WISCONSIN VISUAL ARTISTS

January 2024

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Cover Art by Cassandra Smith

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WVAAA

Member News

Opportunities

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DIRECTOR'S LETTER

PLAY

I know, I write a lot about play, but it's so vital to what we do as creatives! Not only does play allow us to leave our focused, furrowed brows behind, but it invites us to enter an unpredictable, childlike state of excitement that we're seldom encouraged to revisit in our adult lives. And though it may just be my opinion - I think that the element of surprise is what makes a work of art incredible. If you can surprise yourself in your artistic practice, that will most certainly elicit an emotional response from your viewers. It's as if it itches a different corner of the brain.

The artists featured in this months' magazine have all channeled the spirit of play and material exploration into their work, which ultimately leaves the audience surprised and delighted (a raccoon made of sequins? I'll simply never recover.)

I hope that you begin this new year inspired by your creative peers and ready to create. I hope that you start into a year of exploration, experimentation, and dancing outside of your comfort zone. Make things that don't matter! Make ugly things! Make something with no purpose other than to bring joy to your heart.

Sincerely,

Ally

CHAPTER NEWS

Northeast Chapter

January 16 - 7 PM via Zoom

New Year ~ New Members!

Highlighting, introducing & welcoming our newest members!

If you are a new member, within the last year, please consider submitting an image of a signature piece of your work, and join us at our January meeting to introduce yourself and your work...

Reply to Jane at nechapter@wisconsinvisualartists.org.

We look forward to meeting you!

State Board

We are looking to fill the following state board positions come May 2024:

Secretary - Attend monthly WVA state board meetings and take notes about topics discussed.

Vice President - Assist the state board President with tasks, particularly relating to the Wisconsin Artists Biennial, and plan to take over as WVA president after a two year term.

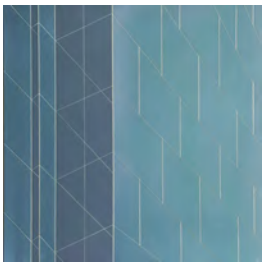
Congratulations to new professional members!

[John Hallett]

[Karen Goetzinger]

[Mary Mendla]

[Ella Blame]



[Ann Orlowski]

[William Lemke]

[Heidi Parkes]

WISCONSIN ARTIST'S BIENNIAL

Please support your local Wisconsin artist community by joining us at the opening celebration of the Wisconsin Artists Biennial at the Museum of Wisconsin Art on Saturday, February 3rd, 2024! A one day pass/MOWA membership starts at just $15.

$10,000 will be awarded to artists at the opening celebration, including a $5,000 MOWA Prize and solo exhibition in 2026. The 2022 first place awardee, Amy Cropper, will be exhibiting a body of work in MOWA's State Gallery.

Three Houses, 2023
lumber, paper, paint,
graphite and bird nests
each house: 9"h x 5"w x 5"d
Amy Cropper

Congratulations to the 2024 Biennial Artists!

Nadia AL Khun

Pavonis Giron

Dennis Ninmer

Jeff Baenen

Jarod Hamley

Kelly Jean Ohl

Cassidy Baranek

Asher Imtiaz

Janet Roberts

Hannah O'Hare Bennett

Robin Jebavy

Katherine Rosing

Aaron Boyd

Jerry Jordan

Hugo Saavedra

Brian Breider

David Najib Kasir

Rafael Salas

Kimberly Burnett

Helen Klebesadel

Beth Schueffner

CathyJean Clark

Michael Knapstein

Andrea Skyberg

Tony Conrad

Nykoli Koslow

Kara Slamka

Angelica Contreras

Sarah Kreuter

Sally Sorenson

Phyllis Deicher-Ladwig

Andrew Linskens

Carissa Sosnowski

Rachel Durfee

Cheryl Mahowald

Kira Straub

Scott Espeseth

Abigail Marquardt

Aldis Strazdins

Benjamin Fairly

Bethann Moran Handzlik

Hideki Suzuki

Doug Fath

Nina Moyer

Roberto Torres Mata

Terri Field

Janet Nelson

Jennifer Urbanek

Jenie Gao

Catherine Nelson

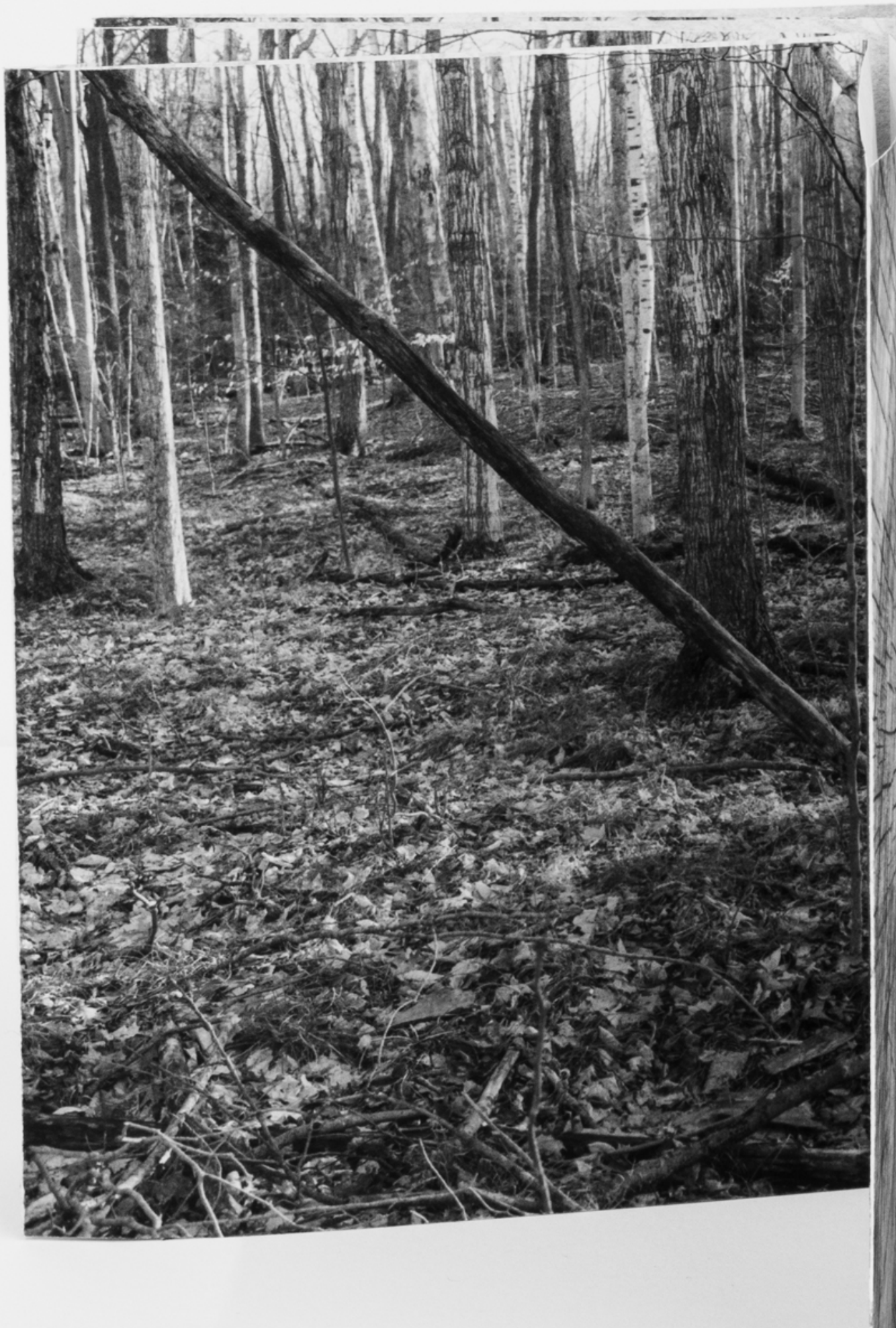
Sarah Vandersee

Frankie Garr

William L Nettelhorst

Terri Warpinski

Twig Doorway, 2023
mixed media on paper
70"h x 45"wide
Amy Cropper



ARTIST SPOTLIGHT

Terri Warpinski

How long have you been making art?

I literally cannot remember a time when art obsessed me. My earliest memories occur from when I was 3 1/2. In my pre-school years – both of my parents were teachers - one of my caretakers was my Grandmother Cecilia, who was a painter (who also loved to waltz). So, my earliest and most vivid memories are of working beside her as she was at the easel busying myself drawing my own version of her painting, or, perhaps drawing in one her art books (which I still have) carefully copying the pictures in them, and… dancing with her in our living room. (And, yes, I still love to waltz!)

Do you have any formal art training?

If I couldn't be a cowboy (horses were my other passion), I wanted to be an artist. As the eldest of seven children, my parents' calculus was that paint and paper were much cheaper than a pony, so I, and my parents, sought out all manner of art experience to supplement what was available in our school system. At the time, there were public programs funded through federal grants (Title III) that brought extracurricular art education into the Green Bay area (Operation Area Arts), and I was fortunate to be selected from my parochial school to participate. At 12, it opened the world to me, allowing me to see how much talent there was out there beyond what I knew within the limited spheres of my family, neighborhood, and school. A few years later, as a high-schooler, I attended the statewide art camp at the UW- Extension campus in Wausau.

And, once again, I was humbled by how little I knew, and how small my world was compared to others in my cohort, who for the most part, were from far more sophisticated places like Oconowoc, or Racine.

I went on to study art in college graduating from UWGB, majoring in Humanistic Studies with an emphasis in Visual Art. In my second last year of undergraduate studies (I can't say it was my junior year, because as a working student it took me six years to finish my degree) I was hired as the Assistant to the Curator of Art (Professor William Prevetti) at the Lawton Galleries at the University, and stayed on for an additional year of post-baccalaureate studies to continue working in that capacity for the newly appointed Curator, Professor Karon Winzenz. As an undergraduate, I self-described as a painter and printmaker, who also deviated into 'all but finishing' a second major in Business, opting out of two requires courses - Accounting II, and Statistics. In that final post-bac year, I took up photography to add to my toolbox as a printmaking method. At that point, I never imagined that I would head to graduate school one year later to pursue an advanced degree in Photography – but with six months of experience in the medium, I did just that - attending the University of Iowa and within two years hadcompleted both an M.A. and M.F.A. and had a teaching position at the University of Florida in Gainesville. I went on to teach art in higher education for 34 more years, retiring as a Professor Emerita from the University of Oregon in 2016.

What influences your work?

Trying to learn about, understand, and come to terms with (make sense of) my relationship with the world around me is at the core of my work. By that, I mean, my personal relationships with others and to the larger community as whole, as well as our collective human relationship to the natural world - past, present, and future. I am influenced by everything I see and experience; certainly there are individual artists - from classmates, to my rich and wonderful group of artist friends, to my students, and of course, some of the seminal characters we all know from the history of art whose work and ideas matter greatly to me - but there are also walks I have taken, books I have read, movies I seen, and daydreams I have had that are just as potent in their power and influence over me. So, I hesitate to call out any individual title, artist, film as it is an ever-changing set of references. If you forced me to utter one name, today it might be Anselm Keifer and his monumental new works recently on view at Gagosian in New York.

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

My work always begins in the realm of the mind. There is something that piques my curiosity and art is the conduit through which I explore it. For example, I am writing this from Iceland, where my husband, David Graham, and I are currently working as artists-in-residence. My interests in Iceland are many, but all are rooted in the environment, which is not to say the weather, but by the fragility of the ecosystem. An example of such is deforestation and the imbalance that is its result. Just as occurred in the place we call Wisconsin, upon settlement, the early colonists cut down over 90% of the forests, for similar reasons – to be consumed as either building material or fuel. Unlike Wisconsin, the growing of trees is a much more tenuous and challenging process in Iceland – the environment is less hospitable due to the lack of soil and the severity of the climate. But in both cases, the old growth, the most ancient of the trees, the most diverse mix of species existing in balance with the greater ecosystem is, now, all but gone.

So, that is an example of how my work begins. From there, it takes me to landscapes, to libraries, to museums; it puts books on my shelf, begets internet searches; slowly, ideas transition into a physical form that could be lens based, drawn or written, torn or sewn, collected, appropriated or collaged, or all the above. It could result in a singular photograph, an assemblage, an artist book, an installation, or something else, yet, unexplored.

What do you hope to accomplish with your work?

Through my work I seek to make visible a state of mind, a way of perceiving and connecting information and ideas across time and space that are not entirely visual in nature; and in doing so, encourage myself and others to question various notions related to time, destruction, recovery, observation, the accumulation of knowledge, the shadow of history and memory.

How are you involved with your Wisconsin art community?

2023 was a very full year - full of external commitments and deadlines - my work was featured in three separate exhibitions, all large bodies of work, each distinct from the other, along with that, showing in multiple juried and invitational group exhibitions. Plus, as one-half of newARTSpace (again, with my husband, David Graham) I curated and installed six exhibitions and consulted on two others. Other art related activities this past year included jurying two exhibitions, conducting a docent talk, guest speaking at a regional college and doing a critique of work-in-progress for their senior portfolio class, attending a national conference, and serving as a professional portfolio reviewer for that organization (Society for Photographic Education). And did I mention that artist residency in Iceland? The official title is Samband Islenskra Myndlistarmanna (SIM) in Reykjavik.

2024 promises to be more internally focused, with a concerted effort to carve out more time for focus on the development of my own work.

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

I am pleased to share that currently my work is on view at the Neville Public Museum, where I was awarded First Place in the 78th Art Annual Juried Exhibition; and, beginning in February, my work will be part of the 2024 Wisconsin Artists Biennial at the Museum of Wisconsin Art. I am sure either institution would be delighted to make a sale!

Since my recent focus has been on producing work for those three exhibitions this past year, rather than producing work for galleries, I am currently unrepresented. But know that you or your favorite collector friends are invited to my/our studio at 124 N. Broadway, Suite A in De Pere (the 'back room' of newARTSpace) anytime. ■

www.terriwarpinski.com
www.newartspace124.com

ARTIST SPOTLIGHT

Cassandra Smith

Pattern Fallow Antler

Starburst Pheasant
taxidermy pheasant, gold leaf, acrylic, embellishments
2'x2'

Do you have any formal art training?

In 2006, I received my BFA in Sculpture from MIAD. I moved from Rhinelander to Milwaukee to go to college and have stayed here ever since. During my time at MIAD, I spent a semester in Portland, OR at the Oregon College of Art and Craft (OCAC) which really influenced my mixed media approach to art making.

How long have you been making art?

I've always been an artistic person, but I started really taking art seriously in high school when I had a fantastic art teacher. Making art has been my full-time job since 2011. I make art that I display in galleries, but I also work with designers and art consulting agencies to make custom work for hotels, restaurants, private residencies and more.

What motivates you to make your work?

Motivation can definitely be a struggle sometimes, especially when the art is particularly complicated or I'm having a hard time making an idea work. I've realized that setting deadlines for myself really helps. So that would be either applying to exhibitions that have set dates for art delivery or working with client who need work within a certain time frame. Having deadlines keeps me moving forward even when I'm not feeling motivated and that forward momentum usually leads to a breakthrough when I'm feeling stuck. Or it forces me to pivot and come up with a new idea.

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

I spend a lot of time visualizes pieces I want to make in my head before I even start sketching or working on them. I like to imagine what I think the finished piece will look like and then try to achieve that vision. My work takes a lot of planning and laying out so everything lines up and fits correctly. But the first time I paint a painted taxidermy piece I just started painting and kind of winged it. Since then I've learned it's much easier if I go in with some kind of plan. My husband works with me in the studio and helps me with the technical things, like making sure the fish on my fish boards are even and helping plot out the pattern. It takes a lot of prep to make the patterns look correct on three dimensional objects.

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

Something I'm interested in, and always have been, is making art for a certain situation. I love being given an "assignment" when creating art. I think it really helps me to have a jumping off point. Sometimes that is being given a theme of an exhibition, like when you proposed the idea of "Magical Wilderness" to me at MOWA. (note: you can edit that out if you don't want me to mention you specifically, it's just such a good example of me getting inspired by a theme) And sometimes it's working with a client to make something that fits perfectly in their space. I love working with custom colors and designs and making them fit into my art work.

Any upcoming exhibitions, shows, or art happenings?

Right now, I am part of a group show in the Playhouse Gallery at the Overture Center in Madison. It is called "Nature's Kaleidoscope: Patterns of Fragility and Resilience" and it is a collection of artists who explore a connection with the natural world through texture and pattern. That show runs until March 10 th and the opening reception is January 19 th . I am also having a solo show at Art Start in my hometown of Rhinelander next year, November – January of 2024. I'm excited to start making some new work for that show.

How are you involved with your Wisconsin art community?

Having a kid seven years ago and then the pandemic happening both took me out of the art community a bit. I used to co-own a gallery (The Armoury) and an art magazine (Fine Line) that both promoted Wisconsin artists as well as international artists. At that point I was very involved in the local art community. Getting back out and involved is something I'm working towards again because that community is so important as an artist.

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

Yes! I have all my available work and custom-made items listed on my website. I also started making prints of photographs of my work, which is something I have wanted to do for a while. In Milwaukee, you can see some of my work at MIAD's Gallery at The Ave downtown. It is an incredible new space that promotes MIAD alums, students and faculty. ■

Quilted Deer
taxidermy deer, acrylic paint
2'x3'

cassandra-smith.com

instagram.com/
madebycassandrasmith

4.7.20
Pandemic
Voting
Sweeter

ARTIST SPOTLIGHT

Heidi Parkes

Meuse, Pandemic, Invisible, Sweetheart

Do you have any formal art training?

I received a BFA with Emphasis in Education from the School of the Art institute of Chicago in 2005. I loved my time there, and I'm still a very active alumni. I was also an assistant to ceramic artist Lauri Pollpeter Eskenazi for 7 years where I learned a lot about craftsmanship and textiles. I've continued to learn about quilts from the communities on Instagram and YouTube, and by observing the Quilts of Gee's Bend, especially the Rachel Carey George Work Clothes Quilt at the Milwaukee Art Museum. The Wisconsin Museum of Quilts and Fiber arts is an ever present resource for continued in-person learning by looking at quilts too.

How long have you been making art?

In the 5th grade I loved art enough to do a report that I wanted to be an art teacher when I grew up. Then I was a HS art teacher for 9 years, afterwich I left public education to become a quilter in 2014. I made my first fabric quilt in 2013, but I'd been working with textiles since my classes with Anne Wilson and Deana Guerreo Macia while at SAIC. I made my first 'quilt' in a metalworking class in 2003.

What motivates you to make your work?

I love sewing! I also use my art as a place to work out emotions, improve other aspects of my life, and cast spells for my heart's biggest desires. This practice keeps me returning to the studio- and finding ways to sew in meetings, on airplanes, in waiting rooms, and sneaking productive time into the crevices of a very busy schedule of teaching quilting.

What influences your work?

I read a lot of books in the self help genre, and that plays a big role in the work. Paintings, drawings, quilts, and the experience from my first love of ceramics all show up in my quilts too.

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

I typically begin with a problem or a curiosity. I make the work to figure it out, which keeps me motivated and on the edge of my seat throughout the long process of making. Then I start on the physical production by creating a quilt top, usually with hand piecing, applique, and embroidery. Once the quilt top is done, usually a couple months later, I baste the quilt by adding a backing and batting with safety pins, and then I'll hand quilt. A quilt will often take 50-200 hours, but I rarely time myself. I typically multitask by watching a good show while quilting. Documenting the process along the way for Instagram, and future classes is essential, and it isn't truly done till I've added a binding, signed my name, attached a sleeve for hanging on the wall, documented everything with a photo, and given the new work a title.

What do you hope to accomplish with your work?

I hope to create a more expansive definition of what a quilt can be by referencencing other artforms like painting. I get excited about exploring variations on typically upheld rules around craftsmanship, like leaving my knots exposed and incorporating visible hand stitches when I piece a quilt. I feel excited when I scroll through instagram, and when I view the work of my thousands of students, that this dream is coming true. It's leading to an additional new aesthetic for quilting, and inviting makers to dream up their own compositions, to repurpose used textiles, and to use their quiltmaking as an opportunity to solve problems and heal.

What do you hope viewers get out of your work?

I hope that they find an expansive canvas upon which their eyes can linger, get lost, explore, and delight. I aim to make my work very specifically about me, especially in my practice of Diary Quilting, and I like to imagine the viewer finding moments of relatability, empathy, longing, tenacity, and comfort as they connect with my quilts.

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

I'm currently most excited about Diary Quilting, and cataloging moments of intensity and mundanity in my work. I love that I create secret codes through abstraction in my work so that it can be a healing place to work through raw emotions while maintaining my privacy- just like the padlock on my first childhood diary. I'm also about to start teaching a yearlong online class called Quiltmaking: Aesthetics, Curiosity, Efficiency. I'm eager to form a community with my students and to support them throughout the year in this very special offering.

Any upcoming exhibitions, shows, or art happenings?

I currently have work at Gallery 224 in Port Washington and at Real Tinsel in Milwaukee. I'm anticipating exhibiting at QuiltCon in Raleigh, NC and in Shift Change at the Pacific Northwest Quilt and Fiber Museum. I'll have work at the Walker's Point Center for the Arts this January in Milwaukee. There are many exciting projects in the works for 2024.

How are you involved with your Wisconsin art community?

I connect frequently with the Wisconsin Museum of Quilts and Fiber Art in Cedarburg to view work, exhibit, and teach. Last year I was a Milwaukee Artist Resource Network mentor. In 2020-21 I was an artist in residence with the Artservancy program. I'm a member of the Milwaukee Art Museum's Contemporary Art Society. Most importantly, I love attending the exhibitions and openings of my peers in the Milwaukee art community.

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

Yes! My quilts and classes are available at HeidiParkes.com.

Where can we learn more about you?

I've been a guest on many podcasts, and those are linked on the about page of my website. I also have a YouTube channel that includes a show called Soft Bulk where I talk with other quilters about the 3D qualities of quilts, and their place in contemporary life and art. I was also in the November issue of Milwaukee Magazine. ■

https://www.heidiparkes.com

https://www.instagram.com/heidi.parkes/

https://www.youtube.com/HeidiParkes

https://www.pinterest.com/HeidiParkesArt/

https://www.threads.net/@heidi.parkes

We are now accepting nominations for the 2024 Wisconsin Visual Art Achievement Awards! The three founding organizations—the Museum of Wisconsin Art, the Wisconsin Visual Artists, and the Wisconsin Academy of Sciences, Arts, and Letters—recognize educators, writers, visual artists, exhibitions, and advocates in our creative communities. Nominations for the WVAAA will close on Feb 29, 2024. Submit your nominations to: https://wisconsinart.org/wvaaa-24/

Nomination Categories:

Educator Award (K-12), recognizing a Wisconsin elementary, middle, or high school teacher who encourages arts and creativity in the classroom.

Educator Award (College/University), recognizing a Wisconsin professor or instructor at the college or university level who encourages and supports young artists in their creative pursuits.

Arts Writing Award, recognizing a writer who represents the Wisconsin Art Community by contributing positively to reviews, columns, or publications regarding the arts and the creative economy.

Exhibition Award, recognizing an arts organization, curator, gallery, museum, or other public entity that has put on an outstanding art exhibition within the past two years.

Community Arts Advocacy Award, recognizing an individual or organization that has given a significant amount of time and energy to further the Wisconsin Art Community and advocate for creatives within the state.

Legacy Award, recognizing an individual who has earned a place in the history of Wisconsin art as a creative force, with an impressive history of exhibitions, publications, or accomplishments.

Emerging Artist Award, recognizing an individual whose creative portfolio shows great promise and the potential to do important work within the Wisconsin art community.

Past Inductees

2004

Aaron Bohrod
Carl von Marr
Edward Steichen
Elsa Ulbricht
Frank Lloyd Wright
Frederick Layton
Harvey Littleton
Henry Vianden
John Steuart Curry
Porter Butts
Wisconsin Visual Artists, Formerly
Wisconsin Painters & Sculptors

2005

Brooks Stevens
Edmund Lewandowski
Emily Groom
Gustave Moeller
Helen Farnsworth Mears
Henry H. Bennett
James Auer
James Watrous
Owen Gromme
Richard Lorenz
Susan Frackelton

2006

John Wilde
Louis Mayer
Santos Zingale
Schomer Lichtner
The Museum of Wisconsin Art,
(Formerly the West Bend Art Museum)
Tom Lidtke
Tom Uttech
Warrington Colescott

2007

Alfred Sessler
Fred Stonehouse
George Niedecken
Georgia O'Keeffe
Panorama Painters, Late 19th Century
Robert von Neumann
Ruth DeYoung Kohler
Ruth Grotenrath
Truman Lowe

2008

Barbara Brown Lee
Cyril Colnik
David Lenz
Francesco Spicuzza
Jane Bradley Pettit
John Colt
Mary Nohl
Peg Bradley

2009

Don Reitz
Gary John Gresl
George Raab
Gerrit Van W. Sinclair
James Schwalbach
Joseph Friebert
Peter C. Merrill
Ray Gloeckler
Richard Lippold

2010

Abraham Cohn
Carl Holty
Charlotte Partridge
Dean Meeker
Fred Berman
Frederick Wilhelm Heine
Karl Priebe
Layton School of Art
Milwaukee Art Museum
Miriam Frink
Roy Staab
Vinnie Ream
William Gerdts

2011

Arthur Thrall
Bruce W. Pepich
Eugene Von Bruenchenhein
Fred Smith
Jane Brite
Lee Weiss
Milwaukee Institute of Art & Design
Tom Every

2012

Anton (Tony) Rajer
Denis Kitchen
Evelyn Patricia Terry
Frances Myers
Fred Fenster
Jean Stamsta
Karen Johnson Boyd
Kent Anderson
Native American petroglyphs, pictographs & Indian Mounds
Norbert Kox
Prophet William Blackmon
Simon Sparrow
Terese Agnew
William Weege

2013

Adolph Rosenblatt
Anne Haberland Emerson
Charles Allis Art Museum
Guido Brink
John Balsley
Lawrence Rathsack
Lucia Stern
Lynda Barry
Mathias Wernernus
Paul Donhauser
Russell Bowman
Tom Loeser
Wisconsin Designer Crafts Council
Wisconsin Historical Society
Wisconsin Union Galleries

2014

Audrey Handler
David V. Holmes
Della Wells
Edward S. Curtis
Mark W. Mulhern
Martha Glowacki
Ruth St. John West

2015

Bob Brue
David Frances Barry
Dudley Huppler
J. Shimon & J. Lindemann
JoAnna Poehlmann
Josephus Farmer
Lois Ehlert
Lois Ireland
Marshall Glasier
Sister Thomasita Fessler
The Kohler Foundation, Inc.
Walter Nottingham

2016

Anne Katz
Charles Radtke
David Damkoehler
Eleanor Moty
Gerhard Miller
Jill Sebastian
Kathy Kelsey Foley
Lydia Ely
Marvin Lipofsky
Terrance Coffman

2017

Max Yela
David Becker
Sylvia Fein
Ken Loeber
Dona Look
Dean Jensen
Tom Bamberger
Charles Winstanley Thwaites

2018–19

Two-Year Hiatus to Re-envision
the Organization

2020

Ann Kingsbury, Legacy Award
Patricia Frederick, Educator (K-12)
Kim Cosier, Educator (University)
Racine Art Museum, Exhibition
Polly Morris, Community Arts Advocate
Shane McAdams, Arts Writing
Ariana Vaeth, Emerging Artist

2022

Karin Wolf, Community Arts

Rae Skenandore, Emerging Artist
Deb Brehmer, Arts Writing
Leslie Vansen, University Educator
Frank Juarez, K-12 Educator
Freida High Wasikhongo Tesfagiorgis,
Legacy Award
Jack Damer, Legacy Award
John Michael Kohler Art Preserve,
Exhibition Award

MEMBER NEWS

TORI TASCH

Tori has 5 cyanotype prints mounted on wood panel works included in this exhibition which opens Saturday, December 9 and will remain on view as a featured selection until early February.

The series History lessons layers life drawing with transparencies of fine art work from Art History lectures.

VAR Gallery
700 S. 5th Street
Milwaukee WI 53204

AMANDA LANGER

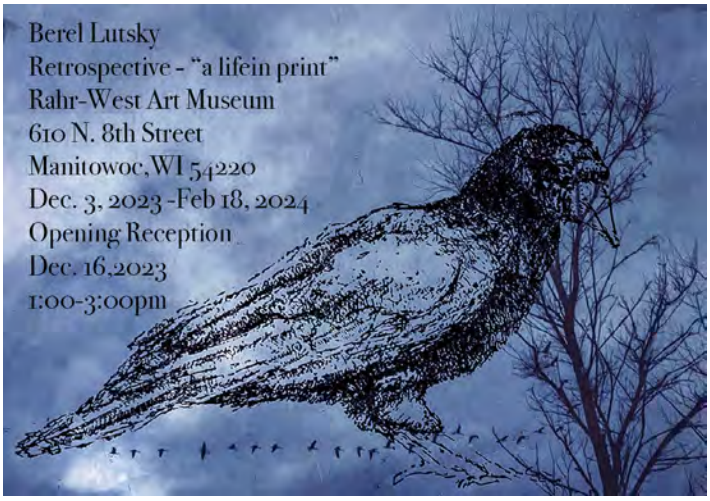
I am truly honored to have seven pieces in a group show at the Overture Center in Madison, WI, beginning December 5 and running until March 3. There are several galleries in the Overture and my work is in the Playhouse Gallery with five other wonderful artists. The title of our show is "Nature's Kaleidoscope: Patterns of Fragility and Resilience" and features both 2D and 3D work. There will be a reception for all four winter exhibitions on January 19 from 5 - 8pm and will be a great event to attend in order to meet the artists and see lots of intriguing work in the wonderful Overture Center. Hours to visit the galleries vary so be sure to check before visiting.

201 State St
Madison WI 53703

BEREL LUTSKY

Opening reception for my retrospective at the Rahr-West Art Museum. Show runs from Dec. 3 to February 18. The work shown represents 50 years of practice as an artist and printmaker. Reception runs from 1:00PM to 3:00PM, with short remarks at 2:00PM.

610 8th Street
Manitowoc WI 54220



JEAN JUDD

The MARK Arts of Wichita, Kansas has selected textile artist Jean M. Judd of Cushing, Wisconsin for inclusion in the Abstract National 2024 Juried Exhibition. Artwork selected for inclusion in the exhibit includes Prairie Leaf #1.

This exhibit was open to all artists living in North America both amateur and professional making original two or three-dimensional works in watercolor, oil, gouache, pastel, acrylics, inks, printmaking, graphite, charcoal, ceramics, collage, mixed media, photographs, sculpture, and assemblage. The exhibit juror is Pamela Caughey of Montana.

The MARK Arts will be hosting the selected artworks January 5 – March 23, 2024. Over $3,000 in cash awards will be distributed January 5, 2024, at the exhibition reception from 5:30 to 7:30pm. The address of MARK Arts is:

MARK Arts

1307 North Rock Road
Wichita, Kansas 67206

Phone: (316) 634-2787

Visit the MARK Arts web site at https://markartsks.com/current-exhibitions/ for more information about the exhibition and organization or call 316-634-2787 and speak to Sarah Kuffler.

The LagunaArt.com Gallery has selected textile artist Jean M. Judd of Cushing, Wisconsin for inclusion in RENEWAL 2024 exhibit at the LagunaArt.com Gallery in the Shops at Mission Viejo in Mission Viejo, California. Artwork selected for inclusion in the exhibit includes Butterflies in the Dark.

Curated by Yeslin Santos, the exhibition opens on January 5, 2024 and is open through January 29, 2024. The artist reception is January 6, 2024 from 3-6pm. The address of the LagunaArt.com Gallery is:LagunaArt.com Gallery

555 the Shops at Mission Viejo, Suite 928A
Mission Viejo, CA 92691

Visit the LagunaArt.com web site at https://lagunaart.com/ more information about the exhibition or call 949-257-9008 to speak to Yeslin Santos, Curator.

CATHYJEAN CLARK

My etching, Weston Night will be part of the Wisconsin Biennial 2024

SARA WILLADSEN

Scout Gallery presents an exceptional collection of artworks by Brian Hibbard, Ross Severson, and Sara Willadsen in our latest exhibition, "New Frontiers."

These artists abandon conventional boundaries to forge ahead into new realms of creativity. Sharing a passion for using found materials, their vibrant abstract compositions reveal a commitment to utilize the past to push artistic creations into the future.

Join us on Friday, Jan. 12, (6pm to 8pm) for the opening event as we take a visual journey through uncharted territories.
The exhibition runs from January 6th - February 23rd, 2024.

Scout Gallery
#110 2625 S. Greeley St
Milwaukee WI 53207

MARK WELLER

The Wausau Museum of Contemporary Art (WMOCA) is set to showcase the art of Mark Weller, a lens-based artist whose nationally and internationally celebrated work is a vibrant display of creativity and originality. Weller's solo exhibition, titled "The Infinite Effect of Time on Clouds and Water... Never in Reruns," goes beyond the constraints of traditional three-dimensional photographic art, delving into the fourth dimension to unravel the intricate effects of time.

According to David Hummer, Founder and Executive Director of WMOCA, "Weller's innovative and exciting work, created with a camera, is simply outstanding. WMOCA is thrilled to host this significant exhibition, which examines water in liquid, gaseous, and frozen forms, prompting viewers to reflect on their role in the environment."

Located at 309 McClellan Street in Wausau, WMOCA showcases the works of globally recognized artists, gaining international acclaim in the process. The recently renovated historic 1901 building serves as an exceptional venue for an art museum.

WMOCA will host an opening reception on January 12th between 6 – 8 PM. "The Infinite Effect of Time on Clouds and Water... Never in Reruns" opens January 5, 2024, and runs to March 30, 2024.

The Wausau Museum of Contemporary Art
309 McClellan Street
Wausau WI 54403

ART OPPORTUNITIES

ISLANDS of Brilliance

Brilliant Fellows Program:

We are seeking Brilliant Fellows to implement programming, with two Fellows each working as a team in the following communities: Eau Claire (one educator needed), Rice Lake (one artist needed), La Crosse (one artist and one educator needed), and Wausau (one educator needed). (Viroqua and Tomahawk are filled!) In each community, we are targeting one Fellow to be an individual with a Special Education background (such as special education teacher, behavioral therapist, speech and language therapist or occupational therapist), and one Fellow to be an individual with a visual arts background (such as an artist, graphic designer, or arts educator). Link.

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

Calling all artists who have a true passion for the Wisconsin State Fair!

It's the 11th Annual Fairtastic Poster Competition!

Artists are asked to submit a color sketch depicting the Wisconsin State Fair Cream of the Crop theme and celebrating the 100th anniversary of the iconic Cream Puff at Wisconsin State Fair by January 11, 2024.

Enter a color sketch for the 2024 Fairtastic Poster Competition celebrating the Wisconsin State Fair Cream Puff and you could win a $1,000 grand prize.

Final artwork will be featured on a commemorative poster, postcards and more.

Apply for these upcoming artist opportunities in Appleton!

TMA Contemporary: https://troutmuseum.org/events/tma-contemporary/

Art at the Park | July 27 & 28: https://troutmuseum.org/art-at-the-park/

Artist in Residence Program: https://troutmuseum.org/tma-air/

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