

An abstract painting of a school of fish, rendered in a vibrant, multi-colored palette of greens, blues, purples, and pinks. The brushstrokes are visible and expressive, creating a sense of movement and depth. The fish are depicted in various orientations, swimming together in a dense group.

**wva**

W I S C O N S I N  
V I S U A L  
A R T I S T S

October 2024



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# COMMUNITY

Dear Artists,

I was recently struck by a thought-provoking sentiment from world-renowned art critic Jerry Saltz:

*"Apropos nothing: It becomes less and less necessary or even advantageous for an artist to live in NYC or LA. As the gatekeepers disappear and artists live everywhere for much much less, as long as an artist surrounds themselves with and communes with OTHER ARTISTS living outside one of these centers becomes feasible. Yes, it's great to live in NYC/LA. But it isn't required and is infinitely less expensive."*

This insight resonates deeply with the mission of our organization. As the art world evolves and opportunities expand online, the pressure to inhabit traditional art hotspots diminishes. Yet, one truth remains steadfast: artists thrive when they connect with one another.

In our rural community here in Wisconsin, we are building a network where collaboration, inspiration, and support can flourish. We need one another to navigate the complexities of our creative journeys—whether it's sharing information about new opportunities, inspiring fresh artistic paths, or simply leaning on each other during challenging times. The act of creating is often a solitary endeavor, but it doesn't have to be.

As WVA, we are dedicated to fostering a vibrant community where artists can teach, critique, and uplift each other. Together, we can break down barriers, cultivate creativity, and celebrate the diverse voices that contribute to the richness of our shared experience.

As you explore this issue, I invite you to reflect on the power of community in your own artistic practice. Remember, we are stronger together, and every connection can spark new possibilities. Lean on us! That is what we're here for.

With gratitude and inspiration,

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

Ally Wilber

Director, WVA

# CHAPTER NEWS

## South Central Chapter

Our next monthly meeting on Tuesday, October 15th will be at the R. Condon Gallery in Portage, WI. Roberta Condon, a South Central Chapter member, has recently relocated her gallery and framery to a renovated building and carries her works and those of three other artists.

**The South Central Chapter Annual picnic was held in August at Hoyt Park in Madison** with wonderful weather and a great turnout of members and guests. After dining on sandwiches, chips and cookies, the question was asked: What was your best adventure this summer – art related or otherwise? There were many – a visit to the art hotel C21 in Chicago, seeing the sculptures in Brittany, plein air painting, trips to the UP, painting Taylor Swift on a jean jacket, seals on the Maine coastline – it's an adventurous and multi talented group!



*Photos from South Central Chapter Annual picnic*



*Artwork by Roberta Condon*

## Southeast Chapter

The Opening Reception for FROM WHERE I SIT was Friday, September 20 at Lakeland University in the Bradley Fine Arts Building.

The following artists were recognized with the following awards:

### BEST OF SHOW –

Denise Presnell

| Southeast Chapter | Disinhibition



### 1st PLACE –

Julie Bagnet

| Northeast Chapter | Staying the Winter



### 2nd PLACE –

Jewell Riano-Bradley

| Southeast Chapter | Holding Back Time



### 3rd PLACE –

Hugo Saaverdo

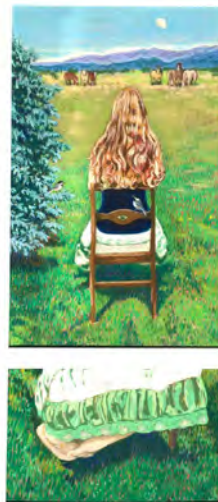
| Southeast Chapter | Wave



### Honorable Mention –

Jeanne Cole Panka

| Southeast Chapter | Watching at the Pasture



### Honorable Mention –

Jane Hostetler

| Northeast Chapter | Oh Say Can You See



## Southeast Chapter Cont.

The Southeast Chapter worked with the Northeast Chapter to organize and install the show **"From Where I Sit"** at **Lakeland College**. We were so pleased to see TWENTY ARTISTS VOLUNTEERED 123 HOURS of their time for this show over the last four days.

61 hours to check in 111 pieces of art (including 17 chairs) from 73 artists from the Southeast Chapter, Northeast Chapter, and Lakeland University.

62 hours to curate, hang, and tag those 111 pieces of art into a wonderful show to highlight the work of their fellow Wisconsin Artists that we should all be very proud of.

Next time you see these folks give them an extra special shout-out for their time and talent.

*Cindy Hansen, Courtney Andrews, Dara Chappie, Denise Hansen, Denise Presnell, Diane Zeni, Gail Willert, Holly Buchholz, Dan Buchholz, Irene Taylor, Jane Hostetler, Jeanne Cole Panka, Jen Hero, Julie San Felipe, Karen Goetzinger, Kathy Kerner, Mari Anna Chism, Patti Belbin, Tori Tasch.*



## North East Chapter

### October 15th from 7:00–9:00 PM via ZOOM:

We will have a ZOOM Meeting to

- 1) Introduce members who attend. What do you do? Share exhibits you're in or upcoming.
- 2) NE Chapter Chair, Chris Style will discuss changing the name of the WVA Northeast Chapter to the NORTH Chapter. Changing the name to the NORTH Chapter will be more inclusive of the artists we actually represent in Wisconsin. Open Discussion.

We are looking for artists living in Northwest & North Central WI to invite to join us. Send suggestions to NE Chapter Chair

### October 26th: SATURDAY CARPOOL TRIP TO Rhinelander & Lakewood

Interested in attending or driving? (Drivers will be reimbursed)

Contact NE Chapter Chair BY OCT 21

Cost: \$10 per person (for drivers' gas)

Members & partners welcome.

**It will be a fun day trip.**

### Advance notice of upcoming NE Chapter member workshop offering in November 2024

WVA NE Chapter has arranged for a hands-on Workshop at the Hamilton Wood Type & Printing Museum Workshop in Two Rivers, WI on Saturday, Nov 23 9:00 am-1:00 pm .

Cost: \$65 per person - Includes paper (you can also bring your own - no handmade paper), all ink, rollers etc. Use of their large selection of wood type in various sizes PLUS instructions for using their type, inking, press use and clean up. No experience needed.

Contact NE Chapter Chair, Chris Style if you want to attend. First come first served. Open to SE & SC Chapter members but NE Chapter members will have preference.

# Photos of WVA NE Meeting Sept. 17, 2024

Photos taken by Chris Styles



Overview of newARTSpace front gallery where the NE Chapter meeting was held. The exhibit on view: "Other Worlds: Jason DeMarte, Kristine Granger, and Don Krumpus" Open Sept 13 - Oct. 19, 2024



Towards the end of the critique we turned out the front gallery lights so that Kristine Granger's lighted fiber work could be seen.

The Northeast Chapter had a very productive meeting at the newARTspace in DePere on September 17th, The exhibit on view was "Other Worlds: Jason DeMarte, Kristine Granger, and Don Krumpus" Open Sept 13 - Oct. 19, 2024. Members discussed their recent work and sought feedback.



Looking at Tom Frieze's new painting and showing it to members who zoomed in.

## State Board

Congratulations to our newest professional member, Marilyn Prescott of Appleton, Wisconsin. You can see Marilyn's work at [marilynprescott.com](http://marilynprescott.com)



# HAPPY 124TH!

It is my annual duty to remind you that WVA's birthday is on October 22nd! On this day in 1900, the Society of Milwaukee Artists was born in a humble library, founded by ten men and one visionary woman. Their mission was clear: to promote the interest of art in all its forms and to rally support from the public—especially those who recognize the ennobling and educational influences of art. As we celebrate our 124th anniversary, we reflect on the countless artists, supporters, and community members who have contributed to our vibrant legacy. From those early meetings to today's dynamic gatherings, WVA has stood as a beacon for creativity and collaboration.

Looking ahead, let us embrace the spirit of our founders. Together, we can continue to champion art's transformative power, fostering a community where creativity knows no bounds. Join us in celebrating this milestone, and let's ignite the next chapter of artistic exploration and connection!

**HERE'S TO 124 YEARS OF INSPIRATION AND MANY MORE TO COME!**



# OUR SURPRISING HISTORY

## REGIONALISM... 104 YEARS OF VOLUNTEERISM... AND AMAZEMENT

(WISCONSIN PAINTERS & SCULPTORS, INC., STUNNED BY ITS OWN SUCCESS)

By Gary John Gresl, Artist and current President, Wisconsin Painters & Sculptors, Inc.

We shook our heads in disbelief. How in the blazes did we get this far? How did we manage to become one of the few totally volunteer artist organizations that had operated without interruption for a century? There they were, about to celebrate our success without comprehending how the task was accomplished. The year was 2,000. Peg Haubert, head of WP&S in the year 2,000, said this:

"Those who have taken on the responsibilities of this organization have not been motivated by money – they have all been volunteers. They have not been motivated by a quest for power – there is no one to exercise authority over. They have not been motivated by a guarantee of personal success – there are no guarantees. The motivation must come from their heart's brain – because no one in their right mind would do this." (From the Centennial

Exhibition catalog, WP&S, West Bend Art Museum) On that day, four years ago, a few of us members stood before a substantial crowd of artists, administrators, award recipients and interested parties. The



occasion was a reception and award ceremony celebrating the "Centennial Exhibition" of Wisconsin Painters & Sculptors, held at the West Bend Art Museum, West Bend, WI. Amazing! 100 years of volunteer artists! 100 years of continuous effort! 100 years of exhibitions and community. WP&S is now a mature 104 years old.

and still vital. Oh! To be sure, we have been very lucky in staying together this long. We thank our good fortune, indeed. The difficulties in keeping unpaid volunteers together are well understood. Basically people tire and become disillusioned without concrete rewards. Noting the reputation of artists as fractious and independent adds more wonderment in this story. Have you heard of Richard Lorenz, painter of Western America? Frank Enders, Robert Schade, George Peter, Gustave Moeller, Louis Mayer, Bruno Ertz, George Raab? These people formed the Society of Milwaukee Artists in 1900, in 1913 renamed, Wisconsin Painters & Sculptors. Many persons in contemporary Wisconsin have never heard of them, nor know much about the history of visual art in our state. Those mentioned formed the Society of Milwaukee Artists in 1900, which in 1913 was renamed, Wisconsin Painters & Sculptors. Fortunately, there is a core of academicians, art dealers and collectors who keep interest in

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Wisconsin art history. The first juried show of the newly formed Society was held in December, 1900, and established the policy of exhibiting "all deserving work, members or not". Now, that is very notable! To this day we still create a biennial exhibition for all state artists. The most recent exhibition, The Wisconsin Artists Biennial 2003, held in the UW Madison Memorial Art Galleries, included more non-members than members. (FYI, WP&S members are juried into the membership by a peer review. There are about 320 persons as members.) This Biennial is held in different venues around the state. The 2001 exhibition was at the Rahr-West Museum, Manitowoc, traveling to the Anderson Art Center, Kenosha. In 2005 it will appear again at the Anderson. In 2007 it will be at the Haggerty Art Museum, Marquette University. This event, drawing artists from across the State, doesn't have a permanent venue. New venues are found every two years as WP&S partners with different museums producing arguably the most important recurrent art exhibition in Wisconsin. That is a noteworthy achievement. FYI, WP&S has three chapters: The South East Chapter is located in Milwaukee. The North East Chapter draws from the Fox Cities area, Appleton, Green Bay. The South Central Chapter is centered in Madison. Holding these groups together is the task of the WP&S State Board, composed of officers from each chapter. This Board formulates policy, arranges activities, produces a professional newsletter, "Art In

Wisconsin", and is a final arbiter. Each Chapter acts independently, holding meetings and chapter activities. The subject of "Regionalism" comes into play here. To the snobbish and elitists, this sometimes connotes humble provincialism, and an unimportance. Historically, we recognize the term related to Depression Period movements of Social Regionalism and Geographic Regionalism. "Seen in retrospect, Regionalists painted a broad range of subjects,

focuses on the art of New York or major cities, the bulk of art-making goes on outside those media centers. WP&S is but one part of Wisconsin art history and of the broader Mid-West region. Clearly, it seems to me, the whole subject of regional art is deserving of exploration by the National Media. WP&S has existed thru enormous changes in 20th Century culture. There has been turmoil of personalities, egos, evolved venue systems, daily



The State board of WP&S meeting at the home of Audrey Paesel. Pictured from left: Janet Roberts, Ben Barwick, Audrey Paesel, Lee Weiss and John Fix

including some scenes implying social commentary. Regionalism, in the broad sense, refers to art which presents personal responses to a given region but transcends regional boundaries to communicate to all..." (From "Regionalism, The California View, Susan Anderson, catalog, Santa Barbara Museum of Art, 1988) Some of us are raising the Banner for greater study of Contemporary Regionalism. We all can learn Art History and the art of cultures from across the Earth thru publications, college courses, TV and the Internet. However, we each have our unique roots in local culture. We each evolve more or less independently, and personal influences and idiosyncrasies emerge in our art. While the world

interruptions, and new interpretation and visible statements of what art can be. Perhaps that quote from Peg Haubert does make sense. "We have not been in our right minds". Or we have not allowed the rational left hemisphere of our brains to take over our direction. If anything has served as a binding force, it has been a belief (or delusion) that what is done serves a Greater Good. This is not the work of Mother Teresa...but there are small heroic deeds and miracles. Perhaps existing for more than 100 years is beyond being a small miracle.



# PERSPECTIVES 2025

WE ARE DELIGHTED TO ANNOUNCE

## OUR STATEWIDE MEMBERS SHOW FOR 2024!

MARCH 28 - MAY 9



In 2023, spearheaded by WVA President Jane Hostetler, we decided to add another high-caliber juried exhibition to our WVA itinerary – Perspectives. Hosted at the gorgeous Thelma Sadoff Center for the Arts, and juried by renowned Wisconsin artists and curators, this show stands as a lovely compliment to the Wisconsin Artists Biennial, though featuring only WVA members.

The prospectus for this exhibition can be found [here](#)

### **Important Dates:**

- Submissions Open | November 1st – January 15th at midnight
- Notification to artists | February 17th

On display | March 28 – May 9, 2025

Thelma Sadoff Center for the Arts

Fond du Lac, Wisconsin

## Jurors:

**Kate Mothes** is an independent art writer and curator based in the Fox Valley. She is the founder of Young Space ([yngspc.com](http://yngspc.com)) and its sibling project Dovetail ([dovetailmag.com](http://dovetailmag.com)), with a small gallery called The Niche within Standard Projects in Hortonville, Wisconsin. Mothes earned a bachelor's degree in art history from the University of Wisconsin–Madison and an art history master's from the University of Edinburgh, focusing her research on artist-run initiatives. Over the past ten years, Mothes has organized numerous DIY and collaborative exhibitions locally and further afield with a focus on emerging contemporary artists, most recently with Visual Arts Scotland, CARVALHO PARK in Brooklyn, NY, and David B. Smith Gallery in Denver, CO. She regularly presents on professional practices topics for young artists, is an editor with Chicago-based arts and culture publication Colossal, and regularly contributes to Arts Midwest's Creativity News Desk. Find more of her work at [katemothes.net](http://katemothes.net).



**Fred Stonehouse** was born in 1960 in Milwaukee, WI. He received his BFA from UW Milwaukee in 1982. He had his first solo show in Chicago in 1983 and shows regularly in New York at Howard Scott Gallery and in Los Angeles with Koplín/DelRio. He has exhibited in Mexico, Amsterdam, Rome and Berlin. He has been the recipient of an NEA Arts Midwest Grant and the Joan Mitchell Foundation Individual Artists Grant. He is currently an Associate Professor of Painting and Drawing at the University of Wisconsin.

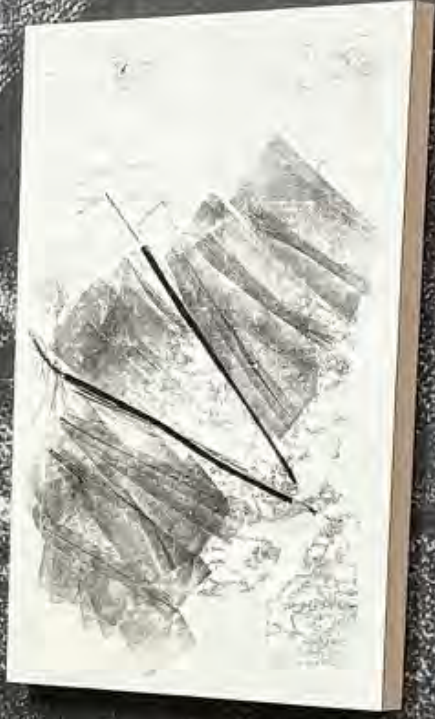




Photos from PERSPECTIVES 2023







ARTIST SPOTLIGHT

# Linda Marcus



## Do you have any formal art training?

I just recently received my MFA from the School of the Art Institute in Chicago, but prior to getting it, I have no formal art training. Life has taught me a lot.

## How long have you been making art?

I've taken a long circuitous route to becoming an artist. The genesis of my art is the body and almost always with fiber. Fiber traditionally has been associated with craft or "women's work". I either use fiber as a material or I use fiber techniques on unexpected materials. It's a continual effort to subvert traditional ideas about women's work and the value of it.

I think my fiber curiosity started in middle school with a home economics class where I learned to sew. With A LOT of practice, I soon was making my own clothes. In many ways it taught me about how to create an identity by sculpting around my own body to create interesting silhouettes. I pretty much sewed all my clothes for the next 20 years. But I'd say it was the early experience with fiber that got me thinking about art and sculpture.

Fast forward many years later, in 2009 I founded Linda Marcus Design or LMD. I made leather handbags and clothing. I enjoyed creating the designs, but I didn't really enjoy making multiples. It was a great experience because in 2016 it landed me on Project Runway Season 15 and THAT was really where I realized I wasn't a designer, but an artist. My time on the show was short, which was a bit embarrassing and humbling but at the same time it taught me a lot about myself. I got comfortable with failure and putting myself out there. When I did the show, I was 55, an age where most people settle into life and relax a bit. But that experience made me realize how important it is to keep challenging myself as I age and to not be afraid to take chances.

I've always believed we tend to hold ourselves back from taking chances because we don't want to fail. But now I think failure is a good thing. I'm not afraid to fail. In fact, I think we should go out and fail a lot because it means we are learning something. True failure is when we don't even try.

Failing on Project Runway made me realize what I really enjoyed was the process of creation and communicating a narrative or story and not necessarily creating a fashion brand. I also realized how important storytelling had been to my 15-year career in TV news. That is how I landed here in Wisconsin. I worked at WTMJ channel 4 as the morning news anchor before getting married and having my 3 kids.



Journalism, fashion and art are all about storytelling and narrative, so it makes sense at this point in my life I'm making art. I think everything I've done up to this point has all been in preparation for being an artist. I don't think I could make the kind of work I make if I was my younger self.

I think I needed to have all these experiences as a journalist, mother, designer and artist: and all the successes and failures to make the art I make today.

Which is why I decided at 63 years old to go back and get my MFA. It was a challenge I needed to experience.

My MFA exhibition this past summer is called "Walking the Gaze". Using ceramics, monoprint and fiber techniques, this body of work explores a common women's clothing construction technique, "darts" and how it darts have been used to confine and restrict how a woman's body moves and explores the world around her. By taking the dart and placing it in different materials like ceramics and monoprints it exposes its limitations and its possibilities of re-imagination. This work is deeply rooted in subjectivity and all the commonly accepted systems of control around us,

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

I often use the tools and things around me in the domestic space. It may seem unconventional, but for me these are the tools I've been using for the last 25 years as I raised my family. I'm repurposing and reimagining them. I also believe materials have histories which bring a depth to my work. The domestic space is one of repetition, nourishment and growth but it can also be a space of confinement and frustration. The very repetitive act which provides calm and certainty to those being cared for, can also lead to exasperation and stagnation for the caregiver. The balancing of these kinds of forces is constant and evident in my work.

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

I have a show coming up at Heaven Gallery in Chicago early 2025. It's with a group of women artists I respect and admire from here in Milwaukee. I also have an article coming up in Surface Design Magazine which caters to fiber artists and sculptors.

### How are you involved with your Wisconsin artcommunity?

Being a part of a community is very important to me. Community and sharing are how we all grow. I do that by participating in a couple of different artists groups to develop shows for ourselves and for others. I also help guide the Saint Kate Arts hotel and its efforts to uplift and support artists from our community. At Saint Kate, with our partner the Museum of Wisconsin Art and curator Shane Mc Adams, we try and create exhibitions, artist residencies and programming for discussions around art. Because we are a hotel, we get visitors from across the nation and many times those visitors are surprised at the level of talent we have here. I believe when one artist rises, we all rise. ■

@lindamarcusdesign

[www.lindamarcusart.com](http://www.lindamarcusart.com)







ARTIST SPOTLIGHT

# Dara Larson

*Common Burdock, digital art (artservancy)*



## What motivates you to make your work?

My motivations to create are varied. They often say artists are interested in everything. I think that is true in a certain sense. Artists are in tune with energies and ideas that circulate contemporarily. I often make art that reflects political or social concerns in the world. I see an important historic connection between artists of the past and current cultural expression. I love printmaking and the entire history of sharing multiples made by hand. My work also has an environmental focus. I enjoy nature and grow plants in my garden to harvest for dyes and handmade paper. I repurpose papers and found objects and I additionally simply enjoy intuitive practices in making art such as using geometry and digital software to compose structures. I make art of some kind everyday, whether it is a teaching demo, an experiment with new media or a well formulated theme in a series, I simply need to make things.

## What influences your work?

The history and state of institutions are often influential in my work. For example in my political work I often undertake understanding of topic such as the history of voting, civil rights and women's rights. I try to engage with a basic history that informs our current state of being. I am currently looking at libraries and banned and challenged books. Investigation of censorship, libraries, banned lists of books movements to end or manipulate public education are currently important in my work. In this work I explore the intentions and dispositions of those who try to silence or protect words, songs, images of our expression.

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

I work in many different media and thus have many different types of process.

I often work from current events to create narratives or visual stories. I do not usually plan out compositions but instead work with horror vacui type of drawing that starts at one point and eventually covers the entire page. In this way a drawing might begin with an idea that just continues to grow and add more spaces and characters. Usually in a political or cultural work I research as I work and keep adding and learning about the subject matter as I go.

Other times with less narrative works I will begin with a gesture of ink such as in a scratchboard. A large oval or a central column might be the beginning of work. It will then continue intuitively to build. Addition and subtraction are part of the process. I fill the boards with inks, subtract light areas and then add more darks. This continues until the work is done.

In papermaking, the process can be a long one. I often save and recycle papers. I also plant and harvest invasive species for paper. Most plants will be cooked while some can be added dry as decorative elements. After cooking the paper is beaten and sheet formed. I use pulp painting and then press and dry the paper. My process evolves as I see what colors and textures are created in each batch. I print and draw on the finished paper to enhance the natural surfaces.

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

I have been an arts educator for decades and much of my work and research have come from wanting to learn more media and art history to share with students. I have also worked in many community settings such as mentoring and collaborations with dancers, musicians and scientists. In interdisciplinary work the goals are always to contribute to the topic and to the group. I am currently working with STEAM topics and ways to assist artist understanding of their quantitative, scientific connections to aesthetic learning. In working from this viewpoint I hope to find many ways to engage with sustainable materials and deeper connections to media and processes. For example in work with scientists I have had marvelous opportunities to learn more about invasive and local plant as well as the chemistry of color and compositions of dyes and pigments. I have been able to broaden the ways in which I problem solve and share this investigation with students and artists.

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

I hope that viewers take time to carefully look at details and spend some time away from their daily concerns. My work is meant to share complexity and a slow analysis of forms that are interlocking in unusual way. I hope that people slow down and consider the topics, materials or themes of my work. I hope that people engage and scan work to find out how the ideas contained are integrated and connected. In issues like banned or challenged books my goal is for people to stop and consider why and how certain books are chosen for removal based upon a defined connected to freedom of expression.

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

I am currently working as a resident artist with Artservancy and Gallery 224. <https://www.gallery224.org/artservancy> I am working at Turtle Park – River Revitalization Foundation. My current work there has allowed me to refresh my lifetime love of rivers and flowing water. I have been enjoying meditative reflections upon water and emotional and aesthetic connections we have to our water. I have also created many botanical art images in digital art. Through observations in photography and marbling of paper I am observing this small stretch of land. I will continue my work with this project until April and conclude with an exhibition. The most rewarding elements of this residency is hearing about the learning of the other resident artists. Each artist is having an incredible adventure encountering the land and trying to produce works that depict the amazing wealth of nature. Artservancy is a residency program that allows for deeper investigation of the environment and ourselves.

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

My work is currently on display through the end of November, at Outpost Natural Foods in Bayview, 2826 S. Kinnickinnic Ave. Milwaukee, WI <https://www.outpost.coop/?location=3>

My work is also on view at my studio in Scout Gallery. <https://scoutgallerymke.com>

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

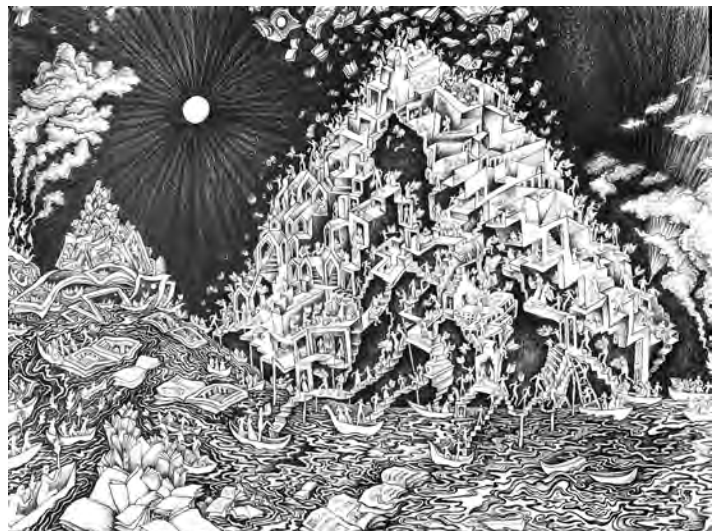
My studio is at Scout Gallery in the Hidehouse. Contact <https://scoutgallerymke.com> ■

[.instagram.com/daral Larson/](https://www.instagram.com/daral Larson/)

**Dara Larson** is a practicing artist living in Milwaukee Wisconsin. Larson has worked in arts higher education and community arts teaching to provide workshops and mentoring for under- served youth populations. Her interests in collaboration in the community include steamroller printmaking events, STEAM projects with scientists and sustainable art practices in papermaking. She was recently selected to become an artist for the the Artservancy Residency where she will work for a year on the River Revitalization project and create art based upon observations of waterways, urban prairie and indigenous plant and fauna.

Larson creates handmade paper from recycling and harvesting of local and invasive plants to produce works of art that celebrates the natural environment. She also works in digital art, artist books, scratchboard, drawing and printmaking. Her works in these media engage with topics of social and political importance to contemporary people. Many of her recent works investigate the issues of censorship, voting and civil rights.

Her works have been exhibited widely in the local region as well as internationally. Some recent exhibitions include, Democracy at the Overture Center, Madison, Contemporary Art at the Trout Museum, Appleton, Paper on the River at the Paper Art Discovery Center, Appleton, Go Wild at Scout Gallery, Milwaukee and Midwest Seasons at the Visual Art Center, Wausau.



*Once Upon a Time, Ink Drawing, 22 x 30"*  
2024



*Caritas (Three Graces)*  
2023





# Alexandria Jean Wilber

*Executive Director of WVA  
since 2020*

*Photography provided by Ally Wilber*

### Do you have any formal art training?

I have a degree in Studio Art and English from Ripon College - I very much enjoyed my time there, and would be interested in pursuing a Master's Degree in art at some point in the future. The learning never stops, however!

### How long have you been making art?

As long as I can remember! My mother is also an artist, so I grew up painting on rocks beside her.

### What motivates you to make your work?

The obsessive need to create things? It's just in me. If I go too long without creating some sort of artwork, it takes a big mental toll. It's like going to a yoga class and stretching muscles that you didn't realize were tight - sitting down to a painting for a few hours alleviates that spiritual tension.

### What influences your work?

Intuition, curves. Bioluminescence, things that burn or glow. Fire, obviously! Organic shapes. I've been in love with snakes for most of my life, so my fascination with art nouveau and curving plumes of smoke make a lot of sense.

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

I tend to collect words and images on a daily basis. I eventually piece these together into poems, or concepts for a painting. With my fire paintings I have to relinquish plans and simply work with the material, pushing and pulling light and dark marks intuitively.

Fire painting, also known as fumage, is an unpredictable method. I hold a flame to a thick paper surface and allow the soot to collect there, creating an organic, swooping shape. From this point I can either keep the abstraction as it is, dig in with my paintbrushes and erasers, or wipe it off and start over. This process has taught me to be less precious with my art experiments.



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

I hope that they feel a sense of magic. Perhaps wondering why an abstraction is appealing to them, or how the soft smokey works make them feel. The fire paintings are often received like Rorschach, or cloud gazing. It could be compared to a form of fire divination - what do you read in the work? Asking these questions is just another way to learn about yourself.

For my more representational works, I like to focus on natural or sexual themes and inject a sense of strangeness or wonder into them. I love to be surprised by art, so I try to surprise myself as well.

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

I just had a few pieces in an exhibition at MIAD College, and I have one work up at the Miller Art Museum for the 49th Annual Juried Exhibition. I'll have some pieces in the Trout Museum next fall due to my artist residency through TMA. I'll also be painting a few murals within the coming months.

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

It began with my work at the Museum of Wisconsin Art (2019-2022) and has continued to grow as I've taken on the role as Executive Director for the Wisconsin Visual Artists. Through both of these positions I've built incredibly valuable relationships with Wisconsin artists and art advocates. This has also provided me with opportunities to participate on juries, boards, and panels in the Wisconsin art community.

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

I'm always happy to sell work! Just email or message me and ask! I take on the occasional commission project as well. ■

You can see my work through the links below:

[www.allywilber.com](http://www.allywilber.com)

[instagram.com/  
smokenouveau](https://www.instagram.com/smokenouveau)



*Ghost Bones*

# Inktober® 2024

<https://inktober.com/rules>

1. Make a drawing in ink (you can do a pencil under-drawing if you want).
2. Post it\*
3. Hashtag it with #inktober and #inktober2023
4. Repeat

**Note:** you can do it daily, or go the half-marathon route and post every other day, or just do the 5K and post once a week. What ever you decide, just be consistent with it. Inktober is about growing and improving and forming positive habits, so the more you're consistent the better.

**That's it! Now go make something beautiful.**

\*Post it on any social media account you want or just post it on your refrigerator. The point is to share your art with someone. :)

# OFFICIAL 2024 PROMPT LIST

1. BACKPACK
2. DISCOVER
3. BOOTS
4. EXOTIC
5. BINOCULARS
6. TREK
7. PASSPORT
8. HIKE
9. SUN
10. NOMADIC
11. SNACKS
12. REMOTE
13. HORIZON
14. ROAM
15. GUIDEBOOK
16. GRUNGY
17. JOURNAL
18. DRIVE
19. RIDGE
20. UNCHARTED
21. RHINOCEROS
22. CAMP
23. RUST
24. EXPEDITION
25. SCARECROW
26. CAMERA
27. ROAD
28. JUMBO
29. NAVIGATOR
30. VIOLIN
31. LANDMARK

@INKTOBER

#INKTOBER

#INKTOBER2024

TAG @WISCONSINVISUALARTISTS FOR A CHANCE TO BE FEATURED  
ON OUR SOCIAL MEDIA ACCOUNTS!

# MEMBER NEWS

## STACEY CHATHAM-CARLSON

Stacey Carlson will be teaching a watercolor class at the Mercantile Plaza in Port Washington, WI on Sept 19th, 2024 from 5pm to 7pm. [Here's the sign up link.](#)

She also hosts the New Urban Sketch Club out of Port Washington on Weds from 1pm to 3pm. Meet up is every Weds at 1pm in front of the Mercantile Plaza. There is an "accountability fee" of \$10/month which encourages people to show up, and she also has kits available for sale which includes one month of meet ups for \$20. September is the last month for this year. [Here's the sign up link for that.](#)

She has several of her Ethereal Series Watercolor paintings available for viewing at the Mercantile Plaza located at 211 N. Franklin Street, Port Washington, WI and will have several pieces in an upcoming show at the fabulous Artel Gallery in Pensacola, Florida this October.

In addition, she will offer several watercolor classes for beginners throughout the Winter months, starting in October here in Wisconsin and will list those on her Facebook Page and Instagram: Stacey Carlson Art.

## MISTY COLE

The new Textile Arts Center in Madison is hosting its first member exhibition. Come see the space and meet the artists! WVA Artist Misty Cole will be showing one of her art quilts. The reception is Friday, September 13 from 5 to 8pm. The exhibit is on display from September 13, 5pm to October 18, 2024.

*2436 Pennsylvania Ave  
Madison WI 53704*



## MIKE JAGIELO

Event Oct 4-6 Central Wisconsin.

Brochure and map [www.hiddenstudiosarttour.com](http://www.hiddenstudiosarttour.com)

Mike Jagielo is Studio #8

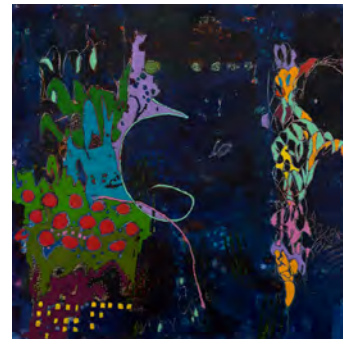
*9943 Two Lakes Rd  
Almond WI 54909-8933*



## DENISE PRESNELL

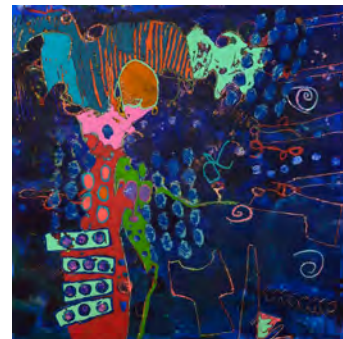
My painting, "Hot Date in the Park" has been juried into the Miller Art Museum's 49th Annual Juried Exhibition. The show runs Sept. 28 - November 9th.

*107 S 4th Avenue  
Sturgeon Bay WI 54325*



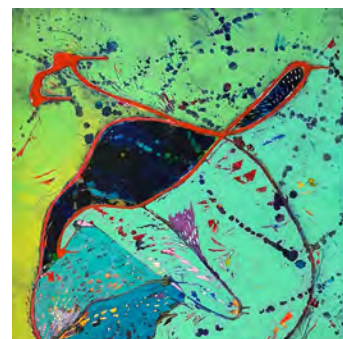
My painting, "Unconventional Materials Challenge", has been juried into the Confluence of Art Annual Exhibition at the Pablo Center in Eau Claire, WI. The exhibition runs September 20th - November 11th, with a reception/awards ceremony on October 25th, 5 - 7 pm.

*Pablo Center at the Confluence  
128 Graham Avenue  
Eau Claire WI 54701*



I won the Todd Boppel Memorial Award for my painting, "Phantasmagorical" in the "Arrivals & Departures" juried exhibit at the Heyde Center for the Arts. The award was designated specifically for abstract works of art.

*Heyde Center for the Arts  
3 South High Street  
Chippewa Falls WI 54729*



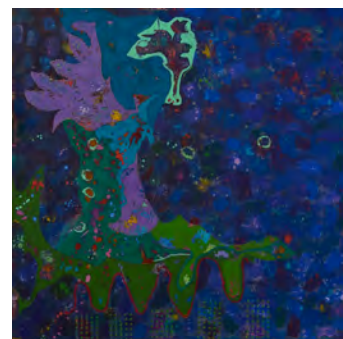
Two of my oil and cold wax paintings - "Julyapalooza" and "Fireworks", have been juried into "TEN by TEN", a juried exhibition being held in the Jackson Junge Gallery in Chicago.

*Jackson Junge Gallery  
1389 N. Milwaukee Avenue  
Chicago IL 60622*



4 of my paintings have been juried into Wausau Museum of Contemporary Art's 8th Annual National Juried Exhibition. The exhibition runs from October 18th - December 28th, with a reception/award ceremony on October 118th, 6 - 8 pm.

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



## JEAN JUDD

The Chandler Vision Gallery has announced textile artist Jean M. Judd of Cushing, Wisconsin for inclusion in their Art Quilts: IMPACT! Exhibition at the Vision Gallery located in Chandler, Arizona. Artwork selected for inclusion in the exhibit includes Abstract Textures 3.2.



This exhibition is built around the concept of bold visual impact and message, high contrast color, and graphic qualities. Inspiration could come from pop art, comics, mass culture, mid-century-modern design, and graphic design. Artists from the United States and internationally were called to submit artwork for consideration.

The Chandler Cultural Foundation manages the Vision Gallery, which is a welcoming space for art aficionados and casual visitors alike to experience and interact with art. With an abundance of natural light, Chandler's Vision Gallery is a clean and contemporary setting for ever-changing and engaging exhibitions.

The competition was juried by Wendy Raisanen, curator of exhibitions and collections for Scottsdale Public Art. The exhibition opens on November 16, 2024, and is open through January 11, 2025. The address of the Vision Gallery is:

*Vision Gallery  
10 East Chicago Street  
Chandler, Arizona 85225*

## MARTA GWIZDALA

Marta Gwizdala would like to invite you to a few upcoming events:

1) Cedarburg Covered Bridge Tour – October 11-13, from 10 AM to 5 PM at The Arts Mill: 1300 14th Ave, Grafton, WI 53024. This will be the last chance to visit her art studio. Marta is experiencing some changes in her life as she is moving to a new city. She will be giving up her large art space (two studios) and making it available for rent. After the Covered Bridge Tour, Marta will have a small space at the Arts Mill and continue to represent the Arts Mill on social media.

2) Arts Mill Open Studios – October 13, from 5 PM to 9 PM at The Arts Mill: 1300 14th Ave, Grafton, WI 53024. There will be free snacks, with wine and craft beer available for purchase. All the artists at the Arts Mill, including Marta, invite you to join the party. It's a great opportunity to connect and network with other artists.

3) Art Classes – Marta is now offering art classes at the Cedarburg Cultural Center. She teaches how to create fall-themed keychains, Christmas coasters, and also provides social media management tips for artists. For more details, visit: Cedarburg Cultural Center Adult & Teen Classes.

3) Marta is also inviting you to visit her new website: <https://margwizart.squarespace.com/> Please sign up for her newsletter if you'd like to stay connected! Thank you, have a great day!

*1300 14th Ave, Grafton, WI 53024  
2nd floor  
Grafton WI 53024*

## WILLIAM NETTELHORST

Visit the Prairie House Studio and Gallery at Thelma Sadoff Center  
WL Nettelhorst - Sculptor

A rare opportunity to visit W L Nettelhorst's studio and sculpture gallery all in one. This is a different kind of art exhibition. The reception on November 8 is the kickoff of a month and a half of W L Nettelhorst exhibiting and working on his latest stone and Prairie sculptures at Thelma Sadoff Center for the Arts in Fond du Lac.

See the tools. See the materials. See the artist.

Visit frequently and watch the progress.

More than 40 of his sculptures will be on display including Prairie Spirit - the award winning, full size, native material Bison sculpture. Plus his complete series "Portraits of Designer High Heels" in stone, featured at Neiman Marcus. Actual size renditions of designers Christian Louboutin and Gianvito Rossi shoes in stone.

His oeuvre of sculpture comes from a deep connection with nature, spirit, passion, current events and the ancient lineage of Stone Sculpting.

Exhibit November 1 - December 15. Opening artist Reception is at 6:00pm on November 8 at Thelma Sadoff Center for the Arts 51 Sheboygan St, Fond du Lac, WI 54935.

*Thelma Sadoff Center For the Arts  
51 Sheboygan St.  
Fond du Lac WI 54935*



# ART OPPORTUNITIES



Attention Wisconsin artists!

The 2025 "Wisconsin Triennial", a vibrant showcase of contemporary art, is taking applications.

Artists from across the state are invited to apply to this exhibition by submitting examples of their artwork along with a brief biography, statement, and CV by October 15, 2024. To learn more and apply, artists should visit [mmoca.org/triennial](http://mmoca.org/triennial).

Send this to an artist you would love to see in this show!

[LINK](#)

## SUPPORT WISCONSIN ART

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



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

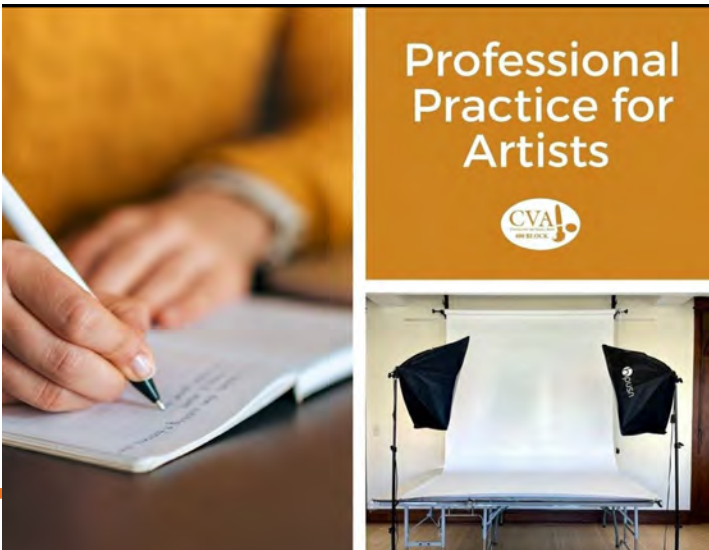


Call for ART

Var Gallery

Submission Due: November 10th

[LINK](#)



Check out these Professional Practice options for Artists at the CVA

ARTWORK DOCUMENTATION AND SUBMISSION ASSISTANCE (9/22, 10/14, OR 11/07)

Register: <https://www.cvawausau.org/adult-classes/documentation>

ARTIST STATEMENT WORKSHOP (October 23 & 30)

Register: <https://www.cvawausau.org/adult-classes/artist-statement-workshop-october-23-30>



Call for Art

35th Annual Midwest Seasons

Exhibit Dates: January 8 - March 15, 2025

Submission Due: November 18, 2024 Midnight

[LINK](#)

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