



wwa

WISCONSIN  
VISUAL  
ARTISTS

APRIL 2021



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## RESILIENCE

Hello Artists,

I have been reflecting on how impressive it is that WVA has been an artist and volunteer-run organization since the year 1900. For over 120 years.

**Through stock market crashes, wars, riots, and recessions – we have persevered.**

This demonstrates both the strength of community and the resilience of artists. I cannot place enough value on creative problem solving and the dedication that comes with passion work. In WVA we have all of these strengths. And we have persevered yet again through a difficult (and ongoing) year of societal ache. We've taken the obstacles and learned from them; adjusted and grown.

We've conquered Zoom. We've refined and expanded our virtual exhibitions. Both are incredible tools that I don't see leaving anytime soon. They will supplement our toolbox while we continue to cultivate partnerships and success.

Chances are, we're all fighting similar battles right now. Regardless, we've found ways to lift one another up during these uncertain and emotionally taxing times. Let's continue to lift one another up and build a strong net for our fellow creatives in the state. The more hands that join in to form that net – the more weight it will handle, and the higher it will raise.

We have something special here, with WVA. The intentions of the organization are not financially-driven, they are pure and simple: support artists. This support can manifest itself in many different ways, but it's my hope that we arrive to a point where all members feel held by WVA.

I say all of this with the hope that you may feel inspired, or called to offer your talents to aspects of WVA that need attention; your ideas, your artwork, your voice.

***We are currently looking to fill the following roles:*** State Board Secretary, Technical Support Chair – NE, Membership Committee, Exhibition Committee, Newsletter/Magazine Chair, and Wisconsin arts writing.

As always, with sincerety,

Ally



# AAPI STATEMENT

## BY WVA PRESIDENT, JENIE GAO

Written April 3, 2021:

On March 16, 2021, a white domestic terrorist shot and murdered eight people, including six Asian women in Atlanta, Georgia. This hate crime follows a surge in hate crimes towards people of Asian descent, 66% of which have specifically targeted Asian women.

Since the start of the pandemic, hate crimes towards APIDA (Asian, Pacific Islander, and Desi Americans) in our community have skyrocketed by 150% across the US and as high as 1900% in metropolitan areas with larger APIDA populations like New York City. These numbers only include cases reported and are likely only a fraction of the true scale of this crisis.

This statement is in solidarity with our APIDA community members. It is to recognize Soon Chung Park, Hyun Jung Grant, Suncha Kim, and Yong Ae Yu, Xiaojie Tan, and Daoyou Feng, as not just more anonymous Asian victims but individual people with dreams who were taken from us unjustly. It is an acknowledgement that in order for things to change, statements like this are only the start of the conversation, and long-term actions we must implement and sustain.

Hate crimes targeting all BIPOC have spiked since 2016. As a woman of Asian and Pacific Islander descent, this recent tragedy in Atlanta feels personal to me. I am used to people not taking racism towards APIDA seriously, because we don't fit the oversimplified Black versus White binary system of race conversations in the US. I have noticed this recent tragedy coming as a surprise to many of my peers and colleagues, when it was not at all a surprise to me. Furthermore, I felt pain in how few artists, curators, and arts organizations have said anything during this time, despite all the equity, diversity, and inclusion conversations I have been privy to with the same peer groups and institutions.

I wish to make the labor of people like me visible. In the three weeks since the shooting, the amount of advocacy I have needed to do on APIDA's behalf has increased exponentially, including providing public testimony to Madison's Common Council and mayor on why we need an official statement from our elected officials condemning anti-Asian hate. It is not lost on me, as the sole person of color on WVA's board and far too many of the boards and committees I have served on, that the labor of this advocacy usually falls on me. The labor continues to fall on the oppressed when we can't hold the oppressor accountable. Just like we expect the abuse victim to understand their abuser's pain, we expect the oppressed to make pleas to those who have power over our very representation, safety, and lives.

I also wish to point out that the same arts organizations that were so quick to release Black Lives Matter statements have still failed to say anything about #StopAAPIHate. This suggests two possibilities. First, Black Lives Matter was trendy enough for museums and nonprofits to feel safe getting behind the movement, and that it wouldn't make them too radical in the eyes of their donor and membership base. Second, especially following the riots, arts organizations were more afraid of Black retaliation than they are currently of Asian retaliation.

Both of these possibilities are highly problematic. The first possibility indicates that museums and nonprofits make their statements for the wrong reasons, for trends and self-interest rather than justice and safety for their community. It also indicates that BIPOC are correct to be leery of nonprofits that preach solidarity. The second possibility reinforces racist stereotypes of Black aggression and Asian submissiveness. As we've seen from police brutality towards Black people and the presumed disposability of Asian women, these stereotypes get Black and Asian people killed.



We need our cultural institutions to get culturally literate. Because what is a museum, or any arts institution, but a beacon of a people's cultural relevance?

Acknowledging #StopAAPIHate and is one step for people in the arts to stand in solidarity with the community. Beyond that, this is a chance for the art world to reckon with its racist history. Understanding racism towards APIDA people expands cultural literacy beyond an American centric one to one that recognizes US imperialism in Asian countries and beyond.

The art world built its wealth off looted treasures and artifacts from places like Asia. Look up the Century of Humiliation. Look up the destruction of the Old Summer Palace, how it was seen as the West's victory in finally subduing the East, and how many of the artifacts stolen from the palace still show up and sell for millions in American-owned art auction houses to this day. Look up trade in places like the Philippines, India, and China that pre-dated American independence. During the Boston Tea Party in 1773, American revolutionaries threw tea imported from India into the Boston Harbor. They drank that tea from another imported good, fine china from—China. American independence and the subsequent humiliation and colonization of Asian countries are intertwined.

Get educated on how this history shapes contemporary art. Why does the art world praise white artists who use Asian themes in their art, but only uplifts Asian artists when they become vessels of western ideals (e.g. Asian classical musicians who perform music by Bach, Beethoven, Mozart)? Get educated. Get educated on the history of people you share this country with. Build cultural literacy. Because only then can we say we stand with diversity, equity, and inclusion, and truly mean what we say.

Jenie Gao

# ARTISTRY MEETS ADVOCACY: A PANEL DISCUSSION

WHEN: TUESDAY, APRIL 27TH AT 1PM

WHERE: LIVE-STREAMING ON OUR WVA YOUTUBE &  
FACEBOOK PAGE



Featured voices:

**Jenie Gao** | Artist/Entrepreneur, President, Wisconsin Visual Artists

**Katie Avila Loughmiller** | Artist, Co-founder, LUNA (Latinas Unidas en las Artes)

**Stacey Burkhart** | Artist, Co-founder, SAGE Green Bay

**Teena Wilder** | Artist, Organizer/Assistant for Freedom, Inc.

**Powerhouse leaders throughout the Wisconsin art community discuss the ways in which artists can be advocates for themselves as well as others through their work, actions, and organizations**

Hosted by WVA, in collaboration with Arts Wisconsin for Creative Wisconsin Month. Facilitated by Anne Katz.



**COMMISSIONS 101 | TL LUKE**

Monday, May 17th, 11:30am

TL Luke presents on best practices for artists doing commission work and setting up a pricing structure that's fair and comfortable for the individual artist.

Q&A to follow.



ABOVE: TL LUKE, "PLANT LADY" 2020

**ARTIST RIGHTS, AGREEMENTS, AND BEST PRACTICES**

**ELIZABETH RUSSELL, RUSSEL LAW**

Monday, June 14th, 11:30am

Elizabeth Russel: artist, author, lawyer, teacher, and creative advocate discusses her "top five tips" for creatives, covering copyright ownership, collaborators, commissions, agreements, image use, estate planning, and more. Q&A to follow.

All WVA programming is currently virtual, streaming on our Facebook and YouTube accounts. All WVA programming is free to current members. If you have questions about participating in these programs, please contact your chapter chair.



*Above the Valley* by Ann Stretton



# FEATURED ARTIST: ANN STRETTON

There are divergent facets to the work of Ann Stretton. While studying in Colorado, Stretton focused on narrative and figurative work. She received a BFA from Colorado State and exhibited at various venues and galleries in Denver. She received an MFA from the University of Wisconsin-Madison. She supported herself while in graduate school and afterward as an independent freelancer, working as desktop publisher and graphic artist. "Time has a way of transforming us as people," Stretton reflects. Before she devoted herself to figurative work, she was painting and drawing abstractly. Her abstract work had referential landscape attributes. Currently she is "embracing a drive to reference the horizon and the land."

While in graduate school at UW Madison, Stretton explored new media, including case metal leaf and other reflective/refractive media. Her art took an abstract turn with a focus of the media as subject. Stretton created decorative fonts which are available online through Monotype. She explored creative art apps in digital media and later returned to traditional media. She was craving the use of tactile media instead of a screen and keyboards. Rather than returning to acrylics, she explored other options. Stretton explains, "If my figurative period was goth punk and my mixed metallic media period was prog art rock, then my abstract watercolors are lo-fi indie folk. I think the major moves in one's life, actual moves, as in relocating, have a lot to do with changing oneself, and hence, going a new direction in one's art. I did begin with watercolors before I actually made my last major life move to Mount Horeb, Wisconsin. Maybe I foresaw the move when I started using watercolors before it actually became a possibility that I would live there."



*Someone's Home Not Mine* by Ann Stretton

Inspirations for Stretton's work include travel across the Great Plains and the West, bike and day trips in the Driftless Area, Colorado, the Upper Peninsula, weather, and dreams. "I paint horizons with little detail, but just enough information so that one can say, 'Hey, that looks familiar,' even though it wasn't my goal to make it look like anything or any place in particular. It's seeing it through my eyes. You can tell it's a landscape and see the colors and the change in value, but most of the detail is just hints. The visual components of these trips influenced my art in a positive way. Emotions and landscapes have combined into one to create my paintings."

"I love the medium of luminescent watercolors, since I've used nacreous and metallic media since starting out. I don't use watercolor in a traditional sense, but treat it more like acrylics. I will often use a ground which will create a more impasto-like surface. I love the way the watercolor reacts to the surface, sometimes finding pathways around certain areas, like rivers or glaciers, creating its own topography. The beginnings of my art pieces remain subconscious and evolve spontaneously. When I'm working on my art, the way I arrive at the end of the piece is by way of my intuition and instincts."

Stretton's watercolors are currently available at U-Frame It at 857 East Johnson Street in Madison. She can be contacted through her fine art website. She also sells her work in a digital format and has a dedicated website for her fonts.

[annmagenta@gmail.com](mailto:annmagenta@gmail.com) | [annstretton.com](http://annstretton.com) | [ann-stretton.pixels.com](http://ann-stretton.pixels.com) | [www.myfonts.com/foundry/Dingbatcave](http://www.myfonts.com/foundry/Dingbatcave)

FEATURED ARTIST: JERRY STYBERG



Photographer Jerry Styberg connects with the visual environment through observation of form and pattern in the natural world. As an active member of CoPA Milwaukee: Coalition of Photographic Arts, PhotoMidwest - The Center for Photography at Madison and the Wisconsin Visual Artists, Styberg has exhibited in numerous venues, including the Racine Art Museum, the Museum of Wisconsin Art, CoPA, PhotoMidwest, and he has gallery representation at 5 Points Art Gallery and Studios.

My Father's Toolbox and Shadow Project are investigations that involve the interplay of shadow and light. Styberg's father was a tool and die maker. The My Father's Toolbox series is a tribute to his father. Styberg's grandfather's brother founded EC Styberg Engineering in Racine. Styberg visited the plant "to get the sense of the place, the character and the quality of the design features on the tools that were used." He explained, "It was my goal to show the elegance of precision tools... For the Shadow Project, I started tracking shadows because I was intrigued by shadows. What do shadows represent? There's a fifth dimension, above and beyond that which is known. It is a dimension as fast as space, as timeless as infinity; it's the middle ground between light and shadow." Another work, "Unseated," involves shadow images and received an award in a Chicago photography exhibition.



*Reflection #4* by Jerry Styberg

"Photography," Styberg suggested, "provides the chance to connect with something. The Water Reflection series was shot at the Riveredge Nature Center. It was a magical day with snow falling from trees and causing ripples. You first see, then you feel the subject, and then capture it with a camera. As you do this, you will frame it in a certain way."

Styberg uses a medium format camera with a large sensor to allow for the capacity to retain the quality of the image. He calibrates his monitor so that it is color corrected to match the way the computer reads to get exactly the same hue and saturation.

In response to "Reflection #4," Styberg commented, "I felt a layering of myself between the sky and the earth. You see the decay of the prior season, the leaves that are there; the sky is reflecting here and the water is the medium in between. I love the patterns. I have an appreciation for patterns in nature."

"Photography is about seeing and about what's important to you. What interests you in the world and how do you want to portray that? I tend to organize by selecting potential themes and working titles that reflect a journey through time and memory, which is a pigment for me. I begin by asking what am I doing, why am I doing this, what do I want to accomplish? How am I going to get there?"

To purchase prints contact Jerry through phone, email, or website.

[jstyberg@sbcglobal.net](mailto:jstyberg@sbcglobal.net) | [www.jcstybergphotography.com](http://www.jcstybergphotography.com) | 414.881.4028 | [www.5ptsartgallery.com](http://www.5ptsartgallery.com)



# CREATIVE WISCONSIN MONTH

## ANNE KATZ, ARTS WISCONSIN

April 2021 is Creative Wisconsin Month! Presented by Arts Wisconsin in partnership with people, organizations, and businesses throughout the state, Creative Wisconsin Month celebrates the diversity and variety of Wisconsin's entrepreneurial arts and creative sector, demonstrates the ways in which creativity revitalizes communities across the state, and shares those stories with representatives and decision-makers.

During Creative Wisconsin Month Arts WI will feature presentations and sessions looking at the year past and focusing on the future, including:

Your Community Can Do it Too – **Civic, Creative Planning for the 21st Century**  
(4/15/21, 3 pm)

**Artistry Meets Advocacy**, presented in partnership with Wisconsin Visual Artists  
(4/22/21, 1-2 pm)

Young Arts Leaders – **Making a Life and a Career in the Arts**  
(4/23/21, 11 am)

**State of Arts Funding in Wisconsin**, One Year Later, presented in partnership with the Wisconsin Philanthropy Network  
(4/28/21, 1 pm)

**Downtowns as Arts Destinations**, presented in partnership with Wisconsin Downtown Action Council  
(date TBA)

There are other creative opportunities happening throughout April, including:

Wisconsin Governor's Conference on Tourism (WIGCOT) has been reimagined as a series of four, half-day, virtual programs, taking place on April 1, April 20, and May 6, 2021. [Click here for more info.](#)

Americans for the Arts' 2021 National Arts Action Summit, April 5-9, 2021. Over these five days, advocates will gain a depth of knowledge from policy experts at Americans for the Arts and many organizational Partners in an all-virtual setting. Registration is free! [Click here for full info.](#)

Do you have suggestions about programming for Creative Wisconsin Month? Contact Anne at [akatz@artswisconsin.org](mailto:akatz@artswisconsin.org) to discuss!

## NORTHEAST CHAPTER

Next Meeting April 20 @ 7 PM via Zoom

Contact Edita Birschbach with questions:

[nechapter@wisconsinvisualartists.org](mailto:nechapter@wisconsinvisualartists.org)

## SOUTH CENTRAL CHAPTER

Next Meeting April 20 @ 6:30 PM via Zoom  
Members giving presentations this month are  
Julie Raasch (jewelry and photography) and  
John Hallett (sculptor).

This will be followed by members in attendance presenting their work for short critiques.

## SOUTHEAST CHAPTER

Next Meeting April 7 @ 6:30 PM via Zoom

Contact Steven Bauer with questions: [sechapter@wisconsinvisualartists.org](mailto:sechapter@wisconsinvisualartists.org)

## STATE BOARD

WVA now has a YouTube channel  
WVA now has over 1k followers on instagram!

WVA is proud to host the SCC High School Virtual Exhibition once again this year! It will be featured on our website later in April The WVA State Board will offer monetary awards to students.

Next state board meeting is April 22nd at 6 PM via Zoom

Contact Ally Wilber with questions: [director@wisconsinvisualartists.org](mailto:director@wisconsinvisualartists.org)

# FEATURED ARTIST: PAULA SCHILLER





Paula Schiller describes her exploration of traditional oil painting by creating work that “is contemporary, ambiguously representational and highly structured.” She challenges the tradition of oil painting by “flattening the picture plane or denying illusionism.” She paints to solve specific painting problems while allowing an image to evolve. Schiller received a BFA in film from NYU and an honors degree in Painting from the National Art School in Sydney, Australia. She continues to exhibit in juried and selective shows. Schiller credits her professional development to art societies and associations like WVA.

Schiller begins her work with representational imagery. In “Hallway Chimeras” she reflected on “the function of hallways as conduits. They get us out of one space and into another.” “Persephone of the Illawarra” won best in show at a regional exhibition in Australia. Persephone is part of the hallway series; in this case, it is a tunnel and the Illawarra is a mining district. The composition involves background and foreground within a combined space rather than receding perspective.



*Beekeepers* by Paula Schiller

With a small upstairs studio in Spring Green, Schiller’s studio practice is small scale, in contrast to her work in Australia. She is practicing a lighter touch with “Beekeepers” and “Beeholden.” The two works are based on 16th century prints. Her work is introspective.

Schiller appreciates artists whose work emerged at the onset of photography “and those who make their relationship to the lens explicit, including Degas, Sickert, Vuillard, Caillebotte, Lautrec, Manet, Cezanne, Picasso, Hopper, Porter, Bacon, Tuymans, Sasnal, and Vija Celmins.” She is also influenced by appropriation and found art, which, according to Schiller, “follow the photographic aesthetic, taking a slice of reality and doing something else with it.”

Schiller is interested in establishing spatial tensions within stable relationships, building large shapes and scraping back. She develops general shapes and tones, allowing processes to remain visible, such as grid and drafting lines. “I am not trying to pretend it’s anything other than a painting that’s been through a struggle,” Schiller explains. The openness of the final work allows the viewer to participate in the process.

Schiller has work available in a small gallery in a farm house and on her website. Her gallery is located at 150 N. Cincinnati Street in Spring Green.

paulacschiller@gmail.com | 608.425.9779 | www.paulacschiller.com

# THE FLOWERS ARE BURNING

## ***An Art and Climate Justice Exhibition***

A Collaborative Project by Helen Klebesadel and Mary Kay Neumann

“The Flowers are Burning: An Art and Climate Justice Project” was launched as a collaborative project of Helen Klebesadel and Mary Kay Neumann in 2015. They created the traveling exhibition and climate justice project to bring a more accessible lens through which to approach the devastating consequences of our current climate crises. The artists contend that each individual can do something, (like voting for climate conscious candidates) to use what power and skills we have to make positive change. Using their artworks as a source of strength in the face of adversity, they call upon the power of beauty and love to guide us towards taking action to protect what we love and care deeply about. T



“Oceans A Rising” is the current chapter in the in Neumann/Klebesadel collaborative evolution, developed to coincide with the 50th anniversary of Earth Day in 2020. The focus of their new body of watercolor paintings points to the consequences of our global denial of climate change below the waves: our Ocean’s struggle with over-heated seawaters, acidification, pollution and human sewage that fan the flames of deadly ocean diseases.



One of their topics are coral reefs, the most biologically diverse ecosystems on our planet: they are dying all across the world.

Damaging human activities and rising temperatures that coincide with ocean diseases cause coral bleaching, which kills the coral. For some corals, they first express their stress in amazing colors, and then, as the algae life on their surface die from heat, they bleach to white.

Science indicates that coral reefs around the world could be mostly wiped out by 2050, and the habitats and greater ecosystems they support — will be gone.



# ...OCEANS A RISING

The majority of paintings in this exhibition were created collaboratively. These large-scale watercolors were co-painted by Klebesadel and Neumann, passing the paintings back and forth between them. They discovered that while their individual painting styles were very different, the resulting collaborative paintings were unique. The results are not something that either artist could have created alone. An amazing synergy emerged from their shared feminist values, allowing effective cooperation and creative partnership. As they worked on paintings together, they saw the parallel to what is needed in the larger world. As society faces climate problems, people from diverse backgrounds and beliefs must learn to communicate and collaborate well across their differences.

A physical exhibition was to have taken place in Madison in April 2020. Due to the global pandemic of COVID-19, a physical exhibition was not possible. A theme running through their paintings points to the outbreak of ocean diseases that tragically has coincided with the coronavirus that is sweeping across the planet above the waters. It seems to reiterate the sense that everything is connected and what we do to the planet we do to ourselves.

The artist's website [www.theflowersareburning.com](http://www.theflowersareburning.com) provides education, resources, art/science collaboration, activism....and HOPE for coping with the increasing threat facing the planet. Suggestions for resources to add are welcome.

Klebesadel and Neumann invite you to engage with their paintings, witness the messages being sent from the Ocean, and ponder...



**What do YOU love in nature that needs protecting?**

**What are you moved to DO about it?**





*The Bookish Fox by Kathy Kerner*

## TERRI EINER | NE CHAPTER

Terri is delighted to announce that her piece "Floral Sunrise" has been selected by Woodwalk Gallery for their juried exhibition "Beautiful Possibilities." Over 1000 artists applied nationwide and 40 were accepted to the exhibition which is currently running on the Woodwalk Gallery website: <https://woodwalkgallery.com/juried-show/>

## JEAN JUDD | NE CHAPTER

The Art at the Center Gallery at the Tomahawk Ridge Community Center in Overland Park, Kansas has announced a redux of the canceled 2020 exhibition. Artist Jean M. Judd is one of the artists selected for inclusion in the Art at the Center Juried Art exhibition by juror, Ada Koch. Artwork selected for inclusion in the exhibit includes: "Rusted Vines" and "Hinges." The exhibit begins on April 2, 2021 and is open through June 30, 2021.

## TORI TASCH | NE CHAPTER

Tori has a show at Gallery 224 in June for Artservancy. The butterfly garden is the

**BILL NETTELHORST | NE CHAPTER**

The online exhibit through Alfons Gallery, "Inner Experiences: The Sculpture and Process of William Nettelhorst," will run until June 4, 2021.

[www.alfonsgallery.org](http://www.alfonsgallery.org)

**DENISE PRESNELL | SE CHAPTER**

Denise's painting, "Indoor Voice" was juried into and received an Honorable Mention in "ArtsWest 42," being held March 21st - May 25th at the L.E. Phillips Library in Eau Claire, WI.

Her painting, "Universal Dilemma," has been juried into "An Exhibition of Things Called Art," an international competitive art exhibition being held at Hilliard Gallery in Kansas City, MO. The exhibition runs April 2 - May 22, 2021.

Denise joined the stable of artists at Gallery 218 in Milwaukee's Historic Third Ward neighborhood. She will be participating in Gallery Night on April 16th, 5-9pm.

**KATHY KERNER | SE CHAPTER**

In Kathy's solo show 16 sculptures, "evolving village people," will be shown at Anderson Art Center. The opening will be April 18th from 1-4pm and the show will close May 30th. Her show will be on the 2nd floor.

**DENNIS NINMER | NE CHAPTER**

Dennis has opened his home gallery for all to enjoy. It is open by appointment, feel free to call (920) 286-2726 to set up a time to view and enjoy the work. His work includes Original, Limited Editions, and Open Edition prints.

1703 McKinley Street, New Holstein, WI 53061

**MEL KOLSTAD | NE CHAPTER**

Mel Kolstad presents 40 new prints and mixed media pieces, all about the mail, in her new exhibit "The Post Office: A Love Letter," at ArtStart Rhinelander, March 1 - May 8, 2021. The gallery is open by appointment only. Please call ahead at 715-362-4328 to schedule a time to visit.

# OPPORTUNITIES

## **6x6x2021 – The International Small Art Phenomenon | Deadline April 10, 2021**

[Link](#)

## **Biennial 31 | Deadline April 11, 2021**

“The South Bend Museum of Art’s all media Biennial 31 will present a diverse look into contemporary artwork in the Midwest and is open to all artists residing in Illinois, Indiana, Iowa, Kentucky, Michigan, Minnesota, Missouri, Ohio and Wisconsin.”

[Link](#)

## **Trail Paintings | Deadline April 12, 2021**

The Town of Ledgeview is placing a call for entries for a series of 4 trail paintings located on the East River Trail located at the Creamery Road entrance of Ledgeview Park (3750 Creamery Road, De Pere, WI). The artist or team selected will receive a \$2,000 honorarium to cover transportation and lodging, site preparation, installation of trail paintings, and final clear coating, materials, labor, and any other costs associated with artwork installation through completion. Contact Stephanie Schlag | [email](#)

## **Annual Arts Festival | Deadline April 16, 2021**

The Annual Arts Festival in downtown Mosinee will be held on Friday, May 7th. This is a free, outdoor event. Contact Terra Plaisance | [email](#)

## **The BIG Exhibit | The Arts Mill, Grafton, WI | Deadline April 17, 2021**

[Link](#)

## **2021 Birds in Art | Leigh Yawkey Woodson Art Museum | Deadline April 22, 2021**

[Link](#)

## **SAGE Gallery, Green Bay**

The SAGE Gallery program works with small businesses and organizations in downtown Green Bay to display the work of local artists. This is an open and ongoing call for participation. No theme, no fees. Installation and display schedules are flexible. Online features for every new installation! If you are a local artist that would like more information about submitting your work, send an email request to

[SAGEGBGallery@gmail.com](mailto:SAGEGBGallery@gmail.com).



## **Pandemic Portraits | Nicolet College Art Gallery, Rhineland, WI**

"Artwork will be accepted on an ongoing basis, as the show will be added to as works come in until April 24, 2021. Pandemic Portraits will challenge you to express your creativity inspired by the challenges and change of this past year. We'll collect your artwork, poetry, or anything that you can fit onto a 4x6" card and mail." To request your Pandemic Portraits packet, contact Mike Effinger | [meffinger@nicoletcollege.edu](mailto:meffinger@nicoletcollege.edu).

[Link](#)

## **Banner Designs | Deadline April 30, 2021**

The Town of Ledgeview is seeking artists, graphic designers, and/or businesses to submit artwork designs for new street pole banners located along Ledgeview's County Highways G and GV corridors. Contact Stephanie Schlag | [sschlag@ledgeviewwisconsin.com](mailto:sschlag@ledgeviewwisconsin.com)

## **My Voice, My Truth: Celebrating Queer Art & LGBTQ+ Artists | The Art Garage | Deadline May 20, 2021**

"This pride month, we hear the voices and truth of the LGBTQ+ artists in our community to commemorate the contributions that they have made."

<https://theartgarage.org/pages/upcoming-exhibitions>



by Julie Sutter-Blair

## **Botanicals, The Art Garage | Deadline July 15, 2021**

<https://theartgarage.org/pages/upcoming-exhibitions>

## **Call for Proposals: Northeast Wisconsin Technical College**

"Artists who live in the Northeast Wisconsin Technical College District can now send proposals year-round for art costing less than \$1000 each. In general, the College is looking for large-format statement pieces that are in 'ready to hang/install' condition."

<https://www.nwtc.edu/about-nwtc/places/call-for-artwork>

# OPPORTUNITIES

## Stevens Point Sculpture Park

“The Stevens Point Sculpture Park committee is accepting submissions of sculpture work for their annual, three-year outdoor sculpture exhibition for display from August, 2021 through August, 2024. The committee is also accepting submissions of sculpture work for a site-specific outdoor sculpture to reshape a 36” in diameter and 30+ foot high ash tree, which was a victim of the emerald ash borer.”

[Link](#)

## Morning Glory Art Fair, Milwaukee, WI | Event: August 14-15, 2021

[Link](#)

## The Racine Art Guild's Starving Artist Fair | Event: August 1, 2021

[Link](#)

## Cow Chip Arts and Crafts Fair | Event: September 4, 2021

[Link](#)

## Hayward Fall Festival | Event: September 25, 2021

[Link](#)

### SUPPORT WISCONSIN ART

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



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