

ART



IN WISCONSIN

WWW.ARTINWISCONSIN.COM



FEATURED ARTIST KATHY ARMSTRONG

Nothing beats that moment, after my initial drawing is transferred to my watercolor paper, when I can start putting down color. I'm drawn to paint things that may seem ordinary or mundane, but because of lighting or color or shape, I find exciting to bring to life. I want to make the viewer stop and notice the painting as more than vegetables

on a table, or coffee canisters, but rather shapes, forms and colors that speak in their own artistic way. I hope to show the beauty (or interest) in that ordinary subject matter. I enjoy painting a variety of subjects, but seem to gravitate to close-up, simplified subjects rather than landscapes.

Morning Reflections, watercolor 20 x 22.75

Each painting is built up slowly with many glazes of transparent watercolor, leaving the paper for white. This glazing method creates a glow from within and a more solid form can be achieved than some other methods. Bringing a painting to life from a stark white sheet of paper is a source of real joy for me.?
continued on page 7

**Biennial
Prospectus
enclosed
on pages 9-12**

WP&S MEETINGS

Side by Side

1922 Old University Avenue, Madison
Recycle will be in January (Reception: Friday Dec. January 3 from 5-7) and **Grief /Trama** will be February 4 - 25. Reception Feb. 4 5-7PM. look on page 13 for an entry form for grief / trama as well as photos of the Non-Traditional self portrait opening on page 14. See also www.gallerywisconsin.com for images of many of the works in these shows.

SE Chapter Meeting Dates

The SE chapter meets on the 1st Thursday of the month 6:00-8:00pm
 Milwaukee East Branch Library
 1910 East North Ave.

SE Chapter Meeting Dates

January 6, 2005
 Kevin Cole
 Director of Schauer Art Center, Hartford
 Outsider art

February 3, 2005

Graeme Reid, Assistant Director
 West Bend Art Museum
 Status of Art in Wisconsin

North East Chapter Meetings

Upcoming Northeast Chapter Meetings:
 For more information, contact Charis at congailstudios@hotmail.com

South Central Chapter Meetings

Critique at Edgewood College Jan 17th 7-9PM

February Meeting Feb 21st Topic to be announced.

Send all relevant information for this publication to:

AIW@emeraldstudio.com

Art In Wisconsin

Doug Haynes
 1008 Emerald St.
 Madison, WI 53715
 (608) 255-0201

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CASEIN: ITS USE AND CHARACTERISTICS

By Cathy Bennett

The following article was contributed by Jack Richeson & Co., a Wisconsin based company that manufactures artist supplies: www.richesonart.com

Casein (kay'seen) is a quick-drying, aqueous medium using a milk-based binding agent. It is one of the oldest and most durable media known to man, even pre-dating its cousin - egg tempera. Nine thousand year old casein cave paintings have been discovered in Asia, and the medium was used by the ancient Egyptians for brightly colored murals called fresco secco. In the 12th century, Theophilus Presbyter, a German monk who documented medieval arts and crafts, first described the preparation and use of casein. In the 14th and 15th centuries, Renaissance artists, including the Old Masters, adapted Presbyter's recipe and used casein both for finished paintings and underpaintings. In more modern times, Edvard Munch used casein in his most famous mixed media work, *The Scream*. Gustav Klimpt painted his renowned six-panel Beethoven Frieze with casein and decorated it with gold and semi-precious stones. Other noted artists as diverse as Thomas Hart Benton, John Sloan, Ben Stahl, Hans Hoffman, Ben Shahn and Stuart Davis also used casein. In 1933, casein pigments in tubes were developed by the Spanish American painter Ramon Shiva, who relied on the expertise of well-known Chicago artists and illustrators to help perfect his high-quality paints. During the 40's and 50's, Shiva was the leading oil paint manufacturer in the United States and led the world in reviving interest in casein, which was widely used until the 1960's when acrylics began to dominate the market.

Known for their versatility and capabilities, casein paints share many characteristics with other media, making it possible to create a wide variety of effects using many different techniques and surfaces. Casein paints may be used to create the thin washes of watercolor, the smooth opacity associated with tempera and gouache, or to create the richer textures of oil and acrylics. They can be reworked or layered repeatedly and they are also ideal for underpainting. Unlike oils, casein is a clean, water-soluble medium requiring no strong solvents. Its quick-drying properties also make it possible to glaze within a few hours and move onto the next stage instead of waiting for days for the paint to dry. Layering is also much easier than with gouache or watercolor, and unlike watercolors, casein paints are correctable. Casein may be applied to any rigid non-oily surface such as canvas panel, illustration board, heavy watercolor paper, claybord, plaster, metal, wood, Masonite, or canvas or linen mounted on Masonite. Unless an artist is very familiar with casein, the medium is not generally recommended for stretched canvas because if it's applied too thickly or in an impasto style, it will crack. Almost any kind of brush can be used with casein depending on the effect an artist wants to create - everything from stiff white bristle brushes to soft hair watercolor brushes, oil brushes, calligraphy brushes and fine points for tempera style. Because casein dries so quickly, it can be hard on brushes and most artists prefer to use synthetic brushes instead of more expensive brushes such as fine sables. Many artists also use rags for toning, toothbrushes for splattering, and sponges for textures. Casein has an exceptional integrity of color and always dries to a perfect velvety matte finish that

continued on page 4

WISCONSIN'S VISUAL ARTS LEGACY

This issue of Art in Wisconsin features Agnes Jessen Slater. The work shown here is a part of the UW Madison - Wisconsin Union Galleries collection and was part of a recent exhibition titled; "Highlights from the Wisconsin Union Art Collection." The website documenting the exhibition can be found at: <http://www.union.wisc.edu/art/collection/>



Agnes Jessen Slater (active 1930s-), *Refugees #4, 1939, woodcut*

Agnes Jessen is an American artist from Milwaukee, WI. She also worked in textiles including some done for the WPA during the Depression. This piece was acquired by the union in 1942. Catalog entry by Lindsay Korotkin

ANNOUNCING A MARCH ARTISTS EVENT IN MILWAUKEE

In late March the CoDirectors of the Wisconsin Academy's Watrous Gallery, and the Artist In Resident of the Milwaukee Institute of Art and Design, will give a joint evening presentation at a regional college in Milwaukee. This event will be open for anyone to attend, and is in part organized by members of the Milwaukee Visual Artists Roundtable, WP&S, the League of Milwaukee Artists, ABEA, and Riverwest Artists Association.

Randall Berndt and Martha Glowacki from the Watrous Gallery will discuss the Academy's mission to explore the visual arts in Wisconsin in various ways. This includes how art relates to the interdisciplinary disciplines of the Academy and exhibitions, as well as promoting of individual Wisconsin Artists. Terry Coffman from MIAD will speak about the "Marginalization of the Artist in America",

as seen from the standpoint of his position as artist, former President of MIAD, international traveler and author.

For more information please email Gary John Gresl at saganguy@aol.com, or call Gary at 414-313-1682. More details will appear in the March issue of Art in Wisconsin.

THE WP&S ENDOWMENT FUND...OUR FUTURE

Years ago WP&S established an Endowment Fund to help secure its financial future. This fund is a traditional interest bearing investment for WP&S, but we have not promoted it and therefore it has remained relatively small. We need to build it substantially in order for the investment to really be helpful.

Members and friends of WP&S/WAAM are strongly encouraged to consider contributing to that Endowment, immediately or in the future. WP&S is a 501c(3) tax exempt entity and your donations are tax deductible.

One possible means of eventual support is for persons to consider gift giving through their Last Will and Testament and/or a Revocable Living Trust. WP&S has had the assistance of a legal representative in creating this Endowment. Attorney Fredrick J. Safer of Safer & Stein Law Firm,s.c.will provide limited free advice to those who might want to create a clause in their estate documents in order to benefit our Endowment Fund. This pro bono advice is only related to WP&S activities. Fred, however, is very experienced in matters of estate planning including endowments, trusts and gift giving. He can assist you beyond discussions of the WP&S Endowment. Feel comfortable in calling Fred at his office, 414-357-7555

The work our organization does has proven very valuable to artists and citizens of our State. Our activities include the wonderful artist/art exchange with Japan called "Two Cultures, One Spirit", the important Wisconsin Artists Biennial, our partnership with the Wisconsin Academy of Sciences, Arts and Letters in their Steenbock Building Gallery, our partnership in creating the Wisconsin Visual Art Lifetime Achievement Awards, the publication and distribution of "Art In Wisconsin", other exhibits and professional level associations.

Please seriously consider contributions to the WP&S/WAAM Endowment Fund. Contact your area WP&S Chapter Chair to discuss this matter. You will find phone numbers in this Art in Wisconsin. You can also call Gary John Gresl at 414-313-1682, or call Attorney Safer at the number above. Thank you for your good work and generous thoughts.

ADVERTISING RATES FOR ART IN WISCONSIN

Publication deadline schedule: February 1, April 1, June 1, August 1, October 1, December 1

1/8 pg	2-3/8" x 3-1/2" or 3-5/8" x 2-1/4"	\$35/issue or \$185/6 issues (\$25 savings)
1/4 pg	3-5/8" x 4-3/4"	\$60/issue or \$310/6 issues (\$50 savings)
1/2 pg	3-5/8" x 9-3/4" or 7-1/2" x 4-3/4"	\$110/issue or \$560/6 issues (\$100 savings)
Full pg	7-1/2" x 9-3/4"	\$200/issue or \$1000/6 issues (\$200 savings)
Classified Ads: \$2.50/line (2-3/8" column)		

For a contract or further information, contact Doug Haynes, WP&S Advertising Manager, 1008 Emerald St. Madison, WI 53715; Phone: 608-255-0201 E-mail: aiw@emeraldstudio.com

'casein' continued from page 2

can be buffed to a satin sheen or varnished to produce a resemblance to oils. Over time, casein pigments become resistant to moisture and may actually be cleaned with a damp cloth.

Artists share their casein expertise

To illustrate just how versatile casein really is, we asked five artists to share their techniques and expertise with us. Four of the five – Robert Tanenbaum, John Molnar, Michael Boss and Stephen Quiller – have been painting in casein for at least 20 years and use the medium in entirely different ways. Our fifth artist Douglas Wiltraut, who is known for his egg tempera and watercolor paintings, agreed to try casein paints for the first time and share his experience with us. We also spoke with Ross Merrill, the Chief on Conservation for the National Gallery of Art in Washington D.C. Merrill, who is also an accomplished plein air artist and contributing editor to the Technical Q & A Section of The Artist's Magazine. Ross Merrill provided us with a conservator's insights into casein and offered some important "do's and don'ts."

Robert Tanenbaum

Tanenbaum didn't begin working with casein seriously until the early 70's when a fellow illustrator who specialized in automobiles showed him how much easier it was to add highlights using casein paint instead of watercolor or gouache. He found casein was perfect for the tight details and textures he was trying to achieve. He also found casein's quick drying properties made it ideal for the tight deadlines and overnight changes that illustrators inevitably face. When working in oils Tanenbaum continues to use casein for his preliminary color sketches and for underpainting. "Years ago, I learned that by doing small preliminary color sketches I could work out the composition, colors and value patterns. That way I could spot problems early on, so that I could be more spontaneous with my final images, instead of laboring over them. "I think casein is the best choice for color sketches because it usually dries within a few minutes and I can make changes immediately or quickly move onto the next stage."

When doing colored casein sketches,

Tanenbaum uses Crescent #1 Watercolor Board and begins with a fairly detailed drawing of the figure. Then he begins laying in the casein, using the same techniques as he does with oil – painterly brush strokes, and blending and softening the edges before the casein dries entirely. When he gets his color sketch to a level he's happy with, he's ready to approach his final oil painting. Again, casein plays a major role. "When I paint in oil, I still tone with casein because I can use oil as soon as the casein feels dry to the touch. If I tone with oil, I have to wait for a long time until it sets up. "Then I lay on an opaque casein passage to completely cover the white of the canvas, but I'm careful not lay it so thickly that it becomes impasto. After that I begin painting with oil."

Ross Merrill, Chief of Conservation for the National Gallery of Art in Washington D.C. has this to say about underpainting: "As long as an artist doesn't lay on casein too thickly, it's an excellent choice for underpainting because it's insoluble once it dries. The casein will easily accept the oil and will form a good mechanical bond." "One thing an artist must never do is underpaint oils with acrylic paint, says Merrill. "Acrylic paints are formulated with a 'closed' surface to protect the paint from stains, grime and other pollutants. This 'closed' surface is non-absorbent and will not form a good mechanical bond with oil. Over time, the oil on top could actually delaminate and come off in layers. "Using acrylic gesso works fine with casein or oil paint because it has an 'open' surface to accept the paint layer and form a mechanical bond."

John Molnar

John Molnar began painting in casein in art college under the tutelage of James Hill After a short stint as a storyboard artist and illustrator and a growing dissatisfaction with the world of advertising, Molnar turned to painting full time, with casein being his medium of choice. "When I turned seriously to fine art, I also painted with watercolor and acrylics, but I liked the feel and performance of casein better," explains Molnar. "These days I paint in oil in addition to casein, but I've set up my studio so that the most ventilated room is for oils, which is very important, especially during winters in Toronto, where I live and have my studio."

Molnar used to do his casein paintings on Masonite panels, but now he usually paints on canvas or linen, which he affixes to plywood panels. He makes the panels himself by sanding down the plywood and sealing it with a 50-50 mixture of Weldbond PVA glue and water. Then he pastes the canvas or linen on the panel and overlaps it on the back, making neat folds at

the corners. The next day he applies gesso, thin coats of shellac or PVA glue, usually sanding to a smooth surface because that's what he prefers to paint on. "I find the weave in canvas or linen produces a more interesting effect than Masonite," explains Molnar, "and that I can use the warp and weft to create beautiful tonal gradations by simply dragging my brush over the surface. "I've also been experimenting with unprimed acrylic cloth (polyester) which I sand a bit to make the paint adhere. The more fluid casein sinks into the fabric, while casein applied with a dry brush technique sticks to the surface. What you end up with are diffused 'washy' layers charged up with crisp highlights. It really stretches the casein look and produces a strong resemblance to oils." "Recently I've been using casein more like oil than tempera," Molnar points out, "but for both styles I paint thin, building up my paintings with layers and glazes. "For extra translucent glazes, I thin the color I want to use with Shiva Casein Emulsion. Although I don't use it for every glaze, I'm a big fan of Shiva Half Tone Black, which is more finely dispersed than opaque colors like titanium white or ivory black. Half tone black allows your layers to show through – muting the colors, but leaving them alive, so that they have a beauty that's all their own." Molnar likes to save his real power punch of color for the end, pushing the paint to the limit with high key colors. If he needs a "turbo boost" or can't match the color he's trying to create with the pre mixed colors, he mixes powdered pigments with a few drops of Shiva Casein Emulsion. When all the layering and glazing is complete and the casein has dried, Molnar applies varnish over the painting to seal the surface. To intensify the color and produce a resemblance to oils, he opts for Shiva Casein Varnish or gloss acrylic varnish. To preserve that "authentic casein" look, he uses matte acrylic varnish.

Michael Boss

Michael Boss was introduced to casein about 25 years ago. "Although I've painted with oils and acrylics over the years, casein's still my favorite medium. I feel I can control the colors better than when I'm painting with oil, and acrylics just don't feel as alive as casein."

Boss generally paints on Crescent Illustration Board with a rag surface and frames the finished work under glass to protect it. "I usually put a semi-opaque wash over the surface of the board and block in the composition. I can easily move things around or makes adjustments because casein dries so quickly that it's easy to change things. When I'm happy with the composition, I generally begin working on the sky because that's where the light comes from. As I move through my paintings, I blend while the casein is still wet to create the effects I want.

"Most of my paintings are a combination of thicker opaques and more translucent layers, which I build up with thin washes. The 'casein' continued on page 14

www.FineArtPost.com

Website creation software for artists

\$149 per year includes:

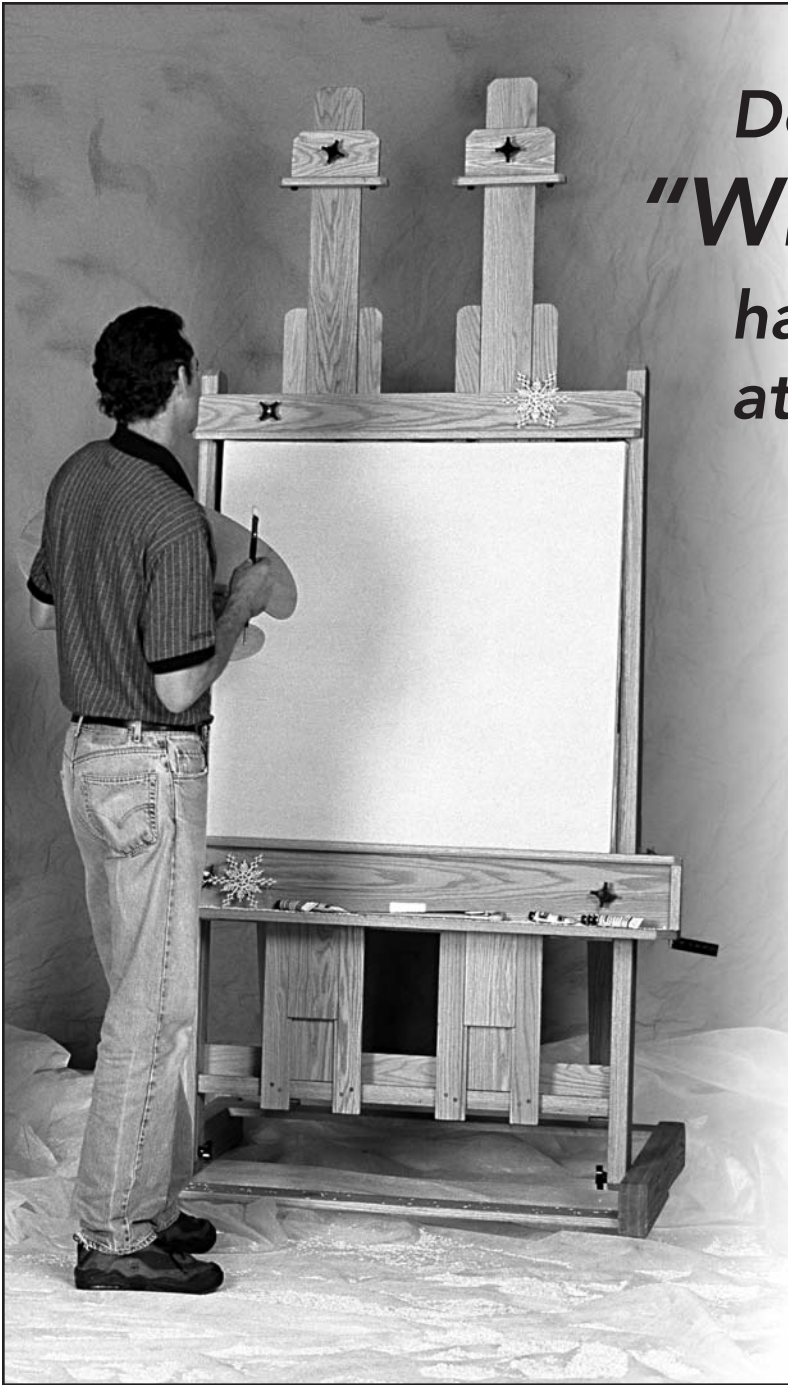
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- domain name
- tools to update your site
- unlimited updates

(Sorry, retirement party for your ex-webmaster not included!)

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*Cardinal Stritch ad here
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Call Now!

The Winter Class Schedule

is now available. To receive your copy and sign up for classes, call **1-800-233-2404** or email **artschool@richesonart.com**



Linking Arts and the Community

557 Marcella St. Kimberly, WI 54136
www.richesonart.com

FEATURED ARTIST: KATHY ARMSTRONG

continued from front page

Kathy grew up in upstate NY surrounded by nature, animals and her family of eight. She graduated from the Art Institute of Pittsburgh and later moved to Wisconsin where she worked as a graphic designer. Although she's always loved creating art, Kathy didn't discover her preferred medium, transparent watercolor, until the early 90's. Basically self-taught in watercolor, she has taken a few inspiring classes since then.

Kathy lives in Madison, with her husband, Jim, their two teenagers and one large sheepdog. Her work is shown at the Grace Chosy Gallery in Madison as well as Edgewood Orchard Galleries in Door County, Wisconsin.

Kathy's work can be seen at: www.kathyarmstrongfineart.com



Honey Jars, Watercolor, 2003



Magnolia, Watercolor, 14" x 16 3/4", 2001

ARTIST FILES IN THE MILWAUKEE PUBLIC LIBRARY

The Art, Music and Recreation Room of the Milwaukee Central Public Library maintains a clipping file of information on local arts activities that includes biographical and descriptive information on local (Wisconsin) artists and their works. The library will add any newspaper clippings, resumes, exhibition notices, etc., for Wisconsin artists to their files. Please send copies to the attention of the Fine Arts librarian at the Central Library, or drop off the information in the Central Library's Art, Music and Recreation Room at 814 West Wisconsin Ave., Milwaukee, WI 53233. Phone 414-286-3000.

COME HANG ART IN OUR OFFICE: AN OPPORTUNITY FOR ARTISTIC SERFDOM

When those of means make unreasonable demands on artists there is an aura of sadness and humor about it. One begins to think that the idea of a medieval serf or sharecropper has not gone completely out of style. The following is a recent email conversation that took place between myself and Janet B.

On Dec 3, 2004, at 11:42 AM, Janet B wrote:

Hi,

I work with a local doctor's office and we are looking for an artist to take up residence here. What our thoughts are is for a local artist to hang her/his work here in our waiting room reception area changing it out every 4 to 6 weeks. The space is 7'x6' and 17'x6'. We are planning on installing a hanging system and lighting for artwork. If you are interested please call us at 608.555-5555.

Thank you.

Janet

My response to Janet

Thanks for your email.

Could you let me know what your budget would be for the purchase of art?

Sincerely,

Doug Haynes

Janet responds:

We are actually not looking to purchase any artwork ourselves. We are opening up our busy office space to an artist to displace their work and hopefully sell some. We are not asking for a hanging fee, but we are asking a 15% commission on any work that sells. We are also asking for the work to be changed out every 4 to 6 weeks. If this is something that you would be interested in, please email or phone 608.555-5555

Thank you,

Janet

My second email to Janet

Dear Janet,

The tone and content of your message suggests you have little understanding of the business of art. I hope you will take the following in the spirit it was intended as an education on what people in my line of work seek.

The idea that an artist would want to display work in your offices based on the hope of sales is naive. Imagine for a moment that I was in another field. Would you expect a plumber to fix your toilet in order to "showcase his talents"? If the physicians with whom you work do not wish to purchase art for the walls what makes you think that the patients would be more inclined to do so. People come to your offices to be healed, not to buy art. So such an arrangement would result in a good bit of inventory being tied up in a very non-productive venue with a great deal of hanging and rehanging required.

My advice to you is to support the arts generously. You will find many reasonably priced works by local artists in the area. Your patients will thank you, you will enjoy it and you will be making a positive impact on the health of the local arts scene.

Sincerely,

Doug Haynes

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Wisconsin Artists Biennial

2005

Wisconsin Artists Biennial

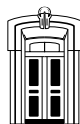
JUNE 5 - JULY 31, TUES - SUN 1:00-4:00
OPENING RECEPTION JUNE 5, 1:30-4:00

JUROR: LYNNE WARREN

Ms. Warren is Curator at the Museum of Contemporary Art in Chicago, where she also has acted in a variety of other roles, including educational. She has taught at the University of Chicago, the School of Fine Art of the Art Institute of Chicago, The University of Illinois at Chicago, Northwestern University, as well as lecturing throughout the United States. She has authored numerous exhibition catalogs, contributed to scholarly publications, and is the editor of a forthcoming "Encyclopedia of 20th Century Photography", to be published by Routledge, London and New York. Her history in organizing exhibitions and study of 20th Century art is extensive and has provided her a breadth of interest and understanding.

VENUE: ANDERSON ARTS CENTER

Surrounded by stately trees, the Anderson home, at the edge of Lake Michigan, is among the last of Kenosha's great mansions. The detailed accents in its majestic ceilings and vast rooms, reflect a quality of workmanship that is unsurpassed today. Known today as the Anderson Arts Center, the facility is located at 121 66th Street on the southern edge of the Kemper property. The Arts Center is dedicated to the support and promotion of all of the arts: fine art, music, dance, literature and drama.



**ANDERSON
ARTS CENTER**

121 Sixty-Sixth Street, Kenosha, WI 53143 ■ (262) 653-0481
Gallery Hours: Closed Mondays. Tuesday through Sunday 1-4 p.m.
Kemper Center, Inc. www.kempercenter.com

Wisconsin Painters and Sculptors / Wisconsin Artists in All Media



Continuing its commitment to all artists working in Wisconsin, Wisconsin Painters & Sculptors Inc. / Wisconsin Artists in All Media sponsors and organizes the Wisconsin Artists Biennial, a state-wide fine arts competition. This year the Anderson Arts Center, Kenosha will host and co-sponsor the exhibition. Exhibition management

is being conducted by WP&S S.E. Chapter.

ELIGIBILITY AND RESTRICTIONS

• Original work can be in any media executed 2002 or later by residents of Wisconsin, 18 years or older. Giclee prints are not acceptable.

ENTRY

- Fees are non-refundable: students—\$20.00, WP&S/WAAM members*—\$25.00, non-members—\$35.00
- Two works per artist may be submitted. 3-D entries may also include 1 slide of a 2nd view.
- Work will be selected for the exhibition from slides. Awards, however, will be chosen by viewing the actual pieces.
- All work will be insured while in the hands of the Anderson Arts Center. Liability during delivery and pick-up from the Anderson Arts Center is the responsibility of the artist.
- Work shipped must be in sturdy, re-usable packing materials and clearly labeled.
- Questions should be directed to exhibition chairs, Gary John Gresl, (414) 313-1682 or Janet Roberts, (262) 790-9291.
- Works on paper must be framed and wired for hanging unless otherwise stipulated by the artist. In the event the work is not under protective cover, the Anderson Arts Center and WP&S/WAAM will not be held responsible for any marks or other alterations to the work that may occur.
- Maximum dimensions for hanging pieces are 6' X 6'; maximum weight is 50lbs. 3-D work cannot exceed 7 ft. in height, must fit within a 5' X 5' space and not exceed 150lbs.
- Work requiring unusual handling and/or installation is the responsibility of the artist to move and install.
- WP&S/WAAM reserves the right to decline any work deemed by the jurors to not accurately reflect the slide submitted for entry.

AWARDS

- A minimum of \$1500 in prize money and merchandise will be awarded.
- In the event of sales, the Anderson Arts Center will retain a 40% commission.

SELECTION & AWARDS JUROR

Lynne Warren is Curator at the Museum of Contemporary Art in Chicago, where she also has acted in a variety of other roles, including educational. She has taught at the University of Chicago, the School of Fine Art of the Art Institute of Chicago, The University of Illinois at Chicago, Northwestern University, as well as lecturing throughout the United States. She has authored numerous exhibition catalogs, contributed to scholarly publications, and is the editor of a forthcoming "Encyclopedia of 20th Century Photography", to be published by Routledge, London and New York. Her history in organizing exhibitions and study of 20th Century art is extensive and has provided her a breadth of interest and understanding.

2005 Wisconsin Artist's Biennial

CALENDAR

- March 31 Last acceptable Postmark date for entries
 - April 15-24 Jurying of slides
 - May 1 Notifications to be mailed
 - May 21 Deadline for shipped/mailed work to be received at the Anderson
 - May 22 Drop off work at the Anderson 1-4 PM.
 - May 23 Week for juror to select award recipients
 - June 5 Reception at the Anderson 1:30 - 4 PM. Awards Announcement, 2:00
 - June 5 thru
 - July 31 Exhibition at the Anderson Arts Center
 - July 31 Pick up work from the Anderson 1-4 PM.
- NOTE: Any alterations in delivery or pick up must be made thru Candace Hoffman, Curator, at the Anderson 262-653-0481

LOCATION

Anderson Arts Center
121 Sixty-sixth Street
Kenosha, WI 53143
(262) 653-0481
Hours: Tuesday - Sunday 1-4 PM.

CHECK LIST

- Entry Form completed
- Notification Card completed
- 1 slide for each entry (must be labeled with: artist's name, title, media, dimensions; place a dot on lower left hand corner; no glass mounts)
- Send slides, Entry Form, and Notification Form to WP&S/WAAM 2005 Biennial, P.O. Box 511130, Milwaukee, WI 53203
- Enclose appropriate entry fee (see Entry guidelines)
- SASE for return of slides and notification using standard business envelope
- Labels must accompany but NOT be attached to work at time of drop off

* For WP&S membership info, go to:
<http://www.artinwisconsin.com>



Map Note: The greatly simplified map is not to scale. From Hwy. 50 go straight on to 75th. Then turn left on 3rd.

WISCONSIN ARTISTS BIENNIAL 2005

Entry Form

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____

Entry 1

Title _____

Medium _____

Dimensions (HxWxD) _____

Price _____ NFS Value _____

(For WP&S use only)

Included Not Included

Entry 2

Title _____

Medium _____

Dimensions (HxWxD) _____

Price _____ NFS Value _____

(For WP&S use only)

Included Not Included

WISCONSIN ARTISTS BIENNIAL 2005

Notification Form

Please complete and return with entry form
for notification of jury results.

_____ Artist's Name

Title #1 _____

Jury Results: Included Not Included

_____ Title #2

Jury Results: Included Not Included

Slide entries postmarked by March 31, 2005

WISCONSIN ARTISTS BIENNIAL 2005

Bring labels with accepted work, but do not attach
Label 1

Artist's Name _____

Title _____

Medium _____

Dimensions (HxWxD) _____

Price _____ NFS Value _____

WISCONSIN ARTISTS BIENNIAL 2005

Bring labels with accepted work, but do not attach
Label 2

Artist's Name _____

Title _____

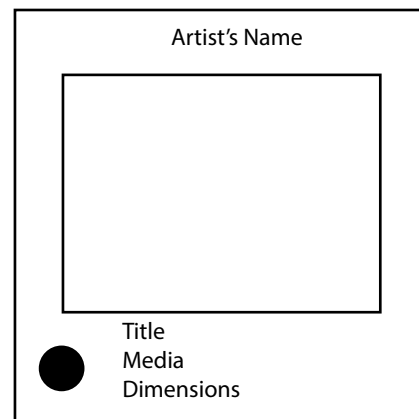
Medium _____

Dimensions (HxWxD) _____

Price _____ NFS Value _____

SAMPLE SLIDE

Top



Wisconsin Artists Biennial
2005
Wisconsin Artists Biennial
Wisconsin Artists Biennial
Wisconsin Artists Biennial

JUNE 5 - JULY 31, TUES - SUN 1-4 P.M.
OPENING RECEPTION JUNE 5, 1:30 - 4:00 P.M.

Wisconsin Artists Biennial

Anderson Arts Center
121 Sixty-Sixth Street
Kenosha, WI 53143
(262) 653-0481

SELECTION & AWARDS JUROR

Lynne Warren - Curator of the Museum of Contemporary
Art in Chicago, author and educator.

ALL ENTRIES FOR THE 2005 WISCONSIN ARTISTS BIENNIAL
MUST BE POSTMARKED BY MARCH 31, 2005

Wisconsin Painters & Sculptors / Wisconsin Artists in All Media



ALL ENTRIES FOR THE 2005
WISCONSIN ARTISTS BIENNIAL
MUST BE POSTMARKED BY
MARCH 31, 2005

Post Office Box 511130
Milwaukee, Wisconsin
53203

JAPAN EXCHANGE UPDATE

To: All Japan Exchange Participants

Fm: Pat Holt, Exchange Coordinator

Re: Update

Hi Everyone,

You'll be happy to know that your committees continue to perform with skill and patience. Here's what we've been up to since October's newsletter.

Committees: Please see the website for continuous updates: www.shelleygrund.com/WPS_Japanese. Virginia Huber is Chair of Field Trips. There is no chair for the Overnight Event as yet. Committee members are Ben Barwick, Peggy Zalucha and David Klein. Kathy Armstrong has joined the Fundraising Committee.

Calendar: Please see the website for the Calendar page. There are several changes. Our overnight event will occur from Monday afternoon or early evening to Tuesday noon. Neville Museum events will be held on Wednesday, the UW Memorial Union events on Friday, West Bend on Saturday, and on Sunday afternoon we may hold the second Fashion Ceremony at the Elvehjem or at the Memorial Union.

Committee Reports:

Publicity: Pacia and her committee are preparing a press kit to go to all media. A new magazine, directed to Wisconsin's Asian population, is launching in January 2005. I have met with the former editor of 50 Plus Lifestyles who is writing for this and other magazines. She will coordinate with Pacia the sequence of articles to appear. A writer for Isthmus will cover our events and Mary Bergin of the Cap Times, who is very active in our sister state program with Chiba, has offered her assistance.

Our logo for all stationery, press materials, etc., created by Chris Style, has been approved. Shelley will put it on the website so all can see it. Letterhead will be printed and sent to each Committee Chair. Please use that letterhead for any written communication.

Fundraising: Pattie Moen has just completed a grant application requesting funds from the Madison Rotary Club. Rotary is very involved in international work. Green Bay and Milwaukee, you might want to request funds from your local Rotary group. Michiko has requested a grant for shipping, which I've just signed and mailed

Interpreters: This will be one of our biggest

expenses for the Exchange. We will need three professionals, one for each chapter's reception, demos, workshops, lectures and other public events. The cost is \$40 per hour plus \$40 for travel plus 30 cents per mile. We need the help of every member of every Chapter to obtain donations to cover these costs.

Museum Contacts: Katherine Rosing has met with UW Porter Butts Gallery staff and students. The Friday opening is confirmed. She will meet with them again in March. The Elvehjem has changed the date of the Fashion Ceremony to Sunday at 4 p.m., requiring overtime for security guards. Katherine is following thru on this. I met with Nan Curtis of the Neville to see the space for the exhibit and the fashion ceremony, which will be held in their museum theater. Lee Mothes is her contact but was unable to join us that day.

Field Trips: Virginia will create packets for each chapter to use on our one free day, Thursday. Our schedule doesn't permit two all-group activities.

Event: Participants have shared with the Overnight Events Committee information about several locations we might use. A deposit must be made by January 2005 for some of them. We'll email you the selection results.

Shipping: Michiko has notified me that works from Japan will be shipped by container, transferred to a truck at the California coast port and delivered directly to each museum. The UW Porter Butts Gallery has no storage space available. We will need to find safe storage for that exhibition.

Participation Fee: It has not been set as yet, as we are trying to reduce our costs thru grants and donations. We need all your help in obtaining donations and funding to reduce our costs and make the fee affordable for everyone. If you have ideas, please share them with the Fundraising Committee.

Happy Holidays to all of you, with thanks for your continued enthusiasm and support.

Warmly, Pat



SIDE BY SIDE: LAST CHANCE TO ENTER



Look for more information at: www.gallerywisconsin.com

Grief/Trama will be February 4 - 25. Reception Feb. 4 5-7PM. **Applications must be recieved by Jan. 6**

APPLICATION FOR "TRAUMA / GRIEF"

February 2005 - "Trauma / Grief"

Artist _____
I am currently a member of WP&S/WAAM or have applied (with check) for membership. Chapter _____

Address _____

Telephone _____

E-Mail _____

Title of Artwork _____

Medium _____

Price _____

Self Addressed Envelope enclosed? _____

Signature _____

Please mail your application materials to Side by Side, WP&S/WAAM, P.O. Box 186, Mt. Horeb, WI 53572

Or Email them to sidebyside@emill.com
If you email, you will receive an acknowledgement in 3 days. Please resubmit if you do not receive that email.

'casein' continued from page 4

beauty of casein is you can paint transparent over opaque because the 'fat over lean' rule of oil painting doesn't apply." To keep his casein from drying out, Boss stores it in the refrigerator and he has also developed a "wet palette" to keep it from drying out overnight. "To make a wet palette, you'll need two butcher's trays," explains Boss. "Line the first butcher tray with paper towels which should be soaked with water and kept damp at all times. Then put parchment paper, which is non-absorbent, on top of the wet paper towels and squeeze out your casein. When you're finished painting, cover your palette with the other butcher's tray and your casein will last for days."

Stephen Quiller

"I work with acrylics, casein, watercolor, and gouache because they're compatible, yet have different characteristics that lend themselves to different aspects of a painting. "I use casein because I love its velvety matte qualities and I find it's the perfect medium for depicting the low winter light in the mountains around my gallery and home in Creede, Colorado."

Quiller often does plein air paintings, but for the pieces he'll work on later, he makes bold drawings in black crayon and makes notes about color and values. Then back in his studio, Quiller sets to work on 300 lb. watercolor paper. "When approaching a casein and acrylic painting, I usually begin with acrylics because when used transparently, they have a rich, vibrant glow and hold their intensity after they dry. "I tone my paper with thin luminous washes that tint the paper, rather than sealing it, so that when I come in with casein, the casein will bind to the paper. As I progress through the painting, I leave areas of the acrylic underpainting exposed so that I can use casein opaquely to diffuse the acrylic and

create a cloudy veil. If I want I can also use casein for translucent layers, light over dark. Normally, I work with complementary colors, cool over warm or vice versa." Although Quiller normally paints on watercolor paper, he's recently been experimenting with textured claybord, a relatively new painting surface consisting of a hardwood panel coated with a PH neutral and acid free absorbent kaolin clay ground. "Painting on textured claybord is very much like 'true fresco' painting, which is basically building up layers of paint on a wet plaster surface," explains Quiller. "With claybord, you can lift the paint and it's very forgiving, although first time users should be warned that the paint does sink into the porous surface and may take some getting used to. "I find claybord responds well to all the water media I use including casein and it has a beautiful visual quality that's all its own. Another advantage for water media painters is that claybord can be varnished and shown without glass."

Douglas Wiltraut

Douglas Wiltraut is the President of the National Society of Painters in Casein & Acrylic. Yet, oddly enough, Wiltraut had never tried painting in casein until Jack Richeson approached him for this article. Rising to the challenge, Wiltraut came up with a casein painting five weeks later using the same technique he uses for his egg tempera paintings. Wiltraut agreed to share his experiences, not only as a first time user, but as a senior artist as well.

For his surface, Wiltraut prepared a "true gesso" panel – a Masonite panel sized with rabbitskin glue and primed with prepared gesso powder mixed with water – which is the same surface he uses for his egg tempera paintings. "As I squeezed out the paint, I felt like I was going back in time to when I did my last acrylic painting. I thought I was coming home to something familiar, but to my surprise,

the consistency of the paint felt buttery and more workable than acrylic. "Because I rely on numerous glazes to create the illusion of strong sunlight and cast shadows in my work, I thought it was going to be an interesting challenge to paint with a medium that is more traditionally known for its opaque qualities. Once again I was pleasantly surprised. "I discovered I could paint thinly with casein, using just a bit more water than I normally use for glazing with egg tempera, while still using a dry brush technique. I was able to cover large areas in a shorter time with my glazes, which like watercolor or tempera, I built up from light to dark. "I was also able to use casein's opaque qualities when necessary, which came in especially handy when I needed to do the lettering in the painting." Wiltraut did note that casein had a tendency to sink into his "true gesso" surface, which is more porous than acrylic gesso, but found that after applying a coat or two of casein, the gesso seemed to seal. He also said the values dried a bit lighter than he expected, but as he became accustomed to the paint, he made adjustments for the value changes.

"Every medium has its own challenges, but I liked casein and I would certainly use it again," comments Wiltraut enthusiastically. "I especially liked the way I was able to build up glazes until I had a very interesting dry light – like the kind of light you would find in an old attic. I think this could be very useful for creating still lifes and interiors when I wanted to accomplish that old, dry, dusty look. "I'm sure there's a lifetime of discoveries with this wonderful medium."

NON TRADITIONAL SELF PORTRAIT SHOW



The Non-Traditional Self-Portrait Exhibit was the third of five WP&S sponsored shows that are being held at the Wisconsin Academy of Arts Letters and Sciences gallery on old University Avenue in Madison. **Non-Traditional Self-Portrait** ran for the month of December. That show had 32 works by artists from all over the state.

Don't miss **Recycle** in January (Reception: Friday Dec. January 3 from 5-7). **Grief /Trama** will be February 4 - 25. (Reception Feb. 4 5-7PM.)

Works from all the shows can be seen at www.gallerywisconsin.com

Pictured left: Lee Grantham with spouse at the reception for Non-Traditional Self-Portrait Exhibit

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cwickler@wi.rr.com
FOR MEMBERSHIP INFO

WP&S MISSION STATEMENT

Wisconsin Painters and Sculptors / Wisconsin Artists in All Media is a non-profit organization of visual artists and friends united to advance opportunities and services for artists and the general public, committed to the importance and value of art and its creation in our society.

WP&S is active in these areas:

1. Exhibition: organizing, sponsoring and promoting Wisconsin art exhibitions of distinction.
2. Education: informing the public concerning art-related matters and enhancing understanding between the artist and community.
3. Networking: encouraging communication among artists, informing artists about regional and national issues and advocating for the arts at all levels.

Help WP&S fulfill its mission of promoting Wisconsin art. In addition to dues and exhibition fees, WP&S relies on the generosity of donors to provide services for its members. Contributions may be made to the organization at any time and will be recognized in our listings of donors that appear in Art In Wisconsin and exhibition catalogues.

Benefactor	\$1,000 or more
Patron	\$500-\$999
Sustainer	\$250-\$499
Contributor	\$100-249
Donor	\$50-\$99
Friend	\$25-\$49

EXHIBITIONS

Charles Allis, Milwaukee, WI

1801 N. Prospect Ave.

- Ruth Grotenrath

December 14 - January 25

- Musing: Watercolors by Anne Miotke

February 4 - March 28

Villa Terrace Art Museums, Milwaukee, WI

2220 N. Terrace Ave.

Information: 414-278-8295

- Nature: Patterns and Perspectives

November 5 - January 11

Works by Frances A. Cox, Jaquelyn Zevin, & Mary McKane

- Dedi Knox: Reflections of Italy

January 18 - March 7

- Myths, Legends and Symbols: The Chinese

Ivory Sculpture Collection of Dr. and Mrs.

Peterson

January 21, 2004

Anderson Arts Center, Kenosha

January 18, 2004 - March 28, 2004

- The Art and Soul of Quilting

Appleton Art Center

- Competing Image

January 3 - February 12, 2005

Artwork in all media that focuses on the role of sports and competition in our daily life.

- Art in Good Taste

February 25 - April 8, 2005

Bergstrom - Mahler Museum

165 N. Park Avenue, Neenah, WI 54956-2994

(920) 751-4658

- Return to Route 66

Photographs for the Mother Road

January 9 - February 20, 2005

Elvehjem, Madison

- Woodcuts by Ray Gloeckler

November 13, 2004 through January 23, 2005

- Net by Xu Bing, Installation,

June 15, 2004-February 27, 2005

- David Klamen: Paintings, Watercolors, and Drawings,

December 11, 2004-February 27, 2005

William S. Fairfield Art Museum

242 Michigan St.

Sturgeon Bay, WI 54235

- Making Prints: A Visual Overview of Methods and Techniques

Dec. 4, 2003 - February 29, 2004

Work by printmakers, Bonnie De Arteaga,

Julia Bresnahan, Donna Brown, Carol Gresko-

Lyons, R. Charles Lyons and Chris Style.

Gallery 218, Milwaukee WI.

207 East Buffalo St Suite 218

www.gallery218.com

- 14th Annual Juried Exhibition. in January Reception, Award Ceremony, music, on Gallery

SUPPORTERS OF WP&S/WAAM

WP&S extends its appreciation to the following people, organizations and companies who help keep this statewide non-profit, arts organization active and vital. To become a supporter, please contact Gary John Gresl at 414.276.0605 or 414.357.6822.

Benefactors, \$2,000 or more

Meyer J. and Norma Ragir Foundation
West Bend Art Museum

Patrons, \$1,000 to \$1,999

Flora Family Foundation
Attorney Fred Safer
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Madison Galleries
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Sally Gauger Jensen
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WP&S SE Chapter
WP&S NE Chapter
Jeffry J.

Christofferson, Tramont co.
Artist and Display
Marshall Fields
COSI Restaurants
Janet Roberts
FineArtPost.com

Donors, \$50 to \$99

Christine Buth
Furness in memory of
Dot Provis
Marie Mellott in memory of
Dot Provis
Coventry Glass Works
Celeste Spransy
Milwaukee Art Museum
Utrecht Art Supplies
School Mate

Masco Art Supplies
Artist and Craftsmen
Cardi Toellner Smith

EXHIBITION HOSTS

Anderson Arts Center,
Kenosha
Charles Allis/Villa Terrace, Milwaukee
UW Milwaukee Union Art Gallery
Haggerty Museum of Art, Marquette Un., Milwaukee
Lawton Gallery, UW Green Bay
LRC Gallery, Nicolet College, Rhinelander
Wausau Center for the Visual Arts
Rahr-West Art Museum, Manitowoc
Memorial Union Art Galleries, UW Madison
Priebe Art Gallery, UW Oshkosh

Night. Raffle, Silent Auction.

Annual "RED" exhibit in February reception to benefit the GO RED campaign for the American Heart Association.

Hagerty Museum, Milwaukee, WI

- The Invented World of J.R.R. Tolkien

October 21- January 30, 2005

- On the Fence: Keith Haring's Mural for the Haggerty

January 20 - March 27, 2005

- Recent Gifts to the Haggerty from the Allen and Vicki Samson Collection

January 20 - March 27, 2005

- Eve Sussman: 89 Seconds at Alcazar

February 17 - May 22, 200

Lawton Gallery, 2nd floor, Theatre Hall, UW-Green Bay

Leigh Yawkey Woodson Art Museum

700 N. 12th St., Wausau

www.lywam.org, (715) 845-7010

- Cabinets of Curiosities

November 20, 2004 - January 23, 2005

- More than Drawers: Wisconsin Cabinets

November 20, 2004 - January 23, 2005

- Nine contemporary Wisconsin woodworkers.

- Putting Two and Two Together: A Sculptural

Installation by Patrick Dougherty

till Tuesday, Nov 1, 2005

- William Morris: Myth, Object, and the

Animal
January 29, 2005 - April 3, 2005

Lemon St Gallery
4601 Sheridan Road, Kenosha, WI 53140
Phone: 262.605.4745

Madison Museum of Contemporary Art
The museum is still just a big hole in the ground, but they did commission some murals to hang on the construction fence.
• State Street Murals
Digital murals Created by Milwaukee artists Lane Hall and Lisa Moline.

Milwaukee Art Museum
www.mam.org, (414) 224-3220
• Masterpieces of American Art, 1770 - 1920: From The Detroit Institute of Arts
October 23, 2004 - January 30, 2005
• Eva Zeisel: The Playful Search for Beauty runs till February 6, 2005
• Degas Sculptures
February 19 - June 5, 2005

Neville, Green Bay

Nohr Gallery, UW Platteville,
• ReFresh: Print Biennial 1
February 14 - March 11
Opening Reception: Feb. 22, 5-7:30pm.

Porter Butts Gallery, UW Madison Mem. Union
• Sculpture by GARY JOHN GRESL
January 21 thru February 20th
Reception January 21, 7-9 PM
Open daily 10 am - 8 pm

WATROUS GALLERY, Overture, Madison
• James Watrous and Friends: the Legacy and Influence of James Watrous
November 12, 2004—January 9, 2005
• In Good Company:
An Exhibition of Artworks by the 2004 Wisconsin Arts Board Visual Arts Fellows
January 23 - March 13
Opening reception with artists' talk
Friday, January 28, 5-8 p.m.
An exhibit showing works by the seven winners of Visual Arts Fellowships from the Wisconsin Arts Board in 2004.
Terese Agnew, of Milwaukee (fiber); John Balsley, Brown Deer (sculpture); Kim Cridler, Sheboygan (sculpture); Susan Dupor, Lake Geneva (painting); Briony Jean Foy, Madison (fiber); Nancy Mladenoff, Madison (painting); and Mark Mulhern, Milwaukee (painting).

Paine gallery, Oshkosh
• Natural Habitat
November. 13, 2004 - January. 23, 2005

Plymouth Arts Foundation, Plymouth
920-892-8409, www.plymoutharts.org
• Sheboygan County Art Educators Invitational thorough November 28th
• Holiday Membership Exhibition 2004

December 3rd thorough January 9th

Priebe Gallery, Oshkosh

Racine Art Museum
www.ramart.org
• "Welcome to RAM: The RAMinals", July 18, 2004 - February 6, 2005
• "The Artist Responds: Albert Paley and Art Nouveau"
September 19, 2004 -March 6, 2005
• "New Works for the New RAM: Acquisitions from the RAM's Inaugural Year",
October 24, 2004 - February 20, 2005
• Welcome to RAM: Bright and Beyond
February 13, 2005 - July 31, 2005
• Let's Enjoy a Laugh: Humor and Whimsy in RAM's Collection
February 5, 2006 - May 21, 2006

Rahr-West Art Museum
610 N. 8th Street, Manitowoc
www.rahrwestartmuseum.org
(920) 683-4501.
• Two exhibitions of work by Outsider Artists
Prophet William J. Blackmon
Rudy Rotter Ruth Vinton Exhibition
January 16-February 27th, 2005
• The Art of Table Settings
February 6-20th, 2005

• Get Real, December 12-Jan 22, 2005
Super Realist Sculptures by Marc Sijan and
Photo Realist prints from the James Hyams
Collection

Steinhilber Gallery Oshkosh

Walker's Point Center for the Arts
911 W. National Ave., Milwaukee
www.wpca-milwaukee.org, (414) 672-2787

Wausau Center for the Visual Arts
www.cvawausau.org
January 14 - March 6
• 15th Annual Midwest Winter
A juried exhibit of original sculpture and
paintings that draw inspiration from winter.

West Bend Art Museum
300 S. Sixth Ave., West Bend
www.wbartmuseum.com, (262) 334-9638

Wright Museum, Beloit College
• Beloit and Vicinity Exhibition
February 4th - April 5, 2005
juried show from artists in the region
• Beggars and Choosers: Motherhood is Not a
Class Privilege in America
February 10 - March 4, 2005

Charles A. Wustum Museum of Fine Arts
2519 Northwestern Avenue, Racine
www.ramart.org, 262.636.9177
• "Watercolor Wisconsin 2004", December 12,
2004 - April 30, 2005

• Epidemic Peace Imagery

Mineral Point Gallery night Dec. 4th
www.mineralpoint.com

La Pomme Rouge Gallery, Appleton

Eye of the arts Gallery, Ripon
January : paintings by Leif Larson
Jan 11 - Feb 26: paintings by Daithi Alic

AWAREHOUSE Art Gallery 218 Lewis Street
in Fond du Lac
• ARTISTS in Oshkosh!
January 1 - January 29th

Milwaukee Gallery Night & Day:
January 21-22, 2005

MEMBER NEWS

Send member news to
AIW@emeraldstudio.com or Art In
Wisconsin, c/o Doug Haynes, 1008 Emerald
St., Madison, WI 53715

Kris Parins has been juried into the
"Watercolor Wisconsin" exhibit at the
Charles Wustum Museum of Art in Racine and
the 60th Art Annual at the Neville Museum,
Green Bay. She has a solo exhibit at the Pelican
Cove Harbor Club in Sarasota FL Dec 11 - Jan
5, 2005.

Theron Caldwell Ris will be showing in the
2004 Winter Juried Exhibition in Kenosha
through January 9. Theron will also open a one
person show February 12 at the University
of Wisconsin Health and Science Learning
Center, 750 Highland Avenue . Reception,
Saturday, the 12th 3-5. The show is titled
"Beyond Westminster II" and is in watercolors
and oils. The exhibition is on the atrium floor
and the 2nd floor lobby and runs through
March 8.

Two WP&S members won awards at the
Winter exhibition at the Anderson Arts Center:
Paul Yank of Cedarburg, Wisconsin received
Second Place honors and Tori Tasch of
Hartland, Wisconsin was selected for a solo
exhibition in the late summer/early fall of 2005

Sonya Lyster-Baime will have a solo show of
watercolor paintings at the Cedarburg Cultural
Center January 16, 2005 through February 20,
2005. Opening reception Sunday, January 16,
2005 from 1:00 P.M. - 4:00 P.M.
Music for reception by Peter Baime.

Gary John Gresl will have a solo exhibit of
his sculpture in the Porter Butts Gallery of the
University of Wisconsin Madison Memorial
Union from January 21 thru February 20.
Reception in the gallery at 800 Langdon St.,
Madison, from 7-9 PM, Jan. 21st. Gary also
has a sculpture in the juried Plaza Art Exhibit at

the new Beverly Art Center, Chicago, participated in the Decade of Art in the Watrous Gallery of the Wisconsin Academy, and recently won an award in the Plymouth Art Center's Gallery 110 North annual juried exhibit.

OPPORTUNITIES

Call for Entries: Birds in Art 2005

All works must interpret birds and related subject matter. The postmark deadline is April 15, 2005. The Birds in Art prospectus/entry form is available at www.lywam.org or can be requested by calling 715-845-7010, faxing 715-845-7103, e-mailing museum@lywam.org, or writing 700 N. 12th Street, Wausau, WI 54403-5007.

Volunteers needed to model Kimonos during Japan Exchange -- October 2005

NO EXPERIENCE IS NECESSARY! Models will be treated to individual hair and makeup suited to the kimono they will wear, will be trained on the day of the show. Volunteers may be family or friends of WPS members, but first priority will be given to exchange participants.

!) **MUST** be able to travel to both Madison and Green Bay to participate in both shows. The date for the Neville in Green Bay is October 5, 2005 and our tentative date for the Elvehjem in Madison is October 9.

2) Models from the 2000 show at the Elvehjem may not participate in 2005, in order to give more people a chance to participate in this wonderful event (Madison area participants please note this)

3) Ten males and Ten females will be needed.

4) Please contact your exchange team leader: (SC chapter: barbarnard@aol.com, NE chapter: congailstudios@hotmail.com, SE chapter: toritasch@sbcglobal.net) to volunteer

CALL FOR ARTISTS: Man and Nature. June 1 ñ July 31. A photographic exhibition that will explore the relationship of man and nature. All forms of photography and digital imagery will be accepted. There is a \$20 jury fee. Cash awards. Deadline: March 16, 2005. Send #10 SASE for prospectus to:

Northwest Cultural Council Gallery
5999 New Wilke Rd., Suite 307 Dept. 54
Rolling Meadows, IL 60008

Artists producing wall-hung art are invited to apply for exhibitions in the University of Wisconsin-Madison Arboretum's Steinhauer Trust Gallery. Artwork should focus on plants, animals and landscapes that are native to Wisconsin and that consider the relationship between humans and the land. Interested artists may send proposals, prior to February 28: 5 slides and return-postage paid mailers to: Pat Brown, UW-Madison Arboretum; 1207 Seminole Highway; Madison, WI 53711.

Milwaukee organization seeks artists for sculpture to commemorate the work of their founder. For an entry form/application Contact Mary Glass 414/933-9845

FILM AND ART FESTIVAL NOW ACCEPTING FILM AND ART ENTRIES

The Festival features an art gallery, bands... Original art work of all mediums accepted. The deadline for entries is March 25th, 2005. For entry fees and other submission details, visit the website at Funtup.org. Or call (414)477-8335

LARRY WELOS ANNUAL ETCHING CLASS TO BE HELD ON SATURDAYS.

Larry Welo will be teaching printmaking at his studio in the Blue Mounds Opera House. The eight-week session will be held on Saturdays. Each class will begin with a demonstration followed by studio time lasting until 2 p.m. Small class size and lots of individual attention. Contact Larry Welo for details. 608-437-6838 or visit www.weloetchings.com

OBITUARIES

Hans Ris

Art in Wisconsin extends its condolences to longtime WP&S member Theron Caldwell Ris. Theron's husband Hans was frequent attendee at WP&S gatherings and his presence will be missed.

George Cramer

George Cramer who was born in 1938 in Spring Arbor, MI passed away on Oct 20, 2004. Cramer was who is half Potawatomie Indian ended life as a Professor Emeritus UW Madison having retired from the UW in 2003. He was well liked by students and remembered for his generosity. He could be easily recognized on campus as a burly, silver-bearded man who dressed casually in blue jeans and an untucked flannel shirt.

Cramer received his BS in Design at the University of Michigan, Ann Arbor Campus in 1968 and an MFA degree at the University of Wisconsin-Madison in 1970. He created and gave instruction in sculpture, painting, prints, drawing, books, but perhaps his most groundbreaking work was in the exploration and advocacy of and computer assisted art.

Cramer's became interested in computers in 1986 when a friend at the UW-Madison art department gave Cramer's children a Commodore 64 computer, The gift came with something called a Koala Pad, which allowed the user to paint pictures on the screen. Cramer spent the remainder of Christmas Day engrossed in the new family toy.

Cramer found the mix of art and technology liberating. "Some people believe the computer doesn't allow humanity into their work," he says. Technology, they argue, makes work feel "too cold and precise." But Cramer says the computer is no different than any other artistic

tool, whether it be a paint brush or natural dyes for a prehistoric cave painting.

"This is the first time in history that an artist can share three-dimensional dreams," Cramer says. "Before this, there were words and flat images and illusions and sculptures, that's it. You can enter these worlds and become totally immersed in them."

His courses in virtual reality and three-dimensional computer art were well attended and he was involved in collaborations faculty in the College of Engineering.

Some of George's work can be seen at: <http://www.wmgallery.com/crmr0296.html>

Contributions in his memory may be made to the George Joseph Cramer Scholarship Fund in Glass, in care of the UW Art Department, 6241 Humanities, 455 N. Park St. 53706.

Sources for this obituary include "Ghosts in the machine", Barbara Wolff, 3-18-98, <http://www.news.wisc.edu/wire/i031898/cramer.html>

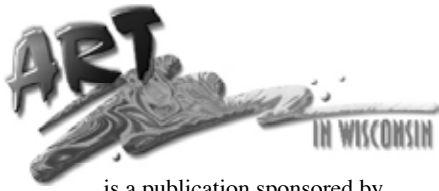
Ed Pashke

Born in 1939 in Chicago, Pashke studied at the School of the Art Institute of Chicago. After graduation, he worked as an illustrator and successfully sold his work to "Playboy" magazine. While working as a commercial artist by day, he found that his nights were obsessed by the disenfranchised. He wandered the streets of ethnic neighborhoods observing the seamier side of life. Transvestites, hookers, strippers, drunks and tattoo parlors became his metier. He worked for a while in a factory that employed only Latinos and later took a job in a psychiatric unit to satisfy his interest in abnormal behavior. "Outsiders and freaks" you might call this course of study.

Paschke was drafted into the Army in 1962 and during his two years of service, illustrated weapons manuals and pursued AWOL soldiers in the South. When he returned to Chicago, he worked briefly for a display company and then returned to the SAIC on his G.I. Bill and received his M.F.A. and married a fellow student.

While still in school, he had exhibited with the "Chicago Imagists" and the "Hairy Who," two groups that were responding to the growing POP ARTISTS popularized in New York. Paschke worked in various media portraying inhabitants of fringes of society. Andy Warhol's series of "Marilyn Monroe" and Marshall McLuhans "The Medium Is The Message" were sparks in Paschke's imagination that led to even more outrageous portrayals. With "tattoos and fantastical costumes, Paschke began to concentrate on elaborately costumed figures against richly patterned background" (Thomas and Hudson). He worked with an overhead projector combining many diverse elements into one composition. Pashke has been Chairman of the Arts and Theory Department at Northwestern University, Evanston, Illinois since 1977.

Source <http://www.rogallery.com/Pashke-Ed/Paske-bio.htm>



is a publication sponsored by
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Founded in 1900, WP&S/WAAM is a non-profit organization of visual artists and friends united to advance opportunities and services for artists and the general public, committed to the importance and value of art and its creation in our society.

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Membership

The WP&S/WAAM membership application form is located in each issue of Art in Wisconsin. Application for membership is open to all artists, 18 years and older, living and working in the State of Wisconsin.

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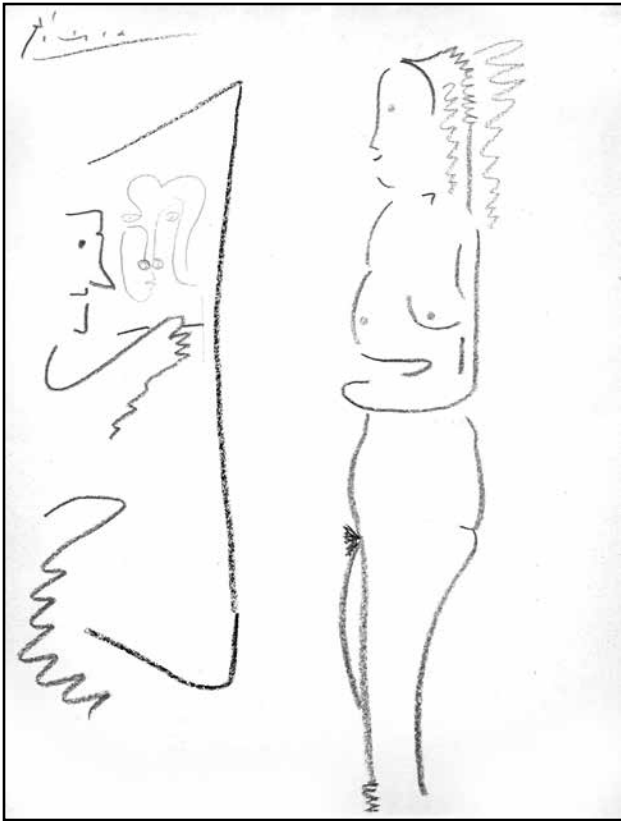
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* Platteville, March 11-12: Mound City Bank, 25 E. Pine Street, downtown Platteville, hosted by UW-Platteville's ArtsBuild project, 608-348-2685

* Washburn, April 8-9: Washburn Historical Museum and Cultural Center, 1 East Bayfield Street, downtown Washburn, hosted by Chequamegon Bay Arts Council, 715-373-2556



The "lost" Picasso or perhaps just a fake

FISHY AUCTION "ORIGINAL WORKS OF ART BY PABLO PICASSO"

by Jeff Farkas, American Conservators

About 300 people went to the Pfister Hotel Sunday, November 7th to attend what was called in a newspaper advertisement "the Largest Liquidation of High End Merchandise Auction."

The auctioneers, "United States Liquidators, Inc." claimed to have "original works of art by Pablo Picasso," although an expert who went to take a look said the Picassos were not original, nor were their certificates of authenticity. This is a serious charge, and one the company has not responded to after I called them about it.

The auction company moves from town to town, releasing very little information about its peregrinations on its website, www.uslauction.com. For example, the Picassos advertised in the website are noted to include a certificate of authenticity, and vetting

by Picasso's daughter. However, Picasso's catalogue raisonné is silent on the claimed works of art on crayon that were included in the exhibition.

Picasso is a well-documented artist, and new works of his do not appear out of the sky – well, original ones do not, that is for sure. As we remember, a dealer by the name of James Kennedy is on trial in Milwaukee for trying to peddle fake Picassos. They, too had certificates of authenticity.

The auctioneer of record for the event was Wayne Wheat – a Texan, who also holds a license in this state claims that U.S. Liquidators "authenticates all merchandise sold at auction and offers a money back guarantee."

Did you purchase anything at the Pfister? There are experts who would like to take a look at your purchases.



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