery program is intended to support the healing process by calming nerves, lifting spirits, engaging minds and thereby reducing the stress and anxiety often associated with healthcare settings. At Michigan Medicine, inclusion is a core value with the goal of fostering an environment where every individual has a sense of belonging.

This value is reflected in the artwork we select for our galleries: art that welcomes, art that amplifies voices, and art that reflects the community we serve at Michigan Medicine. People of all races, ethnicities, ages, genders, sexual orientations, religions, beliefs, abilities, socioeconomic statuses and levels of education are welcome to apply.

To see the full prospectus and apply to this call, please visit: [Link](#)

NOTIFICATIONS SENT TO ARTISTS – by July 31, 2023

QUESTIONS? Call Gifts of Art at 734.936.8829 or email kmtalley@umich.edu.

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