

ART IN WISCONSIN

WISCONSIN PAINTERS & SCULPTORS /
WISCONSIN ARTISTS IN ALL MEDIA

Recipient of a 2004 Wisconsin Visual Art Lifetime Achievement Award

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Wisconsin Arts Board with funds from the State of Wisconsin.

MARCH APRIL 2008

Complimentary copy ~~\$3.50~~

WWW.ARTINWISCONSIN.COM



FEATURED ARTIST LEE WEISS

Lee Weiss is a Dolphin Fellow of the American Watercolor Society, and also a member of the National Watercolor Society; Watercolor USA Society; Wisconsin Academy of Sciences, Arts and Letters; and Wisconsin Painters and Sculptors. Her paintings have received many awards and hang in public and private collections, including the National Air and Space Museum and the Smithsonian American Art Museum in Washington, DC, and the National Academy of Design, in New York, NY. View more of Lee's work at www.leeweiss.com.

Artist Statement Mother Nature is exceedingly generous. Every subject has a season, a time of day, growth and change. I've always been drawn to nature as subject matter. When I had an opportunity to get out in it, I trained myself to remember the essence of what impressed me. I found myself concentrating on close-ups rather than scenery. Since I paint the remembered image, I am open to noticing new aspects. It's about creating, not recreating.

I always work wet-in-wet. Often what happens on the wet paper as the wet pigment fuses into it is far more beautiful than what was in my mind, and I can literally go with the flow. I almost always mix my colors, preferring large
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More work by Lee Weiss, p. 6.

"Cliff and Birds", Lee Weiss, Watercolor.

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WP&S EVENTS

South Central Chapter Meetings (3rd Tuesday)

- March 18 at 7 p.m.
Meeting at Jim Leidke's home to see how Jim creates his wood carvings and find out how his ideas from other cultures have inspired him.
- April 15 at 7 p.m.
Meeting at Mark and Anita Nelson's home to learn about animation and what these two talented artists can share with us.
- May 20 at 5 p.m.
Tour of the Epic Center's Art Collection.

Southeast Chapter Meetings

- Thursday, March 6 from 6 to 8 p.m.
Holley Bakich opens her studio at 2001 W. Lapham St.
- Wednesday, April 2 from 6 to 8 p.m.
Jill Verbick discusses her work at the North Ave. East Branch, Milwaukee Public Library
- Wednesday May 7 - Paul Yank will demonstrate "Transitional Tapestral Shamanism" an advanced mono-print technique he developed.
Ozaukee Art Center Studio, W62 N718 River Edge Dr., Cedarburg, WI 53012, Phone 262-377-8230

Northeast Chapter Meetings (2nd Tuesday)

- March 11 at 7 p.m.
UW-Green Bay Studio Arts Building, Room C114
Demonstration of contemporary print processes by faculty member Chris Style and Printmaker Bonnie de Arteaga.

Southeast Chapter Exhibit

Spring Exhibition, April 23 - May 5
 Cedarburg Cultural Center
 W62 N546 Washington Avenue, Cedarburg, WI
 Phone: 262 375-3676

WP&S Japan Exchange 2008 - Trip to Japan

- July 15 to July 23, 2008
- Pat Filzen, Japan Exchange WP&S Coordinator.

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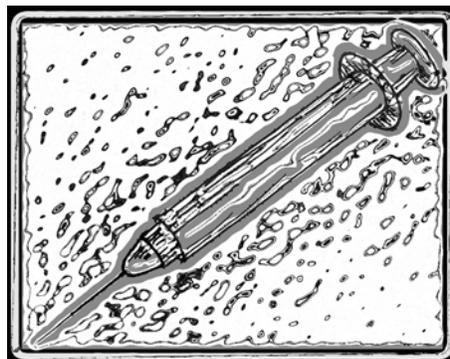
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• This publication, Art in Wisconsin, is available on line at www.ArtInWisconsin.com, with the current issue and Feature Article archives. • The Side by Side shows at the Wisconsin Academy's Steenbock Gallery in Madison are also available, on line at www.GalleryWisconsin.com. 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.

"EMERGING", A HOPEFUL WORD AND A SMILE FROM SISYPHUS



THE REGIONAL ART JUNKIE

by Gary John Gresl

I have to cringe and/or chuckle when I see the word "emerging" being applied to younger artists who have apparently stepped from a womb into Wisconsin's art culture, been given a pat on the behind from an art doctor, and who

have placed their feet on the ever rising ladder of success. They have moved into the limelight and the world is waiting to embrace them. Milwaukee; Madison; Racine; Green Bay... hotbeds of Wisconsin contemporary art milieu, are about to seek them out and ensconce them in the pages of art history.

They have "emerged"! They have stepped into the limelight! They are the young Turks going forth to do battle! They are the future of our thriving art culture! Ah! Yes! They are talented...and gathering by the hundreds and thousands.

They are also the wait staff in your local restaurants, part time teachers and laborers, and too many are hopeful questing artists who move to other states. Like generations before, they are part timers who lust in their hearts for recognition while holding down day jobs that pay the bills. They are hopeful, expectant,

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Send materials one month prior to the issue date; i.e., April 1 for the May/June issue.

UW ART FACULTY EXHIBIT AT THE CHAZEN

By Doug E. L. Haynes

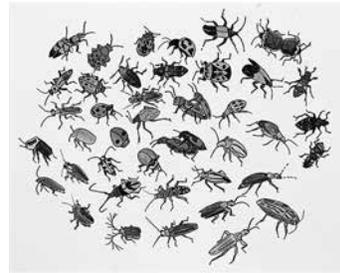
Every four years the art faculty of the University of Wisconsin - Madison puts on an exhibition at the Chazen Museum of Art. The Chazen is a glorious art palace with expansive halls that invite the artist to make a big statement. One can only imagine how that glory will be magnified once the addition, which plans to double the size of the museum, is complete. This author was envious of the freedom this venue grants the artists to think big and fill the large spaces.

The current exhibit is worth taking in and will be on view till March 30.

Viewing the faculty show gives a glimpse into what trends in art are ascendant at the UW and what a student might encounter in the way of an artistic education as they take courses from the faculty at the UW. As might be expected, this show is not very cohesive. A cohesive show would imply that the faculty is all reading from the same page. If that were the case the students would be getting pretty much the same thing in every class. Yet even in the diversity, there are discernable currents of thought.

The UW faculty has often been described as very political in their approach to art making. This is evident in the works by Jack Damer, Warrington Colescott, Laurie Beth Clark, William Weege and others who choose themes of war and peace, terrorism and the environment. In looking at these works one wonders how much cross fertilization there is among the artists working at the UW. The placement of several bird and insect themed works in the same gallery makes one think that there might be some sharing of ideas back and forth. One might imagine that Nancy Mladenhoff's large collection of bird and insect drawings next to Kim Cridler's bird themed sketches and wire vase construct as well as Jenifer Angus' insect collages are the result of bouncing ideas off of each other.

Another generalization one could make is that the faculty is firmly imbedded in the 20th century. The works in these halls take advantage



"Insects" by Nancy Mladenhoff

of all the innovative ways that artists have pushed the boundaries of art making in the past 100 years. We see abstraction, assemblage, conceptual work, and works influenced and created using new technology. Broadly speaking one might observe that these artists rely on color much more than draftsmanship and tend to be much more heady than lyrical. One might ask why a reviewer might even bother to mention something so obvious as saying this show is a product of the trends of the 20th Century. There is something about seeing the faculty works alongside art that has found a place in the pantheon of art history that emphasizes the modernity of this show and makes one wonder how much of what is seen here is destined for the ages and what will get tossed in the dumpster in due course. Surely every visitor will have their own opinions about this show, I will venture a few of my own, but only time will tell what is enduring.

"UW Art Faculty Exhibit", continued on page 8

"Emerging", continued from page 2

naive, and energetic. They are dupes and dreamers. Some will be artists but for a brief time. And a very few will arrive someday as fully functioning successful artists who somehow make their money through their art production. Many will move out of state and seek broader audiences.

"Emerging" has a connotation of hope! Thank goodness for hope! Being engaged in the process of emerging can go on a long time...maybe for a lifetime. In art making and the profession of being an artist, is there a glass ceiling to smash or even a ceiling that one can define? Perhaps there is only a "Vague Ceiling" against which many artists push and poke seeking some reward. Using the word can for a brief moment give us confidence, continue the illusion or delusion that we are destined for greater things.

Here are the definitions of the word, emerge, as found in the online Webster-Merriam Dictionary, 10/18/07:

Main Entry: emerge

Etymology: Latin emergere, from e- + mergere to plunge

1 : to become manifest

2 : to rise from or as if from an enveloping fluid: come out into view

3 : to rise from an obscure or inferior position or condition

4 : to come into being through evolution

Please consider #3. "to rise from an obscure or inferior position or condition". As we know, one man's obscurity is the next man's dream. Obscure and inferior are clearly relative terms.

And what about #4? "to come into being through evolution" Do we stop evolving... ever?

Every newly minted artist "emerges". Aren't all those art school grads "emerging"? Aren't the academically trained or self taught artists who manage to get into exhibits or gain the occasional attention of an arts writer "emerging"? Aren't we all defined by #3? Aren't we all rising from some more obscure or inferior state to another? Sadly, maybe not!

Some of us are backsliding, getting less exposure, finding fewer exhibits, losing our energies, being discouraged and disillusioned...losing faith that the Art Gods are watching us, and recognizing that despite our talents and drive we might be walking on a treadmill with an illusory reward we never quite can reach. Some of us never emerge enough! Perhaps the Greek King, Sisyphus, should be

the patron symbol of artists. We continue to push the art rock up that hill only to see it roll back again and again.

We really only have the two choices of giving up or trying again. We must take a deep breath, get another grip on that rock, and begin to roll it back up that hill made of psychological, material and financial roadblocks. We need to have endurance as we continue to grow older, continually "emerging".

Have you ever heard the part of the story when Sisyphus gives up? No! It is not part of the mythology. His punishment, dictated by the gods, required him to begin anew every time the rock rolled back down. He never stopped.

For the artist, what is the goal? Is pushing the art rock up the hill a punishment or a privilege...a burden or a joy? Is the process a good part of the reward?

So go ahead, those of you who "emerge". Be ready to do as most others of us do.

Prepare to "reemerge"...over and over again.

WP&S BECOMES A PARTNERSHIP ORGANIZATION WITH THE WISCONSIN ARTS BOARD

A Message from President Peggy Flora Zalucha

Currently, this publication, Art in Wisconsin (AIW) is distributed to WP&S members and to gallery and art store drop off points throughout the state where they are available free to those who are interested. Also, every public library in Wisconsin receives a copy.

By becoming a partnership organization with the Wisconsin Arts Board, a \$5000 1 year grant will allow us to expand the size of our publication and expand our reach throughout the state. Two thousand extra publications are being printed each cycle with the goal of getting this visual arts resource into the hands of as many artists as possible. To that end, AIW will be sent to all academic galleries, selected names on the Wisconsin Arts Board mailing list, and to more drop off points in outlying areas of the state.

If this is the first time you have seen this publication, it is thanks to the generosity of Wisconsin Arts Board. If you like it, please consider joining WP&S or subscribing to Art in Wisconsin.

LEE WEISS, FEATURED ARTIST

(Continued from page 1.)

brushes to lay in an abstract base using warm and cool, light and dark elements of composition in a loose fashion, knowing that some pigments float and others sink, giving lovely color separations at the edges.

I sometimes use a mono-print technique derived from applying paint to wet paper, turning it face down while still wet onto a slick surface, wetting the back side, and painting on that. I remember in general what was on the other side and either augment that or introduce new color to complement or contrast when I flip the paper over again, picking up on the second side what was deposited on the table by the first. This can be repeated two or three times until an interesting texture is achieved on which I can build a "real" painting. The rest of the time, depending on the paper, it's direct painting on one side only. Because I can't think small and watercolor can look thin on extended surfaces, I have developed other means of adding texture and interest, such as flicking water or pigment with a wet brush.

See more work by Lee Weiss on page 6.

APPLY DIRECTLY - DO NOT DEPEND ON TRICKLE DOWN OR OSMOSIS

The Museum of Wisconsin Arts Vision and Planning Session

by Gary John Gresl

Our little band of artists shared a car as we returned from the Vision Planning and Informational Session at the Museum of Wisconsin Art on January 13 and we discussed the importance of the museum's mission and its vision for the future.

In the context of Wisconsin's art history the new Museum of Wisconsin Art ranks with, or is more important than, the 1888 establishment of the Layton Art Museum, the 1950's/60's blending of the Layton collection with other collections to build the Milwaukee Art Center Museum, and its expensive Calatrava expansion; the 1920's creation of the Layton School of Art, and subsequent creation of the Milwaukee Institute of Art and Design. It is more directly pertinent to the needs of regional Wisconsin artists than any of these.

All those other things certainly fed Wisconsin art history and have served as motivators in various ways for regional artists but they have been less directly targeted at artists. Some of them might be said to have offered only a trickle down effect (or indirect osmosis) in their benefit to regional artists.

Some powerfully placed taste makers in Wisconsin have considered that by offering already anointed and accepted examples of art from outside the region they would bring up the quality of what was grown here. Like the policies that caused the closing of the Milwaukee Art Museum's Wisconsin art programs in 1995, they believed that Wisconsin art could be compared to a "ghetto"...with little indigenous art produced in this region having importance or merit enough to warrant their support. They surmised that since most locally produced art didn't have much of a reputation outside regional boundaries its merits could be questioned. They chose to ignore it instead of seeking out the best of the work, studying its history, musing over its meaning and uniqueness, and extolling or nurturing what was here.

MT. HOREB AREA ARTS ASSOCIATION SPRING ART TOUR

2nd Annual Open Studios Event, June 6-8, Friday through Sunday 11 am - 5 pm. For more info www.springarttour.com. Preview Exhibition May 4-31. Opening Reception: May 10, 2-4 pm Mazomanie Historic Art Center, 103 Crescaent St., Mazomanie.

It is the large population of regional artists who really serve as the skeletal framework that holds our regional art culture together, and who comprise the local vital base of the art that is exhibited in our area. It is these regional artists who feed the life blood of the visual arts, who talk about it, who support it, who act as motivators, teachers, financial backers, collectors and creators. They contribute to the regional economy through their active participation, which includes the purchase of art materials, exhibits of their work, organization of shows, payment of entrance fees and membership dues, and donations of money and artwork.

The Museum of Wisconsin Art in some respects is pitted against those who believe that the only good art is that which comes from outside Wisconsin, that which has already been accepted elsewhere, and that which other people in important places have proclaimed worthy. The MWA is among the avant garde who recognize that what Wisconsin artists have created is of significant nature in itself. In many ways the art of Wisconsin, past and current, exemplifies what was and is important to our Wisconsin citizens. In some ways it mirrors what has been going on nationally and internationally, but in other special ways it has produced art that is specific to our region in terms of physical geography, content, ideas and philosophy.

Most of us attending that January session at the Museum of Wisconsin Art don't need any more persuasion about the merits of the museum's mission and its future plans. We are sold on it. We need to help wake up the regional community and continue to spread the word about how beneficial the museum will be to our culture. We need not fear our history or be embarrassed by our current artists and the art they make. Our self esteem should be at a high level.

We do need to help disseminate information about the talented artists in our past, present and future. A Museum of Wisconsin Art can help do this, while benefiting the economy of our region and educating our youth.

14 SOUTH ARTISTS SPRING SHOW

April 26 at the Fitchburg Community Center 4-8pm. The goal of 14 South Artists is to promote fine arts in communities south of Madison, WI. For more information about 14 South Artists visit www.14southartists.com.

THE SEVEN COUNTY ARTIST EXHIBITION

A Welcome Addition to Wisconsin's Visual Art Culture

The Bergstrom Mahler Museum in Neenah, WI, has completed a very successful exhibit that drew upon artists from local counties, including Calumet, Fond du Lac, Green Lake, Outagamie, Portage, Waupaca, and Winnebago. The exhibit was held from January 20th to February 24th, and was supported by funding from Community First Credit Union.

Like Sheboygan's John Michael Kohler Art Center's "8 Counties Triennial", the Bergstrom's Seven County exhibition provided an opportunity for artists who reside in areas that might be considered underserved. It is hoped that this exhibit will become part of Wisconsin's rich art culture for artists, patrons, students and the public at large to enjoy and to expect on a regular basis. During the awards ceremony the organizers voice their optimism that this exhibit will become a recurrent experience.

This first year approximately 70 pieces were selected from 150 entries. The juror, Gary John Gresl, wanted to show the variety and quality of art being produced in the area, and selections were drawn from paint, sculpture, glass, ceramics, textile arts and jewelry. He states, "I was very pleased to walk into the museum and see the high quality of all the work. One is always hopeful that the slides and CD images from which the work was chosen had represented the work well. From my standpoint, the work was better than the images suggested."

Gary was called upon to select three major awardees, each being presented with a check for \$1,000. In addition 10 Merit Awards, titled Honorable Mentions, were awarded as well. The three major awards were presented to Ben Salm of Appleton, Lynn Ann Sauby,

Menasha, and Jon Wos, Oshkosh. Those getting Honorable Mentions included Steve Ballard, Appleton, Ann Herzon Wright, Amherst, Benjamin Rinehart, Appleton, Lenore Ryan, Appleton, Cheryl Sheehan, Brillion, Rick Foris, Amherst Junction, Karen Ann Hoffman, Stevens Point, Jan Hughes, Sherwood, Pat Bishop, Appleton, and Thomas Dailing, Stevens Point.

Mr. Gresl made it clear that selecting work and awarding prizes is rarely a matter of complete objectivity. One approaches jurying knowing that one has learned certain things, has some expectations, and must work with both an intuitive sense as well as accumulated knowledge. Another Juror would undoubtedly make other selections. He stated that he was honored to be part of this first exhibit, and hoped that he did a job worthy of the responsibility. He thanked Jan Smith, Executive Director, for her support and efforts on behalf of our state artists. Jan was formerly Director of the Rahr-West Museum, Manitowoc.

While the museum is known primarily for its collection of glass, including paperweights, it has always had a mission of holding other art shows. The Seven Counties exhibit is one way the Bergstrom-Mahler has shown its interest in community involvement and education. This theme was reiterated by a representative from the supporting Community First Bank.

The Bergstrom Mahler is located at 165 North Park Ave., Neenah, WI, 54956. Phone 920-751-4658. Visit WWW.BERGSTROM-MAHLERMUSEUM.COM. Hours are Tue - Sat 10AM - 4:30 PM, Sun. 1 - 4:30, and closed Mondays.

WATERCOLOR WISCONSIN 2007-2008

Many members of Wisconsin Painters & Sculptors are part of the 41st juried exhibition of watercolors by Wisconsin artists at the Wustum Museum in Racine through April 20. This production of the Racine Art Museum and Wustum continues the tradition of excellence in watercolor.

There are traditional representative pieces, humorous, and progressive work. There are controlled applications plus the once wet surfaces in which gravity and air have played their evanescent roles. There are inks, watercolors, gouaches, temperas, acrylics, by both established and new artists.

Part of the tradition, as mentioned by Director Bruce

Pepich during the awards presentation, is for the museum to show its support of Wisconsin artists by presenting several merchandise awards, purchases of work for the permanent collection, memorial awards named after patrons and art activists, as well as awards for first, second and third place. Bruce has made it consistently clear that through this exhibit and awards, the museum and community can support the artists, and Wisconsin artists can enhance their résumés and careers.

Learn more about Watercolor Wisconsin and the Charles A. Wustum Museum by calling 262-636-9177 or online at www.ramart.org. Hours at the Wustum Museum and the Racine Art Museum are Tues. to Sat. 10 to 5.

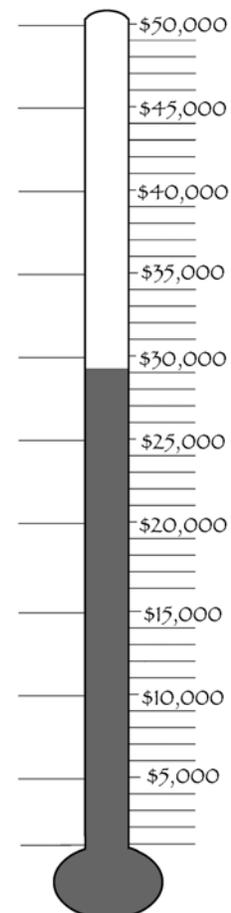


The Bergstrom Mahler Museum in Neenah exhibits the Seven Counties Exhibition and a large permanent glass collection.

WP&S ENDOWMENT FUND IS OUR FUTURE

Thanks to all those who contributed to the WP&S Endowment Fund. This fund will secure the financial future of WP&S and fund its many activities which benefit Wisconsin artists and citizens.

Please consider making a contribution. All contributions are tax deductible. Send checks to WP&S Endowment Fund, c/o Gresl, 8130 No. 45th St., Brown Deer, WI 53223.



FEATURED ARTIST LEE WEISS *Continued from page 1*



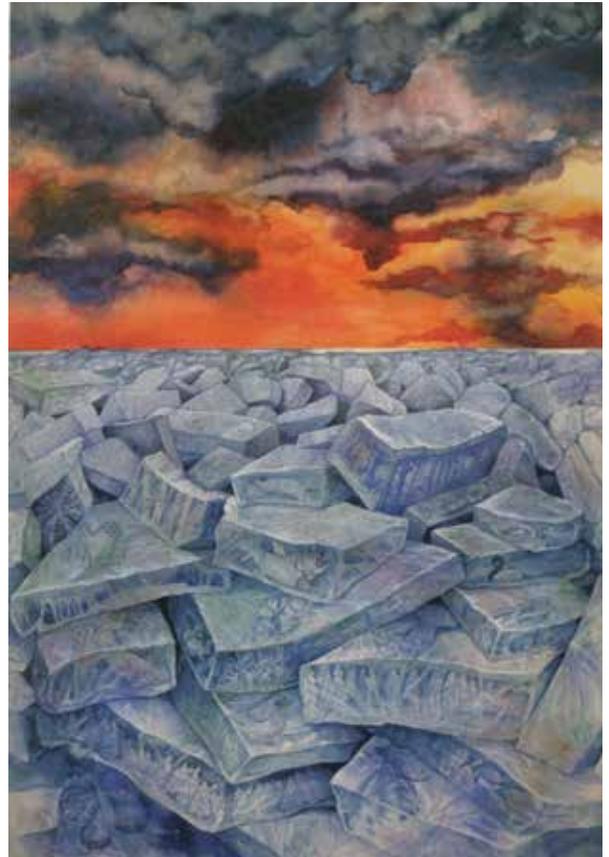
Above: "Warm Woods", Lee Weiss, Watercolor



Watercolors by Lee Weiss, above left: "Fantasy Flora", above right: "September Flora", Below: "Sumac Patterns".



KLEBESADEL IN CLIMATE CHANGE



"Winter's End," Helen Klebesadel, Watercolor, 40" by 60".

REIDY IN DNR COLLECTION



"Looking up into Nicolet Forest", Judith Reidy, pastel, 40"x 32", is now part of the permanent collection at the DNR's North East Regional Headquarters in Green Bay.

THE ART OF CLIMATE CHANGE

By Yeong Min Kim

One recent wintry Saturday, after scraping the ice off my huge yet unimpressive Toyota minivan, I visited the Olbrich Botanical Gardens, to see an exhibition on climate change titled Paradise Lost. Nature has traditionally been a source of inspiration. The romantic view of nature is to sing its praises, but lately impending climate change has inspired artists to draw attention to this threat. This is precisely why a group of regional artists, scientists, and educators found themselves participating in a three-day workshop last summer based in Northern Wisconsin, where the strict parameters of science and art were rendered obscure by the common goal of taking action against earth's impending trials.

John Bates, one of the twenty artists who participated in this climate change exhibit, writes of his experience in an article that appeared in the Winter 2007 edition of Wisconsin People & Ideas: "During our time together, questions flew between the artists and the scientists about the scientific data and the interpretations of the data, about the uncertainties and the unknowns, about one another's art, about the process of trying to incorporate a profoundly complex scientific concept into art, about what the public might best respond to, about the purpose of art and science, and our purposes as artists and scientists." The project's main concern was how to blend science with arts and how to reach "non-scientific audiences with art that reflects science," as Bates puts it.

This conscious effort to merge science with art resulted in a thoughtful and thought-provoking display that was educational and informative as well as being fairly uncomplicated and straightforward in its intentions. The exhibition was organized around three different themes: Consider Climate Change, Celebrate the Cold, and Alter the Course. While informing the public of the issues concerning climate change, it strove to maintain a honest approach by addressing the controversy over the details of climate change or "global warming," a frequently adapted yet inaccurate term for the much-debated global phenomenon. Viewers were also presented with helpful ways to alter the course and take action. For a non-scientific person such as myself, the accompanying information helped me better understand the concepts behind the artworks on display.

Marilyn Annin, artist of The Warming, said during our interview: "There are a variety of ways to understand things whether it be with words, numbers, or images. The scientists understood the environment through understanding numbers. We artists took a more visual approach. It was interesting

how everyone came up with different artistic responses despite having experienced the same lecture and having received the same information. Some of these artworks you can see here are very personal and maybe less straightforward than others. Some of them educate more with the use of graphs, numbers, and scientific data."

Indeed, with the guidance of the supplementary facts and figures, I felt little to none of the familiar puzzlement I often experienced while wondering around contemporary art museums. Most of the artworks were fairly self-explanatory. Others were slightly more obscure and required the viewers' further scrutiny, or a quick skim through the artist's statement to grasp the general meaning of the work. The range of works was diverse, including photography, painting, ceramics, metal work, poetry, and music composed by a Native-American using handmade instruments.

I was especially intrigued by a watercolor piece by artist Amy Arnston, titled The Things We Know. Arnston's statement revealed hidden symbolism behind the brushstroke color choices used in her depiction of Lake Superior.

I found Jamie Young's mixed media piece Ages 3 and Up: A Puzzle for Our Children thought provoking. This work in the shape of a giant puzzle map, showed Wisconsin being dragged southwards by SUVs. Based on the assumption that climate changes will bring about a drastic temperature increase in the northern states, the artist had set up three miniature Hummers (much to my initial delight and eventual horror) hauling the state of Wisconsin down towards the warmer Arkansas and Alabama. As the title implies, the giant toy-like structure represents what we are leaving our descendants: an environment that is disturbed and transformed by reckless human actions.

But what really caught my attention and affected me in a most profound way was not, in fact, a brainchild of a professional artist, but a leafy tree grown by none other than the viewers themselves.

As the exhibit traveled through numerous cities, each community participated in the cultivation of a paper-and-wire concoction that had by then grown lush with the hopes, thoughts, and promises of the people who had taken the time to jot down their feelings on a paper leaf and tie it to the saplings of the tree. Clearly, the exhibition had made an impression on the people. Gently pawing through the leafy mass, I was caught staring at this one particular leaf that stuck out like a sore thumb to me.



"Do you really need the Hummer?" it cheekily asked me. First, there was the Hummer-trailing puzzle board, and now this? What was the universe trying to tell me? (I am a firm believer of the saying, 'everything happens for a reason.')

It is interesting how an artwork fashioned by the viewers could stir in me more emotions than the works of the professional artists. But after all, Tolstoy in his philosophy of art decried the assumption that only the fine arts are art, and that artistic activity is the exclusive domain of the professional artist. I believe that the tree had such an impact on me because it said to me that the viewers were indeed touched by the experience and were infected by the 'feelings' of the artists.

Finally, the unavoidable question is posed; Have I, aficionado of giant, impressive cars and passionate opponent of the grueling Wisconsin winters, turned over a new leaf? My answer is; maybe halfway. As human nature goes, it's not easy to discard one's initial viewpoints, or in my case, an extreme hatred of the cold and snow. I would still gladly consider moving out of this glacial state where one's car doors frequently refuse to open due to the accumulation of frost. One thing for sure, however, is that I will not be exchanging my humble minivan for a shiny black Hummer anytime soon. I have become more conscious and aware of my decisions and how it would affect the world. I realize that as a member of society, I have a responsibility to respect Mother Nature and preserve our environment for the future generations to come. Thus, I respect the cold and would gladly celebrate it. In California or Florida, that is.

For more information on the exhibit, visit <http://www.wisc.edu/cbe/K12/paradiselost.html> Paradise Lost? will be continuing its exhibition at the Bell Museum of Natural History from Feb 16 to April 11. The exhibition catalog can be downloaded in pdf format from the website or purchased from the exhibition organizers. For more information contact Dolly Ledin at (608) 222-4865 or daleidin@facstaff.wisc.edu

Subsequently I have learned that the exhibition described above is not alone in combining art and science in the northwoods. The project Forest Art Wisconsin: Native / Invasive was produced this summer to draw attention to additional issues which face the north woods. The website www.waldkunst.com/2007/ documents the work of a number of artists many of whom are UW faculty members and some of whom are guests artists from Europe and South America. The Forest Art catalog which documents the process and works of International Forest Art Wisconsin - Native Invasive can be obtained by contacting Cedar Marie: cmarie@wisc.edu at the UW Madison

(UW Faculty Exhibit continued from page 3)

If I had my say there would be less innovation and more craftsmanship. Surely after a century of pushing the boundaries, art could stand to catch its breath and just do something well instead of doing something new. I found myself underwhelmed by works that focused more on process than product. I want the work to hit me in the face and pull me in. Only after it does that do I want to bother to read the wall cards that tell me what I am seeing. The tapestries presented by Leslee Nelson in this show were not nearly as visually rich as previous works I have encountered by Nelson. The transpositions of Martin Luther King and pop culture images by Gelsy Verna seemed half baked. The video work by Doug Rosenberg was rambling and unfocused. Having seen a well-taken photograph of the same event by James Gill, which was shown last summer at the Haggerty museum in the Wisconsin Artists Biennial, I was struck by the contrast between the two representations of the same event. Gill's photo was a much more concise and poignant record of the event. Francis Myers' video images of Europe are similarly tedious. That work brought back memories from my childhood of being forced to watch vacation slides accompanied by the droning narration of Uncle Wally. On the fourth floor was a video by Stephen Hilyard, which struck me as being rather like a screen saver. If there was one other disappointment I would single out it would be that there were no site filling installations of the sort that make use of the entire Paige court yard space.

Laurie Beth Clarke's thought piece on the collective remembrance of trauma is a work I felt ambivalent about. This politically themed work is demanding of the viewer, but as a work of visual art it is not very visual. The artifacts in the installation have a staged anthropological feel to them. The heart of the work invites viewers to sit at a terminal and contemplate how trauma is remembered in specific sites around the globe. It looks like one could spend hours. In my brief encounter with the piece, I found myself wondering why the bulk of trauma sites in the world were located in Europe and North America... I did not notice any part of the installation which addressed this, but perhaps I did not dig deep enough.

Having aired my complaints I will move on to mention a few highlights. Be sure to trek up to the fourth floor as I found many favorites there. I was very taken by Tom Loeser's work. The opposing curves and arresting colors of his "Very Large Bed" make for a dynamic work. I also enjoyed seeing Loeser's distorted boats. The images imbedded in glass by Steve Ferer had a pleasing luminous quality. I also found Lisa Gralnik's Gold Standard images to be intriguing, especially the golden chastity belt. Finally there was a sculpture up on the fourth floor that could be described as a log vomiting out consumer goods. I enjoyed it and wish, I could credit the artist, but unfortunately I could not find a name card to go with it. Some of the other works worth seeing are Andrew Rubin's The Gardener, Warrington Colescott's The Blessings of Peace, The Curse of War and Daniel Ramirez's La Duquesa #1.

Accompanying the show is a comprehensive catalog documenting the works and the artists. I found the catalog's system of grouping the faculty into categories irritating, but fortunately the show makes no such distinctions.

All floors of the Chazen are accessible by elevator, so do not let the stairs deter you from seeing any of this show. Perhaps you will not agree with my verdict, but certainly you will find food for thought here.



www.lemonstreetgallery.org
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MILWAUKEE JOURNAL SENTINEL GAINS AN ART CRITIC GOOD? BAD? INDIFFERENT?

by Gary John Gresl

After operating for a few years without an officially titled art critic, the Milwaukee Journal Sentinel in January appointed Mary Louise Schumacher to the joint role of Art and Architectural critic. This is well after James Auer, former long standing art critic, had died in 2004.

Mary Louise has served as arts writer for the Journal Sentinel starting before Jim Auer's demise, and it has been speculated that she would eventually take on his role. Since losing Jim, and despite the lack of title, Mary Louise has essentially played the role of critic anyway.

With the Journal Sentinel also giving Mary Louise the title of architectural critic, the newspaper has saved itself the trouble of finding another individual to take over the role of veteran reporter, Whitney Gould, who recently retired from that post. This probably saves the Journal Sentinel some money during a period of constriction, when the

value of an architectural critic may be questioned by management. It also suggests that Ms. Schumacher will be spreading herself more thinly than was necessary in the past.

Will she be given adequate column space? Will her attentions turn away from the fine art of painting, sculpture, prints, etc., and be diverted to architecture? What is her architectural background?

A concern that some artists and galleries in the Milwaukee area have is due to the nature of Schumacher's coverage of the area's art scene during the past several years. There are some in the community who believe that she has an agenda to primarily write about art that only pushes her buttons, which she considers progressive, while ignoring the many artists, galleries and organizations in the community that have been the main support in the art making culture for decades. She has also glommed on to controversies in the art community, from messy hot dog vendors to museum

miscalculations. At least controversies insure some degree of attention to the arts scene – not all bad.

As a clear example of what appears to be her attitude, Mary Louise basically ignored two state wide 2007 juried exhibitions. While she showed great enthusiasm for the Wisconsin Triennial held at Madison's Contemporary Art Museum she failed to review either the "Forward" exhibit at the Charles Allis Museum or the "Wisconsin Artists Biennial", held at the Haggerty – both museums are within an easily traveled distance of her office. These exhibits were drawn from artists across the state. Any other Wisconsin community and its media would have enthusiastically embraced them and reported about them.

Plainly, she did not care to mention these recurrent exhibits.

To her credit there have not been any questions concerning Mary Louise's ability to turn a phrase and express herself well. She also

has opened up use of the Internet thru her blog, Art City, and recently by announcing the use of artist videos to reveal and speak about individual's artmaking. To gain more information about the blog and videos visit Art City, at <http://blogs.jsonline.com/artcity/default.aspx> (<http://blogs.jsonline.com/artcity/default.aspx>). If that does not get you there check out accessing it thru the Journal Sentinel's main webpage.

Being an art critic places oneself in the cross hairs of those sensitive to issues of publicity which can help make a successful exhibit or career. When egos and monetary rewards are involved, one is even more vulnerable as a target for criticism. Hopefully Mary Louise has a thick skin and endurance to last thru criticism aimed at her just like artists must endure criticism of their work. It seems she must have sensitivity and understanding of the arts community in which she serves willingly as spokesperson and promoter, and as she responsibly evaluates or analyzes our regional culture, with all that implies.

ArtMailMilwaukee.com: A NEW VISUAL ARTS PARTNER

In January a new entry into the Greater Milwaukee and Wisconsin visual art scene was unveiled. This innovative concept is the creation of Data Dog Interactive Marketing, a marketing firm based in Milwaukee which has strong interest in promoting the visual arts of our region.

ArtMailMilwaukee.com is a free subscriber based weekly email "Art letter" that carries Wisconsin art into hundreds of homes, and eventually thousands of them. Each Wednesday an email is sent to the many art interested people on their list. This email carries with it a single image of art work created by a Wisconsin based artist, along with a brief bio of the artist. Along with the art there will be links for browsers to look at

additional art by the featured artist. It also includes area attractions such as restaurants, museums and so forth. If the email is not your cup of tea, one can easily opt out of the ArtMail service by a simple click of computer keys.

To insure that the art which is included in the weekly mailings is of high quality, Data Dog has enlisted a jury of art professionals who make selections. For each year 52 artists across the 52 weeks will have an image of their work sent to the mailing list of subscribers. Subscribers can also link to a small online gallery that shows all the previous artists who have been part of Artmail Milwaukee.

Before launching ArtMailMilwaukee.com, Data Dog's head "Art Ambassador", Johnathan Crawford, met with numerous art and business professionals to insure that the project was presented in a careful and high quality way. Johnathan has enlisted the assistance and advice of several of these arts professionals to continue offering input about the content and direction of the enterprise before and after the January launch.

It is hoped that this free ArtMail service will serve as a means to inform a greater public, both locally and nationally, about the wealth and quality of the visual arts in our state. With this new system, hundreds of artists will find their way on to desktops

and homes of people who might otherwise never know of their existence.

Artists interested in having their work selected should go to www.artmailmilwaukee.com/ and find the "submit your art" link at the bottom of each page. Any artist living in the State of Wisconsin, or having strong ties to the state, can be considered. Artists are also encouraged to join the email list so they can experience the impact of this new medium.

The creators of ArtMail Milwaukee say, "let us deliver a fresh piece of artwork to your email inbox each week."

EXHIBITION CALENDAR

SOUTHEAST WISCONSIN

Museum of Wisconsin Art

(formerly the West Bend Art Museum)

300 S. 6th Avenue, West Bend 262.334.9638

www.wisconsinart.org,

- League of Milwaukee Artists Exhibition
Jan. 2 - Mar. 2
- Focus Gallery: January 9 – March 30
The Path of Discovery: The Christine LaJoyce
Collection of Bernhard Schneider Photographs.
Photos of 19th century Cedarburg and Milwaukee.
- Santos Zingale Retrospective: March 5 - April 20
Fri., March, Sneak Peek Friday, 10:30am
Sun., March 9, Opening Reception, 1:30-4:00 pm
Lecture by Richard Lazzaro 2:30 p.m.
UW Madison teacher Zingale's work from 1930s
to the 1990s; urban realism mixed with fantasy.

Milwaukee Art Museum

414.224.3220

www.mam.org

- Foto: Modernity in Central Europe, 1918-1945
February 9 - May 4
- Sensory Overload: Light, Motion, Sound and the
Optical in Art Since 1945. Ends October 2009
- The Powerful Hand of George Bellows:
Drawings from the Boston Public Library
January 10 - March 23 at the Koss Gallery

Haggerty Museum of Art

Marquette University,

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

www.marquette.edu/haggerty/

- William Hogarth: British Satirical Prints
February 7 - March 23
- "The Grandeur of God":
Photographs by Don Doll, S.J.
January 31 - April 13

University of Wisconsin-Milwaukee Institute of Visual Art (inova),

www.uwm.edu/Dept/inova/main.html

UWM Union Art Gallery

<http://www.aux.uwm.edu/union/artgal.htm>

Milwaukee Institute of Art & Design

273 E. Erie St., Milwaukee 414.276.7889

www.miad.edu/

- This Land Is My Land, January 18 - March 22
Frederick Layton Gallery

Riverwest ArtWalk

Riverwest Artists Association

414.374.4722 www.riverwestart.org

Milwaukee Spring Gallery Night & Day

April 20 and 21, 2008

Milwaukee Journal Sentinel Online

Art City, Mary Louise Schumacher

<http://blogs.jsonline.com/artcity>

Walker's Point Center for the Arts

911 W. National Avenue, Milwaukee

414.672.2787

www.wpca-milwaukee.org

- The Good, the Bad and the Ugly: Ends Mar. 1

Charles Allis

1801 N. Prospect Avenue, Milwaukee

www.cavtmuseums.org

- Earth, Water, Sky: Wisconsin's Special Places
January 30 - March 9
Midwestern professional and novice photographers
explore beauty, grace and power of Wisconsin's
wildlife and landscapes.

Villa Terrace

2220 N. Terrace Avenue, Milwaukee, 414.278.8295

www.cavtmuseums.org

- Seeds, Spores, Cells: Work by Sally Kuzma
January 21 - March 28, Digitally manipulated art.

Alverno College - Art and Cultures Gallery,

3900 S. 43rd Street, Milwaukee

<http://depts.alverno.edu/art/gallery.htm>

Sharon Lynn Wilson Center for the Arts

Ploch Art Gallery

Brookfield (Mitchell Park) south of 198th & Capitol Dr.

www.wilson-center.com/gallery.htm

- Jeremy Wolf - Magnus Bestia: Animal Sculpture
March 3 - April 18
- Laurel Lueders - Nether Realm
Archival Digital Photographs: June 5 - July 25,
Opening Reception: Thursday, June 12 - 5:30 pm

Anderson Arts Center

121 Sixty Sixth Street, Kenosha

www.andersonartscenter.com

Racine Art Museum

www.ramart.org

- Diane Simpson: Window Dressing
Thru July 27
- Feeling Groovy! Textures in RAM's Collection
Thru March 30
- Cloaking Devices: Clothing and its
Interpretations
Thru March 30
- Micro/Macro: Works Both Large and Small
February 3 – May 25

Woodland Pattern Book Center

720 E. Locust 414.263.5001

www.locust-street.com/woodlandpattern.htm

Gallery 218

207 East Buffalo St. Suite 218, Milwaukee

www.gallery218.com

Lemon St. Gallery and Artspace, Inc.,

4601 Sheridan Road, Kenosha 262.605.4745

www.lemonstreetgallery.org

Tory Foliard Gallery

233 N. Milwaukee St., Milwaukee, WI 53202

414-273-7311, www.toryfolliard.com

- The 20th Anniversary Celebration Exhibition
April 18 - May 31
Grand Gallery Night Opening: Fri., Apr. 18, 5-9
p.m.
Special exhibition features Wisconsin artists
John Wilde, Tom Uttech, Fred Stonehouse,
Patrick Farrell, Charles Munch, Bill Reid, Dennis
Nechvatal, T.L. Solien, Marion Coffey, Mark
Mulhern, Janica Yoder, Richard Taylor, Flora
Langlois, Terrence Coffman, Jason Rohlf and
national artists Eric Aho, Mark Chatterley, Laurie
Hogin, Dick and Susan Evans, Anna Kunz,
Robert Lostutter, Gladys Nilsson.

Hotcakes Gallery

3379 N Pierce St., Milwaukee

www.hotcakesgallery.com

- Meredith Dittmar & Betsy Walton
Feb. 23 - Mar. 22

Peltz Gallery

1119 East Knapp St. Milwaukee 414.223.4278

www.artnet.com/gallery/851/peltz-gallery.html

SOUTH CENTRAL WISCONSIN

Steenbock Gallery

1922 University Avenue, Madison

www.wisconsinacademy.org/gallery/indexuniv.html

Wisconsin Arts Board Gallery

(DOA) Building, 101 E. Wilson Street, Madison

<http://artsboard.wisconsin.gov/static>

Wisconsin Art Museum and Gallery Guide Wisconsin Arts Board

<http://arts.state.wi.us/static/museums.htm>

Chazen Museum of Art

800 University Ave, Madison 608.263.2246

www.chazen.wisc.edu

- 2008 Art Department Faculty Exhibition
Jan. 26 - Mar. 30
- UW-Madison Art Department Faculty Exhibition
January 26 - March 30
- Harry A. Atwell, Circus Photographer
April 19 - June 29, Mayer Gallery
- Ringmaster: Judy Onofrio and the Art of the
Circus
April 19 to June 29
Brittingham Galleries VI & VII and Paige Court

UW LaCrosse University Gallery

Corner of 16th and Vine Streets, La Crosse

Madison Museum of Contemporary Art

227 State St., Madison 608.257.0158

www.mmoca.org

- Individual Experience: Photographs of Ida
Wyman
Works On Paper Study Center
Through Mar. 9, Art Talk Mar. 7 at 6:30.
- Jasper Johns: The Prints
February 2 – April 13

Beloit College Wright Museum of Art

(608) 363-2097 www.beloit.edu/~wright/

- osaycanyousee
by Lewis Koch
Jan. 18 - Mar. 30
- The Art of Politics and the Politics of Art
Ends April 3
- Fisher Cast Collection: A Conservation Project
Neese Gallery, January 15 - April 3
- Warren Miller: Culture Wars, South Gallery
January 11 - March 14
- 51st Annual Beloit and Vicinity Exhibition
Opens May 15, 2008

Wisconsin Union Porter Butts Gallery

800 Langdon St., Madison

www.union.wisc.edu/art/

- February 1 – March 11:
 - Winter II Exhibition
 - Desire for Normality: sculptural works by
seven artists from the Phoenix area
Artist Talk, Feb. 1 at 7:30 p.m.
- Jim Huberty: Revolution's Wallpaper
Artist's Talk, Feb. 1 at 8 p.m.
- Ellsworth Snyder: A Quiet Legend

James Watrous Gallery

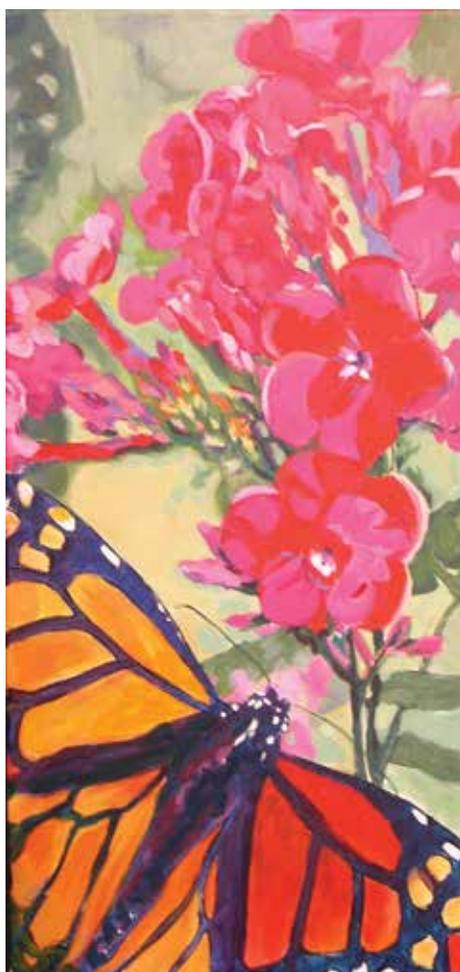
Overture Center 3rd floor, Madison

www.wisconsinacademy.org/

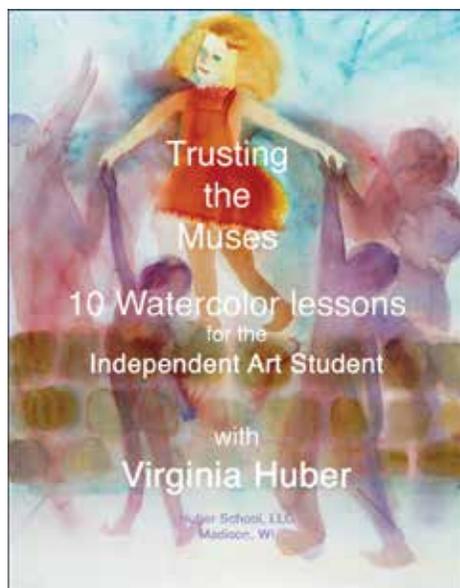
- Laura Dronzek and Katie Musloff,
Side-by-side solo exhibitions, March 4 - April 13
Opening reception Fri., March 7, 5:30-7:30 pm
Artists' talks begin at 6:30 pm
Laura Dronzek's imaginary landscapes eerily
depict solitary trees, water, and animals. Katie
Musloff will show oil self-portraits and portraits
of friends and family posed in interior settings.
- Building a Visual Arts Legacy: The Wisconsin
Visual Arts Lifetime Achievement Awards
April 29-June 8, 2008
Opening reception and 2008 awards ceremony,
Sunday, May 4, 2008 at 1:30 pm

(Exhibition Calendar continued on Page 12.)

WEDGE AT WILD APPLE



Left, Kathryn Wedge, will exhibit her paintings "Visiting Royalty: A visual celebration of the Monarch Butterfly" at the Wild Apple Gallery, Menasha from April 17-May 31.

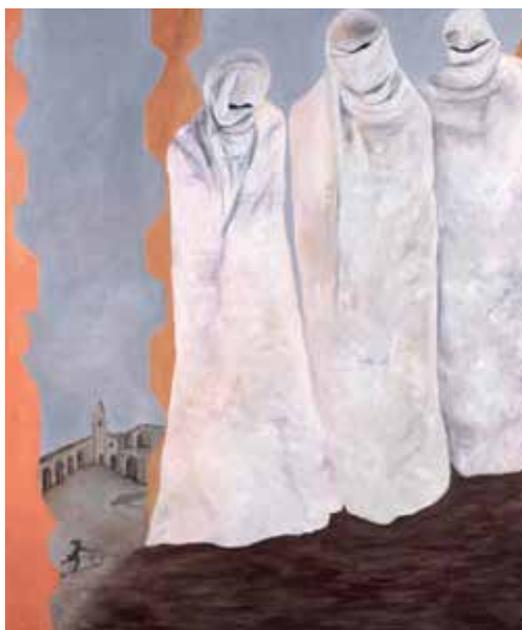


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SE CHAPTER WINTER EXHIBITION WINNERS



The South East Chapter of WP&S/WAAM held its Winter Exhibition at the Reuss Federal Plaza December 15, 2007 - January 18, 2008. The judge for this show was Tom Hovorka from Alverno College. Award winners for the show included: 1st Place (above): Dan Simoneau, Market and Powell, San Francisco; 2nd Place (below left): Gene Mihleisen, Untitled; 3rd Place (above right): Dara Larson, Fight, Fight or Frieze



SALLOMI IN CHICAGO & NY

Pacia Sallomi's "Council", (left) oil on canvas, will be shown in "Zaum", an exhibition at Cafe Duvall in Chicago thru April 10. Also a reading of "Shield/Le Bouclier", a collaborative book project of poetry and paintings (above right) by Sallomi and Phyllis Stowell was held on January 30 at Allen Gallery in New York, NY.



(Exhibition Calendar continued from Page 10.)

Overture Community Galleries

in Overture Center, Madison
www.overturecenter.com/galleries.htm

- Winter Cycle: Jan. 10 - Mar. 23
Gallery I: Firecracker Studios
The Firecracker Traveling Sideshow
- Gallery II: The Scavengers:
Amy Newell & Jason Ruhl cut and paste comical collages made on a letterpress.
- Gallery III: Northside Artists Group, Reflections of the Northside: North side Madison residents create a range of artwork focusing on the neighborhood where they live, work and play.
- Spring Cycle: April 2 - June 11
Gallery I: Madison's Women Glass Art
Gallery II & III: Fresh Hot Press

State Street Gallery

109 State Street, Madison
www.StateStreetGallery.com

Di Ricci Gallery

Edgewood College, Madison,
http://art.edgewood.edu/

Seippel Center for the Arts

Beaver Dam www.bdaaa.org

Green Lantern Studios

Mineral Point www.greenlanternstudios.com

The Portage Center for the Arts -

Drury Gallery

301 Cook Street, Portage 608.742.5656
www.portagecenterforthearts.com

NORTHEASTERN WISCONSIN

Appleton Art Center

www.appletonartcenter.org

Bergstrom - Mahler Museum

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

- Mahler Gallery
Audubon's Animals of North America
April 13 - June 8
- Mahler Gallery
Paws and Reflect: Art of Canines
June 1 - July 27

John Michael Kohler Arts Center

608 New York Avenue, Sheboygan 920.458.6144
www.jmkac.org

- Stretching the Truth
February 10 - May 3
Photographers who demonstrate the medium's expanding boundaries.
- Carlos Ferguson: Little Worlds
February 17 - May 31
Carlos Ferguson (IA) uses photography and digital technology to suggest other realities.
- Valerie Hegarty: Seascape
February 24 - June 7
New York artist installations.

Leigh Yawkey Woodson Art Museum

700 N. 12th St., Wausau 715.845.7010
www.lywam.org

- Wendell Minor: In the American Tradition
Denise Fleming: Painting with Paper
February 2 - April 13
- Age of Armor: From Higgins Armory Museum
April 19 - June 22
- O. Winston Link: Steam Power, Railroad
Photographs
Terry Miller, Pencil Drawings: Unknown Bridges
June 28 - August 24
- Birds in Art: September 6 - November 9
- More Than Words: Illustrated Letters from the Smithsonian's Archives of American Art
November 15 - January 18

- Illusions in Art for Young Eyes
November 15 - January 18

William S. Fairfield Art Museum

242 Michigan St., Sturgeon Bay 920-746-0001
www.fairfieldcenter.org

Neville Public Museum,

210 Museum Place, Green Bay 920.448.4460
www.nevillepublicmuseum.org/

- The Traitor State: Wisconsin in World War I
February 9 - August 17. Thought-provoking interactive exhibit.

UW-Fox Valley Aaron Bohrod Gallery

1478 Midway Road, Menasha, WI 54952
920-832-2626

www.uwfox.uwc.edu

- Out of the Blue
Judith Baker, UW-Fox Valley Professor of Art
John Beaver, UW-Fox Valley Assoc. Prof. of Physics
Drawing, painting, photography, mixed media
Feb. 11 - Mar. 21
- "Painting, Drawing and Prints"
Works by Mary Alice Wimmer, Professor of Art,
UW-Rock County: Paintings drawings and prints
March 31 - May 2

Miller Art Museum

107 South 4th Ave., Sturgeon Bay 920.746.0707
www.dcl.lib.wi.us/millerartmuseum.htm

Plymouth Arts Foundation:

Gallery 110 North, Plymouth 920.892.8409
www.plymoutharts.org

- Father & Son: Color & Light,
The Dance Between Realism & Abstract

Rahr West Art Museum

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

Manitowoc City Hall

900 E.. Quay Street, Manitowoc

- Daniel Edward Sohre, Acrylic Paintings
January 28 - April 25

Wausau Center for the Visual Arts

www.cvawausau.org

- The Other Side of Up North: February 23 - April 7
AfterGlow: Friday, March 9, 5 - 7 pm
Wisconsin Artists Invitational: Multi-media show visually describes "Up North" experience.
- Material Connections: Randy Verhasselt, Garrett Arnold, Beth Paustian and Eric Gunderson explore connections in organic and inorganic.
February 22 - April 6
- Body Art: Ancient art form in which skin is the artist's canvas with today's technology.
April 11 - May 18
Gallery Gala: Friday, April 11, 5 - 7 pm

St. Norbert College Art Galleries

Jeanne M. Godschalx Gallery Baer Gallery, Carol & Robert Bush Art Center
920.403.3370 www.snc.edu/artgalleries

Paine Art Center & Gardens

1410 Algoma Blvd., Oshkosh 920.235.6903
www.thepaine.org

- Charles Munch
January 19 - April 13
Wisconsin painter uses simple forms and bold, color to convey mysteries of the natural world.

UW Oshkosh Priebe Gallery

www.uwosh.edu/art/galleries/index.php

Oshkosh Gallery Walk - 1st Saturday

www.oshkoshgallerywalk.com

- First Saturday of every month, 6-9 p.m.

UW Eau Claire, Foster Gallery

Haas Fine Arts Center, 121 Water Street

- February 28-March 31
New Orleans Artists in Exile
Jonathan Ferrara Gallery's traveling exhibition of work by displaced New Orleans artists.

Green Bay Gallery Night

www.oldmainstreetgb.com/events.html

UW Green Bay Lawton Gallery

2420 Nicolet Drive, Green Bay 920.465.2916
www.uwgb.edu/lawton

Lawrence University Wriston Art Center Galleries

PO Box 599, Appleton 920.832.7000
www.lawrence.edu/news/wriston/

January 18 - March 9

- Leech Gallery: Die Brucke, prints from the La Vera Pohl German Expressionism Collection
- Hoffmaster and Kohler Galleries:
Julie Lindemann and John Shimon, photography
- Leech Gallery: Elchert's History of Art Ed Hoffmaster and Kohler Galleries
Brad Killam, installation
March 21 - May 4
- May 23 - August 1: Annual Senior Exhibit

UW-Manitowoc Founders Hall Art Gallery

920.683.4735

ARTgarage / C4 Arts

1400 Cedar Street, Green Bay 920.448.6800
www.theartgarage.com/home.php

Northern Waters Gallery

308 Pine St., Green Bay 920.465.0492

Main Street Artworks,

627 Main Street, Hilbert 920.853.7348
www.mainstreetartworks.com/

Reaching New Heights Gallery

Marshfield Clinic - Weston Center
www.wvguild.com

New Visions Gallery

Marshfield www.newvisionsgallery.org

Edgewood Orchard Galleries

4140 Peninsula Players Rd., Fish Creek
(920) 868-3579 www.edgewoodorchard.com

Hardy Gallery

9998 Pioneer Ln., Ephraim www.thehardy.org
920.854.2210

The Flying Pig Art Gallery and Greenspace

N6975 State Highway 42, Algoma 920.487.9902
www.theflyingpig.biz/index.html

Alexander House,

1131 Wisconsin River Dr., Port Edwards
alexanderhouseonline.org

- April 4 - May 20: Opening April 4
Lilas Smith: Paintings and Drawings
Nolan Prohaska: Hand Blown Glass Sculpture

Barnsite Art Studio & Gallery,

109 Duvall St., Kewaunee 920.388.4391
www.barnsiteartstudio.com

Hephaestus Foundry and Forge

12479 Hwy 42, Gills Rock 920.854.6374
www.hephaestusfoundry.com

The Wild Apple Gallery

210 Main St., Menasha
www.wildapplegallery.com

- Kathryn Wedge - Visiting Royalty A visual celebration of the Monarch Butterfly
April 17 - May 31
- Jessie Fritsch, encaustic
Julie Johnson, Photography
Feb. 19 - April 14

MEMBER NEWS

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

Mary Ann Carter, Green Bay photographer, was among fifty-five artists invited to participate in the Fun d' Arts 2008 on Saturday, February 2 at the Holiday Inn and Conference Center in Marshfield, WI and hosted by the New Visions Gallery in the Marshfield Clinic. Also, Mary Ann Carter received an award for Best Display at the annual Arti Gras Art Fair in Green Bay.

Susan Hale had two paintings purchased in the Wisconsin Percent for Art Direct Purchase Program for permanent display at the University of Wisconsin-Platteville's Agriculture Technology Center. This artwork will join a growing collection of publicly owned artworks acquired since the Percent for Art Program began in 1980.

Helen Klebesadel had an exhibition of her work at the Portage Center for the Arts, Drury Gallery, February 1 - 29, 2008.

Kathryn Lederhause and Daryl Sherman each have two photographs in the juried show Photography: An Exhibition of Visual Images at the Anderson Arts Center, 121 Sixty-Sixth Street, Kenosha WI through March 30.

Susan Martin was invited to exhibit her paintings in Playful Things at the Center for Visual Arts Show in Wausau through December.

Judith Reidy won an Award of Excellence for a pastel painting called "Solemnity" at the Museum of Wisconsin Art in the League of Milwaukee Artists Winter Exhibition "Gathering Before the Storm" from Jan. 2 to Mar. 2 at the Museum of Wisconsin Art in West Bend. Also, Reidy's painting "Looking Up Into Nicolet Forest" has been selected for permanent display through the Percent for Art Direct Purchase Program in the DNR's North East Regional Headquarters in Green Bay and will now be part of the State of Wisconsin Collection.

Pacia Sallomi had a Reading and Print Sale of "Shield/Le Bouclier", a collaborative book project of poetry and paintings published in 2007 by Phyllis Stowell and Sallomi on January 30 at Allen Gallery, 547 W. 27th St., 5th floor, New York, NY. Also Sallomi's painting "Council", oil on canvas, will be shown in an exhibition called "Zaum," thru Apr. 10, Cafe Duvall, 2257 W. 23 Pl., Chicago.

Craig Wilson will have an exhibit of kite aerial photos at the Alicia Ashman branch library from March 1- April 30. Wilson will give a talk and presentation at the Ashman Library at 1 p.m. on Saturday, March 29.

OPPORTUNITIES

Call for Entries: Overture Galleries

seeks a wide range of artworks ranging from arts & crafts to fine art. Overture Galleries offer three spaces that offer tremendous exposure, especially on performance days and nights. Whether you are a professional, a student, or an emerging hobby artist, this is your chance to show Dane County and countless visitors your talents. Deadline June 15, 2008. For prospectus, go to <http://www.overturecenter.com/galleries.htm> or contact Clare Vogel, Gallery Coordinator, Overture Center for the Arts, 201 State Street, Madison, WI 53703, phone 608-258-4961.

Marn workshops

Legal Issues for Artists, March 20, 6-8pm
Elizabeth T Russell, Attorney / Author
Properly Shipping & Storing Art,
Apr. 17, 6-8 pm, Keith Nelson, Preparator,
Milwaukee Art Museum. More info at:
www.marnonline.com/arts-resources

The Oshkosh Fine Arts Association

Workshop taught by Karen Knutson from May 16-18, 2008. For info contact Michele Missner 920-730-0768 mmissner@new.rr.com

Call for Entries: Birds in Art 2008

Woodson Art Museum, Wausau, is accepting submissions for Birds in Art Sept. 6 - Nov. 9, 2008. Works must interpret birds and related subjects. Deadline: April 15, 2008. Birds in Art prospectus/entry form at www.lywam.org or call 715-845-7010 or email museum@lywam.org

Call For Entries: Winnebagoland Art Fair

Sunday, June 8, 2008, 10:00 - 4:00. Juried Entry. 160 booths, Fee \$80. Entry deadline 4/30/08, attendance 8000. For prospectus and entry forms contact Susan J. Spanbauer, Art Fair Chairperson, P.O. Box 2805, Oshkosh, WI 54903-2805, sjspan@sbcglobal.net

Painting and Travel South of the Clouds

In the Middle Kingdom 22-day painting trip through South Western China leaving from Chicago on April 1, 2008. Contact info@kewauneeacademy.com or call 920 388 4391.

Call For Vendors Paine Art Center & Gardens

1410 Algoma Blvd, Oshkosh, WI 54901 invites you to participate in 2 outdoor fairs. FESTIVAL OF SPRING, Sat., May 17, 8am - 4pm features original art, fine crafts, garden merchandise. Corner Flea Market features antiques, imports, Farmer's Market. FAIRE ON THE GREEN, Sun., July 13, 9am - 4pm, features original art, fine crafts, garden merchandise. Corner Flea Market features antiques, imports, Farmer's Market. Contact Doris Peitz at info@thepaine.org or 920 235-6903 ext. 22 for more info and vendor application, or at www.thepaine.org.

Wisconsin Academy's James Watrous Gallery

Call for Wisconsin Artists to apply to exhibit in the gallery in Overture Center for the Arts on State Street, Madison. Professional Wisconsin artists in all media may apply. Selected artists will be invited to exhibit as early as spring

2009. Most shows are 2 side-by-side solo exhibits. Artists must be Wisconsin residents at time of application and exhibition. No student work. Application deadline March 15, 2008. For questions, please contact Jennifer Stofflet, 608-265-2500, jstofflet@wisconsinacademy.org.

Are you a 2D, 3D, textile or jewelry artist?

Artists Gallery, Racine's only artist-owned cooperative gallery is seeking new member and guest artists. Artists Gallery is on historic 6th St., downtown Racine, west of Monument Sq., across from Porter's of Racine. Prospective artists must be juried by committee. Contact the gallery at 262/635-9332 or e-mail Dan.Simoneau@atdsimoneau.wi.rr.com.

Call for Artists: Whitewater Arts Festival -

3rd Annual Sat., April 26, 9-4pm. Regional invitation to artists and craftspeople of all genres. Fee \$25 or \$50. Details at www.fountainartsfestival.com or benstrand@hotmail.com

Revisions of the American Dream: Nationally

solicited juried exhibition asks, "What has the American dream become?" In our country today, where ethnic diversity is as common as economic hardship, the ideal of a white picket fence and nuclear family for every American has become more myth than motto. The Susan Hensel Gallery announces a call for artists in all visual media to submit work for a one-month exhibition that explores this concept. Opening: Fri., June 6, 2008.

Deadline: March 21, 2008. For complete info: <http://www.revisionsoftheamericandream.com>

21st Annual Northern National Art Competition

Nicolet College Art Gallery, Rhineland, WI Over \$8,500 in prize money. Open to U.S. artists 18 and over working in 2-D media. Entry by slide or digital images on CD. \$25 for 2 images, both in the same format. Judge: Terry Suhre, curator Gallery 210. Entries postmarked by May 16, 2008. Gala opening reception July 22, 2008. Exhibit runs July 22 - September 11, 2008. Email or call for prospectus or visit www.nicoletcollege.edu/artgal/artcomp.htm kralph@nicoletcollege.edu, 715-365-4556

Call for Entries: 28th Annual Art in the

Park 2008. The Geneva Lake Art Association's juried Outdoor Fine Art Show August 9-10, 2008 in Library Park, Main Street (Route 50) Lake Geneva. Prospectus on our web site: <http://www.genevalakeart.org> or send SASE #10 envelope to: Geneva Lake Art Association. P.O. Box 623 Lake Geneva, WI 53147 attn: Art in the Park, D. Behar. Deadline March 31, 2008. Application Fee: \$20.00, Booth Fee: \$160-\$190. Awards totaling: \$1,500.00.

Calling All Artists! MPTV Friends Antique

& Art Show & Sale. Held at Realtors Home & Garden Show, March 28 - April 6, 2008. This show, in its 84th year, draws over 40,000 visitors looking to decorate their homes! For artist info, application, and to learn more: <http://www.mptvfriends.org/hgartshow2008>. For questions, call 262-781-4998.



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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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: 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.

Membership

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.

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

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 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

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.

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

Send materials one month prior to the issue date; i.e., April 1 for the May-June issue.

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

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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
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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
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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,
1008 Emerald St. Madison, WI 53715; Phone: 608.255.0201
E-mail: aiw@emeraldstudio.com

William & Shirley Siegel Schulman
The Studio Gallery

A Retrospective Exhibit

March 15 – May 26, 2008

Rassbach Heritage Museum, Menomonie, Wisconsin

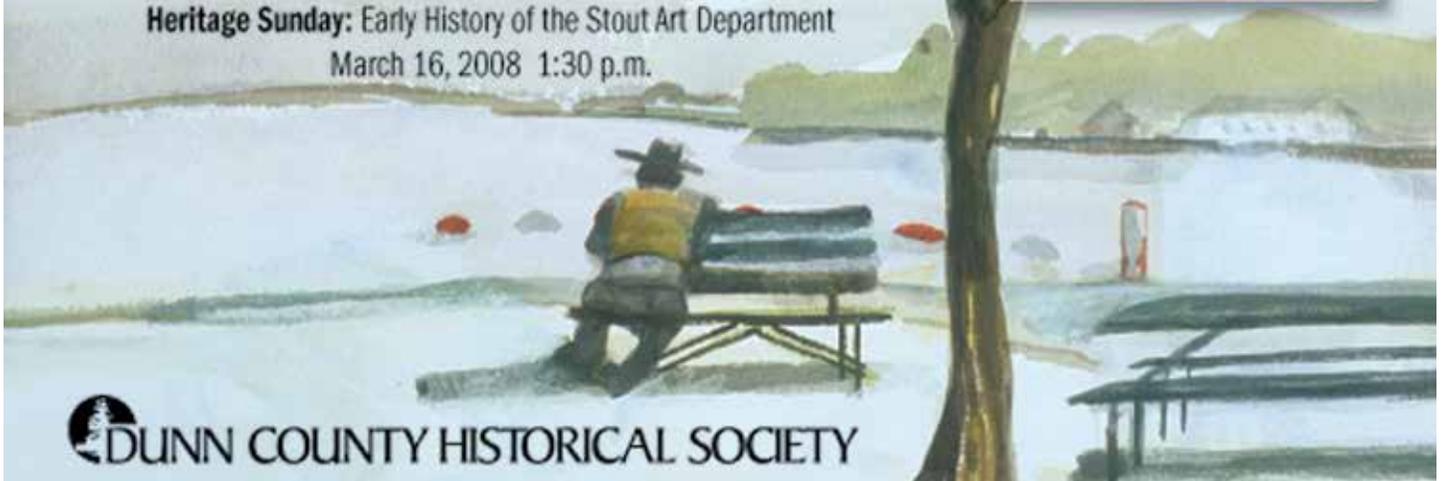
Wednesdays – Sundays, Noon – 4:00 p.m.

For more information, visit www.dunnhistory.org/schulman

Exhibit Opening | March 15, 2008 Noon

Heritage Sunday: Early History of the Stout Art Department

March 16, 2008 1:30 p.m.



 DUNN COUNTY HISTORICAL SOCIETY



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Wisconsin Painters & Sculptors / Wisconsin Artists in All Media

Art In Wisconsin

1008 Emerald Street

Madison, WI 53715