



WISCONSIN PAINTERS & SCULPTORS /
WISCONSIN ARTISTS IN ALL MEDIA
Recipient of a 2004 Wisconsin Visual Art Lifetime Achievement Award
MAY JUNE 2006

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FEATURED ARTIST PEGGY FLORA ZALUCHA

When asked to submit to this publication, I asked what to write about, and was told to write about my art. However, being an artist is not only about the images that one creates. It is also about the action of BEING an artist. Yes, I paint. Not only that, I run a business that uses art in everyday settings. I employ artists. I teach. I'm involved in the development of my community. I am also dedicated to creating WP&S exhibitions that give artists the experience of developing, curating, hanging, and working out all details that go into putting on shows.

I tell this because my artwork is affected by all of the above. Mostly in the form of the

lack of time that I have to make art. Thus, that time becomes more precious. There is less playing around in the studio and more painting with a purpose. This forces me to recall the approaches that I teach. I speak to myself, noting that if I tell my students to pay attention to some concept, then I should do so, too!

Change is good. To stimulate my imagination I will decide to try a new medium or material. Recently, I decided to paint on textured clayboard. I made sure I bought enough of the stuff to force me into a commitment to it. Fortunately, I liked painting on the surface with watercolors. Once fixed, the paintings can be presented without glass. Searching out unusual

surfaces allows me to stretch the possibilities of what watercolor can do. When I first started painting in the medium, I was told "You can't do that with watercolor". Well, nobody told me that until after I had done it. I plan to continue doing things with the medium that are not possible. Look out!

Note: Peggy Flora Zalucha's work can be seen at www.zalucha.com. Zalucha currently serves as state board president of the Wisconsin Painters and Sculptors and also as chair of the South Central chapter. she will be teaching a Master Watercolor Class at the Racine Art Museum the week of September 11. Contact RAM for more information. www.ramart.org

Harley, 52" x 80", watercolor on paper

More works by featured artist Peggy Flora Zalucha on page 11

WP&S EVENTS

SE Chapter Meeting Dates

• On Thursday, May 4, the SE Chapter of WP&S will meet at Hotcakes Gallery, 3379 N. Pierce St. in Milwaukee. Mike Brenner, owner and gallery director will give us a gallery tour, followed by an informative talk and discussion. The meeting will begin at 6:00 p.m.

• The June meeting will be a cookout at the home and studio of Bruce Neime in Kenosha. Because of the distance involved, this event will take place on Sat., June 3. Flyers with more information will be sent out to members in May. Bruce has a wonderful sculpture garden outside his gallery/studio which should not be missed!

South Central Chapter Meetings

- May 16
- June 20

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Northeast Chapter Meetings

• May 23, Tuesday, 6:30pm
 Steve Ballard hosting
 915 E. Sunset Ave., Appleton, WI
 Join us for our late-Spring get together and Chapter Elections!

WP&S sponsored theme shows

at the Wisconsin Academy's Steenbock Gallery, 1922 University Ave. in Madison
"Symmetry"
 Till May 29
"Foreign Influences"
 May 29 - July 28

ADDING WISCONSIN ART TO THE CURRICULUM

For those interested in injecting some Wisconsin art into the curriculum, Vergi Driscoll, an art educator for over 20 years, has prepared a set of lesson plans featuring hands on activities that connect student art making to the work of distinguished Wisconsin artists.

There is much rich content to explore. For most of us the limit of Wisconsin art in the curriculum has been Georgia O' Keefe and Frank Lloyd Wright. The lesson plans presented by Driscoll delve deeply into exciting new territory.

The curriculum materials can be downloaded from the website of the Wisconsin Visual Arts Lifetime Achievement Awards, WVALAA.com, (follow the link labeled "for teachers") This site is an invaluable resource for art teachers and students (others may like it too) providing information about recognized Wisconsin artists and ideas for learning about them. The artists found here, have contributed much to this state and in many cases to the national art scene itself. These artists will inspire students to "reach for the stars" as they create and learn. Being informed of and experiencing one's roots in art is key to defining who we are. We proudly present these artists!

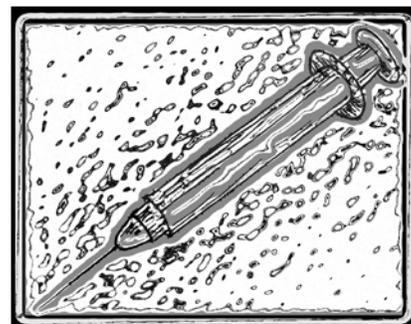
The process of learning described in these plans is student centered, meaning that the teacher works closely with the student, encouraging the student to be a partner in his/her learning. Thinking and ideas are central to the meaning of art. In order to develop the mind, students need challenging tasks to solve, creative solutions to explore, and on-going individual reflection along with peer reflections/assessments throughout the process. The process is not linear but rather one dependent upon each aspect of the other.

The lessons presented in this Learning Page are meant for motivating students and teachers to define their own ideas using these steps as guidelines. Nothing is written in concrete. Lessons must be adjusted to the grade level, classroom situation, opportunities available in each district, and then redefined by the student with guidance of the teacher. With student input, they are applicable to any level and situation.

THE REGIONAL ART JUNKIE

by Gary John Gresl

This is the first in a series of articles dealing with visual art in the State of Wisconsin: articles that will be unapologetic to those who perceive the Midwest and Wisconsin as provincial, while hopefully remaining realistic in observing conditions here. I will



from time to time mention historical events and figures, as well as living artists. There will be references to the broader theme, "regional" art -- art that exists in geographic areas even outside of Wisconsin. Some of my statements will be the result of actual experience, personal observations, mere anecdotal evidence and humble speculation. I am neither scientist or trained sociologist.

This ongoing series is intended to open discussions about interpretations and realities of producing and promoting art in this state with a hope that our regional artists gain more recognition and exposure. That improvement must begin right here at home...among our fellow artists, collectors, art writers, critics, art professionals at all levels and places, art educators, their school boards, the silent citizenry, business people and politicians who should be concerned for the public good, our quality of life and the economics of this region.

These articles are not intended to bemoan our largely ignored status in the eyes of critics on east and west coasts. Rather, it is my intention to furnish ideas and substantiated facts to support the belief that visual arts in Wisconsin are of high quality, in good part unique and not all derivative or provincial. It seems to me that it would be helpful in many ways if artists living and creating here, away from influential and "big league" art markets, were celebrated as relevant in the warp and weft of our national art fabric; as important as those artists who by talent, skills and plain old good luck

Continued on page 5

IN MEMORIAM: JOHN WILDE (1919-2006)

by Robert Cozzolino

John Wilde passed away in the late afternoon of March 9th. He was 86. Wilde was well-known as a painter, master of silverpoint, occasional printmaker, renowned draftsman, illustrator, and sometime writer. Many readers probably studied with him at the University of Wisconsin-Madison where he taught from 1948-1982 (two of his most well-known students were Bruce Nauman and Wynn Chamberlain). For over sixty years, Wilde's paintings and drawings have been among the most powerful, startling, and gorgeous objects to emerge from Wisconsin. Despite national acclaim, a consistent record of sales to major collectors and museums, and inclusion in hundreds of prominent exhibitions, Wilde remained in Wisconsin and helped shape the state's cultural identity.

Yet Wilde was never simply a Wisconsin or Midwestern artist. His work is among the strongest of his generation and its impact on American art is only now beginning to be assessed by a generation of art historians rethinking modernism. He was featured prominently in the exhibition *Surrealism U.S.A.* organized by the National Academy of Design, New York (2005) and *With Friends: Six Magic Realists 1940-1965* (2005) organized by the Chazen Museum of Art and reviewed in the February 2006 issue of *Art in America*. He will be included in a major survey of Magic Realism currently being organized for the Columbus Museum of Art in Ohio (tour dates to be announced). Wilde's drawings regularly appear in museum surveys of outstanding works on paper, most recently in the Pennsylvania Academy of the Fine Arts 200th Anniversary exhibition *Light, Line and Color: American Works on Paper 1765-2005*.

John Henry Wilde was born in Milwaukee on December 12, 1919, to Mathilda and Emil Wilde and was the youngest of three sons (Leslie, born 1909 and Robert, born 1914). He attended public schools in Milwaukee and met a life-long neighborhood friend, the artist Karl Priebe (1914-1976), as a young boy. Wilde often remarked that early on he had "possessed a very deep instinctive love of drawing. There wasn't any outward reason for it, nor any particular encouragement." It was on a high school trip to see the studio of Santos Zingale (1908-1999) and Alfred Sessler (1901-1963) Wilde witnessed "real artists at work," and realized for the first time that art could be a serious profession. Soon afterward he began an informal apprenticeship with Milwaukee painter Paul Clemens (1911-1992).

He studied at the University of Wisconsin in Madison from 1938-42 with Frederick Burkhardt, John Kienitz, Harold Taylor, Eliseo Vivas, and the artist and art historian James Watrous (1908-1999). In Madison he met several of the most influential figures in his life, including Sylvia Fein (born 1919), Dudley Huppler (1917-1988), Arnold Dadian, and the older, charismatic artist and iconoclast Marshall Glasier (1902-1988). Wilde also met fellow art student Helen Ashman who he married in June 1943 (she died, tragically young in 1966). In Watrous' historical techniques seminars, Wilde spent hours studying recipes, experimenting with mediums, and honing his skills as a draftsman and painter. He eventually developed his own oil recipe (a secret) from trial and error and dissatisfaction with preexisting combinations. Even as an undergraduate, Wilde was considered a prominent emerging Wisconsin artist.

Wilde was drafted into the army during World War II where he worked for the medical corps and then the OSS. During this time (1942-46) he developed some of the most potent and resonant imagery of his life, which he used in dozens of paintings and drawings throughout his career. As late as 2005 Wilde integrated these images with new material in large, confident cumulative paintings. After the war Wilde earned a master's degree from the University of Wisconsin's education department (1948) as there was not yet a formal art degree. He also flirted with an art history degree and completed a thesis on surrealism and Max Ernst (likely the first of its

Continued on page 6

OUR ENDOWMENT: RISING TO THE CHALLENGE:

Building the Wisconsin Painters and Sculptors endowment puts our organization on the track for long-term strength and stability. Simply put, the endowment is WP&S's savings account.

The response to the endowment campaign so far has been enthusiastic. Members have taken up the call and begun to write checks to the endowment.

Recently an email appeared in my inbox which lays out a challenge for all members of the Wisconsin Painters and Sculptors. Robert Ragir who has been a regular supporter of the Wisconsin Painters and Sculptors writes that "The Ragir Foundation will match contributions to the WP&S endowment dollar for dollar up to \$12,500."

The challenge given by the Ragir foundation puts the ball in our court, but it also provides a sizable incentive to members and friends who would like to make a lasting impact on the visual arts of Wisconsin. In making this pledge Mr. Ragir encouraged us with these words "Think BIG.... Not everyone in WP&S a starving artist, so consider making a substantial donation. Everyone's gift is vital, but for those of you with means consider a gift of \$10,000 or \$12,000. If you have not mentioned WP&S in your will, now is the time to think about leaving a legacy."

Our plan is to put the endowment funds under the professional management of the Greater Milwaukee Foundation once the fund reaches the minimum endowment level of \$25,000. Our goal is to reach \$50,000 since the policy of the GMF is that endowments remain in "acorn" status until they reach \$50,000 at which time an official endowment fund is established which pays out a revenue stream of approximately 5% less 1% administrative fees. (The GMF uses a "spending policy" which sets distributions for both grants and expenses at 5% of the portfolio's average market value over the prior 20 quarters.)

The Ragir foundation pledge is a significant boost in reaching our goals and I am confident that our supporters will rise to the challenge.

Checks to may be sent to
Endowment
WP&S/WAAM,
P.O. Box 186,
Mt. Horeb, WI 53572

My pledge to the WP&S endowment:\$ _____

Name _____

Address _____

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Art Junkie, continued from page 2
make a splash in major cities, publications and museums.

Chauvinism Outside the Heartland, Insecurity Within

I can relate experiences that suggest, or prove, that there are persons from outside our region who have definite prejudices and expectations about what kind of art is produced here. Such chauvinism ranges from mere hypothesized images of conventional landscapes, cows and wildlife art, to local feeble, retarded attempts at Modern and Postmodern expressions. Sure... while there is unskilled and anemic art being made in all regions, there is also meritorious art that goes overlooked due to lack of study and exposure by publicists and the influential.

Let alone the fact that there might be exceptional thought and idea that is behind the creation of landscapes, cows and wildlife art, there are those critics, including gallery owners and museum personnel, who will not even take a look at the art produced outside their own limited cultural environment. If our area's artists and our champions do not go to them, they will not come to us. Sadly, there are some persons living along side of us who feel the same way, which is that our regional artists are not of sufficient worth to pay attention to.

One might argue that by merely bringing up the subject of inequality in the media's art reporting and general lack of attention by influential forces we reveal our own insecurities as artists and Midwest residents. Bah! Humbug! This is the reality. We have excellent artists here who, due to long standing social, cultural and economic conditions, don't get the same fair shake when it comes to comparisons with art that gets a reputation elsewhere.

Some of us do not depend upon "finding our art" in the big city, we grow to maturity right here and then "take our art to" the city. After all, where would an actor prefer performing? On Broadway in Milwaukee or Broadway in New York City? Reputations are made by associations with places and celebrity. It would be a great thing if the local market recognized and supported local visual art at a much higher level than it does now, thereby enabling more artists to thrive here. When an acclaimed performer, artist or expert is in town, there a flocks of locals to attend to the appearance. The oft repeated story about the experts coming from out of town repeatedly comes to mind.

You want a bottom line? Find regional artists and supporters that you admire. Study what they do...look for their authenticity...compare them to artists from elsewhere who are getting attention. Praise them. Support them. Buy their work. Publicize and boost them if you find them deserving. A definition for "boost"

is this: "A device for increasing power or effectiveness". You are an intimate part of the device, the machinery that can hoist local art scenes into greater prominence.

We Seek the Supporting Marketplace

It has been the case in world history that quality artists from many regions in any place and time have had to go in search of broader viable markets in order to gain exposure, recognition and financial success. Wisconsin generally has not provided a large enough support system allowing artists to exist and thrive here, without additional income from a real job like teaching, etc. Perhaps that is true for most regions and for anyone. To become self sufficient as artist it is necessary to expand into the broader approving national marketplace in order to reach the necessary patronage. Perhaps it is only in the areas of larger human population that we can find a large enough percentage of persons interested and attentive that can support us.

It does not appear that the current marketplace in Wisconsin can do that, nor has it ever. The population is not of sufficient size to keep reenergizing and encouraging local artists; there is not a broad media that is sympathetic to reporting on the visual arts; the patron base is small due to lack of interest, lack of education, and lack of awareness. In addition the visual arts have to compete for attention and dollars with other facets of the culture which have evolved into stronger focal points for public attention, such as sports and the performing arts.

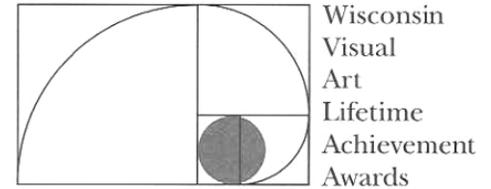
Sports and performances are physically and emotionally exciting. There is the entertainment value, gossip and the personalities, the media coverage of real time events that include championship races and celebrity. The thrill of competition and hoopla creates interest and enlarges the media reporting which builds on itself promoting a buzz.

The visual arts usually provide and require more contemplative quiet times, without the media coverage, without the discussion of championship races and broad discussion. Too often the visual arts, the quiet sister, will only gain public attention when there is something out of the ordinary, some oddity, a theft, controversy, record auction price or some outrageous action or personality that makes news. Then it is a one time reporting event and not a sustained level of activity that goes on for weeks.

Turning on Our Own Lights

Therefore, it seems to me, it is time for artists and supporters from this region to recognize that we ourselves must work harder here at home to establish our own regional visual arts

identity, presenting our regional treasures as significant, valuable, and speaking to human issues in contemporary times. We must pay greater attention to visual arts education, art publicity, and we must endure for a long, long time.



Toward that goal, let me acquaint you with the 2006 list of Awardees of the Wisconsin Visual Art Lifetime Achievement Awards, introduced at the May 7th awards presentation held at the West Bend Art Museum. This is the third year that these awards were given. Please visit the recipients from the first two years of these awards on the website, www.WVALAA.com. The names of Frank Lloyd Wright, Aaron Bohrod, and Edward Steichen are among those previously honored, and those getting the awards this year are no less talented or worthy.

RECIPIENTS OF THE 2006 WISCONSIN VISUAL ART LIFETIME ACHIEVEMENT AWARDS:

Warrington Colescott (1921 -)

Warrington Colescott was an important figure, as teacher and artist, in the post World War II flowering of printmaking at the University of Wisconsin- Madison. He was one of the innovators in advancing technique and imagery in print culture that made Madison one of this country's creative hotspots. His etchings continue to be recognized internationally for the satiric bite of his narrative subject matter which often comments on the state of the world as seen through his eyes. Narration is at the core of his art. The source of its journalistic aspect goes back to a childhood fascination with comic strips and to his college student involvement in political and sports cartoons.

Humor is the lubricant that smoothes the way for barbs aimed at humanity's foibles and institutions' cruelties. The pompous edifice of high culture, politics and current fashion threatens to totter and fall when Colescott puts his etching needle to the copper plate to render his quirky and beguiling images.

He taught printmaking at the University of Wisconsin-Madison from 1949 to 1986; he is the Leo Steppat Chair Professor of Art Emeritus, a Fellow of the Wisconsin Academy and an Academician of the National Academy of Design. His prints are held in most major public collections including the Museum of Modern Art and the Metropolitan Museum in New York, and the Corcoran Gallery of Art in Washington, D.C. The Milwaukee Art Museum honored Colescott with a

Continued on page 8

'Wilde' Continued from page 3

kind in the United States). He later described it as a diatribe against abstract expressionism first, and a thesis on Ernst, second.

During the 1950s Wilde was part of the Edwin Hewitt Gallery roster in New York, which also represented George Tooker, Jared French, Bernard Perlin, Pavel Tchelitchev, and others. For many decades he exhibited with two galleries – one in Manhattan and one in the Midwest – sometimes three. When he passed away he had concurrent exhibitions of recent work on display at Tory Folliard in Milwaukee and Spanierman in New York.

Wilde married his second wife, Shirley in 1969 and lived happily with her in Cooksville on fifteen acres of land which has the feel of a sanctuary from the noise and nonsense of the world. From

1971 through 2001 Wilde collaborated on nine books with his friend Walter Hamady, founder of the Perishable Press, Limited. In recent years he collaborated with Warrington

Colescott on prints to commemorate the state's sesquicentennial and the activities of the Wisconsin Academy. He was elected full academician at the National Academy of Design in New York in 1994.

Wilde is survived by his wife, Shirley; son Jonathan and daughter Phoebe from his first marriage, and stepsons Robert Grilley and Dorian Grilley and stepdaughter Rinalda Grilley. The exhibition, Things of Nature and the Nature of Things: John Wilde will be on display at the Chazen Museum of Art from June 10-August 20, 2006. The exhibition was to honor a gift of approximately 30 Wilde paintings from a private collection; it will now serve as a memorial exhibition with a celebration of John's life to take place on June 11th from 2 to 4 pm at the museum.

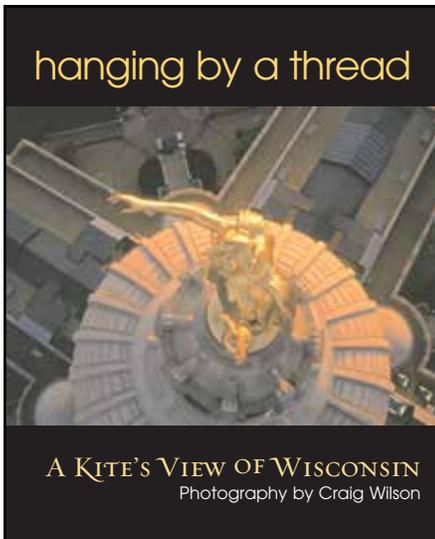
Robert Cozzolino is Curator at the Pennsylvania Academy of the Fine Arts in Philadelphia



*Suggestions For Hot Weather Entertainment III, 1999
Oil on Canvas over Panel, 18 x 24"*

Courtesy of Tory Folliard Gallery, Milwaukee

BOOK REVIEW: HANGING BY A THREAD



by Doug E. L. Haynes

When looking at art, it is always a joy to find a new take on something familiar. Craig Wilson's book "Hanging By a Thread: A Kite's View of Wisconsin" provides a delightful combination of known and novel. The premise is simple enough. Hang a camera from a kite and fly it over familiar territory. Wilson's work shares the appeal of satellite photographs. I remember when satellite photography was first introduced it was a stunning new way to look at the world. It was a perspective that allowed me to imagine myself floating above the world. But in truth it is much easier to imagine oneself in the place the hawks occupy than 5 miles above the planet in geostationary orbit. The low technology involved is refreshingly simple and the distance from camera to subject is close enough to create a human scale. One can relate to being blown around by the wind. The kite photographs have a feeling of serendipity that is absent when looking at satellite photos, even satellite photos that have been plugged into all the gee wiz technology of google world. Wilson has done more than a novel trick, he has tapped into a fundamental truth of human experience. In life our dreams soar up, but those dreams are as tenuous as a kite on a string,

Look for this book in local bookstores or contact the publisher Itchy Cat Press at fjg@mhtc.net or 608-924-1443

KATHERINE STEICHEN ROSING: 'LUMINANCE' AT THE WEST BEND MUSEUM OF ART At the West Bend Art Museum, "One From Wisconsin Gallery" 300 South 6th Avenue, West Bend, Wisconsin, May 1 – 31, 2006

As a symbol of life and transformation, water is the dominant theme in Rosing's paintings. "I am fascinated with water's mercurial qualities and use metaphors of fluidity, to explore cycles and patterns of transformation, growth and decay. Water's many states reflect environmental conditions, weather patterns, and extreme emotions. Its nurturing force sustains life, yet its power erodes the hardest rock. It can reflect or obscure, ripple or freeze."

Rosing is a native of Wisconsin and an active member of the Wisconsin painters and Sculptors. Her work can be seen at www.studioKSR.com



Three, 16" x 40" acrylic on birch panel, 2004

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.*



BOOTH AND DISPLAY FOR SALE

CALL APPLETON (920)734-7825
OR E-MAIL jogeenen@new.rr.com

Have you heard? Milwaukee will host the biggest arts conference in the country this year! Americans for the Arts, the national service organization for the arts, will meet June 3-5, 2006, at the Milwaukee Hilton and Midwest Airlines Center in downtown Milwaukee. This is a wonderful opportunity for you, and other Wisconsin arts leaders, to meet creative people from around the country who are doing great things with the arts at the local level, and to show off the work you are doing in your community.

Studio For Rent

Small, charming artist's studio space for rent in old woolen mill in Grafton overlooking river. Safe, clean, quiet. Call (414)964-6756 for details and additional information.

NEUMAN RETROSPECTIVE AT WEST BEND

Early in 2007 The West Bend Museum of Art will be hosting a retrospective exhibition of work by Robert von Neumann, Sr. (1888 – 1976) If you own a work by Neuman please contact Museum director Tom Lidtke regarding the possible loan of works for this show. Mr. Lidtke can be reached at 262-334-9638 or at the West Bend Art Museum 300 S. 6th Ave. West Bend, WI. 53095



**WEST•BEND
ART•MUSEUM**

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.

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Donors, \$50 to \$99

Christine Buth
Furness in memory of Dot Provis
Coventry Glass Works
Celeste Spransy
Cardi Toellner Smith

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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
Baer Gallery, St. Norbert College
Aaron Bohrod Gallery, UW Fox Valley
Waupaca Public Library

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

retrospective exhibition of his prints and paintings in 2005.

Schomer Lichtner (1905 -)

Schomer Lichtner has been a constant presence and influence in Wisconsin art since the 1920's. He studied at the Milwaukee State Teacher's College, the Milwaukee Art Student's League, the Art Institute of Chicago, the New York Art Student's League and University of Wisconsin, Madison. In the early 1960's he taught at the University of Wisconsin - Milwaukee. In the 1930's, together with his wife, Ruth Grotenrath, he became involved in the Treasury Relief Art Project, the Public Works Art Project and the Federal Works Progress Administration art program. He was a muralist creating many serious large works in public and private buildings.

Schomer worked in his own regionalist style, dealing with the virtues of rural, middle class life, but was among the first generation of Wisconsin artists to break from the tradition of German academies. Schomer's best known creations will always be recognized as part of the Modernist movement with imagery that includes elements of whimsy and humor, a sense of the potency of color, freedom and energy. Two of his trademark motifs, black and white patterned Holstein cows and slender ballet dancers, have been recurrent themes. His dogged production, longevity, and positive nature, have made him and his work distinctive and much loved.

Tom Lidtke (1950 -)

Tom has spent his entire adult life working in the visual art field. During that time, Tom has been museum director, curator, educator, author, lecturer, sculptor, and an arts activist who has championed the historical and contemporary visual art produced in the State of Wisconsin and by Wisconsin expatriots. His encouragement of, and dedication to, the art from this region has lifted the West Bend Art Museum into prominence as "The Museum for Wisconsin Art". Working as Executive Director there since 1982, Tom dedicated these years to developing the goals and collections of that museum, striving unwaveringly to bring the wealth and quality of art produced in Wisconsin to the attention of regional and national audiences.

Tom has worked with other museums and professionals from around the United States and the world to raise regional art out of a perceived status of mere provincialism. He has striven to elevate the qualities and reputation of regional art to a deserved level of importance, unique and vital to our culture and heritage. He has served on numerous governing boards and as advisor to countless people and professional institutions. Tom developed the first accredited college class about the history of Wisconsin Art, and was a Co-Founder of the

Wisconsin Visual Art Lifetime Achievement Awards. He has touched many lives and served as role model and friend to many who have been involved in the goal of bettering our visual arts environment.

Louis Mayer (1869 – 1969)

Louis Mayer was the prototypical first generation, Wisconsin-born artist, and one who was an influence and who made a difference in the region. He began studies with Wisconsin immigrant artists, Richard Lorenz and Otto von Ernst, at the Wisconsin Art Institute. He continued studies in Germany at the Weimar Art School, the Munich Academy of Fine Arts, and Julian Academy in Paris.

In Milwaukee, Louis was to be one of the most influential artists in the community. He was perhaps the primary reason for the founding of the Society of Milwaukee Artists in the year 1900, which was to be renamed Wisconsin Painters & Sculptors in 1913. He was also a prime mover in the purchase of a building that was to become the Milwaukee Art Society's gallery in the 400 block of Milwaukee's Jefferson Street. He was a writer and art historian. His awards included a Silver Medal for oil paintings at the 1915 Panama-Pacific Exposition in San Francisco, though he was to become nationally known as a sculptor.

Louis traveled extensively and moved to New York in 1913, living in Fishkill, about fifty miles from New York City on an estate he named "Joyous Mountain". His sculptural works include hundreds of busts and bas reliefs of historical figures, such as his friend Albert Schweitzer, which are scattered in public and private collections around the United States.

Tom Uttech (1942 -)

Words used to describe the paintings of Tom Uttech include spellbinding and mystical. While becoming nationally noted for his unique imagery of wild Northern forests and enigmatic wildlife, it was with the impressive exhibit of his work at the Milwaukee Art Museum titled "Magnetic North" in 2004 that his reputation as a master painter was forever solidified in his home state. Paintings in that exhibit arrived from public and private collections across the nation.

Tom was born in Northern Wisconsin, an environment that would eventually play a role in his mature work. He studied at the Layton School of Art and continued to seek his own meaningful expression during the Post Modernist climate of the 60's and 70's. While teaching at UW Milwaukee he was compelled to retreat from the atmosphere and pressures of the contemporary art culture and visited the natural setting of Canada's Quetico Provincial Park. It was this reuniting with the qualities of the untamed and primeval that inspired him on the unique course which was to produce

the great body of his work with its signature Aurora Borealis, gazing wildlife and mystical white stags. Tom's deep understanding, respect and concern for Nature and the Wild, with our Human affect upon it all, are manifest in his paintings.

West Bend Art Museum (1961)

The West Bend Art Museum opened its doors to the public in 1961, with a mission of preserving and exhibiting the art of Wisconsin's Carl Von Marr. It began under the Co-Directorship of its founders, Joan and Billa Pick. The first paid Executive Director, Edward Kocher, was followed in 1982 by Tom Lidtke, who still guides the museum today.

The collections and goals of the Museum expanded gradually since its inception, witnessed by increasing exhibits of historical and contemporary art, most of it by Wisconsin artists. Complementing the museum's dedication to the work of Carl Von Marr, the recognition of the importance of other Wisconsin artists broadened the focus of the permanent collections and an archive of information about artists from Wisconsin was expanded to over 3,500. These files include information about the earliest itinerant artists moving thru the state to the Modernists of the mid 20th century.

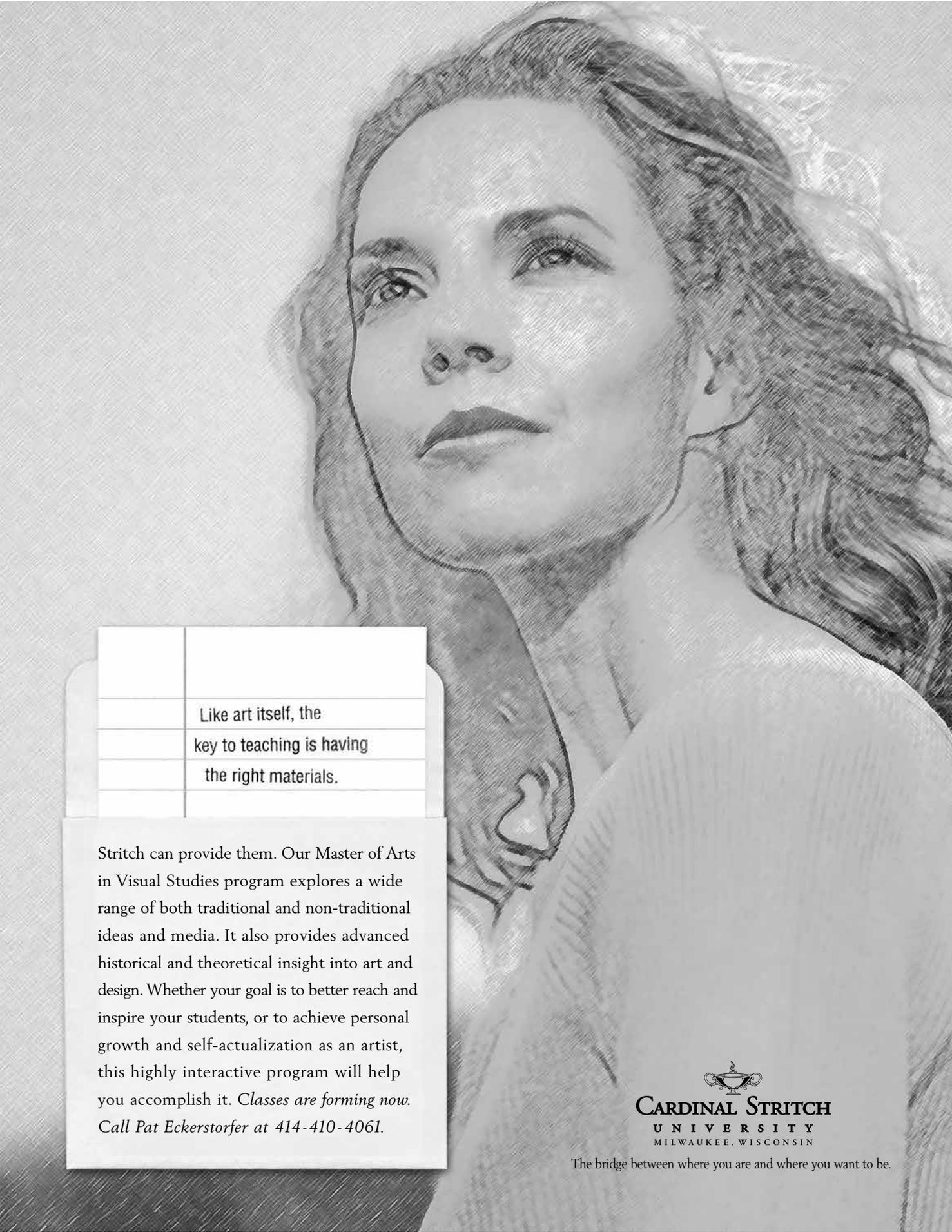
The following summation of activities distinguishes the West Bend Art Museum from all others: (a) Exhibition and preservation of the Von Marr collection, (b) Collecting and exhibiting an expanding permanent collection of historical Wisconsin art, (c) Exhibition of significant art from outside Wisconsin, (d) Ongoing changing exhibitions of contemporary living Wisconsin artists, (e) Publication and dissemination of literature related to Wisconsin art, (f) Education and enrichment of the public to the value of all visual art in our society, (g) Participating in national exhibitions by loaning Wisconsin art to other institutions.

This museum is clearly the leader in the study of our regional art, and a treasure deserving of increasing recognition and influence.

John Wilde (1919 – 2006)

John Wilde's career has spanned more than six decades. His first one person exhibition was in 1940 at the Zona Gale Museum in Portage, his most recent in February, 2006, at the Tory Folliard Gallery, Milwaukee. More than 1200 paintings and drawings by Wilde are held in private and public collections including the Museum of Modern Art, the Whitney Museum in New York and the Art Institute of Chicago. He is a Fellow of the Wisconsin Academy of Sciences, Arts and Letters as well as Emeritus Professor of Art at the University of Wisconsin-Madison where he taught drawing from 1952 through 1982.

Continued on page 10



	Like art itself, the
	key to teaching is having
	the right materials.

Stritch can provide them. Our Master of Arts in Visual Studies program explores a wide range of both traditional and non-traditional ideas and media. It also provides advanced historical and theoretical insight into art and design. Whether your goal is to better reach and inspire your students, or to achieve personal growth and self-actualization as an artist, this highly interactive program will help you accomplish it. *Classes are forming now. Call Pat Eckerstorfer at 414-410-4061.*



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John displayed early skills in draughtsmanship from boyhood. In high school he was motivated by visits to the studios of Santos Zingale, Alfred Sessler, and soon after studied with Milwaukee artist, Paul Clemens. Speaking of Wilde's university days, fellow artist and close friend, Sylvia Fein, is quoted in the Chazen Museum's 2005 exhibition catalogue for the exhibit titled, *With Friends*, as she spoke about John: "It was apparent from the beginning that something extraordinary was taking place. This just wasn't talent and training. There was [something] supernatural happening, rare, exquisite, fierce, very consistent and stable and constantly generating and cranking out [work] with no apparent struggle or missteps."

In Madison and Milwaukee in the 1940's and 50's he associated with a group of like minded artists thereby entering into a loose fellowship now dubbed "The Magic Realists". He was arguably chief and unique among them in terms of accomplishment, style, reputation and influence. He is certainly one of the best known artists from Wisconsin in contemporary times.

Santos Zingale (1908 – 1999)

Santos studied at the Milwaukee State Teacher's College, now known as University of Wisconsin Milwaukee, gaining his Master's degree from the University of Wisconsin Madison. He taught in Madison for three decades, retiring in 1978. Santos was part of the Federal Government's Arts and Design Projects, working during WWII as an artist in the U.S. Navy, where it is said he was one of the most active and productive artists from the Wisconsin group.

EXHIBITIONS

Charles Allis, Milwaukee, WI
1801 N. Prospect Ave.

• *Don't Tell Me I Can't Fly:*

Folktales by Della Wells
May 10 – July 9

Images of home and family, inspired from "personal folklore". Works by self-taught Milwaukee artist Della Wells, who is influenced and inspired by sociology, African-American studies and Women's Studies.

Villa Terrace Milwaukee, WI
2220 N. Terrace Ave.

Information: 414-278-8295

• *Beaded Bags: Miniature Mosaics at Hand*
April 5 – June 18

Beaded handbags from the 19th and 20th centuries, from the collection at Mount Mary College in Milwaukee

Anderson Arts Center, Kenosha

Alverno College - Art and Cultures Gallery,
3900 S 43rd St., Milwaukee

• *Two Cultures-One Spirit* exhibition (works inspired by the WP&S event last Fall)

Opening reception May 5 from 1-7 p.m. Also at Bucketworks May 17-June 14.

Appleton Art Center

• *Found & Recycled*

April 21 - June 3, 2006

fine art created from discarded items and found objects.

Barnsite, Kewaunee

• *4th Annual "Barns & Farms" National Juried Exhibition*
June 11-July 4, 2006

Bergstrom - Mahler Museum, Neenah
165 N. Park Avenue, (920) 751-4658

• *Art of the Rainforest*

March 26 - May 14, 2006

• *Picture Stories A Celebration of African American Illustrators*
May 21 - July 2, 2006

Chazen Museum of Art, Madison

• *Metalsmiths and Mentors:*

Fred Fenster and Eleanor Moty at the University of Wisconsin
April 29 to July 23, 2006

• *Things of Nature and the Nature of Things*
John Wilde

June 10 to August 20, 2006

• *Robert Henri and His Circle*

September 23, 2005 to June 30, 2006

• *Early twentieth century paintings*

September 23, 2005 - June 30, 2006. Works by George Bellows, Arthur B. Davies, William Glackens, Robert Henri, Ernest Lawson, George Luks, Maurice Prendergast, Everett Shinn, and John Sloan.

• *Peter Gourfain:*

July 16, 2005 - July 16, 2006

Di Ricci Gallery Edgewood College, Madison

William S. Fairfield Art Museum

242 Michigan St., Sturgeon Bay, WI 54235

• *Arts of China: Contemporary Paintings and Porcelains, January 14 – March 20, 2005*

• *Beyond the Boundaries: The Art of Digital*

Earlier in his career he was a political activist, using his skills as artist to record social and political injustice, the affects of the Depression and the war with Hitler and Tojo. His subjects also included the disappearing architecture of cities he knew, an urban realism in paintings that were distinctive by his skillful use of color and contrasts of light and dark. His visits to Europe and the American Southwest also provided subjects for his work.

The Milwaukee Journal art critic, James Auer, had this to say in an article from December, 1999. "Zingale...a Milwaukee lad...made his mark as a social chronicler, political activist and mentor to countless University of Wisconsin – Madison art students..." And Gibson Byrd, Professor at UW Madison, said this in notes for a Zingale retrospective: "The paintings project an originality and integrity of vision that leaves the viewer richer for having experienced them."

WISCONSIN ARTISTS IN ALL MEDIA
WP&S
WISCONSIN PAINTERS & SCULPTORS

Photography

March 25 – May 22, 2005

Works by several Wisconsin artists that digitally manipulate images. Christine Style will be giving a lecture and demonstration regarding her digitally manipulated mixed media pieces in conjunction with the exhibit.

• *Door County Art League Masters*

April 15 – July 10, 2005

20 Door County artists

Gallery 218, Milwaukee WI.

207 East Buffalo St Suite 218
www.gallery218.com

Hagerty Museum, Milwaukee, WI

• *Elger Esser: Landscapes and Postcards*
May 4 - July 9, 2006

• *French Posters of Berthon, Grasset and Mucha*

June 8 - September 17, 2006

• *Railroads and the American Industrial Landscape, Ted Rose Paintings and Photographs*

March 9 - May 29, 2006

John Michael Kohler Arts Center, Sheboygan
608 New York Avenue, 920-458-6144

www.jmkac.org

• *Enrique Chagoya: Reverse Anthropology*
March 5 - June 18

• *Richard Cleaver: Gatherings*
March 12 - July 9

• *Giselle Hicks: Pillow Talk*
January 15-April 30

• *Miniature Mysteries*

continued on page 12



"Feathering" by Tamlyn Akins

Two WP&S Exhibits

The latest in a series of themed exhibitions at the Wisconsin Academy of Sciences, Arts & Letters' Steenbock Gallery, 1922 University Avenue, Madison, Wisconsin

Gallery hours: 8:30AM-4:30pm, Mon-Fri; calling ahead suggested: 608-263-1692

Foreign Influences
May 29 - July 28
Reception
Friday, June 9th



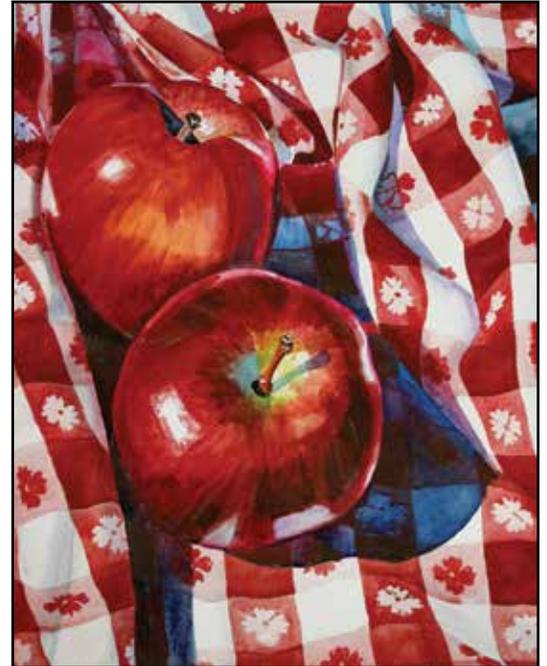
Far Away Places by Janet Roberts
24 by 24, Oil and collage

MORE WORKS BY FEATURED ARTIST PEGGY FLORA ZALUCHA



Brass and Boquet, 26' x 40" watercolor on paper

The Wisconsin Painters and Sculptors owes a debt of gratitude to Peggy Flora Zalucha for her leadership of the SC chapter and state board as well as her ongoing work in organizing exhibits at the Wisconsin Academy's Steenbock Gallery.



Apples and Checks 16" x 20", watercolor on textured clayboard



Underwater 2 (Larkin), 13" x 40" watercolor on paper

January 22 - June 11

Leigh Yawkey Woodson Art Museum

700 N. 12th St., Wausau

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

• *Electric Paint: The Computer as 21st Century Canvas*, April 15 - June 18, 2006
60 works from 24 artists

• *Jeanne Gray Potluck Quilts: Art Quilts from the Piecemakers & The Music Quilt Project*
June 24, 2006 - Aug. 27, 2006

Lemon St Gallery, Kenosha

www.lemonstreetgallery.org

• *Harley Nation – Photography of Michael Pry*
May 31-June 25, Reception: June 2, 6 pm

Madison Museum of Contemporary Art

• *Between the Lakes*

Seven artists (2 UW faculty and 5 from out of town) present works on the city of Madison and Dane County.

• *At Home: Recent Acquisitions*
• *Animal Series*

MIAD, Milwaukee

Miller Museum, Sturgeon Bay

Milwaukee Art Museum

www.mam.org, (414) 224-3220

• *Paper Trail: Prints from the Chipstone Collection*

May 18 - September 10, 2006

• *Géricault to Toulouse-Lautrec: Nineteenth-Century French Prints*

May 25 - September 4, 2006

• *Masters of American Comics*
April 29 - August 13, 2006

Neville Museum, Green Bay

• *Among the Ho-Chunk People: Photographs by Tom Jones*

April 15 - June 11

• *62nd Art Annual*

April 29 - July 9

Juried exhibit featuring artists of Northeastern Wisconsin and Michigan's Upper Peninsula.

• *Wildlife Photographs by Duane Clausen*
Jan 21 - May 21

Paine Gallery, Oshkosh

• *Electric Tiffany*

June 3 - October 8, 2006

Tiffany Lamps

• *Chinese Myths, Legends and Symbols*

February 11 - May 14

New Visions Gallery, Marshfield

www.newvisionsgallery.org/

Plotch Gallery, Brookfield, (262) 781-9470

• *Valerie Mangion Inspired by Animals*
Oil and Gouache Paintings

March 6 – April 22, 2006

Plymouth Arts Foundation, Plymouth

920-892-8409, www.plymoutharts.org

• *“It’s a Guy Thing”, Wes Hunting & Matt*

Lehmann Through 18 June

- *glass sculpture & photography*

• *Agrarian Views, Alive in the Arts Juried Show*
23 June to 6 August

Priebe Gallery UW Oshkosh

• *Pete Poplaski & Rika Deryckere: Yankee*

Realist and Flemish Expressionist

March 29 to April 22, 2006.

Reception Wed. Apr. 5, 7-9 p.m.

Racine Art Museum www.ramart.org

• *Let’s Enjoy a Laugh: Humor and Whimsy in RAM’s Collection*

February 5, 2006 - May 21, 2006

• *John Garrett @ RAM/The Windows Project*
August 7, 2005 - August 6, 2006

curtain-like wall hangings installation

• *Treasure Hunt: Works From RAM’s Storage*
May 14, 2006 - October 15, 2006

• *Al Fresco: Enjoying the Out of Doors through RAM’s Collection*

June 4, 2006 - September 3, 2006

• *Meet Rauschke and Wiken: New Additions to RAM’s Wood Collection*

June 4, 2006 - September 3, 2006

28 works created by Wisconsin-based artists
Tom Rauschke and Kaaren Wiken, depicting nature

Rahr-West Art Museum Manitowoc

610 N. 8th Street, www.rahrwestartmuseum.org

• *The Hainsworth Collection*

April 2 to July 16

American painters of the late 19th century and the early part of the 20th century. 67 paintings by artists such as George Inness, John Sloan, John Alexander White, Thomas Hart Benton, Catalog of show is available for purchase.

- *Lecture by Susan and John Hainsworth about the artists in their collection*

June 24th Reception startomg at 5 pm lecture at 5:30 pm.

Inova, UW Milwaukee,

Walker’s Point Center for the Arts

911 W. National Ave., Milwaukee

www.wpca-milwaukee.org, (414) 672-2787

• *WPCA’s Annual Members Exhibition*

May 19 - July 1, 2006

Opening Reception: Friday, May 19, 5-7 p.m.

James Watrous Gallery, Overture, Madison

• *Ideas, Dialouge, Conscience: Current Work by UW Madison Faculty* April 4 -May 21

• *Kay Knight and Gina Litherland:*

side-by-side solo exhibitions

May 30 – July 9

Opening reception Friday, June 2, 5-7 pm

Milwaukee painters Knight and Litherland both use the human figure and narrative in their work.

Wausau Center for the Visual Arts

www.cvawausau.org

• *Wisconsin Valley Art Association’s 29th Annual Memorial Exhibit*

Reception Friday, June 2, 5:00-7:00 pm

• *The Daul House, artwork by Julie Daul - Mosinee, WI, reception April 7, 5:00-7:00 pm*

West Bend Art Museum, 300 S. Sixth Ave.,

www.wbartmuseum.com, (262) 334-9638

• *American Woodblock Prints*

April 19 – June 11

Forty Artists including Werner Drewes, Lyonel Feininger, Ann Ryan, Milton Avery and Jim Dine.

• *Contemporary Antiquarian: Wisconsin Photography in the 21st century: Julie Lindemann and Johnie Shimon of Manitowoc and Bob Rashid and Jamie Young of Madison*
June 14 – July 30

Reception: June 18th, 1:30 – 4:00 p.m.

Four Wisconsin photographers exhibit their contemporary images taken with antique equipment.

Wilson Center

• *Under The Sun: a Comprehensive Study of Where Things Grow: Lisa Bigalke*

June 5 - July 28, 2006

Reception: June 7, 2006 5:30-7:30 pm

Wisconsin Union Galleries, Madison

Wright Museum, Beloit College

• *Epidemic Peace Imagery*

Mineral Point Gallery Night : www.mineralpoint.com

Tory Folliard Gallery, Milwaukee

April 21- May 28, 2006

• *Mark Mulhern, Dennis Nechvatal, & T.L. Solien and Mark Brautigam*

Wild Apple 513 W. College Avenue,

Appletonwww.wildapple.org 920-882-1634

• *Dawn Peters: “The silent sounds of color”*
May 1-31st

• *Stevie Schmidt: “Art Dimensions”*

June 1-30th

Reception June 9th, 6-8 p.m.

Eye of the Arts Gallery, Ripon, 225 Watson St.

MEMBER NEWS

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

Colette Ody Smith had three paintings receive awards in the annual “Pastel 100” competition of The Pastel Journal magazine. She received an honorable mention in the Landscape category as well as a 2nd place and an honorable mention in the Abstract category. The 100 winners were chosen from 8,000

entrants and are published, along with brief stories on the top winners, in the April 2006 issue. Colette will be exhibiting her pastels in a three person show at the Katie Gingrass Gallery beginning May 12th.

Rita Yanny will be in a 2 person exhibition with Yuji Kobayashi at Gallery Shiramizu in Tokyo, Japan beginning April 25 and running until May 15.

Shirley Schanen Gruen, has a painting juried into the Hudson Valley Art Association 75th Anniversary exhibit at the National Arts Club in New York. The show opens April 21 and runs through May 7. She also won an award at the 59th annual Ozaukee County Art Show at the Cedarburg Cultural Center.

Sonya Lyster-Baime will have a show at the Schaurer Art Center in Hartford from April 8 - May 31.

Cheri Martell was awarded First Place, for her oil painting, "The Lenten Rose," in the Spring Art Festival, sponsored by Green Bay Arts Unlimited,

Cheri will be one of the working regional artists in Studio 210, at the Neville Public Museum of Brown County, from May 4 through August 31. She will be painting at the Museum during the summer months on Thursday evenings from 5:00-8:00 p.m., and Fridays and Saturdays from 1:00-4:00 p.m. Sarah Aslakson will have a solo show "Oil and Water", at the Fanny Garver Gallery, State St., Madison. June 2-28. Reception: June 2 6:00-8:00 pm. Sarah is showing oils for the first time, along with her watercolors.

Bonnie de Arteaga presents "Living on the Edge of Our Common Ground": Environmental Art Exhibit April 21 - May 28 celebrating the Niagara Escarpment at Main Street Art Works, 627 W Main, Hilbert The grand finale will be a Multimedia projection show on a 60 ft. cliff at Ledge View Nature Center, Chilton. May 19, 20, 26 & 27, 8:30 p.m. For more information see www.mainstreetartworks.com/edge

Patrice Herbst is showing at Edgewood Orchard from May 6 through October 29. The gallery is located at 4140 Peninsula Players Road Fish Creek in Door County.

Jacqueline Denison has two paintings accepted into Lemon Street Gallery 5th Annual Juried Exhibit in Kenosha.

Mary Ann Simon was accepted into Northwest Watercolor Society 66th annual exhibition in Seattle.

Kaaren Oreck was accepted in to

Louisiana 36th Annual International Exhibition in New Orleans.

Marie Mellott has been invited to Germany for two months this summer to work on two projects, that specialize in interdisciplinary work. One work will be in collaboration with Yehuda Yannay and the other project will be drawing about the superstitious herb, Mandrake.

OPPORTUNITIES

Northern National Art Competition. For a prospectus send a business sized SASE to NAC (Northern Arts Council), PO box 916, Rhinelander, WI. or email Katherine Ralph with your mailing address: kralph@nicoletcollege.edu 715-365-4556. Postmark deadline 5/19

Adamah Workshops at Bethel Horizons in Dodgeville: Adamah has new facilities and will be building an anagama kiln this summer. Classes include Kiln Building Residency, Communing with Clay and Summer Professional Studio featuring Don Reitz and David Smith. Adamah is also sponsoring a European Tour. For more information visit www.art-ventures.org

Arts Build is sponsoring a workshop by Bob Kannon providing artists of all disciplines with strategies for expanding their businesses and earning a healthy financial livelihood. May 10, 2006 - 7:00 - 9:00, in Spring Green location TBA Registration: UWP Continuing Education http://www.uwplatt.edu/cont_ed/classes/noncredit/ or call 608-342-1314

Cedarburg plen air competition June 16th through June 23rd. Earlybird Registration due MAY 31st. For more information call (262) 377-8828 or visit www.cedarburgartistsguild.com

CALL FOR ARTISTS: State Street Gallery, in Madison seeks professional artists with a body of work who are willing to be exclusively represented (Dane County minimally) Send a CD/DVD/photos (NO slides) with 5-10 pictures of work. OR you may email a link to your website. Wanted: small standing art,

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

excellent art jewelry, paintings (under 12 sq. ft), unusual ceramics. Please: NO phone calls, you may email questions, BUT NO attachments on emails. Send SASE if you want materials returned. We appreciate you and your talent, but please be patient - we WILL get back to you by email (include that address!) one way or the other.

Mail to: Anthony Dallmann-Jones, Owner State Street Gallery, 109 State Street Madison WI 53703, asdjones@gmail.com www.StateStreetGallery.com

Larry Welo offers open printmaking studio on Mondays. If you are an experienced intaglio printmaker and need access to a studio contact Larry Welo at 608-437-6838.

Art Education Workshops at Shake Rag Alley Center for the Arts, 18 Shakerag Street, Mineral Point, WI 53565 (608) 987-3292 shakeragalley.com

Hidden River Art Festival at Sharon Lynne Wilson Center for the Arts in Brookfield Friday - Sunday, September 22 - 24, 2006 Application deadline May 26. For more information call (262) 781-9470 or visit <http://www.wilson-center.com>

Call for entries: "Ideas For a Better World" at the Kohler Arts Center. Entries Deadline: Friday, May 26, 5:00 p.m. Exhibition: June 18-August 2. For more information contact the Kohler Arts Center at (920) 458-6144

Joye Moon Will be leading a painting trip to England June 18-July 2, 2006. For more information call 920-235-4429.

Thea Kovac will be leading classes at Milwaukee Institute of Art & Design-Continuing Education. For more information call 414-291-3273 or hwiedema@miad.edu

Woodlanders Gathering, July 14-17 in Mineral Point. A three-day event with information, tools, demos, hands-on workshops, and visiting. This is an opportunity for mid-career artists, craftspeople, builders, people interested in earth and nature based activities to try something new and enjoy themselves. For more information visit woodlanders.com or contact Sandy Scott, 608-987-4499 woodgath@netexpress.net

Call for entries: National Watercolor Society 86th Annual Exhibition. Deadline May 27th. For more information visit www.nws-online.org.

Call for entries: Francis Hardy Gallery, 44th Annual Juried Exhibit. Juried from actual work, delivery dates May 26, 27th. For more information contact the Francis Hardy Center for the Arts (920)854-5535 or email gallerinfo@thehardy.org.



is a publication sponsored by
Wisconsin Painters and Sculptors ~
Wisconsin Artists in All Media

WP&S/WAAM

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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AIW@emeraldstudio.com

Advertising

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Keep Our Mailing List Up to Date!

If you are moving or if you change your e-mail address, please e-mail the change to the membership chair for your chapter.

Publication Schedule

The annual publication schedule is now: Jan/Feb, Mar/Apr, May/June, Jul/Aug, Sep/Oct, Nov/Dec. The deadline for submissions is the first day of the month prior to the publication date. Submissions may be sent to the editor or to your WP&S Chapter publicity chair.

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. You may also apply as a supporting member if you are not an artist and wish to support WP&S/WAAM.

Web Site Address

www.artinwisconsin.com

Subscriptions

Art in Wisconsin is a bi-monthly publication, free to members. The annual subscription rate for non-members is \$20.00. To subscribe send a check to

Doug Haynes
1008 Emerald St.
Madison, WI 53715

APPLY TO BE A MEMBER OF

WISCONSIN PAINTERS & SCULPTORS / WISCONSIN ARTISTS IN ALL MEDIA

Support the arts and become a WP&S/WAAM member! The benefits of membership in this statewide organization of artists include:

- Subscription to Art in Wisconsin, a bi-monthly newsletter
- Opportunities to enter juried WP&S chapter and statewide exhibitions
- Valuable programs and chapter meetings for artists
- Your name/media listed on our Web site, www.artinwisconsin.com
- Opportunities to network

MEMBERSHIP CATEGORIES

PROFESSIONAL

For the artist with an established resume

I am applying to be a professional member. Included in my application are 8-10 slides of my work and a current resume. I understand that the annual dues are \$40, payable after acceptance.

ASSOCIATE

For the artist who seeks opportunities to strengthen his/her resume

I am applying to be an associate member. Included in my application are 8-10 slides of my work and a current resume. I understand that the annual dues are \$40, payable after acceptance.

STUDENT

For the artist who is pursuing a formal art education

I am applying to be a student member. Included are 8-10 slides of my work and a current resume. I understand the annual dues are \$30, payable after acceptance.

SUPPORTING

For the person, institution, business, gallery or museum who wishes to support the arts in Wisconsin

I wish to become a supporting member. I understand that such membership shall permit an individual or representative of a larger entity to be represented in meetings and participate, but not have voting privileges.

COMPLETE THE FORM BELOW AND JOIN TODAY!

WP&S/WAAM MEMBERSHIP APPLICATION

(Please complete all information)

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE _____ FAX # _____

E-MAIL _____

MEDIA (if applicable) _____

NEW MEMBER RENEWING MEMBER (no slides required)

MEMBERSHIP CATEGORY (Please see above and check one)

PROFESSIONAL (\$40) ASSOCIATE (\$40) SUPPORTING (\$40)

STUDENT (\$30) Name of School _____ Anticipated graduation year _____

joint household membership (\$15 discount offered for sharing mailings)
- name of other member in household _____

Please send this completed application, and any additional materials listed in the membership category descriptions above, to the Membership Chair listed on the facing page who is nearest to where you live. Expect 4-6 weeks for a response. Thank you!

Note: Annual membership dues are paid in June. Dues for New members will be pro-rated on a quarterly basis. (i.e. New members joining after June 1 pay full rate: \$40, those joining after Sept. 1 pay \$30, after Dec. 1 \$20, and after March 1 \$10)

WISCONSIN PAINTERS & SCULPTORS / WISCONSIN ARTISTS IN ALL MEDIA

NEW MEMBERS

Katie Musoloff
3770 E. Layton Ave., STE 3,
Cudahy, WI 53110
pearjuggling@yahoo.com
Associate
acrylic/oil/graphite.

Susan Gay Hatfield
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Associate
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Who is Who (and where to find them)

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Publicity Chair vacant

Treasurer vacant

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Publicity Chair Vacant

Treasurer Vacant

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Special thanks to Sarah Aslakson for proofreading this issue!

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