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Update

CBAC Announcements

By J Erin Hutchinson

CBAC Online Auction 2021

CBAC will be hosting another virtual auction late this summer, the timing of which will lead up to the **Bayfield Arts Festival** weekend that is happening September 11-12. As with last year's virtual event, the focus of the auction will be on raising funds to directly support our artists. Full details on the auction preview and bidding dates as well as how to submit a donated or gallery piece will be available by mid-June.

New CBAC Website

CBAC is excited to announce that it will be launching a completely new web site in the very near future! We're excited both to have a fresh look and to provide a lot more to our members and the community in terms of content and functionality. Some of the new features: the ability to manage your own membership profile details, automation of membership renewal reminders, more comprehensive events listing, and improved directory. We will send out an email blast once the new site is live.

Strategic Planning

The CBAC board will be kicking off a strategic planning process in June. A huge thank you to **Northland** faculty member, **Nicole Foster**, for facilitating! The primary goal will be to develop a clear and comprehensive strategic plan for the next 12 to 18 months. We will have a detailed update sent out to members in a future email blast.

Authentic Superior News

Authentic Superior is grateful to CBAC for providing grant funding in 2021 to support its next major focus: the creation of a comprehensive online and print directory of ALL creative producers in the greater South Shore region. This directory will be organized geographically and by category. We wish to include every artist, craftsperson, farmer, and food/beverage producer in the region. There will be no cost to producers to be included. Visit authenticsuperior.com to fill out the directory submission form. The directory data will also be used as the foundation for our primary 2022 focus, which will be to organize workshops, tours, and events that bring tourists and residents to visit studios, farms, and galleries in person.

What Is the Relationship Between CBAC and Authentic Superior?

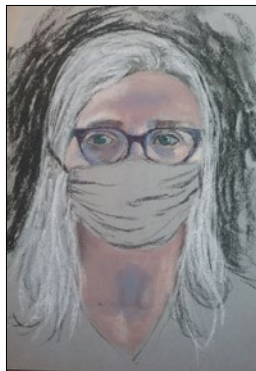
We keep getting asked what the difference and relationship is between Authentic Superior and CBAC. We see Authentic Superior as the sales, marketing, and branding "engine" for ALL creative producers in the greater South Shore region, with a particular emphasis on combining the arts and farming. Authentic Superior's core mission is to serve as a vehicle for economic development in the region. CBAC is the region's primary organization for advocacy, professional development, promotion, and grant support for the arts. Both organizations work closely together (and have some common board members) in order to avoid any duplication of efforts and leverage common synergies.

If you'd like to be an Authentic Superior seller, instructor, tour stop participant, and/or volunteer, contact **Erin** at erin@authenticsuperior.com or (715) 774-3849. ☺

President's Letter

Summer's Here, with Bayfield Peninsula Arts!

By Joanne Meierhofer



"The day is coming when a single carrot, freshly observed, will set off a revolution." —Paul Cezanne

I've always loved this quote, and it seems to be most relevant now. We aren't quite there, but we are starting to come out of this pandemic. And so many of us have learned to look at a lot of things in new ways. We have especially learned to appreciate normal in so many small and large ways. In some ways, the last year has felt like a revolution. We have felt to our core that creativity is vital, that the arts play a very important role in our lives.

Kudos to the artists who participated in our Spring show, "Cultivating Resilience—Thriving Amid Adversity." It was a stunner. **Ann Christensen, Sarah Lund** and **Dorothy Hoffman** did a splendid job organizing the exhibit. We can't thank **Steve Cotherman** and **Aron Lorber** enough for the way they hung the show, kept the WCC open, and created the virtual exhibit. Last but not least, thank you **Karlynn Yellowbird Gallery** owner **Ron Piercy** for judging. He also offered art supplies as a prize for the audience choice. Please see pages 8 and 9 for a wrap-up report on the exhibit.

Our community here in Superior country is willing to take a chance that by September we will be able to have arts festivals and tours. The **Bayfield Arts Festival**, usually held in July, will be held in September. That has sparked a bit of a movement, creating a larger event including the **Cornucopia Art Crawl** and our auction. Even though our auction will be a virtual event, we will have a presence in Bayfield at the festival. We will also have items from the auction displayed in select storefronts throughout the area. So stay tuned.

Set out on an adventure, look at your world in a new way, and celebrate summer! ☺

Editor's Note

Curating a Newsletter's Gallery of Art

By Catherine Lange

What a joy to be editor of a newsletter like *Artifacts*—so much art to share!

Special thanks to **Steve Cotherman** and **Aron Lorber** not only for contributing their articles in this issue on pages 3-6 but also for all they do to make art visible and accessible to our community and to visitors to the area.

And thank you to all the contributors for this issue: **J Erin Hutchinson, Joanne Meierhofer, Chris Lindsey, Gayle Chatfield, Mary Dougherty, Sarah Lund, Kathleen Broadwell, Marina Lechecki, LeeAnn Frey, Laura Greene,** and **Beth Folsom.** ☺

Artifacts

The **Chequamegon Bay Arts Council** publishes *Artifacts* quarterly for its members and supporters. CBAC welcomes feedback, article ideas, newsletter contributions, member news, and calendar items. Please send submissions to Editor Catherine Lange at langecate@gmail.com or mail to CBAC, P.O. Box 25, Washburn, WI 54891.

Submission deadlines

Unsolicited articles will be included on a space-available basis. To secure space in issue, please contact Editor directly one month before copy deadline.

Fall

Content covers September, October, November.
Deadline: August 1

Winter

Content covers December, January, and February.
Deadline: November 1

Spring

Content covers March, April, and May.
Deadline: February 1

Summer

Content covers June, July, and August.
Deadline: May 1



www.cbayarts.org

P.O. Box 25,
Washburn, WI 54891



Rita VanderVenter, "Three Little Bears" (acrylic/board). In permanent collection.



Jonathan Walburg, "Untitled" (clay). In permanent collection.



Karlyn Holman, "Untitled" (alcohol inks). In permanent collection.



Kathleen Keena, "Northern Lights Turning to Tatters" (oil/canvas). In permanent collection.

Profile

'The Works Always Tell You Where They Want to Be'

Curating the Washburn Culture Center's Galleries

Steve Cotherman describes curating the Washburn Cultural Center's galleries and permanent collection.

Interviewed by Aron M. Lorber

AL: To begin broadly, as the Director of the Cultural Center and Curator of its galleries, what have been your long-term goals for the exhibition space since you took on this role five years ago?

SC: My primary goal has been to introduce our visitors to something they may not have seen before. Or if they have, to present and stage those works in a new and compelling way. CBAC's shows are great opportunities to do this, especially the spring thematic shows. Overall, it's classic compare and contrast—artworks next to each other and juxtaposing ideas.

AL: Having had the opportunity to hang shows and watch you work with (and against) this gallery's unforgiving walls, I've come to understand that installing shows in this space is an invisible art. So in the interest of making that work more visible, what strategies do you use when tasked with installing an exhibition? What guides your decisions when hanging works? Are there any consistent challenges that you run into?

SC: I've always been of the opinion that good shows hang themselves. All the works always tell you where they want to be. I like to juxtapose size, color or schemes, media, style, and subject/

content, looking for interesting combinations. I also like to challenge our viewers by hanging things on different levels or in different unexpected ways so that they have to look up, down, and around. I once hung an entire show of children's art 30" off the floor so that the kids could see their work at their level—that was lots of fun.

The biggest challenge at the Center is not being able to pound nails in the brick or concrete block walls. It's a bit of an uncompromising and limiting space. Even with some logistical limitations, my view of curation is to allow for as much inclusion as possible without limiting participation. That's why the CBAC shows and our own annual "Whimsy" show are so much fun—anything goes.

Expanding the Permanent Collection of Art

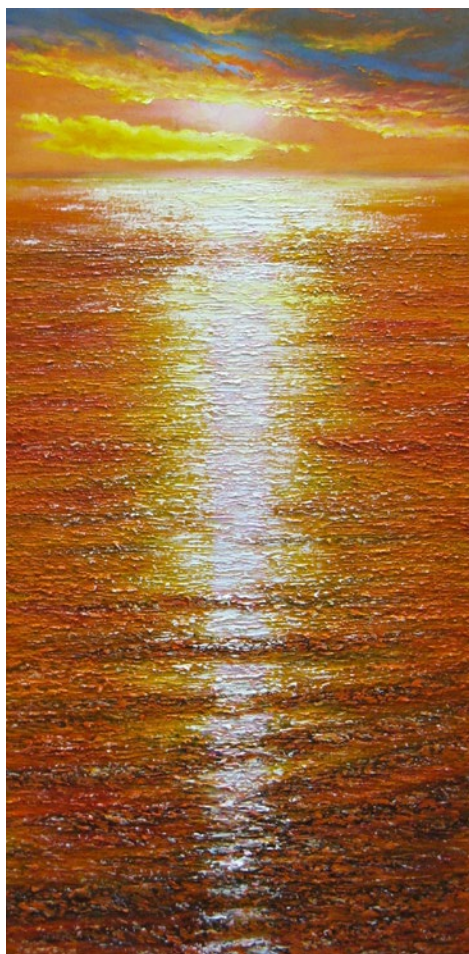
AL: A less noticeable but significant part of your gallery work here has centered around strengthening the Cultural Center's permanent collection of art. Could you describe the Cultural Center's permanent collection?

SC: Since its opening in the early 1990s, the Cultural Center has been collecting art by Washburn residents and nearby artists from the region. The arts are an important part of what makes the Bay Area a great place to live, so we are committed to building a permanent collection of art that reflects the cultural traditions and natural resources of the region. Currently, our collection includes well over 100 original paintings and ceramic, textile, and wood works, as well as editioned prints and photographs which we catalogue, upkeep, and exhibit annually. Since the nearest art museum is located at UMD, our institution serves as the primary site in our area that collects, displays, and provides art for the public good. And

Continued on page 4



Gretchen Burke, "Roots" (pastel/paper).
In permanent collection.



J. R. Lince-Hopkins, "Sunset Across the Lake" (oil/canvas). In permanent collection.

'The Works Always Tell You Where They Want to Be'

(Continued from page 3)

because the Center does not have a budget for purchasing works of art, we rely on the generosity of artists and friends to build our collection through monetary and artistic donations.

AL: You're hinting at this already. But what is the importance of building a permanent collection for a public institution in this area like the Cultural Center?

SC: Having a collection benefits local artists, through acquisitions and exposure, as well as art lovers who attend our shows and the young up-and-coming student artists who have an opportunity to exhibit their work each spring. Over time, a representative collection of regional art becomes a historical record of our culture. The collection is intended to help us define our community's identity from an artistic point of view. The Center's art collection complements our monthly rotating exhibitions. They both tell stories about our community, about the folks who live here and the people, places, and things they value. While we have a robust collection of works created by regional artists, there are still many, many more who are not currently represented in our collection. So our primary goal is to broaden the scope of our collection to better represent the region and more accurately reflect our rich artistic heritage.

AL: What work have you done to the permanent collection since you arrived?

SC: We've added a number of works to the collection—probably three dozen or so. For a few years, the collection was stagnant, and nothing new was coming in. We've acquired works from a number of different artists in a variety of media so that

the collection reflects the region. Most of these new additions were purchased, which is one way the Center can support the efforts of local artists. Of course, we are also certainly open to accepting donations! Additionally, we have worked hard to update our collections records and storage to reflect, as much as possible, professional collections management standards.

AL: What considerations do you take into account when deciding whether to add a work to the permanent collection?

SC: The first criteria for adding an artwork is rather subjective, I'm afraid: do I like the work? Then I look for works by artists who are not yet represented in the collection, works that fill a niche in the collection that also reflect the sensibilities of our community and region. Only at the end of this consideration do I ask myself, "Is it 'Good' art?" That's probably the most subjective consideration of all, now that I think about it!

Creating Artistic Community Pre- and Post-Pandemic

AL: You've touched on this throughout. But overall, what do the gallery, its exhibitions, and permanent collection provide for the local community?

SC: The Cultural Center is really the only public art gallery in the area, so we serve that important function. Local folks look forward to seeing what's on exhibit, which is reflected in the enthusiastic public response to and attendance of CBAC's latest spring show, and our changing calendar of exhibitions brings people back again and again. I think there's a lot of pride in seeing a significant historical building being saved and used for the public good.



Superior Artist Group (July 2020)



Lorber Lorber and Cotherman (August 2020)

AL: How did the pandemic affect (and how does it continue to affect) the gallery space? How did the Cultural Center attempt to overcome the challenges posed by the past year, particularly with a limited exhibition calendar?

SC: Obviously, the biggest challenge last year was not being open to walk-in visitors. For starters, we surely regretted not having a gallery full of students' art and all of the family attendance that the annual **Washburn Public School District** show brings. Being closed for three months certainly affected our bottom line, since we depend on shop and gallery sales and donations. We tried to mitigate the "out of sight, out of mind" syndrome by mounting exhibits despite and throughout the pandemic, like the **Superior Artists Group** show, "Backwoods Artists," and CBAC's "Un-Gathering." Cautiously, we opened the Center by appointment, but that is effective only insofar as you can get the word out. So we relied heavily on publicizing our exhibitions through physical and digital promotion as a critical part of our "shuttered down" strategy. We used social media and our website to promote our exhibitions programs as much as possible and strengthened our virtual exhibitions so art viewers and buyers who were unable to step into our galleries could still appreciate exhibits online.

AL: As we (hopefully) enter the ending stage of this pandemic, have you noticed any underlying trends in the content, forms, or themes in the works or the shows exhibited, or will soon appear, in the gallery?

SC: I haven't noticed any new trends or themes yet. Artists will reflect the times in which they live. Up here in the north country, where most of the time it's peaceful and the social compact is solid, artists seem to look inward rather than outward. Many artists interpret the land and waterscapes and reflect on the need to protect this fragile and beautiful part of the world. Most avoid politics, which is probably a good thing.

AL: How can the Cultural Center respond to the pandemic or this generally charged historical and political moment?

SC: The galleries should be open and in tune to the needs and wants of the community. If there's a need to process the pandemic, our toxic politics, or our newly found awareness of the inequalities baked into our culture, then we're here and ready to be a stage for artistic expressions of those, and any other, ideas or issues. ☺

See page 6 for a profile of Steve Cotherman's artwork.



Steve Cotherman trained at Hamline University, the Universities of Kentucky and Wyoming, and the school of weird knocks and lucky breaks. At one time he was a painter and printmaker, but since the late 1970s, he has been experimenting almost exclusively with manipulated photography and collage.



Aron M. Lorber, an employee at the Washburn Cultural Center, previously served as its 2020 Robert W. Ungrodt Intern. With a Master's Degree in Art History from the University of Minnesota-Twin Cities, he insists that while he can teach, write, and talk about art, he cannot make it.



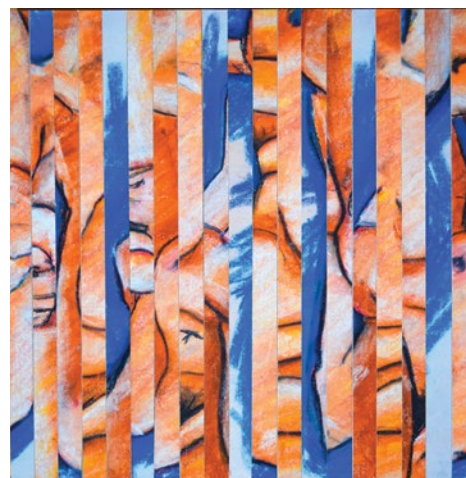
"Figural Redo #3"



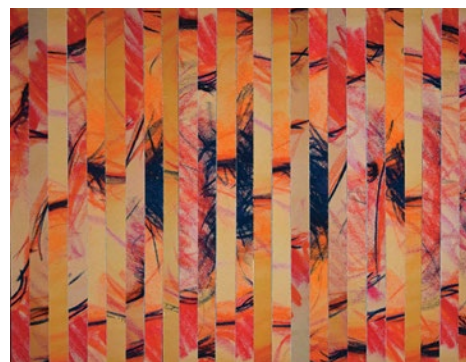
"Figural Redo #5"



"Figural Redo #4"



"Figural Redo #1"



"Figural Redo #2"

Profile

Revision and Reenvisioning in Steve Cotherman's 'Figural Redo' Series

By Aron M. Lorber

Created while Wisconsin residents were sheltering in place last spring, **Steve Cotherman's** "Figural Redo" series spans the breadth of his art-making career and reinterprets his earlier work through his contemporary practices of photography and collage. Cotherman begins each "Redo" by photographing one of the figure-based oil pastel paintings he produced in the late 1970s as an MFA student. He then carefully cuts that photograph into similarly sized strips, reorders and lines up those pieces, and affixes them to a board to complete each work.

The resulting collages are richly colored, ambiguous, and disorienting, each a series of vivid ribbons in which gestural lines are continually interrupted, a glimpse of a figure appears then recedes, and the representational is reconfigured into an abstraction.

With their decorative yet dizzying aesthetic, the "Figural Redos" appear like a chaotic collaboration between two versions of Cotherman, an artist reflecting upon, responding to, and interacting with his output and interests from decades earlier. We can clearly see evidence of Cotherman as a young artist—his affinities for vibrant, sometimes peculiar color palettes and distinct, animated pastel strokes. But alongside that past artist, between the (vertical) lines of each collage and embedded within each of their cuts, we can just as clearly identify present-day Cotherman—meticulously and deftly measuring, segmenting, rearranging his older figural paintings, unmaking them in order to make anew, and, in so doing, redoing. ☺

Grants

CBAC awards \$2,000 to Artists for Professional Development Opportunities

By Christine Lindsey

The purpose of CBAC's Artistic Development Grant program is to promote ongoing learning and to encourage area residents to further their artistic abilities for reasons of personal growth and enhanced community artistic excellence. Any professional, amateur, or student artist residing in Ashland or Bayfield Counties is eligible to apply.

Kristin Tetzner has been awarded \$675 to attend a photography workshop/retreat titled "Poetry of Perception," taught by **Keith Carter**, to be held this August at **Wild Rice Retreat**.

Yazmin Bowers has been awarded \$1,325 to spend one week studying oil painting in Santa Fe, New Mexico, with renowned landscape and abstract oil painter, **Rick Stevens**.

CBAC is proud to support these two artists in their endeavors to grow as artists and leaders in promoting the arts in the Chequamegon Bay Region. ☺

**Congratulations,
2021 Artistic
Development
Grant Recipients!**

- **Yazmin Bowers** (\$1,325) to study oil painting with Rick Stevens in Santa Fe, New Mexico
- **Kristin Tetzner** (\$675) to attend a photography workshop/retreat with Keith Carter at Wild Rice Retreat.

Collaboration

A Popup Art Exhibit at Bates Art Bar

By Gayle Chatfield

Bates Art Bar, the late **Mary Rice**'s gallery and studio in Bayfield, has recently been used only for the **Bayfield Food Pantry**. Recently, though, the large display windows at Bates Art Bar were made available to CBAC. For this display, I was able to curate a show of artists from around the peninsula to give visitors to Bayfield information on how to find art in area galleries and artists directly. Depending on availability of the building, from now to September 15, there will be several more displays. The purpose of this display is also to promote **CORE Community Resources, CBAC**, and **Authentic Superior**, which will be producing a regionally focused directory of artists, craftspeople, and food producers. ☺



Bayfield Peninsula artists' work on view in the windows of Bates Art Bar.



The Conspire Project: 'How Will You Conspire to Create Community?'

By Mary Dougherty

Gayle Chatfield's "Birchbark Wings" (see page 8) inspired my new photography/storytelling project, and I'm looking for answers to a simple question—"How will you conspire to create community?"

Does this feel like a trick question? Are you wondering how on earth to answer it? **Frederick Buechner**'s advice, vocation is the place where our deep gladness meets the world's deep need, is a good place to start formulating your answer.

Let me know if you want to help write this story...we'll find a time to meet at Bates and start to map out what we'd like our community to look and feel like, post-COVID.

Visit my Facebook page for more info:

<https://www.facebook.com/mary.carlindougherty> ☺



Mary Dougherty's new photography/storytelling project: "The Conspire Project."

Wrap-up

Resilience Resounds in Creativity

By Sarah Lund



People's Choice Award:*

Gayle Chatfield,
“Birchbark Wings”
(assemblage) (above
and watermarked on
this spread)

*gift of art supplies
from Karlyn Yellowbird
Gallery

CBAC's annual spring show 2021 was held at the **Washburn Cultural Center** from April 7-28, 2021. The show's theme, “**Cultivating Resilience—Thriving Amid Adversity,**” inspired 34 local artists to enter a total of 90 separate entries. Artists shared their personal and collective experiences of coping during the pandemic and revealed adversity's creative role in artistic expression. The strong response impresses upon us the resilience of our art community and also of CBAC in its continuing efforts to support the arts under new and demanding circumstances.

Steve Cotherman and **Aron Lorber** are owed much of the credit for making the show available to the public. They expanded opening hours at the Washburn Cultural Center, and Aron Lorber created a virtual tour posted on their website. A special thank you to **Claire Duquette** for writing an article for the **Ashland Daily Press**. A video walkthrough (www.washburnculturalcenter.com/cbac-spr2021/#judge) with Judge **Ron Piercy**, posted on CBAC's Facebook page, provided commentary on noteworthy pieces and awards. View the virtual exhibit at www.washburnculturalcenter.com/cbac-spr2021/.



Merit Awards:

Gretchen Burke,
“Drive to Big Sur”
(pastel)

Sandy Isely,
“Morning Walk”
(pastel)

Elizabeth Lexau,
“Big Bay Bog”
(soft pastel)

Joanne Meierhofer,
“Lady of Seville”
(pastel)

Kristin Tetzner,
“Paper Play #2”
(painted paper
collage)

Michelle Wegler,
“Bales and Barns”
(pastel)

View Merit Award winners at:
<https://www.washburnculturalcenter.com/blog/2021/4/6/cultivating-resilencethriving-amid-adversity-april-7-28-2021-virtual-exhibition#judge>



Three prizes were given.
1st prize, \$100; 2nd prize, \$50; and 3rd prize, \$50.

1st J.R. Lince-Hopkins, “Patience”
(oil on canvas) (at left)

2nd Kerry Jean Pennings, “Going to the Mountain” (acrylic on birch panel) (below right)

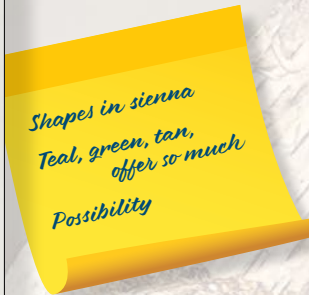
3rd Steve Kreuser, “Six Masted”
(string sculpture) (below left)



Something new this year, suggested by **Ann Christensen**, the audience was invited to write and post a haiku in response to an inspiring art piece of their choice. (See an example below.) During the month, viewers wrote 53 haikus in response to the exhibit. Bayfield Poet Laureate **Lucy Tyrrell** enthusiastically supported the effort, noting that April is national poetry month. ☺



(Above) Merit Award recipient: Kristin Tetzner, "Paper Play No. 2" (painted paper collage). Haiku written on post-it by exhibit visitor.



Dorota Bussey, "Renewal" (acrylic)



Jeremy Oswald, "Downtown Bayfield" (photo print)



(At left) Merit Award recipient: Joanne Meierhofer, "Lady of Seville" (pastel)

Three acrylic paintings on canvas by Sharon Handy (clockwise from top): "Letting Go," "We Can Do This," and "Both Particle and Wave."



Susan Lince, "January 6, 2021, The Day Democracy Dimmed in D.C." (acrylic and mixed media)



Barb and Bill Gover, "Pirouette" (front of work) (fabric and wood)



Craig Shanks, "Dogwood Egg Basket" (dogwood and willow)



Make a Date With the Arts

June through August 2021

Compiled by Kathleen Broadwell

Check websites for virtual events.

Music, Theater, Dance

Ashland Chamber Music Society

Concerts year-round.
<https://ashlandchambermusic.org>

Ashland City Band

chulmer@northland.edu

Bayfield Concerts by the Lake

www.bayfield.org/ (715) 779-3335

Bayfield Summer Concerts

claire.bayfield07@yahoo.com

Big Lake Orchestra

<https://www.facebook.com/BigLakeOrchestra>
biglakeorchestra@gmail.com

Big Top Chautauqua

www.bigtop.org (715) 373-5552

Chequamegon Symphony Orchestra

www.chequamegonsymphonyorchestra.weebly.com

Chequamegon Theatre Association

www.ctatheatre.org (715) 682-5554

Garland City Chamber Players

<https://www.facebook.com/garlandcitychamberplayers>
andrewmcinnes@hotmail.com

Garland City Consort

Classical Chequamegon Newsletter available through Facebook page.
<https://www.facebook.com/GarlandCityConsortgarlandcityconsort@gmail.com>

Madeline Island Chamber Music

Part of the Madeline Island Summer Music Camp.
www.micm.org/ (715) 747-6045

StageNorth Groundlings

www.thegroundlings.org

Literary & Museums

Ashland Historical Museum

www.ashlandwihistory.com

Bayfield Carnegie Library

www.bayfieldlibrary.org

Bayfield Heritage Association and Museum

www.bayfieldheritage.org

Bayfield Maritime Museum

bayfieldmaritimemuseum.org

Madeline Island Museum

www.madelineislandmuseum.wisconsinhistory.org

Port Wing Museum and Library

www.portwingmuseum.org

Vaughn Public Library

www.vaughnlibrary.org

Washburn Area Historical Museum

www.washburnculturalcenter.com/museum

Washburn Public Library

www.washburnlibrary.org

Visual Arts

Artists Squared Gallery

www.artistssquaredgallery.com

Austin Miller Studio and Gallery

www.austinmillerstudio.com

Authentic Superior

<https://authenticsuperior.com>

Bate's Art Gallery

batesartgallery.wordpress.com

Bayfield Artist Guild

bayfieldartistsguild.weebly.com

Bell Street Gallery on Madeline Island

www.bellstgallery.com

Big Water Fiber Arts

goverbarb@gmail.com (715) 331-9322

Black Cat

www.blackcatashland.com

Boreal Woodworking and Studio

<https://www.facebook.com/groups/289313324980999/>

Chequamegon Bay Arts Council

www.cbayarts.org

Deena's Pottery Studio and Gallery

facebook.com/Deenaspottery/

Eckels Pottery and Fine Craft Gallery

www.eckelspottery.com

Hestekin Pottery

www.facebook.com/HestekinPottery/

Iron Apostle Studio and Outdoor Gallery
facebook.com/theironapostle/

Island Carvers
www.islandcarvers.biz

Karlyn Yellowbird Gallery
www.karlynholman.com

Kerr Studio and Gallery
www.kerrart.com

La Pointe Center Art Gallery on Madeline Island
<https://lapointecenter.org>

Oulu Glass Gallery
www.ouluglassgallery1.com

Salmagundi
www.salmagundifairtrade.com

Silverwaves Jewelry Working Studio and Gallery
<https://www.silverwaves.net>

Stone's Throw
www.stonethrowbayfield.com

Washburn Cultural Center
<https://www.washburnculturalcenter.com/upcoming-events>

Wonderstate Coffee
<https://wonderstate.com/pages/bayfield-cafe>

Woods Hall Gallery and Studios
www.woodshall.com

Wren Fine and Functional Art
www.wrenfineandfunctionalart.weebly.com

Special Events

Anishinaabe Culture Days
(715) 747-2415 or email
madelineisland@gmail.org

Ashland Chamber of Commerce
www.visitashland.com

Ashland Downtown Days
www.visitashland.com

Bay Days Festival
www.ashlandbaydays.com

Bayfield Chamber of Commerce
www.bayfield.org

Bayfield Heritage Tours
<https://bayfield.org/events/ghost-walking-tour-bayfield-ghost-history-walks-12/>

CHARAC
www.cablehaywardarts.org

Chequamegon Food Co-op
www.chequamegonfoodcoop.com/news-events/events/

Corny Art Crawl
www.cornucopiawisconsin.net

Festival of the Arts and Gallery Tour
www.bayfield.org

La Pointe Center for the Arts
www.lapointecenter.org

Madeline Island Chamber of Commerce
www.madelineisland.com

Northland College
www.northland.edu

Port Wing Plain Air Painting Festival
www.portwingpleinair.com

Washburn Brownstone Days
(715) 373-5017
www.washburnchamber.com

Washburn Chamber of Commerce
www.washburnchamber.com

Washburn Pottery Festival
<https://www.facebook.com/BayfieldPeninsulaPotters/>

White Winter Winery
www.whitewinter.com

Classes/Workshops

Cooking with Lars
www.cookingwithlars.com

Karlyn Yellowbird Gallery
www.karlynholman.com

Madeline Island School of the Arts
www.madelineartschool.com

Northern Great Lakes Visitor Center
www.nglvc.org

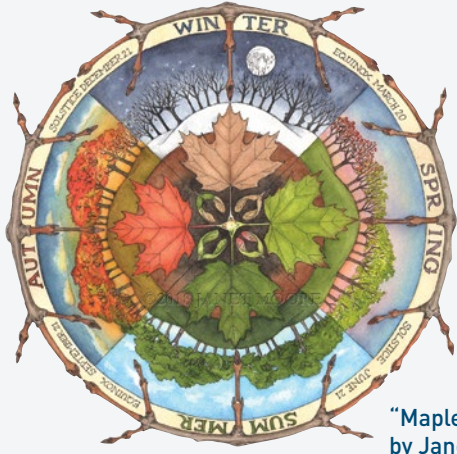
Oulu Glass Gallery
www.ouluglassgallery1.com

Washburn Art Camp
<https://www.facebook.com/washburnsummerartcamp/>

Wild Rice Retreat
www.wildriceretreat.com

Film

Bay Area Film Society
Northern Great Lakes Visitor Center or the Bay Theatre.
<http://www.bayareafilmsociety.org>



"Maple Wheel,"
by Janet Moore

June 15, 2021-May 2022

North Country Seasons Exhibit

Over 30 artists and over 50 pieces at the Northern Great Lakes Visitor Center.

mdlachecki@gmail.com.

June 19

North Country Seasons: Celebrating the Summer Solstice

At Northern Great Lakes Visitor Center.

9 a.m.-Noon: Songs, Storytelling and Nature Walk (\$10/adult, \$5 children and seniors, \$25 family of four or more);

1-4 p.m.: Workshops on Storytelling, Writing a Seasonal Song and Creating a Seasonal Sense of Place in Visual Art (\$30).

mdlachecki@gmail.com.

Event

Area Artists Collaborate to Celebrate 'North Country Seasons'

By Marina Lachecki

2021 exhibit, performances, and workshops

Over 30 artists submitted over 50 pieces on the theme of the four seasons for the year-round art show, "North Country Seasons," opening June 1 at the **Northern Great Lakes Visitor Center**. The project also involves seasonal performances and workshops (where you can collaborate with other artists to create new work). The first takes place on June 19 (see details at left). Think: music, dance, storytelling, poetry, prose, pastels, pen and ink, photography, acrylics, watercolors. All these activities will take place at the Northern Great Lakes Visitor Center.

How did this project come about?

The "North Country Seasons" project was inspired by the **Chequamegon Bay Arts Council's** 2019 spring community art show, **"Art Heals."** The call for entries for that show said: "Art heals. It can lift, brighten, lighten, and enlighten. It informs, teaches, edifies, and can sanctify. It helps us uncover, reveal, confront, forgive, descend, ascend, and transcend." To build upon that foundation, CBAC applied for and received a **Creative Communities Grant** for this project in 2020 from the **Wisconsin Arts Board**. The **Creative Communities Program** is a statewide competitive process which supports the creation and development of the arts at the local level.

The project is in partnership with the Northern Great Lakes Visitor Center and is supported in part by a grant from the Wisconsin Arts Board with funds from the State of Wisconsin and the National Endowment for the Arts.

The following area artists will participate as workshop teachers and performers:



Rob Goslin, Jr.



Sharon Handy



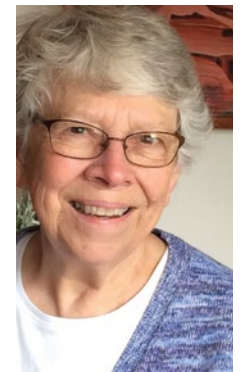
Marina Lachecki



Barbara Meyer



Janet Moore



Jan Wise



Scholarships

Five Area High School Seniors Each Receive \$1,000 Scholarships from CBAC

By *LeeAnn Frey*

The Chequamegon Bay Arts Council awarded five \$1,000 scholarships to graduating high school seniors pursuing further education in their chosen art fields this year. The scholarship recipients are:



Nolan Arthur

Attended Drummond High School and is accepted at UW-Eau Claire where he anticipates a course of study in piano performance and kinesiology.



Signe Belle Overby

Attended Washburn High School and is accepted at Hollins University in Virginia where she plans to work towards a double major in studio art and psychology. She eventually would like to go on for a graduate degree in Art Therapy.

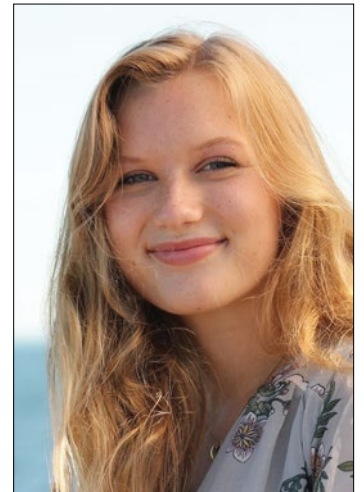
Molly Macgregor

Attended Washburn High School and is accepted at Northern Michigan University. Molly's two interests are science and music. She plans to study microbiology which will keep her on track for a medical degree in Gastroenterology while also keeping her love for music and violin alive through playing for the NMU orchestra.



Greta Thiel

Attended Bayfield High School and is accepted at Northern Michigan University where she hopes to connect her love of art and the environment into a career that will help others learn about the environment and expand their appreciation for wild places and their importance in our world.



Drew Rekemeyer

Attended Ashland High School and is accepted at Herron School of Art and Design at Indiana University-Purdue University Indianapolis (IUPUI), where she will be pursuing a BFA in photography.



Congratulations to these students and best wishes as you enter into the next stage of your lives!



Who We Are

The **Chequamegon Bay Arts Council** is a member-oriented, non-profit organization promoting the arts in northern Wisconsin. Run by a dynamic all-volunteer Board of Directors, CBAC supports local arts and believes that a vibrant arts community invigorates the community at large.

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Grant Report

Arts Initiative Grant

Big Top Chautauqua and 'Make Music Day'

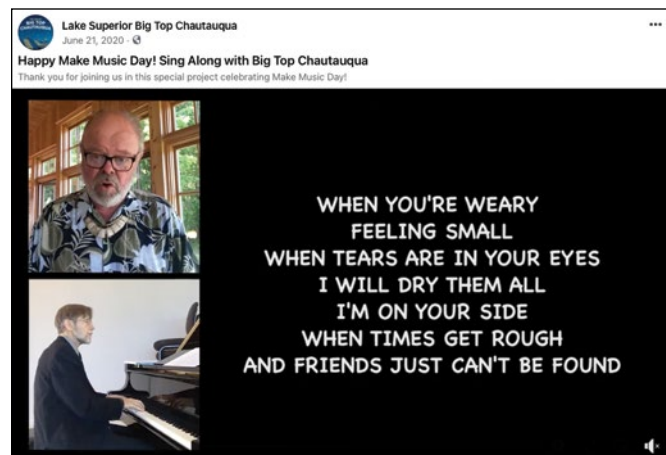
By *Laura Greene*

To safely promote participation in "Make Music Day 2020," **Big Top Chautauqua** held two events, both funded by a \$2,420 **Arts Initiative Grant** from the Chequamegon Bay Arts Council.

On June 21, 2020, the day originally planned for "Make Music Day Chequamegon Bay," **Blue Canvas Orchestra** members held a "**Virtual Sing Along.**" The sing-along aired on Big Top's new virtual series, "**Tiny Tent Shows,**" that airs Friday nights at 7:00 p.m. on our Facebook page and YouTube channel.

Immediately following the sing-along, participants of all ages and abilities were encouraged to record themselves singing one part of a 4-part harmony arrangement of "Lean on Me" and to submit their video to our production team. The team then edited those submitted videos into a compilation to create our first "**Virtual Choir.**" The final project aired on "Tiny Tent Shows" during Big Top's New Year's Eve celebration.

You can view both of these projects at these links:



Virtual Sing Along: <https://www.facebook.com/watch/?v=696321827885421>



Virtual Choir: <https://www.facebook.com/88197210383/videos/842380629885427>

Supporters

Thanks to all our supporters and new and renewing members for this quarter. We couldn't do it without you!

Benefactor

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Broadwell

Partner

Eric and Jean Knox
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Perrine
David and Katherine
Sieglar
Karyn and Lee Stadnyk
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Art Enthusiast

Dotie Coleman
Joyce Kiel
Catherine Lange
Sara Mustonen
Sandra Starck
Carrie Winningham



Senior/Student/ Starving Artist

Poca Adams
Carrie Grove
Grace Ann Hogan
Sandra Isely
Jill C/o Corlett Lorenz
Margaret Motiff
Lois Osterberg
Kerry Pennings
Nancy Schryer
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For membership benefits:
cbayarts.org/membership.

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Starving Artist

☐ **Included in all of the above membership fees:**

You will receive *Artifacts*, CBAC's quarterly newsletter, as an email attachment. Please provide your email address below.

- ☐ \$12 Hard-copy subscription of *Artifacts*, CBAC's quarterly newsletter—mailed to the address you provide below.

☐ **My check payable to CBAC
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www.cbayarts.org

P.O. Box 25, Washburn, WI 54891

Questions: Call CBAC President
Joanne Meierhofer at (715) 685-2350

Mission: What We Do

The **Chequamegon Bay Arts Council** is a non-profit member organization that supports, develops, and promotes art and artists in northern Wisconsin. CBAC was established in 1981 and accomplishes this mission by providing:

- grants and scholarships in support of artistic development, creation, and presentation;
- communication with members and the public through various media;
- art exhibitions, workshops, and special events, including annual fund raising and membership activities designed to enable us to meet our goals.

Vision: What We Want

To assure that residents and visitors have access to art's enriching possibilities.

Values: Why We Do It

Because we believe that:

- the arts enrich lives, promote community, foster creativity and showcase diverse cultural perspectives in positive ways;
- the arts foster understanding of our unique place through time;
- artists need assistance to grow, so our organization invests in the future of the arts.



P.O. Box 25, Washburn, WI 54891

Artifacts

**Watch for CBAC's new website—
Coming soon!**

VISIT WWW.CBAYARTS.ORG and
LIKE US ON [FACEBOOK](https://www.facebook.com/cbac)

CBAC Online Auction 2021

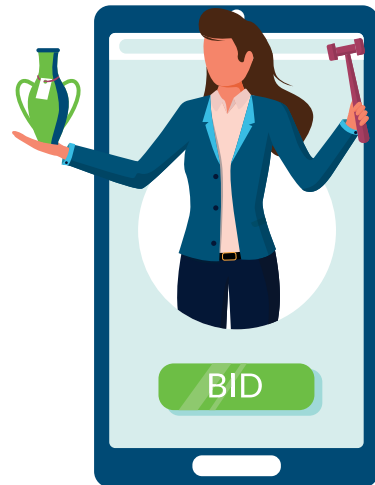
CBAC will be hosting another virtual auction late this summer, the timing of which will lead up to the Bayfield Arts Festival weekend that is happening September 11-12.

The focus of the auction will be on raising funds to directly support our artists.

STATS FROM LAST YEAR'S ONLINE AUCTION:

- 21 artists submitted 1-2 pieces to the auction.
- The auction resulted in \$4,257 in sales.
- The auction site had some impressive traffic statistics:
We had over 800 visitors to the site during the auction period, with over 6,000 page views (meaning visitors each viewed a number of pages), with each visitor spending over three minutes on the site. These are great, great numbers for any website, especially for a brand-new event!

**FULL DETAILS ABOUT THE 2021 AUCTION
PREVIEW AND BIDDING DATES AS WELL AS
HOW TO SUBMIT A DONATED OR GALLERY
PIECE WILL BE AVAILABLE BY MID-JUNE.**



ONLINE AUCTION

