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**1999 WISCONSIN ARTISTS BIENNIAL**

**November 7, 1999 - January 2, 2000**

**HAGGERTY MUSEUM of ART**

**Marquette University ~ Milwaukee, Wisconsin**

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A juried fine art competition organized by  
**Wisconsin Painters & Sculptors, Inc. / Wisconsin Artists in All Media**  
in cooperation with  
**The Patrick and Beatrice Haggerty Museum of Art**

## **ACKNOWLEDGEMENTS**

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I thank all of the artists who entered the WP&S "1999 Wisconsin Artists Biennial" juried fine art competition. I sincerely encourage everyone who did not get accepted as well as those whose work is exhibited in this show to maintain confidence in themselves and the work they are creating. Remember, an artist is the visible affirmation of God on this planet. Persevere regardless of roadblocks and rewards.

Choosing to participate in a juried competition takes time, money, personal organization, and an emotional strength comparable to a suit of armor or "ardor" if you prefer a nobler metaphor. You never know what's going to happen. The selection process is out of your hands. The power belongs to the people who judge your work according to their understanding, sensibilities and expectations of fine art. That is why we, who are involved with WP&S art competitions, strive to select jurors who are highly respected for their abilities.

I thank our distinguished jurors Joe Nicastri, Artist and President of Arts for Humanities, Miami, Florida and Debora Wood, Assistant Curator, Mary and Leigh Block Museum of Fine Art, Northwestern University, Evanston, Illinois for their time and talents in making the selections for this exhibition. It is a complex and challenging task to review 365 slides and select less than a third for inclusion in a show which represents the visual arts of Wisconsin in 1999. The jurors gave their undivided attention to the assignment and have selected the "Best and Brightest" from the variety of works submitted.

I thank Dr. Curtis L. Carter and the entire Haggerty Museum staff for their generosity, support and assistance. There is a great deal of work involved in staging an exhibition of this nature. The team of professionals on the staff of the Haggerty Museum put this show together with a sense of enjoyment and every element in the process was handled with the kindness, grace and warmth of a "virtual" nurturing family. I give a special note of thanks to James Kieselburg for facilitating the arrival of the art work and the care in handling and coordinating of all necessary details. We are extremely honored to have this exhibition hosted by the Haggerty Museum of Art at Marquette University. This is an elegant way to end and begin a millennium!

I thank the exhibition committee members and volunteers: Vito Valenti, Judy Thus, Phil Modjeski, Colette Ody Smith, Victoria Tasch, Karen Kolberg, and Steve Ballard, for giving their time and talent to the coordination of the exhibition entry process, and for the many important and invisible tasks they performed for this exhibition. I also wish to thank Harold Walker with the HW Group for design and development of our gallery website at [www.win.net/~wi-art](http://www.win.net/~wi-art).

I thank the donors who have helped to make it possible to fund many of the WP&S expenses associated with sponsoring this exhibition and to give honorable awards to those artists selected by the jurors for their outstanding achievements in the visual arts.

### **Peg Haubert**

*Chair, Board of Directors, Wisconsin Painters & Sculptors, Inc. / Exhibition Committee Chair  
Wisconsin Painters & Sculptors, Inc. / Wisconsin Artists in All Media*

## **JURORS' STATEMENTS**

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I want to thank Wisconsin Painters and Sculptors/Wisconsin Artists in All Media for affording me the honor and pleasure of reviewing the work of so many fine artists from the state of Wisconsin. The overall quality, sincerity, and intensity of the work made choosing some and not others very difficult indeed. With every year that passes, New York can make less and less a claim as center of the art world. For me, the real "cutting edge" artists are those whose conviction, craft, vision and clarity of expression give me pause and compel me to reconsider the world around me. Many of the pieces submitted to this exhibition fall easily into this category. I applaud the energy and spirit of all the artists who submitted work to this year's Biennial.

**Joe Nicastrì**

*Juror*

**Gary Gresl**

*From the Old Boat House at Pike Lake, 1999*

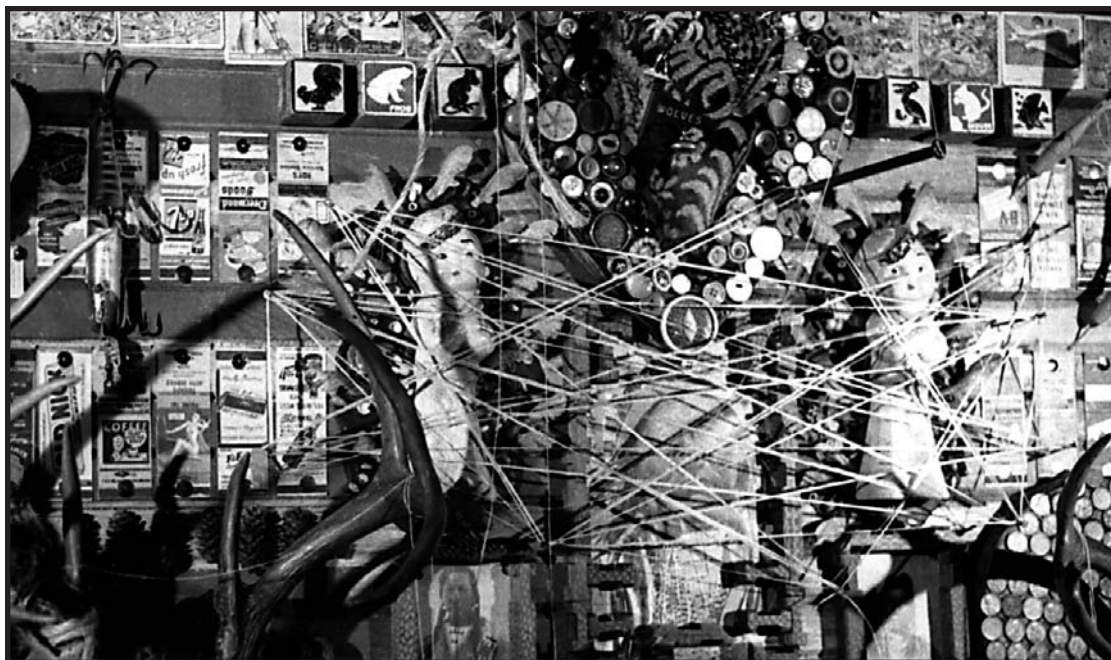
Assemblage

63 x 56 x 14 in.

One hundred and sixty three artists submitted work to the Wisconsin Painters and Sculptors, 1999 Wisconsin Artists Biennial exhibition. These works reflect the ethnic and cultural backgrounds of the people of Wisconsin, as well as the diverse interests of the artists. The works selected range from traditional subjects to experimental and conceptual art. Some works reflect an objective realism while others exhibit expressive and spiritual qualities. I was excited and impressed by the range of work. It is inspiring to see the traditions of the past being kept alive as well as bold explorations into contemporary trends. Regardless of media or subject matter, I tried to select work which could stand on its own, was imaginative and in which the artist's goals were clearly realized. This was a difficult process because all of the work submitted showed great dedication to the act of creation. I have no doubt that the strength of this show will demonstrate the continued vitality of Midwestern artists and artisans.

**Debora Wood**

*Juror*



**1st Prize**

## *Haggerty Museum of Art Director's Statement*

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When invited to host the 1999 Wisconsin Painters and Sculptors juried exhibition the Haggerty Museum accepted with pleasure. Such an exhibition is an opportunity to view a sampling of work being done across the state. Is the selection of works chosen for the exhibition representative of all important work being done in Wisconsin? It is difficult to say, but possibly not. Many artists some with state and national reputations, some without, dislike the idea of subjecting their works to a jurying process. On the other hand, the exhibition offers artists a testing ground and the opportunity to have their works reviewed and presented in a selective context.

What conclusions can be drawn from the 1999 Biennial? First the enormous diversity of media (photographs to furniture) and variety of approaches to art found in the entries are testimony to the broad range of interests among artists working in Wisconsin. Traditional landscapes, abstractions, constructions, contemporary folk and also the conceptual pieces in the show reflect the competence and achievement of the artists in Wisconsin. Although innovations were few, there were fresh examples in almost every category. Novelty prevails over invention for the most part. If there are major weaknesses, they are the absence of new ideas and, in particular, a lack of strong painting. These limitations, however, appear to be widespread as many artists today are turning away from the more traditional art forms to work in digital and other technology driven media. A tour of galleries across the country will confirm that, at the moment, there is a dearth of really innovative or strong work across the United States, especially in the types of work represented in this year's Wisconsin Artists' Biennial. The situation poses a challenge for a new generation of artists to redefine the territory with bold, innovative directions in art.

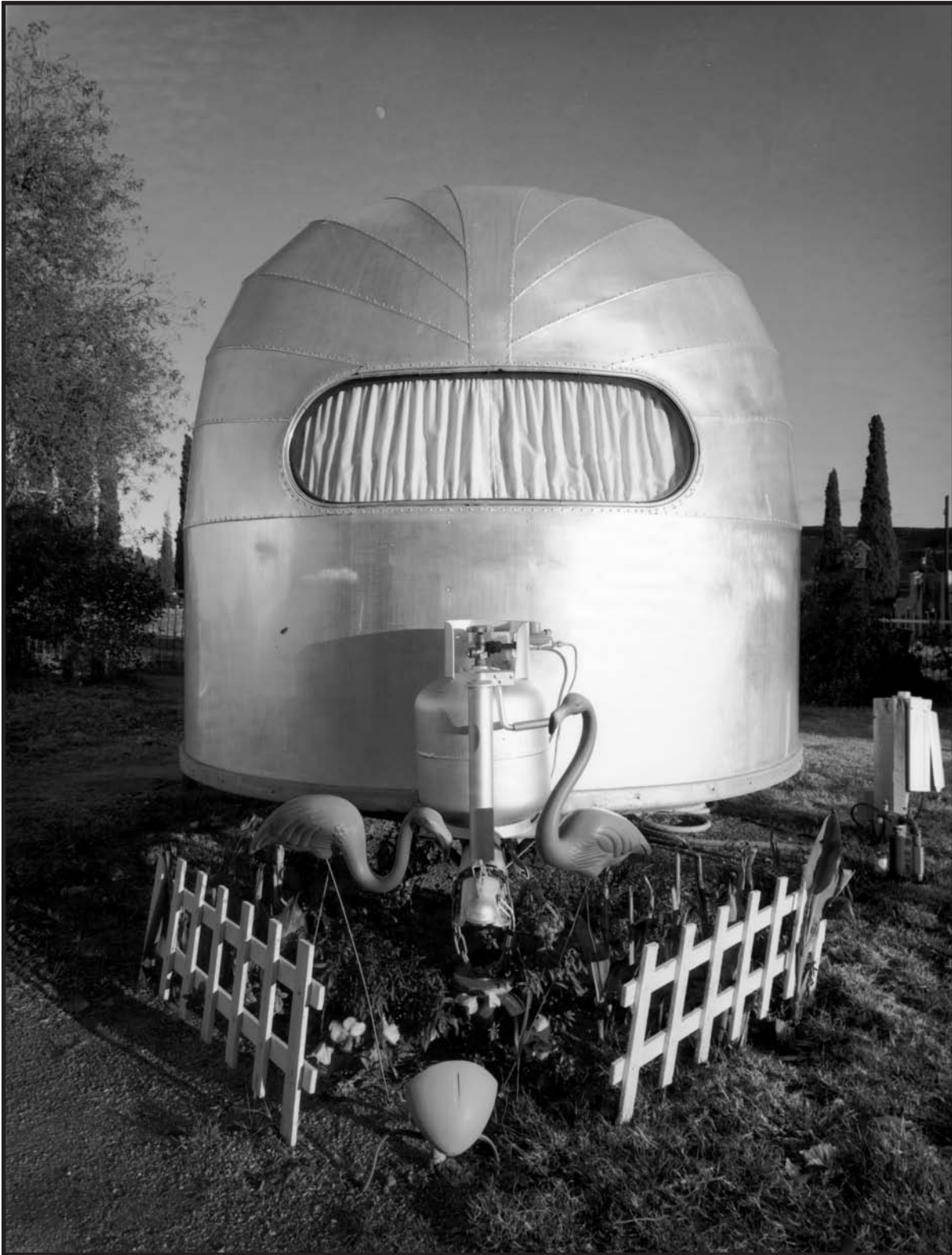
**Curtis L. Carter**  
Director  
Haggerty Museum of Art



**2nd Prize**

**Karen S. Myhre**  
*Approaching Storm*, 1999  
Pastel on paper  
24 x 36 in.





**Bill Lemke**  
*Airstream & Flamingo*, 1998  
Color photograph  
28 x 22 in.

**Best of Show**

## **CHECKLIST**

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**Abel, Theresa**

**Award For Merit**

*Friday Fish Fry*, 1998

Oil and gold leaf on chair  
25 1/2 x 41 1/2 x 16 1/2 in.

*Deciduous Madonna*, 1999

Oil on panel  
24 x 49 in.

**Armstrong, Maggie**

*Corn Fields*, 1999

Acrylic on canvas  
14 x 18 in.

**Bayuzick, Dennis**

*Studio Wardrobe*, 1999

Oil on canvas  
18 x 24 in.

**Bitticks, Ron**

*Untitled*, 1997

Oil and wax on canvas  
48 x 80 in.

**Bjerke, Carol Chase**

*Life Preserver*, 1998

Mixed media with torn photo bits  
21 x 23 x 2 in.

*Floatation Device*, 1999

Mixed media with torn photo bits  
9 1/2 x 20 x 2 1/2 in.

**Bohr, Jenny**

*Untitled #1*, 1998

Color photograph  
10 x 13 in.

**Brady, Kevin**

**Award For Merit**

*Scenes from the Prop & Scenery  
Room 3*, 1998

Charcoal on paper  
28 x 28 in.

**Copoulos-Selle, Stephanie**

*Asa-Oso*, 1999

Oil on canvas  
54 x 42 in.

**Cropper, Amy**

*Embedded Book Series #6*, 1999

Mixed media  
6 1/2 x 10 x 3 in.

**Dahlke, Peter**

*Midwest Congregation*, 1999

Mixed media on paper  
31 x 19 1/2 in.

**Gresl, Gary**

**1st Prize**

*From the Old Boat House at Pike  
Lake*, 1999

Assemblage  
63 x 56 x 14 in.

**Haynes, Doug**

*Twisted Room*, 1999

Acrylic on panel  
5 x 7 in.

**Holt, Lee**

*Pond Rhythms II*, 1999

Ceramic relief mosaic  
22 x 21 x 3 in.

**Huth, Roy**

*Woman & Arson*, 1997

Acrylic on canvas and paper  
11 x 9 in.

**Jensen, Sally Gauger**

*Broadway Bar & Grill*, 1999

Prismacolor on paper  
14 x 21 1/8 in.

**Jones, Bill**

*Cabinet*, 1999

Maple and walnut  
56 x 35 x 15 in.

**Knight, Kay**

*Mount, Clutch, Brace*, 1997

Oil on panel  
22 x 26 in.

**Kox, Norbert H.**

*The Golden Sin: Holy Cow,  
Holocaust and Inquisition,  
Killing Children for Transition,  
Babies of Babylon, passage by  
fire, Genocide of the Prophesied,  
Moloch of Akel Dama, Idols on  
the rim of Gehenna, bolstered and  
blistered, pride before the fall,  
Dancing with the Devil, Harlot  
standing tall*, 1998

Steel, concrete, gold leaf, found  
objects  
57 x 28 x 50 in.

Courtesy of Dean Jensen Gallery,  
Milwaukee

**Krejcarek, Phil**

*Lettuce Dance*, 1999

Iris print  
30 x 30 in.

*Mask*, 1999

Iris print  
36 x 36 in.

**Larson, Dara**

*Topography of a Crazy Quilt*,  
1998

Artist's Book  
14 x 5 x 10 in.

**Lemke, Bill**

**Best of Show**

*Airstream & Flamingo*, 1998

Color photograph  
28 x 22 in.

*Airstream & Summer Lake, OR*,  
1997

Color photograph  
22 x 28 in.

**Lukow, Maggie**

*Badger Wall*, 1998

Oil on canvas  
12 x 12 in.

**McBride, Mark**

*Meat John Doe*, 1998-99

Oil on canvas  
47 x 30 in.

**Michael, Larry**

*Autumn Colors*, 1999

Color photograph  
30 x 45 in.

**Muench, Karen E.**

*I've Got My Mother's Monsters in  
My Closet*, 1999

Watercolor and gouache  
36 1/4 x 28 1/2 in.

*Anger: Religiosity*, 1997

Watercolor  
36 1/4 x 28 1/2 in.

**Myhre, Karen S.**

**2nd Prize**

*Approaching Storm*, 1999

Pastel on paper  
24 x 36 in.

**O'Neill, Tim**

**3rd Prize**

*Crab Cabinet*, 1997

Wood and metal  
40 x 19 1/2 x 64 in.

*Cyclock*, 1998

Wood and metal  
8 x 80 x 16 in.

**Paesel, Audrey**

*A Fool and His Money*, 1999

Oil on panel in ammunition  
crates  
78 x 35 x 19 in.

**Panske, Gail D.**

*Templum: Measured*, 1998

Woodcut  
34 x 23 in.

*Templum: Like a River IV*,  
1999

Woodcut  
24 x 35 in.

**Peterson, Lou Ann Erickson**

*Toward Love*, 1999

Acrylic and mixed media on  
panel  
31 x 23 x 2 in.

**Quackenbush, Anne Marie**

*Helene's Place*, 1999

Chalk pastel on paper  
22 x 30 in.

**Reich, Lori Jae**

**Award For Merit**

*The Snow Queen & Her Seven*

*Deadly Sirs*, 1999

Acrylic on canvas on board  
30 x 96 in.

*Starr-Dumb: Impeachment*,  
1999

Acrylic on canvas  
24 x 36 in.

**Ricco, Christian Angelo**

*Sequence: Aperto tra Chvidere*,  
1999

Oil and emulsion on panel  
7 x 35 in.

**Ris, Theron Caldwell**

*With Their Feet On the*

*Ground*, 1999

Oil on canvas  
42 x 28 in.

**Ronsholdt, George**

*Battle of the Steamships*, 1998

Resist watercolor on paper  
34 x 26 in.

**Ruchti, Jeanne**

*Elleshia*, 1998

Watercolor on paper  
25 x 22 in.

**Rutten, Shain L.**

*Indian Girl*, 1998

Color photograph  
11 x 14 in.

**Sargent, Denis**

*Deluge*, 1999

Digital print on cotton  
56 x 56 in.

*Apotheosis*, 1999

Digital print on cotton  
42 x 42 in.

**Schermer, Pamela**

*Nocturn*, 1999

Oil on linen  
24 x 24 in.

*Night Flower*, 1999

Oil on linen  
24 x 24 in.

**Schreiner, Olivia**

*Given*, 1999

Oil on canvas  
24 x 33 in.

**Schulze, Paula**

**Award For Merit**

*Bridge*, 1998

Mezzotint  
9 x 7 1/4 in.

*Compass Rose*, 1999

Mezzotint  
9 x 7 1/4 in.

**Sear, David A.**

*Receptacles*, 1998

Mixed media on linen  
12 3/4 x 21 1/2 in.

**Smith, Colette Odyia**

*Sunny Shallows*, 1999

Pastel/mixed media  
22 x 22 in.

**Sorenson, Susan**

*Ode to Fragments*, 1999

Mixed media collage  
20 x 16 in.

**Talbot, Katrin**

*Untitled*, 1999

Silver gelatin print  
22 x 28 in.

**Tuchscherer, Marsha**

**Award For Merit**

*Shovel Handle, Logs, Garden*,  
1998

Monotype  
21 x 28 in.

**Ulrich, Robert Paul**

*Bright, Bright Midnight*, 1999

Acrylic on plywood  
48 x 60 in.

*Bill Cords*, 1997-99

Acrylic on plywood  
54 x 36 in.

**Valadez, Dean**

*In Mate of Tomorrow*, 1999

Oil on canvas  
72 x 53 in.

**Vansen, Leslie**

**Award For Merit**

*Viva Voce*, 1998

Acrylic on canvas  
62 x 62 in.

**Witz, Doug**

*Lenny*, 1998

Sculpy clay  
8 x 10 x 12 in.

**Yanda, Kathleen**

*After the Storm*, 1999

Oil on canvas  
24 x 8 x 24 in.

**Yank, Paul**

*Chanting Crazy Horse*, 1999

Monoprint  
36 x 48 in.

**Yankowski, Steve**

*Turn of the Screw*, 1999

Oxidized and stainless steel  
57 x 27 x 24 in.

***1999 Wisconsin Artists Biennial  
Exhibition Donors***

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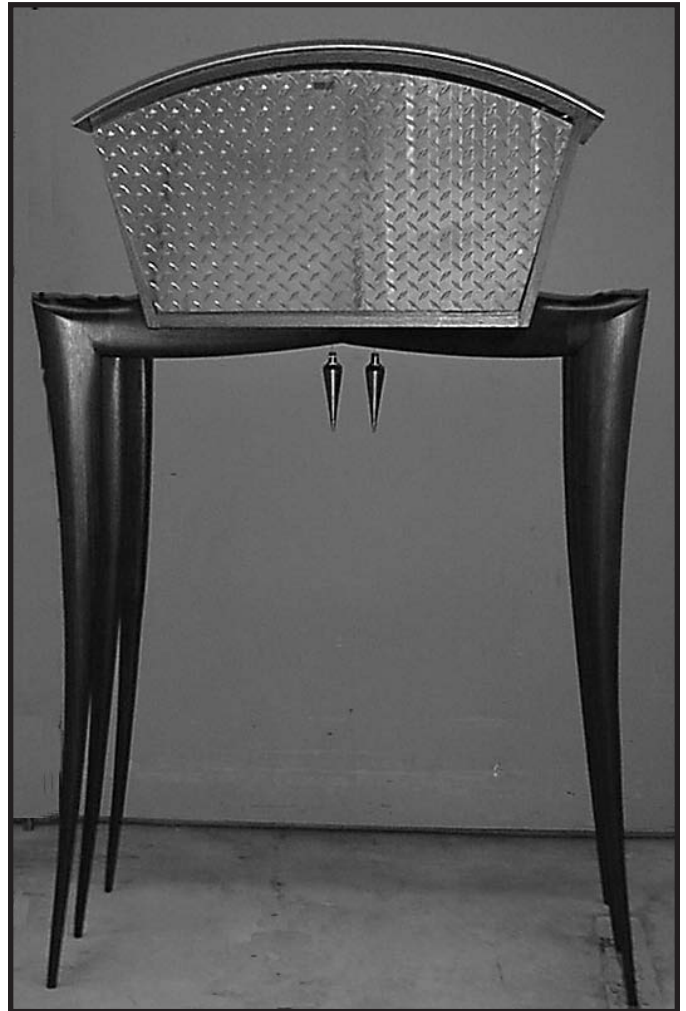
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**Tim O'Neill**  
*Crab Cabinet*, 1999  
Wood and metal  
40 x 19 1/2 x 64 in.

**3rd Prize**



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