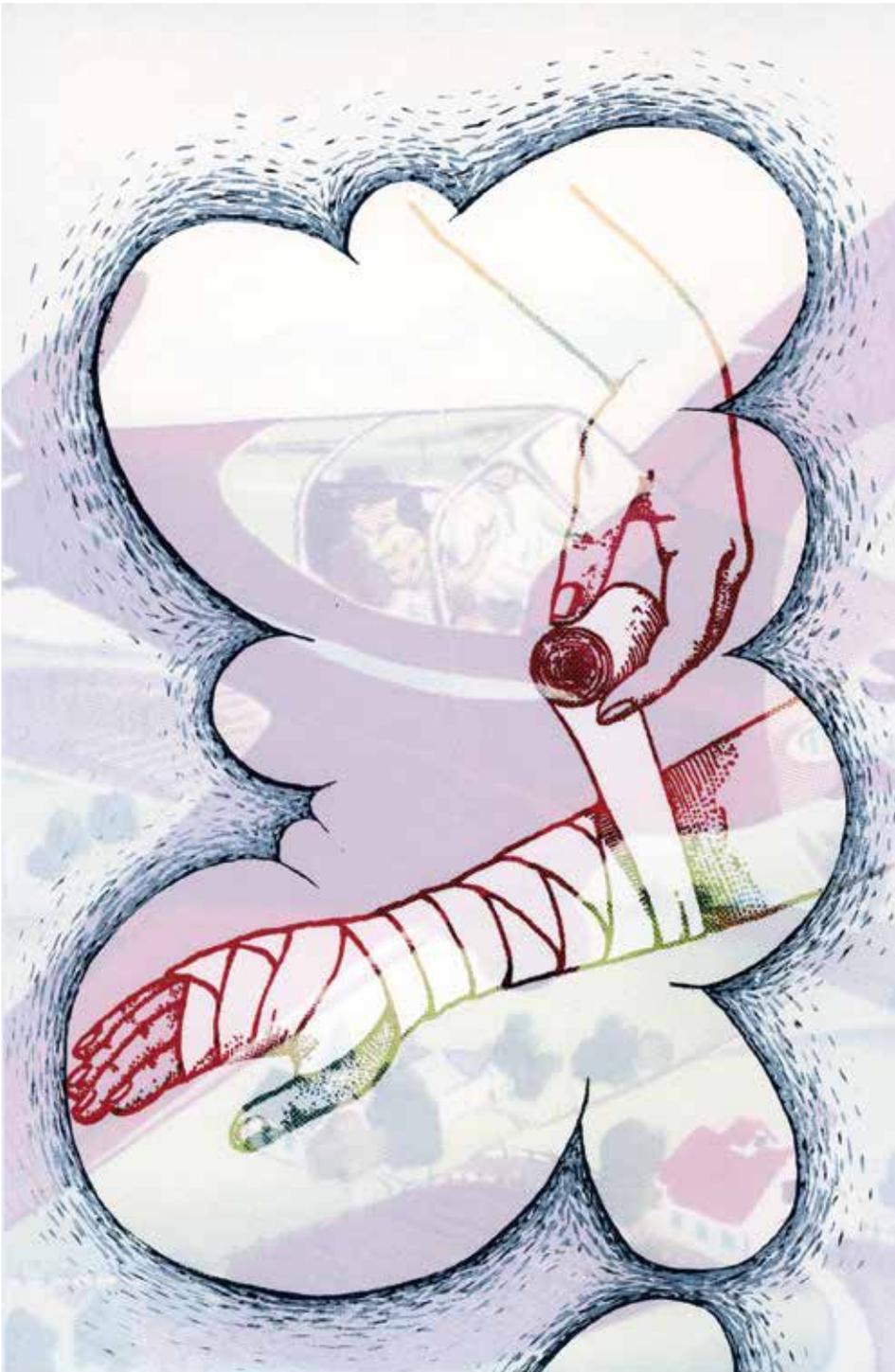


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Recipient of a 2004 Wisconsin Visual Art Lifetime Achievement Award
MAY - JUNE 2007

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FEATURED ARTIST: CHRISTINE STYLE

Images of all kinds are available to us as sources of inspiration and reflection. Artists today can draw upon a variety of images in visual art and culture that signify a particular time period and that are embedded with meaning. Through layering and juxtaposing seemingly disconnected images I invent hybrid images that invite the viewer to contemplate unexpected possibilities and ideas. In my recent mixed media prints I layer images from many sources including old medical books, vintage advertising, how-to diagrams, and Victorian decorative illustrations. Using the computer as a compositional tool has enabled me to layer and combine images with a new-found speed and flexibility. I produce digital prints that I work further with traditional print and drawing media or create film positives for light-based intaglio or lithographic prints. What is digital and what is drawing/painting/print are hard to distinguish in my work and I am interested in the blurring that results. Many of the mixed-media prints that are part of the 'Measured Moments' series are mounted onto prepared wood so there is no frame or glazing obstructing the surface and one work is comprised of sets of three to fifteen individual units.

As a Wisconsin native I have been directly or indirectly involved with WP&S/WAAM since the 1970's when my mother, Ruth

Continued on page 11)



Measured Moment: Taoism: The Void, by Christine Style, Color lithography over digital print on Arches for an 'ISMS' Print Portfolio, 2005

Wisconsin Artists Biennial
April 19 - July 15

(see back cover for images from the show)

WP&S EVENTS

Southeast Chapter Meetings , 6 p.m.

Milwaukee E. Branch Library, 1910 E. North Ave.

• **May 3** – Della Wells is an extraordinary mixed media artist whose work evokes everyday scenes and cultural values that incorporate her own folklore.

June 7 – Suzanne Rosenblatt is a visual artist, writer, performer, teacher, mother, and grandmother. She is an artistic icon in the Milwaukee area,

South Central Chapter Meetings, 7. p.m.

• **Tuesday, May 15:** To be announced.

• **Tuesday, June 19:** To be announced.

Northeast Chapter Meeting

• **Tuesday, May 8:** Potluck dinner at the home of

John Fix, Green Bay. Potluck Party & Meeting
 2551 Oakwood Drive, Green Bay.

Please bring a dish to share.

Wisconsin Artists Biennial

at the Haggerty Museum of Art, Marquette University, Milwaukee.

April 15th - July 19th, 2007

The Wisconsin Artists Biennial is a juried exhibition of art from across the state.

(see back cover for images from the show)

features

- 002 Wisconsin Visual Art Lifetime Achievement Awards
- 003 Kohler Art Center
- 003 End of Art
- 006 Rachel Durfee
- 006 Spring Art Tour
- 007 Ervin Nowicki
- 011 Marjorie King
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South East Chapter Exhibition

at the Museum of Wisconsin Art in West Bend

May 23 – July 15

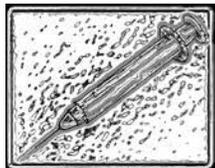
Sneak Peek Friday: May 25, 10:30 a.m.

Reception: Sunday, June 3rd, 1:30 – 4:00 p.m.

ONLINE RESOURCES:

• This publication, Art in Wisconsin is available on line at [www. ArtInWisconsin.com](http://www.ArtInWisconsin.com), with the current issue and Feature Article archives. • The Side by Side shows at the Wisconsin Academy's Steenbock Gallery in Madison are also available on line at [www. GalleryWisconsin.com](http://www.GalleryWisconsin.com). View previous shows with images and artists statements or print the current prospectus from the Side by Side shows. If you can't get to the show in person, view it on line! The Wisconsin Visual Arts Lifetime Achievement Award winners are profiled at www.wvalaa.com. Learn about Wisconsin's rich visual arts history and use the educational resources for students and teachers.

WISCONSIN VISUAL ART LIFETIME ACHIEVEMENT AWARDS



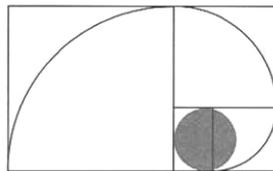
THE REGIONAL ART JUNKIE
 by Gary John Gresl

This issue of the Junkie offers you the list of the 2007 Awardees of the Wisconsin Visual Art Lifetime Achievement Awards, presented at the Museum of Wisconsin Art, West Bend, May 6th. A name or two will likely surprise you. One recipient is the youngest to receive the award, and another is an internationally known artist who likely should have received the award a few years ago. There is also a patron of the arts who has done more positive work in her lifetime than most of you can imagine. Besides these nine worthy individuals, please visit the website, WWW.WVALAA.COM, for those awardees honored in the first three years of the WVALAA.

WVALAA AWARDEE COMPOSTIONS 2007

Ruth Grotenrath 1912 – 1988

In a Milwaukee Journal article of October 30th, 1966, Ruth quotes Pablo Picasso as saying, "The World is a marvelous spectacle..."



Wisconsin Visual Art Lifetime Achievement Awards

I do not seek, I find". For her own early work she drew upon vital and broad 20th Century modern influences and for later work the sophisticated arts of Japan. Together with her artist husband, Schomer Lichtner, she was part of a generation's movement away from the influences of the German academies in Wisconsin. Being part of the Social Realist movement of the 1930's she had studied everyday people and places for her themes, sometimes creating monumental expressions like the mural from the Hudson, Wisconsin Post Office, now exhibited in the Museum of Wisconsin Art.

Ruth attended Milwaukee State Teachers College, today known as the University of Wisconsin, Milwaukee, and also taught at Layton School of Art. A trip to Japan in the 1960's spurred her to paint images of everyday decorative household objects, employing oil and watermedia, gilt and silver leaf in her work. For decades she exhibited paintings,

prints and textiles around the United States, winning many awards from venues ranging from the once important Wisconsin State Fair art building to the buildings of the 1939 New York World's Fair. A quote from the "Wisconsin Architect Magazine" of January, 1967 states, "Ruth Grotenrath's theme...is the celebration of sensuous loveliness in life and the world. Her paintings grow from awareness of beauty and readiness to be sculpted into joy..."

Ruth DeYoung Kohler 1941 -

Ruth Kohler has become a living legend in Wisconsin as a result of her several decades' long participation as patron, volunteer, administrator and moving force at the John Michael Kohler Art Center in Sheboygan. Her visionary goals as Director there since 1972 have raised that institution to an international level, enriching the entire state by its presence. A visit to the Kohler Art Center brings one in contact with the most progressive stimulating art shown anywhere in the US. Its programs include performances, children's education, conservation of historic artist sites, being champion of Outsider and visionary art around the globe, scholarly research and publication, and a unique "Arts and Industry" program

Continued on page 8

THE JOHN MICHAEL KOHLER ART CENTER... SOMETIMES SUPERHUMAN?

by Gary John Gresl

Recently I and Janet Roberts, my significant other and fellow WP&S member, were returning from the opening reception for several exhibits held in the Kohler Art Center, Sheboygan. The shows included the giant portrait paintings by New Yorker Kehinde Wiley, a huge exhibit of contemporary art made from or associated with lace, the odd photographic work of Japanese artist Yasumasa Morimura, and fascinating recreations in miniature of artist studios by Connecticut artist Joe Fig.

We were once again blown away by what the Kohler Museum and its staff of talented adventurous professionals do. As Janet and I talked, she referred to both the extremely fine work of the artists, as well as the work of the Kohler Museum, and said "Sometimes it seems they are superhuman".

Janet's choice of that word was perfect. In terms of size, quality, quantity and sheer effort, other terms just weren't good enough. Words like obsessive compulsive, dedicated, extreme, exceptional, amazing, extraordinary, and miraculous might work too...but Superhuman seemed most fitting.

Since 1967 the John Michael Kohler Art Center has been amazed and stimulated audiences, including artists. With the guidance and direction provided by Ruth Kohler, the institution has gained international recognition as a vital force in the fields of contemporary and Outsider art forms. It is significant that Ruth this year receives one of the Wisconsin Visual Art Lifetime Achievement Awards. In the past Ruth had already received a Governor's Award as well as other recognition for her decades of hard work and achievement.

The mission of the JMKAC in part reads as follows:

"The John Michael Kohler Arts Center is a not-for-profit organization established in 1967 for aesthetic and educational purposes. Its mission is to encourage and support innovative explorations in the arts and to foster an exchange between a national community of artists and a broad public that will help realize the power of the arts to inspire and transform our world. The Arts Center serves as laboratory for the creation of new works, nurturer of interdisciplinary initiatives, originator of exhibitions, presenter and producer of performing arts, educator, publisher of critical writings, community builder, and advocate for issues affecting the arts. In essence, JMKAC functions as a catalyst for and explorer of new art forms and new ideas

Continued on page 5

END OF ART AS WE KNOW IT?

by Jan Roberts

I opened the Sunday Journal Sentinel, and in the CUE section discovered the announcement of the recipients of the Mary Nohl awards. The heading was, "Majority of Nohl Winners Work in Film, Video, and Photography. I read the article and was not surprised to find that these winners were all doing what might be classified as conceptual art. I won't list the artists and their work here, as that information can be easily found. What I do want to address is the question of why only this type of art is being noticed and honored, and what impact this has on the more traditional artists and the general public.

As a painter who has been working for 40 years, I can't deny the importance of progress in art. Art is like a huge but delicate machine that moves across the acres of time, shifting gears as needed, and sometimes stopping for new parts and tune ups that enable its progress through the endless journey. The fuel of this great machine is the sweat and passion of all artists, everywhere. But just as we have seen technology impact music, television, photography, and of course, computers, it is now being embraced by young visual artists everywhere. Those who are in a position to control and dictate the direction the arts take seem to be fueling this movement by their enthusiastic support of it, and general rejection of traditional art.

What bothers me, on a personal level, and also on a broader one, is how this movement has turned into an insider's club. I cannot believe that the average person, no matter how well educated, will like or even understand some of the more radical conceptual art. Yet, we are all made to feel lacking in some crucial area if we don't "get it". To go too far in the other direction, however, or to prohibit such work, would smack of censorship. In the arts, of all places, one MUST be free to do his thing and not be held to some rigid standard of the past. But, shouldn't art also have some sort of obligation to the public? After all, without people, without buyers, without institutions and corporations willing to pay money for art, artists would indeed be starving.

I find it fascinating that over the years and time, the other arts maintain a core of identity and continuum. Music, for the most part, still utilizes the standard scale of notes and has a certain structure. Literature is still an art built of words, ideas, and also maintains a recognizable structure. Fine art seems to be leaving traces of the human hand behind, and has evolved into a confusing and intangible web spun by so-called artists who create their visions to be seen and understood by the select few who frequent the "club".

In his book, THE END OF ART, Donald

Kuspit says, "In a post-aesthetic art world the work of art becomes a bully pulpit, and the artist tries to bully the spectator into believing what the artist believes. He becomes a self-righteous bully preaching to us (or rather at us) about what we already know—the ugliness and injustice of the world—without offering any aesthetic, contemplative alternative to it. Indeed, the aesthetic, the contemplative, and the beautiful are bad words in the artist's 'revolutionary' vocabulary. They do not speak to his attempt to make the world a better place to live in, at least according to his idea of a better world. Social criticism is no doubt a noble cause, and changing the world for the better is no doubt a heroic enterprise, but it is far from clear that art is effective at both."

It has always seemed strange to me that one may pile concrete blocks on a museum floor and have it taken seriously as a work of art, but those very "advanced" artists will scoff and ridicule a lovely and well-executed landscape. Must only what is new be deemed worthy of acceptance? Must traditional artists put behind all that they love and instead rack their brains to come up with something that will gain the attention of the curators and critics? Isn't the art world large enough—and generous enough—to include all kinds of art? Should not the art journalists of newspapers have an obligation to report on ALL the art events in the area, rather than focus on the few artists who have gained entry into the elite clubs-of-the-moment?

In the New York Times an article recently appeared detailing how curators of the largest and most prestigious art museums and centers spend most of their time traveling all over the world to seek out "new blood". This is wonderful, but one wonders what all the "old blood" is doing, and if these experienced artists are expected to spend their days in a quiet corner with sketchbook and pen, remembering the times when beauty was not a dirty word, and paint was a joy to the senses.

Art has been a part of civilization as long as humans have been able to hold a tool, and it has gone through many stages and "isms". I am not here to halt that progress, or to limit or censor anyone's creativity.....as cerebral as it might be. I would, however, like to have that freedom extended to me and others who still prefer paint and clay over technologically produced ideas. It has been said that the market dictates. What frightens me is that the masses that make up the market may have just given up on this whole confusing issue of art, and are making do with posters and family photographs for their walls. Art seems to be primarily a very human endeavor, and I fear that if the human element is removed, art may morph into some new alien form that only serves to further de-humanize us all. Let us not lose the magic—we need it now, more than ever.

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Kohler Continued from page 3

that will impact the lives of both artists and public.”

The exhibits we have seen over the years have been of exceptional nature for many and varied reasons including quality and progressiveness. There is no institution in the state, or anywhere nearby, that has accomplished what the Kohler has been able to do. This is largely a result of the efforts of Ruth Kohler, plain and simple. She has gathered the expertise and talents of professionals, found the funding and support of individuals and foundations, involved her community, and pointed the institution in the direction of the Contemporary, the Newest, the Futuristic.

The exhibits we just viewed included the huge colorful and astounding figure portraits by Kehende Wiley, a New York artist. The magnificent paintings by this relatively young artist are so in demand that there are many dozens of people waiting in line to purchase them. This exhibit closes on May 6th.

Continuing thru May 20th is another knock-out exhibit titled “Laced with History”, a show ranging from contemporary expressions made of the tinniest tatting laces to huge constructions extending a dozen feet or more made of hot glue and electric wire. These contemporary expressions by fine artists from around the world evaporate distinctions between crafts and the finest art expressions.

Also in the Kohler through April 8th is a show by Connecticut artist Joe Fig, consisting of assemblages/constructions of the studios of contemporary artists. These art objects look like the work of a model maker gone mad, with details of paint brushes and paint cans that can delight and mystify. Besides the constructions there are photographs and paintings by Fig that also show the physical spaces made and occupied by modern artists.

Another exhibit that will prove the Kohler’s advanced ways is the show by Japanese artist Yasumasa Morimura, through April 22. This smaller show consisting of huge odd portraits of the artists incarnated as mystical beings, Frieda Kahlo, and entities and oddities of various sorts, is alone worth the trip to Sheboygan.

There is also the ongoing exhibit of “The Rhinestone Cowboy’s Beautiful Holy Jewel Home”, the changing Arts and Industries gallery, and other displays. The place can amaze.

The day we visited the Kohler there was plenty of community involvement with a jazz band made up of local students, a dance troupe, and a large exhibit associated with March Youth Art Month. One of the most delightful exhibits in the Kohler that day was the free happy expressions called “Preschool Perspectives”. We smiled and smiled as we enjoyed the bold paintings of these young children, and we wondered what we have all lost as we grew old and became the molded adults we are. It reminded me of this quote from the novel, *Boy’s Life*, by Robert R. McGammon:

“See, this is my opinion: we all start out knowing magic. We are born with whirlwinds, forest fires, and comets inside us. We are born able to sing to birds and read the clouds and see our destiny in grains of sand. But then we get the magic educated right out of our souls. We get it churched out, spanked out, and combed out. We get put on the straight and narrow and told to be responsible. Told to act our age. Told to grow up, for God’s sake.”

I think that the Kohler’s main task is, even without the staff being fully conscious of it, to rekindle the magic in all of us who are willing and unafraid to renew our joy of life thru art making, either as observers or as art makers ourselves. There is still magic in the world. Some superhuman efforts by a museum like the Kohler and the artists it shows can again instill in us some of these moments

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.

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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 414.313.1682 or 414.357.6822.

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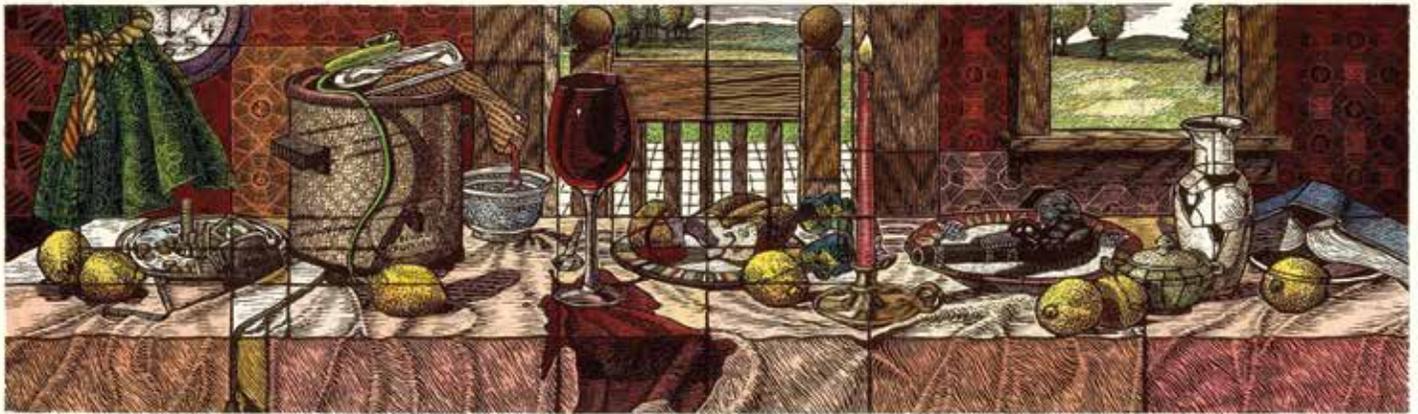
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LRC Gallery, Nicolet College,
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Memorial Union Art Galleries, UW
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Professional artists in Mount Horeb, Blue Mounds, Black Earth, Verona, Cross Plains, and towns in between will be opening their studios for the Spring Art Tour on June 8th, 9th, & 10th. The participating artists can be visited in their studios or at the Mazomanie Historic Art Center. These studios are not usually open to the public so visitors will be able to enjoy a rare look at the artists' digs. Their studios vary from very small areas in the home to large barns. Each is unique to the artist.

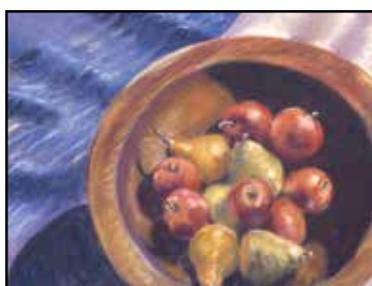
Participating artists work in a wide range of media including watercolors, jewelry, origami, pastels, sculpture, ceramics, and more. There will be demonstrations at various locations. The included artists are Tamlyn Akins, Mary C. Bauschelt, Michael Feeney, Bruce Fortney, Chris Gargan, Peg Ginsberg, Lori Haack, Sandy Hagist, Audrey Handler, Jill Hawk, Mikel Kelley, Alexa King, Susan Klabak, Pat Klarer & Kathleen Kay, Linda Koenig, Edna Kunkel, S. V. Medaris, Chris Miles, Barbara Scharpf, Terri Schmit, Sue Schuetz, Luci Shirek, Trish Stevenson, Jane Varda and Peggy Flora Zalucha. Many of the participants are members of Wisconsin Painters and Sculptors.

Maps, descriptions of the artists, and more are available on the website at www.springarttour.com. This project is supported by the Dane County Cultural Affairs Commission with additional funds from the Overture Foundation and by many kind sponsors who are listed in the website and brochure.



ARTWORK BY PARTICIPATING ARTISTS

From upper left counter-clockwise to right:
First Light #21, by Linda Koenig, watercolor
August Finale, by Peg Ginsberg, watercolor
Apples & Pears, by Chris Miles, pastel
Petunias, by Peggy Flora Zalucha, watercolor
Vigorous Vine, by Tamlyn Akins, watercolor



ERVIN NOWICKI, ART EDUCATOR, ARTIST AND FRIEND

by Vergi Driscoll

On March 12, 2007, Erv Nowicki, passed from this world to become the "colorist of eternity". He was 85 years old. A wonderful and stimulating art teacher as well as coach at Whitefish Bay High School for 30 years, he touched the lives of many students. His joy for teaching was evident in his pleasant and helpful demeanor and his expertise in the field of art and art education. Giving back to others, especially with his students, what he himself had learned and experienced was just part of this man.

Being an artist as well as an art teacher, Erv was an active member of Milwaukee Area Teachers of Art, MATA, for many years serving as president of the organization. He was an avid supporter of the artist-teacher concept. He also was very active in Wisconsin Painters and Sculptors, exhibiting his work in shows and serving as Treasurer of the organization.

Erv was a graduate of Pulaski High School (1939), Wisconsin State College (BS, 1946) after returning from service in World War II, and the University of Wisconsin-Milwaukee (M.S.E. 1952). In addition to teaching at Whitefish Bay HS, he taught at the University of Wisconsin - Milwaukee, the University of Saskatchewan, and Milwaukee Country Day School.

As many men of this time period, Erv was a proud veteran of World War II. He was a member of the US Air Force and had flown 15 missions when the war ended in Europe. He received an Honorable Discharge from the US Air Force on December 13, 1945 and was a recipient of the air Medal EAME Ribbon award.

In 1961 he was awarded a John Hay Fellowship for a year's study at Yale University and in 1968 a Fulbright Hay-Grant under which he taught at the Medway Technical School in Rochester, England.

Erv's drawings and paintings have been exhibited in many galleries including the Art Institute of Chicago, the Walker Art Center, Anderson Art Center, Charles Allis Art Museum, Paine Museum, Lake Front exhibit, and Layton School of Art. His work is in permanent collections at the Milwaukee Art Museum, Clarke College, Museum of Wisconsin Art, Carroll College, and numerous private collections.

Erv considered himself a colorist and taught Alber's theory of color to his students and at education workshops and sessions in Wisconsin. This theory was deeply embedded in his own paintings and art work. Highly respected by fellow arts educators for his deep dedication to learning and the creative process, Erv practiced what he preached.

Erv is survived by his lovely wife, Dorothy, children Michael (Grafton), Julia (Timothy Sanborn, Chicago), Joan Werner (Port Washington), Claudia Cunningham (Robert, Polson, MT), 6 grandchildren and two great grandchildren.

A Memorial Service was held on March 31, 2007, at the First Congregational Church in Port Washington. The family suggests memorials to the Museum of Wisconsin Art, 360 S. 6th Ave., West Bend WI 53095 or to the First Congregational Church, 131 N. Webster St., Port Washington WI 53074.

As a fun and loving friend of many educators and artists, we bid farewell to a dear friend. You have touched our lives with a "color" we will never forget.

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Following is a partial list of Ruth's accomplishments: She has served as Chairman and member of the Wisconsin Arts Board, been on the panel of the National Endowment for the Arts, served as Director and member of the Kohler Foundation, been a member of the Wisconsin American Revolution Bicentennial Commission and served on the National Crafts Planning Board. She has received honorary doctorates from the Milwaukee Institute of Art and Design, UW Oshkosh and Lakeland College, been a member of the Board of Curators of the State Historical Society of Wisconsin, serves on the Wisconsin Academy's Council as Vice President for the Arts and is a Fellow of the Academy, a juror and speaker. She is a recipient of a Governors Award in Support of the Arts, and the Visionary Award from the American Craft Museum in New York, the Smith Medal from Smith College of Massachusetts for exceptional achievement in the Arts, and has been a continuing force behind the scenes caring and improving Wisconsin's regional arts. There may be no one else in the state that has ever compiled a record of this magnitude.

Truman Lowe 1944 –

Truman Lowe has established himself as a unique innovator in contemporary sculpture, employing Native American materials, themes and traditions; blending ancient forms with contemporary art expression. Born at Winnebago Mission, Black River Falls, WI, Truman was raised in a predominantly Ho Chunk community. His interest in art eventually led him to receive a BS in Art Education from the University of Wisconsin, LaCrosse, and anMFA in sculpture from the UW Madison in 1973.

Truman continues to be widely exhibited across the United States in galleries and museums that concentrate on both Native American traditions and the most contemporary of contemporary art. He has been a professor of art at the University of Wisconsin-Madison, and served as the Curator of Contemporary Art at the National Museum of the American Indian. Citing influences like Brancusi, Henry Moore, Michelangelo, David Smith and Julio Gonzales, he has translated into contemporary forms the traditional materials used by his Native American ancestors. His sculptures capture the essence, beauty, and spirit of ancient Native arts and materials, shaping them into elegant, sometimes monumental sculptures, blending the record of humankind in new ways. Cornell University art professor, Kay Walkingstick, has stated Truman is "the preeminent native sculptor of his generation".

George Niedecken 1878 – 1945

In his lifetime, George Niedecken was the indispensable ally of, and

collaborator with, fellow Wisconsinite, Frank Lloyd Wright. But he was much more than that. His contributions to American art laid largely dormant until the 1970s when his name kept surfacing in studies of Twentieth Century interior and architectural design. Increased collecting, awareness and scholarship of American art, especially of the Prairie School Style, brought George's name to the fore, leading to many exhibitions and publications that included his work. Today one cannot open a book that deals with the Prairie School, or Craftsman and Mission Art Movements, without encountering his name. His close collaboration with Frank Lloyd Wright during the period of 1904 to 1917 obscured his own talent, but it is clear that as partner he amended Wright's designs and took full responsibility for certain aspects of Wright's residential commissions. Over decades he also had his own many individual projects.

As early as twelve years old he was studying with artist Richard Lorenz and then at the Wisconsin Art Institute. Along with Edward Steichen he helped found the Milwaukee Art Student's League where he also taught. He attended the Art Institute of Chicago, and was for awhile in Paris, where he had Alphonse Mucha as a teacher. While there he exhibited at the Paris Salon of 1901. In 1907, in Milwaukee, he founded his own design firm, Niedecken – Walbridge Co., and soon he was producing custom furnishings including furniture, carpets and other textiles, stained glass, lighting fixtures, acting as architect, muralist, interior designer, craftsman and employer. His early broad experiences, the influences gathered in Europe, and his personal observation of American culture, manifested in his unique and successful work as artist and businessman.

Georgia O'Keefe 1887 - 1986

One of the best known artists of the twentieth century, Georgia's association in New York City with Alfred Steiglitz, who she was to marry, and with fellow Wisconsin native, Edward Steichen, placed her at the forefront of progressive American painting. Despite the world wide recognition and heady acclaim she was to receive in her lifetime, her roots and youthful experiences were in rural Wisconsin soil. She was born in a farmhouse on a large dairy farm outside of Sun Prairie on November 15, 1887.

From the book "FULL BLOOM, The Art and Life of Georgia O'Keeffe" we find this quote:

"She could stroll the dirt lanes for hours and not see a building or a field that didn't belong to her family. In the spring and summer, wildflowers bloomed against the wire and wood-post fence beyond which plains rolled out to an unbroken horizon...This land left an impression of spatial grandeur on young Georgia and she would ever credit it as being integral to, even crucial in, her development as an artist... 'Where I come from, the earth means everything,' she once said. 'Life depends on it.'"

In May of 1942 O'Keeffe traveled to Madison to receive an honorary degree from the University. During this trip, she also visited Frank Lloyd Wright at Taliesin. In 1962 she made her last journey to Wisconsin to see her sister, Catherine, in Portage. They visited their childhood home in Sun Prairie and a few of their many cousins still living in the area. In 1966 she received the Wisconsin Governor's Award for Creativity in the Arts, and In May of 1968 she received the Distinguished Service Citation in the Arts from the Wisconsin Academy of Sciences, Arts and Letters.

Panorama Painters, late 19th Century

At a time in the world before film, television and radio, when entertainment came largely in the form of stage productions, readings, lectures, and musical performances, there was a role for gigantic paintings known as panoramas and cycloramas. These enormous

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canvases were sometimes created in an industrial manner employing dozens of men and women artists in their execution. Audiences either stood while a huge painted canvas was unrolled before them, or the viewers were placed in the center of a rotunda to view the paintings that completely encircled them. These canvases were often educational, showing scenes from classic history, the Civil War and religious themes.

More than one Milwaukee business was formed to participate in this form of entertainment production. Among them was the Milwaukee Panorama Company, started by William Wehner, who recruited about twenty academically trained painters, many from Germany and Europe, to come to Milwaukee to paint these enormous canvases between the years 1885 to 1889. Some of Wisconsin's most notable early painters participated in producing these wonders, including Richard Lorenz, F.W. Heine, Franz Biberstein, and even Carl Von Marr, plus dozens more.

The lifetime of these Panoramas was not long for they largely ceased being produced by 1890. Their influence lived on due to the many artist employees brought to Wisconsin, and for having helped secure Milwaukee's place as a culturally and artistically literate city. Today there is a strong surge of interest in, and study of, in these extraordinary works of art and the men and women who created them.

Alfred Sessler 1909 – 1963

Alfred was another Milwaukee Teachers College graduate, after which he gained an advanced degree from the University of Wisconsin, Madison. He joined the faculty there in 1945, and founded the graphic workshop...establishing a tradition in print making that continues in Madison today. He was a dedicated teacher and prolific painter/printmaker, using a variety of means to achieve overlays of tone and color, both in physical and psychological terms.

He became recognized for creating images that were sometimes disturbing, even grotesque, presenting less than beautiful humans in sad human conditions. He was quoted in the Milwaukee Sentinel on May 15th, 1965, "My main interest is in commentary concerning the human life around me." He continued to work in a movement of social awareness and during drastic changes within the mid twentieth century art culture. In the previously quoted Milwaukee Sentinel article Alfred was said to be "...a man of consistency in a time of change." With highly developed skills as draftsman and printmaker, his visual expressions focused on subject matter that was unflattering and imperfect. In this he displayed his compassion for the human condition by stirring compassion in others.

Fred Stonehouse 1960 -

Fred Stonehouse emerged as an important figure in the Milwaukee community almost immediately after graduating from UW Milwaukee in 1982. His extraordinary subject matter and technique caught the eye of local dealers and museum personnel. He soon built support and patronage from around the United States. He has been part of hundreds of exhibits and dozens of solo shows from Los Angeles to New York, entering notable collections. To emphasize his perceived importance, he was part of a show at the Milwaukee Institute of Art and Design that bore as part of the title, "Wisconsin Masters".

Fred's work has evolved over the years, but it remains on the cutting edge of peculiar figuration, a kind of Magic Realism or personal surrealism derived from many sources, including Hispanic and alternative pop cultures. From his first deliberately crude painting style the work has developed into technically proficient work, eye catching in itself, and when blended with his sometimes seemingly oddball subject matter, it may sometimes be disturbing; but it is always arresting. His unique visions and influence have even brought a Milwaukee art dealer to say that there is a "School of Stonehouse", exemplified by artists

who have joined him in choice of subjects and techniques. He creates pseudo moralistic presentments, updated Bosch-like visions, and as one of his art dealers has put it, he has maintains a "delicate balance of humor, beauty and derangement." And this is said of a fellow who is known to be down to earth, open and honest, always approachable... and as far as we know, imperfectly normal as the next man.

Robert von Neumann
1888- 1976

Robert was born in Germany in 1888 and came to Milwaukee in 1926, where he immediately gained employment with the Milwaukee Journal and Perry-Gugler Engraving Corp. He taught at Layton School of Art, the Chicago Art Institute, Ox-Bow Summer School of Painting, and UW Milwaukee where his skills and example served to produce countless students who revered him, and who carried with them into the world some of his philosophy and work ethic. He believed that the best art was a direct product of the artist's hands, an art that included the human figure and one which imparted a message.

There is no doubt he was a true "American Scene" painter though the persons he depicted could have resided in almost any country on earth. His many energetic paintings and masterful prints are usually images of rural scenes showing solid, hard-working people engaged in their daily tasks. His execution and brush technique were bold, the paintings thoughtfully planned and colored, and to our eyes today, representative of a fading time and physical place. Robert's art was part of the Regionalist movement, with his personal imagery being populated by the hard working common folk with whom he identified.

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Stolen Artwork

If you have information regarding the whereabouts of this photograph or could provide a lead in the investigation of it's theft please contact saganguy@aol.com

This is an image by Wisconsin photographer Tom Bamberger, This particular photograph was an early, very limited production, perhaps 1 of 1.

EXHIBITION CALENDAR

Charles Allis

1801 N. Prospect Ave., Milwaukee
www.cavtmuseums.org

• FORWARD:

Survey of Wisconsin Art NOW

May 9 – July 29

Opening Reception: Wednesday, May 9, 5:30 - 8:30 p.m.

A survey of contemporary art from Wisconsin

Villa Terrace

2220 N. Terrace Ave., Milwaukee
414.278.8295

www.cavtmuseums.org

• Nocturnal Nature:

Works by Elizabeth Austin

April 25 – June 10

Austin paints landscapes on the reverse side of thick plastic panels.

• A Worthy Model:

Works by Édouard-Marcel Sandoz

June 20 – September 2

Reception: Wed., June 20, 5:30 - 8:30 p.m.

Alexander House, 1131 Wisconsin River Dr., Port Edwards

alexanderhouseonline.org

• Audrey Christie

• Reid Schoonover

May 18th to June 26th

Opening May 18th

Anderson Arts Center, Kenosha

www.andersonartscenter.com

• Chicago Society of Artists - Main, East & Upper Galleries

• “The Journey Doesn’t End Here” by DeeDee Dumont

• “Points of View” featuring the artwork of H. June Pomatto, Betty Kidera & Bernice Serpe
May 13 - July 22

Alverno College - Art and Cultures Gallery,

3900 S 43rd St., Milwaukee

Appleton Art Center

www.appletonartcenter.org

StageCraft: Art of the Theater

May 7- June 30

Barnsite, 109 Duvall St., Kewaunee

www.barnsiteartstudio.com

Bergstrom - Mahler Museum

165 N. Park Avenue, Neenah, 920.751.4658,
www.bergstrom-mahlermuseum.com

• Victorian Glass Baskets From the Permanent Collection

May - July 1

• Memories of WWII Photographs from the Archives of the Associated Press

May 5 - July 1

Chazen Museum of Art

800 University Ave., Madison 608.263.2246

www.chazen.wisc.edu

• Silver Wings and Golden Scales

An Installation by Jennifer Angus and Alistair MacDonald

April 7 to June 24

• In Stabiano: Exploring the Ancient Seaside Villas of the Roman Elite

March 17 to June 3

• Peter Gourfain: Roundabout and Fate of the Earth Doors

Ends July 1.

Di Ricci Gallery, Edgewood College, Madison

www.edgewood.edu

William S. Fairfield Art Museum

242 Michigan St., Sturgeon Bay

www.fairfieldcenter.org

• Spectrum: An Exhibition of Artwork by the

2006 Wisconsin Arts Board Visual Arts Fellows

March 30 - May 27

Gallery 218

207 East Buffalo St Suite 218, Milwaukee

www.gallery218.com

Green Lantern Studios, Mineral Point

www.greenlanternstudios.com

• Just Chairs

May 5 through May 27

Haggerty Museum, Marquette University,

N. 13th St. & W. Clybourn Ave., Milwaukee

www.marquette.edu/haggerty/

• Wisconsin Artists Biennial

April 19 - July 15

The Wisconsin Artists Biennial is a juried exhibition of work from across the state of Wisconsin. Work in all media will be featured in the exhibition.

• Hokusai, Hiroshige, and the Utagawa School Japanese Prints from the Haggerty Collection
April 26 - July 17

Hue Gallery

1934 Monroe St, Madison

www.hueartgallery.com/

John Michael Kohler Arts Center

608 New York Avenue, Sheboygan

920.458.6144

www.jmkac.org

• Laced with History

January 21 – May 20

Lace made by historical and contemporary lace makers, sculptures, drawings, paintings, and jewelry of 30 contemporary artists who use or reference lace.

Leigh Yawkey Woodson Art Museum

700 N. 12th St., Wausau

www.lywam.org, 715.845.7010

• Big Red: Carved in Stone

Ends November 2007

• Carousel Animals: Art in Motion

Saturday, Apr 7 - Sunday, Jun 10

• Carving Carousel Animals: Homer Daehn in Residence

May 8 - 13

carousel horse carver Homer Daehn

• An American Story: The Wyeth Family

June 16 - August 26

80 paintings and drawings by three generations of the Wyeth family

Lemon St Gallery and Artspace, Inc., Kenosha

www.lemonstreetgallery.org

• All Member Exhibit

March 28 - June 24

• Virginia Morrisseau

May 16 – Jun 10

Reception May 20 (1-4PM)

• Missy Isely-Poltrock

Jun 13 – July 8

Reception Jun 15

Madison Museum of Contemporary Art

227 State St, Madison, 608.257.0158

www.mmoca.org

• Wisconsin Triennial

May 6 – July 15

A juried exhibition selected and organized by MMoCA curatorial staff.

Milwaukee Institute of Art & Design

273 E Erie St, Milwaukee, 414.276.7889

www.miad.com

Miller Museum, Sturgeon Bay

107 South 4th Ave., 920.746.0707

• “XIII Biennial: Capturing Nature”

June 2 - July 24

Wildlife artists from Wisconsin

Reception: Saturday, June 2, 3:00-4:30 pm

Gallery Talk: Thursday, June 14 10:30 am

Milwaukee Art Museum

www.mam.org, 414. 224-3220

• Adolph Gottlieb: Early Prints

May 24 - August 19

• Currents 33: Gregor Schneider

February 16 - May 6

• Pissarro: Creating the Impressionist Landscape

June 9 - September 9

• Craftways: English Artisans in Seventeenth-Century New England

February 8 - May 27

Museum of Wisconsin Art

(formerly the West Bend Art Museum)

300 S. 6th Ave., West Bend, WI 53095

www.wisconsinart.org, 262.334.9638

• March 28 - May 20

Frederic Remington Makes Tracks . . .

Adventures and Artistic Impressions

• Voices of Nature: Owen Gromme and Kristen Westlake

March 21st – May 27th

work of the late Owen Gromme (1896-1991) and wildlife photographer Kristen Westlake.

continued on page 12

MORE WORKS BY FEATURED ARTIST CHRISTINE STYLE



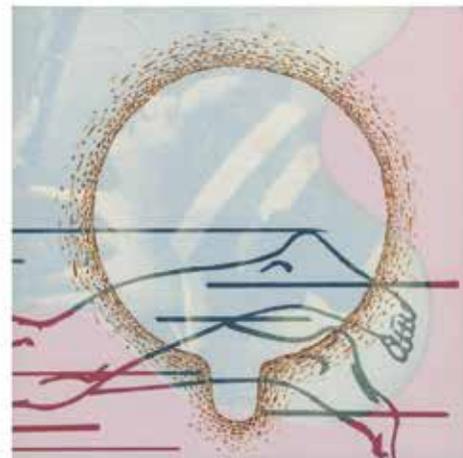
Continued from page 1

Muehlmeier, was president of the organization. For the past two decades I have taught printmaking and graphic design at UW-Green Bay. I am currently on the WP&S/WAAM State board of directors and am State treasurer.

Christine Style has her B.S in Art from UW-Madison; M.F.A. in printmaking from UW-Milwaukee; and is currently Associate Professor of Art and chair of art at UW-Green Bay. stylec@uwgb.edu / www.uwgb.edu/art

Above: Measured Moments: Displacement A, 7.5" X 24", 2005

Below: Measured Moments: Stroke 1, 7.5" X 24", 2006



MARJORIE KING - AT THE WPT ART AND ANTIQUES AUCTION



Wisconsin Public Television (WPT) has selected Mount Horeb Clay Artist Marjorie King to be its Commemorative Artist for 2007. Marjorie's work will be featured during WPT's live televised Art & Antiques Auction held from Tuesday, May 30 to Sunday, June 4. The Auction is a fundraiser for WPT. Marjorie will be doing a live on-air interview during the Art and Antiques Auction on Tuesday, May 29, 2007.

The pre-auction exhibit will be at the University of Wisconsin Memorial Union Gallery from May 23 to May 26, 2007. A Gallery Preview Reception will be held there from on Wednesday, May 22, from 6:00 – 8:30. The artwork on display will include pottery, ceramics, glass, oil and watercolor paintings, lithographs, serigraphs, pencil and ink drawings, screen prints, sculpture, origami, paper and fiber art, metalwork, and woodwork.

For more information about the Marjorie's artwork, visit www.marjoriekingstudio.com or call 608.832.6455.

OWEN GROMME

Voices of Nature: Owen Gromme and Kristen Westlake at the Museum of Wisconsin Art 300 S. 6th Ave., West Bend, WI work of the late Owen Gromme and wildlife photographer Kristen Westlake. On view till May 27.



Goshawk and Young, Owen Gromme, 1936, Oil on canvas

• Wisconsin Painters & Sculptors / Wisconsin Artists in All Media
May 23 – July 15
Sneak Peek Friday: May 25, 10:30 a.m.
Opening Reception: Sunday, June 3rd, 1:30 – 4:00 p.m.
Exhibition of the work of members of the Southeastern Chapter.
• One from Wisconsin- Linda Wervey Vitamvas May

Neville Museum, Green Bay
210 Museum Place, 920.448.4460
• Designs on Clay
April 28—June 3
Precontact ceramics from archeological sites in northeastern Wisconsin
• Molly Karjala, Marian Puckett, and Judy Ribbens at Studio 210, A working art studio at the Neville Public Museum.

Oshkosh Gallery Walk
www.oshkoshgallerywalk.com
Saturday May 5
Saturday June 2

Paine Gallery, Oshkosh

New Visions Gallery, Marshfield
www.newvisionsgallery.org/
Gallery hours: Mon - Fri, 9:00 AM - 5:30 PM and Sat 11:00 AM - 3:00 PM.

Plymouth Arts Foundation, Plymouth
(920)892-8409, www.plymoutharts.org
• “Alive in the Arts”
Till June 10
• Ken Bronikowski
June 15 – August 5

Priebe Gallery, UW Oshkosh

Racine Art Museum www.ramart.org
• Planes, Trains, Automobiles, and Motorcycles: RAM’s Artists Look at Contemporary Transportation
February 4 - June 17
• Inside RAM: Bill Reid’s “Wheels”
February 4 - June 17
• April 1 - September 23
Garry Knox Bennett: Call Me Chairmaker
• All Revved Up: Transportation from RAM’s Collections
February 4 - June 17
• Inside RAM: Bill Reid’s “Wheels”
February 4 - June 17

Rahr-West Art Museum
610 N. 8th Street, Manitowoc
www.rahrwestartmuseum.org
• Point of View: Aerial Photography & History of Manitowoc Airport
May 20 to June 17

Tory Folliard Gallery-Milwaukee
www.toryfolliard.com

• Eric Aho and Dennis Nechvatal
April 20 – May 26

Reaching New Heights Gallery, in the
Marshfield Clinic - Weston Center.
www.wvaguild.com
• All Creatures Great and Small
May 8 - July 3

State Street Gallery, 109 State Street, Madison
www.StateStreetGallery.com
• Joye Moon
May 4 - June 4
Reception: Friday, May 4 - 6PM-9PM
• Margie Weiss
June

UW Eau Claire Foster Gallery
Haas Fine Arts Center, 121 Water Street
• The Perspective of Chinese Art at Sichuan Fine Arts Institute
February 22-March 15

UW LaCrosse University Gallery
Corner of 16th and Vine Streets, La Crosse

Walker’s Point Center for the Arts
911 W. National Ave., Milwaukee
www.wpca-milwaukee.org, 414.672.2787
• Annual Members Show
Friday, May 18 to Saturday, June 30
Opening Reception: Friday, May 18, 6-8pm

James Watrous Gallery, Overture, Madison
• Wisconsin’s People on the Land
April 3 - May 20
Works by David Lenz (Milwaukee), Tom Jones (Madison), Julie Lindemann and John Shimon (Manitowoc). In conjunction with the Wisconsin Academy’s statewide initiative “The Future of Farming and Rural Life in Wisconsin.” Explores land use and people’s relationship to natural environment.
• Doug Fath and Marsha McDonald
Side-by-side solo exhibitions
June 1 - July 8
Opening reception Friday June 1, 5-7pm

Wausau Center for the Visual Arts
www.cvawausau.org
• Collected Remnants
April 13 thru May 20
Works by Ingrid Cline, Alison Gates and Mike Koppa
AfterGlow:
Friday, April 20 5 - 7 pm
• Earthscapes
May 25 thru June 24
Works by Carolyn Rosenberger, John Davenport, Kay Brathol-Hostvet and Tiit Raid

Wilson Center, Brookfield
in Mitchell Park, south of 198th & Capitol Dr.
www.wilson-center.com
Ploch Art Gallery
• Steve Feren The Wisconsin Series, Cast Glass
June 4 - July 27, 20067

Opening Reception: June 28 - 5:30 pm

Wisconsin Union Galleries,
800 Langdon St., Madison
Winter Exhibitions
• Porter Butts Gallery
Morton Craig, “A Reflection, Upon the Whole Inside”
• Class of 1925 Gallery
Rebecca Eilering, “Cartographic Nomad”
• Lakefront on Langdon Gallery
Natalie Weinberger, “Landscape//Cityscape”
• Theater Gallery
“Soviet Propaganda Posters: The Power of Art, The Art of Power”

Wright Museum, Beloit College
• 50th Annual Beloit and Vicinity Exhibition

Overture Community Galleries,
in Overture Center, Madison

Hotcakes Gallery 3379 N. Pierce St., Milwaukee
www.hotcakesgallery.com
• MARN Mentor/Mentee Show
May 12 - June 10

Wild Apple 920.882.1634

• Epidemic Peace Imagery
May venues
Whole Foods 3313 University Ave., Madison
Prairie Unitarian Universalist Sanctuary
2010 Whenona Drive, Fitchberg
Marshfield Public Library
Pyle Center, 702 Langdon, Madison, WI
June venues
Rountree Gallery, Platteville June 19-July 22
reception on Sunday, June 24.
Prairie Unitarian Universalist Sanctuary,
2010 Whenona Drive, Fitchburg
Mildred’s Sandwiches, E. Johnson, Madison,
commencing Mon 6/2
Pyle Center, 702 Langdon, Madison

Forest Art Wisconsin 2007
www.forestartwisconsin.com
Artists Symposium: May 29th till June 15th
on Raven Trail in the Northern Highland
American Legion State Forest
Opening Sat / Sun June 16th and 17th About
20 international artists from Germany, Finland,
Argentina, the USA and artists from the
University of Wisconsin-Madison faculty will
create an installation or performance piece on
the Raven Trail.

MEMBER NEWS

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

Susan Hale will be exhibiting at “Barns, Bales & Bovines” , a 2 person show at the Cedarburg Cultural Center May 11 - June 24. Opening

Reception is May 11, 5-9pm. She will also be a featured artist at the Edgewood Orchard Galleries, in Fish Creek, WI for the month of September 2007. The Opening Reception is Sept. 1, 4-7pm, with an "Artist Talk" at 5pm.

Sue Mederis has a painting in the Wisconsin Artists Biennial 2007 at the Haggerty Museum of Art April 22 to July 15. She was also chosen to be one of ten finalists in the national "Trail of the Painted Ponies" competition. Works to be shown in "The Horse as Art" exhibition at the International Museum of the Horse, Lexington, KY April 20 to September 9. Sue has a solo show "From the Farm" at Artisan Gallery in Paoli from June 29 - July 29 and she will be participating in the Spring Art Tour www.SpringArtTour.com

Ginger Fredrick is in the Plymouth Arts Center Juried Exhibition on view through June 10 at the Plymouth Arts Center 520 E. Mill St. Plymouth, WI

Marjorie King has been selected as the 2007 Commemorative Artist for the Wisconsin Public Television Auction May 29 - June 3. Her clay art will be displayed at the UW-Madison Memorial Union Main Gallery May 23 - 26. The opening reception is May 23 at 6:00PM.

Shirley Price-Marcus' show 'A Sense of Place' was on display at Meriter Retirement Community Galleria in April

Thea Kovac has paintings at Art and Soul Gallery, 5708 W. Vliet St, Milwaukee. and at Charlene's Gallery Ten, Gil's Rock, Door County

A painting by **Patricia Obletz** has been selected for the cover of Footlights. It will appear in the April/May issue in Chicago, the Spring/Summer issue in Madison and the Summer issue in Milwaukee. Obletz also has a work at Tandem Theatre's production of Equus at UWM Peck School of the Arts Studio Theater. Obletz will have 37 works on view at Reuss Federal Plaza Gallery May 18-June 16. Obletz is leading an art program at elementary schools for Walker Point Center of the Arts and Milwaukee Public Theater. Her art is also on view at the West Bank Café, Fratney and Burleigh, and at 2147 North 53rd St. by appointment: 414-444-4579.

Shirley Schanen Gruen, is in the "Wisconsin Biennial, 2007" exhibit at the Haggerty Museum, Marquette University.

Lee Mothes' Commonwealth of New Island exhibit will open May 1st at the Main Street Art Works in Hilbert, WI and continue through the month of May. A reception will be held from 5 to 9 pm on Friday May 4, during which Lee will sign copies of the island's official

guidebook, The New Island Relocation Guide. The gallery hours are from 11 am to 7 pm Friday, and 11 to 4 on Saturday and Sunday. New Island can also be visited at www.newisland.net.

Peg Cullen is having a show at Kaleidoscope Marketplace, 115 East Main St, Mt Horeb in June. The reception is June 8. Call Kathleen Kay at Kaleidoscope for more information...608-437-2787

OPPORTUNITIES

Susan Hale will be teaching a plein air painting class: "Wisconsin in Color - Explore the Landscape with Imagination" at Peninsula Art School in Fish Creek, WI, July 19-21

The **Wild Apple Glass Studio and Gallery** will open at 210 Main Street in Menasha, WI on June 1st. The historic 1000 sq ft renovated building will have a glass working studio and classroom along with a fine art gallery to showcase local and regional artists works in all media. For information on classes or exhibiting your work, Call 920-969-1065 or email Mary Jo Weidert at weidert@new.rr.com

5th Annual National Juried Exhibition "Barns & Farms" July 7 - August 5
Sponsored by Barnsite Art Studio & Gallery
May 25 - Deadline for receipt of entries
For more information call 920-388-4391 or email info@barnsiteartstudio.com

Northern National Juried Art Competition
P.O. Box 916, Rhinelander, WI 54501.
Send a Stamped Self-Addressed Envelope to above address for a prospectus or Call Dori Brown, NNAC Coordinator 715-362-3963 2D artwork only (including photography) postmark deadline: May 18
\$8,000 in Awards including 3 \$1,000 Awards
Juror: Allan Peterson

Neville photography competition. Seeking floral images For more information contact Marilyn

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

Stasiak 920-448-4499 Ext. 21 or art@nevillepublicmuseum.org

The Cedarburg Artist Guild is sponsoring its 7th **Annual Plein-air Competition**, June 15-24, with over \$5,000 in prize money. For more info please go to www.cedarburgartistsguild.com or call Sandra Pape at 262-377-8828.

The Coalition of Photographic Arts is sponsoring its **1st Annual Juried Exhibit!**
Deadline: June 1, 2007
For complete details download the prospectus at: <http://www.copamilwaukee.com/docs/2007-copa-prospectus.pdf> or contact Jeff Weber jeffw@copamilwaukee.com

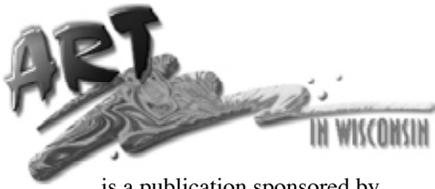
Thea Kovac will be leading Garden Room Art Classes on Wednesdays and Saturdays in May theakovac@sbcglobal.net

The planning for 2007's **Madison Area Open Art Studios** is underway. Highlights include a two week exhibition in all three Overture community galleries, maps, expanded art manual and Web site. Last year the art manual was also open to non-participating artists. This is a volunteer-driven operation, volunteers may email linfield@madisoncommunityfoundation.org look for the application online at <http://www.maoas.com/>

Art Conservation Summer Internship
Fine Arts Conservation Services of Madison, is looking for individuals, preferably students in the field of art history, who are interested in art conservation. This is a wonderful opportunity for several individuals to gain practical experience related to art conservation and prepare a graduate school portfolio related to art conservation and heritage preservation. This paid internship will run for 6 weeks: June 6 until July 9, For more information contact Tony Rajer, rajert@gdinet.com, or sending a letter of interest and your resume to Fine Arts Conservation Services, P.O. Box 567, Madison, WI 53701. Call 920-246-1407 or 608-249-7042.

Call for artists in all media, **Gallery 110 North, Plymouth Arts Center**, Artist's submittals must be postmarked no later than Tuesday, May 15, 2007 For more information, please call Donna Hahn, Executive Director at (920) 892-8409, email: paf@excel.net or visit the website: <http://www.plymoutharts.org/>

Juried shows at Reaching New Heights gallery (www.wvaguuild.com): 3rd Annual Hot Air Balloon Art Show - deadline May 12th and following that Sept. 15th, "Colorama - The Fall Show". For more information contact Christine Kysely, 2007 Exhibit Director. 715-571-1320.



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.

Art in Wisconsin
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Advertising
To place an ad in Art in Wisconsin, contact Doug Haynes at 608.255.0201 or AIW@emeraldstudio.com

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/Jun, 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 or reside outside of Wisconsin.

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 payable to WP&S to

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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 wishing 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

Who is Who (and where to find them)

NEW MEMBERS

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gdpanita@chorus.net
Professional (SC): painting in acrylic,

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LaCrosse, WI 54601
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Professional(SC):painting-watermedia

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ADVERTISING RATES FOR ART IN WISCONSIN

Publication deadline schedule: Feb. 1, April 1, June 1, August 1, October 1, Dec. 1

A Color ad on the back page cannot be missed

1/4 pg	3-5/8" x 4-3/4"	\$170/issue or \$850/6 issues
1/2 pg	3-5/8" x 9-3/4" or 7-1/2" x 4-3/4"	\$300/issue or \$1500/6 issues

A Color ad inside Art in Wisconsin is sure to get noticed

1/8 pg	2-3/8" x 3-1/2" or 3-5/8" x 2-1/4"	\$80/issue or \$400/6 issues
1/4 pg	3-5/8" x 4-3/4"	\$140/issue or \$700/6 issues
1/2 pg	3-5/8" x 9-3/4" or 7-1/2" x 4-3/4"	\$260/issue or \$1300/6 issues
Full pg	7-1/2" x 9-3/4"	\$480/issue or \$2400/6 issues

A Black and White ad inside Art in Wisconsin is a great deal

1/8 pg	2-3/8" x 3-1/2" or 3-5/8" x 2-1/4"	\$40/issue or \$200/6 issues
1/4 pg	3-5/8" x 4-3/4"	\$70/issue or \$350/6 issues
1/2 pg	3-5/8" x 9-3/4" or 7-1/2" x 4-3/4"	\$130/issue or \$650/6 issues
Full pg	7-1/2" x 9-3/4"	\$240/issue or \$1200/6 issues

For further information, contact Doug Haynes, WP&S Advertising Manager,
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at Marquette University

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(Enter parking lot from 11th St. South of
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Milwaukee, WI

414-288-7290

Wisconsin Artists Biennial
2007
Wisconsin Artists Biennial

SELECTION & AWARDS JUROR

Marianne Richter, Curator of Union League Club of Chicago



Shark, by Doug E. L. Haynes, watercolor, 30"x60"



Grandfather's Souvenirs, by Gary John Gresl, assemblage sculpture, 66"x46"x26"



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