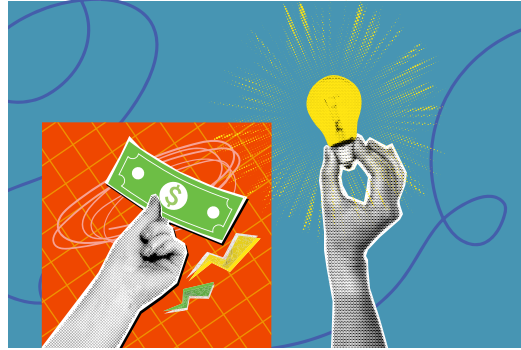


In this issue...

- 1 **Grants:** Eight Arts Initiative Grants Awarded
- 2 **President's Letter**
- 2 **Editor's Note**
- 3 **Sponsors:** Thank You, 2026 CBAC Sponsors!
- 4 **Art Forms:** Fiber Arts Are Thriving Here
- 8 **Grants:** Four More Mini Grants and Six Artistic Development Grants Awarded
- 9 **Grant Reports:** Big Water Film Festival
- 10 **Grant Reports:** Bayfield School District, Shae Schachameyer, and LaPointe Center for the Arts
- 12 **Wrap-up:** CBAC Spring Show—'Back Stories'
- 14 **Board Member Profile:** Debra Dicke
- 15 **Supporters:** Update
- 15 **Join CBAC:** Support Artists and the Arts!
- 16 **Scholarship:** Two High School Seniors Receive \$1,000 Scholarships



Grants

2026 Recipients of Arts Initiative Grants

By Kathleen Broadwell

The **Chequamegon Bay Arts Council** has selected eight recipients for the 2026 Arts Initiative grants. This year CBAC received 15 applications asking to fund \$40,000 worth of projects. All of them were worthy of being funded, but, unfortunately, our available funding amounted to a total of \$17,000. CBAC receives an annual grant from the **Wisconsin Arts Board** as part of its regranting program. This year, the WAB grant was \$10,000. Through fundraising, we match that WAB grant. The combined funds make our grants program possible.

Many thanks to the four panelists who evaluated all of the applications: **Claire Duquette**, former CBAC board member, writer and reporter; **Sarah Lund**, former CBAC board member; **Seth Meierotto**, graphic artist and digital creator, Barkinspider Studio; and **Holly Rigotti**, former theatre manager and grant writer. All spent many hours reading the grant applications and making difficult decisions. The CBAC board reviewed the panel's recommendation and approved it at their meeting in March. ☺

Congratulations, 2026 Arts Initiative Grant Recipients!

- **Eckels Pottery** (\$3,000)—
Two kinds of pottery classes for veterans: grant will help defray fees for participants.
- **Gretchen Marie Morris** (\$3,000)—
Native Drum and Dance Troupe: honoraria to instructors of dance, drumming, song, storytelling, and language.
- **Niigaani-Animikiwinini** (\$2,000)—
Translate, record, and show Ojibwe version of the film "Four Seasons of the Ojibwe."
- **Garry Schalla** (\$1,500)—
Blue Grass Day Camp for youth 7-17 to learn blue grass singing, instruments, and song writing.
- **Jonathan Small** (\$1,500)—
Lost in the Woods Improv members will enhance their musical skills.
- **Alison Spaude-Filipczak** (\$3,000)—
Storybook Theatre at Bad River: bring a Minnesota-based educational theatre group to Bad River to work with youth.
- **Monday Night Life Drawing Group** (\$1,000)—
To fund payment of models, rent, and facilitator.
- **Liz Woodworth** (\$2,000)—
Liz has written a musical that she envisions opening at StageNorth in October 2026. She will hire an arranger for the music she has written.

President's Letter

Artists' 'Back Stories,' Grants, Scholarship, and Summer Collaboration with the City of Ashland



By Dorota Bussey

"So, from that moment of extraordinary political constriction and fear, people took their energies into rebuilding humanity. And we're in a moment like that. So, if you can't deal with the politics and you still feel like you need to be engaged, pick up your flute, or start writing or pick up a pencil and start drawing and be engaged in creating communities that way as well."—Heather Cox Richardson

It's been a busy time for CBAC!

In March, we had a successful Spring Art Show, **"Back Stories"** (see page 12 to see some of the artwork and read excerpts from participants' "back stories.")

We have reviewed this year's many grant applications and awarded our yearly **Arts Initiative** (see page 1) and **Artistic Development** grants (see page 8). We continue to award **Mini Grants**, funded by **Norvado** (see page 8). We wish we had deeper pockets so that we wouldn't have to turn anyone away. Our board and judges do an excellent and unbiased job rating the applications and deciding how to distribute the funds. We hope we'll be able to raise more funds this fall. The need is evident.

Our \$1,000 **Karlyn Holman College Arts Scholarships** go to **Leah Anderson** and **Grace Swanson** (see page 16).

We are partnering with the **City of Ashland** this summer, participating in the city's **"Dock of the Bay"** community festival on August 1 on the former ore dock. Artists are invited to reserve a space for \$50 to exhibit and sell their creations—a bargain price for art fairs. Last year was the first year of the festival, which welcomed about 1,000 visitors. For more details, please contact **Jennifer Fanucci**, Director of Community Events, City of Ashland at (715) 685-1611 or jfanucci@coawi.org. ☺

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 an issue, please contact the 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

Editor's Note

Thank you!

By Catherine Lange

Special thanks to **Carla Bremner** for coordinating the story about the June exhibit, *Variations: Fiber Arts*. Additional thanks to **David Edlefsen** for an overview of Fiber Arts. Thanks also to **David Edlefsen, Judy Hanne Gonzalez, Clayton T. Russell, Jane Herrick, and Dagmar Plenk** for giving us glimpses of their fiber art works. *Please see page 4.*

Thank you, too, to this issue's other contributors: **Kathleen Broadwell, Dorota Bussey, Chris Lindsey, LeeAnn Frey, Claire Duquette, Grace Hogan, Shea Schachameyer, Steve Law, and Debra Dicke.** ☺

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■ Champion (\$5,000+)
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By Chris Lindsey

This year we are happy to announce that the Wisconsin Arts Board has increased our funding to \$10,000 making it now possible for CBAC to distribute \$20,000 in grants supporting arts initiatives in our communities! But first, CBAC must generate enough funding to match this grant. And what is our greatest resource for accomplishing this? Our Sponsors!

Chequamegon Bay Arts Council's mission is to support the arts and promote artists living in our region of Northern Wisconsin. Please consider joining our efforts to develop, promote, and support the arts and artists in the Chequamegon Bay Area by becoming a sponsor today.

It's not too late to become a 2026 CBAC sponsor!

You can see sponsor benefits and donate at cbayarts.org/membership or use the form at right. Or contact Chris Lindsey at (715) 209-5774 or chris6454@gmail.com.

Yes!

I will be a 2026 sponsor of CBAC's work to support the arts and local artists.

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Questions:

Contact CBAC Board Member Chris Lindsey at (715) 209-5774 or chris6454@gmail.com.

Art Forms

Fiber Arts Are Thriving Here

By Carla Bremner

Celebrating its fifth year, **Variations: Fiber Arts** returns to the galleries of **Washburn Cultural Center** for the month of June. The exhibit emphasizes works created for aesthetic value, differentiating it from the work of talented fiber artists creating primarily for function.

Nearly 30 artists—both returning artists and an influx of new fiber creators—are expected to participate in the exhibit. The medium knows no bounds with works incorporating paper, yarn, wood, string, fabric, grass, hair, metals, silk, and other fibers. Techniques showcase the versatility and ingenuity of the artists, including weaving, crocheting, braiding, stitching, netting, wrapping, felting, and other methods.

In 2021, a small group of fiber art aficionados started *Variations*. The number of artists participating has grown each year. More than an art show, the exhibition has become a space for fiber artists to connect, share ideas, and learn from each other. It has been rewarding to see both the artists' work and the audience's appreciation for this art form evolve and deepen. Organizers expect the show to continue to grow and evolve.

As an independent, ad hoc committee without nonprofit status, we were very gratified to receive financial support from CBAC this year through their Mini Grant program, made possible by funding from Norvado.

Variations will run at the Washburn Cultural Center until June 26. Hours: Thursday-Monday, 11 a.m.-4 p.m. The opening reception is June 4, 5-7 p.m. 🌀



"Solomon" by David Edlefsen. Crocheted sisal, wool, and ribbons, 84" x 36" x 24", Photo by Kevin Smith.



"Firebird" by David Edlefsen, shown at the Washburn Cultural Center. Crocheted copper magnet wire. 144" x 108" x 36". Photo by artist.

Thoughts on Fiber

By David Edlefsen

Textiles are having a major moment across the country and have been for several years now. Possible approaches to creating fiber art include the following:

Architectural

Textiles designed for large open spaces (private or public) to be viewed and experienced from every angle. This could be objects that are walked through, underneath, over or around; room dividers, cloud-like canopies, pieces suspended in space that present the sculptural principles of inside/outside, tension and gravity. Being fully immersed into such a display allows for a psychological, spiritual, and/or meditative experience. In most cases, scale is important.

Weaving

Two elements crossing over and under each other at right angles is a weaving. It's a primal and ancient activity. Archeological evidence suggests that early hominids Australopithecus wove shelters from plant materials! It's the original binary language, pixels for shelter. Today, anything can be woven together. Metal, wood, and glass can be hammered, cut, sawn, poured, and extruded into linear malleable elements suitable for interlacing. Natural

David Edlefsen:

"I have always approached the art making process from the spiritual/meta-physical perspective. This is the space in which our divine nature is revealed and where we as human beings can truly excel; making visual what can be felt and experienced but not necessarily seen. Art should challenge you, make you ask questions such as 'What does that title mean? How does it connect to the object I'm observing? Is the artist talking about the here and now or about another state of consciousness?' This is the original meaning and purpose of art, before it was enslaved by commerce."

fibers can be spun or plied together with non-traditional materials yielding a new and unique fiber. Dyes and pigments can enhance these materials. Once woven the resulting “cloth” can be painted, printed, stitched, quilted, beaded, burnt, cut and re-sewn, pounded, pressed, pleated, etc. Add in photographic techniques and images. The possibilities are endless.

Off-Loom Textiles

Plaiting (braiding) is the close relative to weaving as two elements are crossing over and under each other, but on the diagonal. While this can technically be done on the loom, it would be a hand-manipulated effort and is more usually done off-loom. Other off-loom technologies include looping, knotting, netting, coiling, twining, wrapping, quilting, and the percussion techniques of felting and paper making.

Surface Design

This category refers to dyeing, printing, or painting on the surface of the textile. For example: Batik, using wax to resist the dye; ikat, binding the cloth or threads to resist the dye; Shibori (tie dye), twisting, pleating, folding to resist the dye. In textile printing, the dyes are thickened with a starch compound so that the dye can be screened over the surface of the cloth or painted directly onto the surface. Dyes, which are transparent, penetrate into and become part of the fiber. Paint pigments sit on the surface of the fibers.

Fiber art is not just the material but also how the materials are being used—the approach the artist takes in the design process to try to achieve or convey his or her ideas. Any of these techniques can be used to create a unique textile in any shape, texture, volume, or color. The art of textiles is not in the material or the crafting. It’s in the vision and the experience created by the object.



“Dragonfly” by Judy Hanne Gonzalez. Traditionally handsewn, low-immersion dyed kimono. 5 feet wide at the sleeves and 5.5 feet long.



“Hera” by Judy Hanne Gonzalez. Paper Sculpture. 18”x24”.

Judy Hanne Gonzalez:

“When I was a public relations/journalism undergraduate, I went to the chair of the Art Department and said, ‘I’m not an artist, but I make things. I’d like to take classes in your department.’ Mel laughed and said, ‘It’s the artists that give us trouble. You, we can train.’ I learned to weave, make paper, build looms, and draw. I still need to make things. The simplicity of creation: to have an idea, coupled with the relentless need to bring it into the world. The simple satisfaction of making the imagined real, no matter how long it takes.”

In the context of this exhibition, “fiber” is defined as any material spun, beaten, or extruded into a long linear format, which may include:

- Proteins: silk, wool, hair
- Cellulose: cotton, flax/linen, rayon, raffia, reeds, sisal, abaca, willow, bamboo, grasses
- Plastics: polyester, acrylic, model, microfiber, monofilament, vinyl tubing, fiber optic cable, etc.
- Metals: wire, braided or woven strips, cables and cords, hammered, metal strips, etc.

Exhibited works may also incorporate fiber art techniques:

- Weaving: loom and off loom
- Basketry: twined, coiled, plaited
- Netting: knotted or knotless, lace work
- Quilting: pieced, layered
- Crochet
- Knitting
- Wrapping
- Knotting
- Braiding/Plaiting
- Splicing
- Felting
- Paper making
- Stitching: couching, embroidery, appliqué, trapunto, etc.
- Surface design: dyeing, textile printing, painting on fabric

Art Fabric manipulates these materials and techniques into objects, whose primary purpose is aesthetic, didactic,

Continued on page 6

Art Forms: Thoughts on Fiber

(Continued from page 5)

thought-provoking, emotional or spiritual, and exist on their own beyond function.

By the end of the 19th century, handmade objects were denigrated in favor of newer, machine-made goods. This included manufactured textiles which could be woven at greater speed and lower costs. The reaction against manufactured goods started with **William Morris** and the **Arts and**

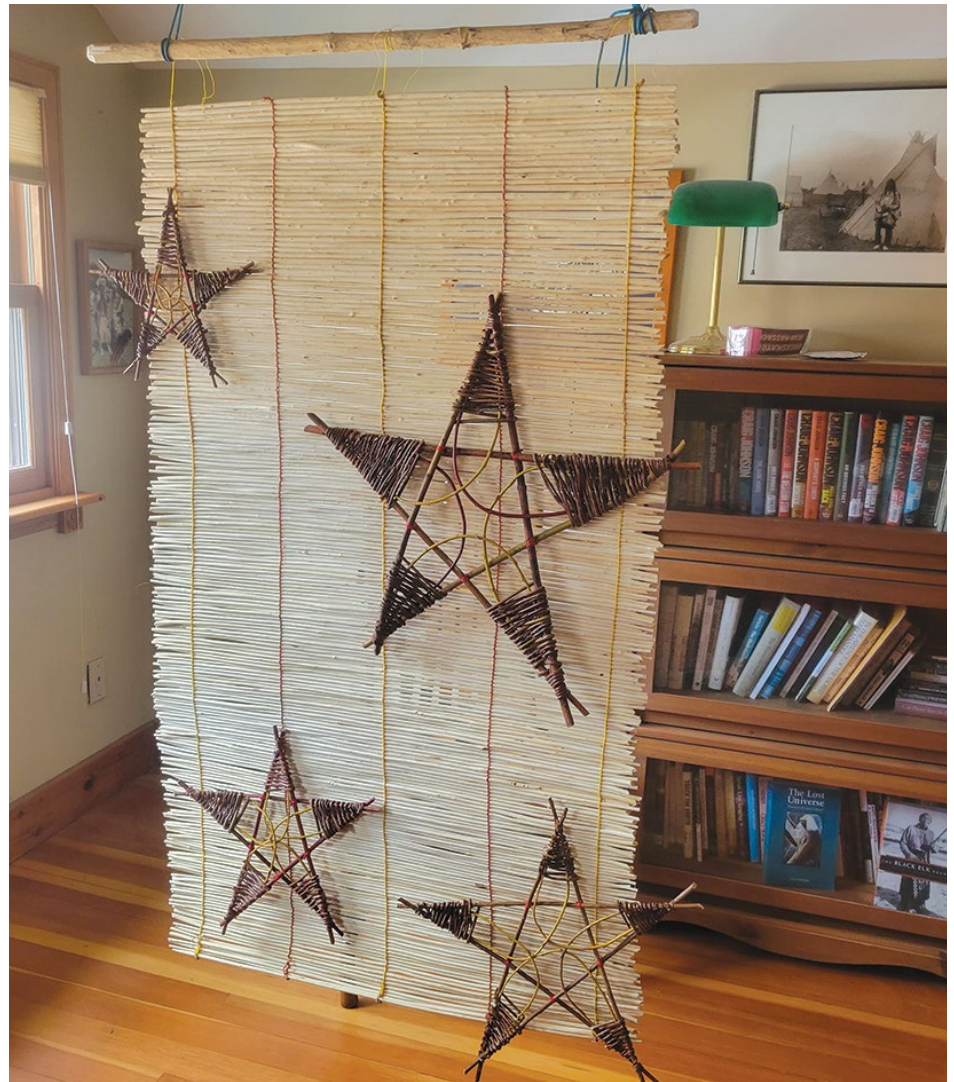
Crafts Movement in England. In 1870, Morris began producing hand woven tapestries to be hung in his buildings and interiors, often incorporating abstracted and stylized plant motifs. By 1914, his ideas were being expanded by German architect **Walter Gropius** as he reorganized the Weimar Art School into what we today refer to as **The Bauhaus**. This “school” was in fact a laboratory where all of the arts, all of the crafts, and even performing arts were brought together for the

sole purpose of cross fertilization. All were equal and all would collaborate. Experimentation + Intuition = Innovation.

This exhibit is a bringing together of creators of like mind living near one of the greatest natural wonders on planet Earth—Lake Superior. The power of the Lake cannot be denied. Let’s see what this group of provocateurs can bring into being with each installment of *Variations: Fiber Arts*. ☺



“Oversized Voyageurs’ Haversack” by Clayton T. Russell. Yellow wool, two-banded trade cloth, brain-tanned deer hide, red fox braid, glass imitation wampum, glass beads, brass cones, brass thimbles and brass tacks, brass hawk bells and red yarn. The haversack portion is 15”x24”. The 5.5” wide strap brings the piece to 56” tall.



Clayton T. Russell:

“My anchor to the fiber discipline is both willow and Dogwood. I’ve been constructing and experimenting with basket forms since the early 1980s. The majority of my baskets have followed the Appalachian Egg Basket shape. Recently I’ve become intrigued with screens. Why? I’ve noted an uptick in educators looking for ‘screen free experiences.’ Among its many uses, the screen serves to shade, project, filter, border, and obscure. The willow screen above (31”x56”) is a projection for willow and dogwood stars. A playful addition to any room or sheltered outdoor space.”



David Edlefsen, primary author of this article, is an American artist who has created and exhibited hand constructed textiles since 1967. Works include objects for gallery exhibitions, sculptural textiles for architectural spaces, sets and costumes for dance and theater projects. More recently David has enjoyed painting and assembling works with his two granddaughters and divides his time between Washburn, Wisc., and Anchorage, Alaska. Photo by William Lemler.



"Navigating the Desert" by Jane Herrick. Fiber rush, pattern paper, dried cactus paddles, waxed linen. 2.25"h x 12"w x 3"d.

Jane Herrick:

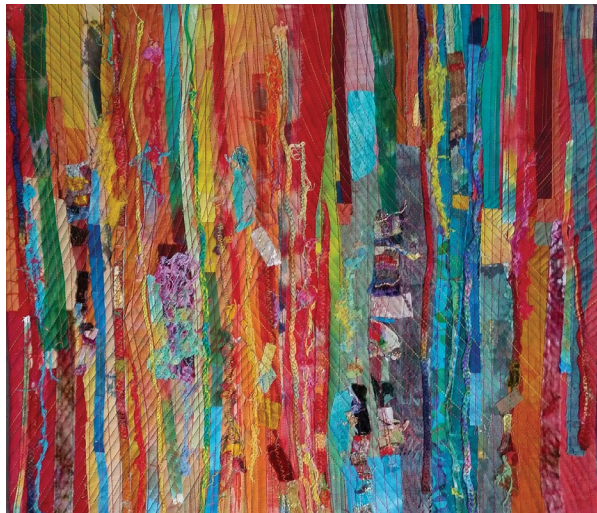
"Each place I've lived gives self-reflection and self-discovery. I find creativity navigating through experimentation with materials and ideas from each place. As this boat moves from navigating lakes to navigating the desert, creative adaptation to changing environments feeds our creative instincts."



"Perennial" by Jane Herrick. Fiber rush, Lokta paper from Nepal, acrylic, waxed linen. 7"x17".

Jane Herrick:

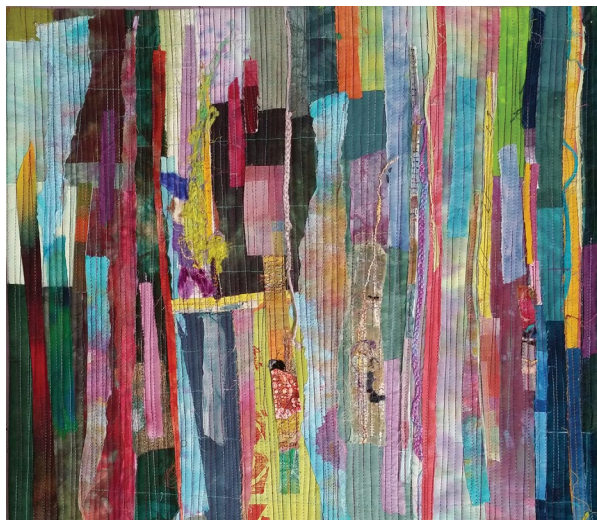
"This fiber vessel (above) was started as an experiment working with Lokta paper. The piece was finished by my 7-year-old grandson who intuitively suggested that I turn the vertical warp ends to curl. A creative collaboration!"



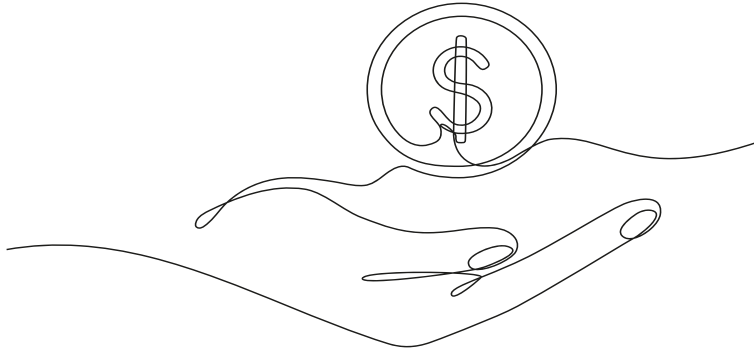
Dagmar Plenk:

"I work with fabric and other fibers to create textile pieces that reflect my relationship with the world around me as well as the inner world of emotions."

"Strata #5" by Dagmar Plenk. Hand-dyed cotton, dryer fuzz, hand-dyed perle cotton, remnants from other projects, painted paper. 19"x16".



"Strata #11" by Dagmar Plenk. Hand dyed cotton, hand-dyed velvet, painted tyvek, dryer fuzz, painted paper towels and other papers, remnants from other projects. 18"x16".



Grants

Additional \$500 Mini Grants Awarded

By Dorota Bussey

The CBAC Mini Grants are made possible by a generous sponsorship of \$7,500 from **Norvado**. Here are the most recently awarded Mini Grants:

Superior Rivers Watershed Association

The restoration project involves the construction of natural protection enclosures for wildlife restoration in Fish Creek Slough and the removal of invasive cattails and planting Manoomin (wild rice) in the slough. Community volunteers will be invited to build geodesic domes from cattail stalks that will protect the new wild rice plantings. The community will also be invited to participate in basket and mat weaving projects.

AdventureUS, Washburn

Creating a mural on the blank spaces of the store's façade to reflect our area's natural beauty and creating a small pocket park with native plantings and a seating area. The creative improvements will benefit the community and the many visitors who drive by the location on Bayfield Street.

"Variations: Fiber Arts"

Participants' works will fill Washburn Cultural Center's galleries in June 2026. The funds will cover photography of the art work, opening reception, facility rental, and marketing. Creating gatherings for artists to connect with other artists and visitors foster the arts in our community.

"Portraits & Legacies: Ten CheqBay Photographers and the People Who Inspired Them"

The grant covers rental of both galleries at the Washburn Cultural Center and reception fees for the July 2027 exhibit of portrait work by area photographers— including **Kara Hakanson, Jonas Heinzerling, Catherine Lange, Jake Mertig, Jeremy Oswald, Aria Rose, Hannah Stonehouse Hudson, Heather Szarka, Kristin Tetzner, and Marc Wanvig.**

Mini Grants will be awarded throughout 2026. Questions? Contact Dorota Bussey at dbussey714@gmail.com.

Submit applications online at: cbayarts.org/grants

Six Recipients Awarded 2026 CBAC Artistic Development Grants

By Christine Lindsey

Chequamegon Bay Art Council's Artistic Development Grant is awarded annually to promote ongoing learning and to encourage area residents to further their artistic abilities for reasons of personal growth and enhanced community artistic excellence. Six area artists will receive funding this year.

Congratulations to these artists! CBAC is proud to invest in their artistic development and look forward to hearing about their experiences and seeing what they bring back to the community!

Congratulations, 2026 Artistic Development Grant Recipients!

- **Michael Laughing Fox Charette** (\$500) To participate in four days of workshops at the World Flute Society Convention in Eau Claire.
- **Kathy Irwin** (\$900) To attend a Silversmithing Workshop with Nicole Ringgold.
- **Stephanie Mason** (\$200) To participate in a Guatemalan Style Backstrap Weaving workshop offered at Woodspirit Traditional Crafts in Ashland.
- **Alex Nelson** (\$500) To take a class titled "Automata: Create Your Own Whimsical Mechanical Machine," taught by Celia Schiller in Brule, Wisc.
- **Nancy Sandstrom** (\$1,000) To participate in a three-day Navajo Weaving Workshop at Taos Wools in Arroyo Seco, New Mexico.
- **Jodi Supanich** (\$400) To take bass lessons for 12 weeks with instructor, Tim Heil.



This year's Big Water Film Festival expanded to Bayfield, showing films at Honest Dog Books Outback Theater.



Film lovers have the chance to talk with directors and actors during a Saturday morning panel discussion, Cinema and Cinnamon rolls.

Grant Reports

2025 Arts Initiative Grant

The Big Water Film Festival Brings Local, National, and International Films to Our Community

By Claire Duquette

The **Big Water Film Festival** prides itself on showing films “as fresh as the water of Lake Superior,” and the 18th annual Big Water was no exception, screening films shot in Ashland and on Madeline Island, as well as offering the bay area audience works from Peru, Iraq and India.

The heart of the festival took place January 16-17, 2026 in Ashland, with films shown at Ashland’s Historic **Bay Theater**. But with the help of a Chequamegon Bay Arts Council grant of \$2,000, the festival expanded to show a block of films January 15 at the **Honest Dog Books Outback Theater** in Bayfield. The Bayfield showing was an even bigger success than hoped for, with 80-some film lovers packing the performance venue. Overall, just under 250 bay area residents attended the festival, some coming for one block of films, others for two or more.

One of the great things about the film festival is that it offers bay area artists a venue for their work, offers regional filmmakers an opportunity to network, and gives people a chance to have a dialogue with filmmakers Saturday morning at a panel discussion.

This year’s event featured Twin Cities director and screenwriter **Patrick Coyle**, actor **Ernest Briggs**, film editor **Scot Ferrill**—all part of making the film “Unholy Communion”—and Chicago filmmaker and actor **Trey Sorensen**, formerly of Ashland. Sorensen’s film, “Wide



Ashland’s Historic Bay Theater houses the Big Water Film Festival. The 2027 festival is set for Jan. 14-16.

Shot,” was shot in Ashland and featured bay area actors, who got to see themselves on the big screen.

Attendees got the special experience of seeing films in a theater, with others from their community, which fewer people these days do. They get to see independent films, which are not shown by streaming services. They get to see short films, documentaries, narrative films, international films, films made by their neighbors, films that address environmental issues or Native American issues, or issues that our viewers had no idea were issues.

They get to see films that aren’t perfect and begin to get a sense of how difficult it is to make a film. They get to meet filmmakers, directors, editors, actors and engage them in discussion. They have an experience that they cannot get anywhere else in the Chequamegon Bay area.

The festival is currently taking entries through the **Film Freeway** portal. The 19th annual Big Water Film Festival is planned for January 14-16, 2027. ☺



Michael “Laughing Fox” Charette brought a variety of flutes to show the students. He described how they were made and played—each with their own spirit.



The children enjoyed seeing Michael “Laughing Fox” Charette play his Native American flute in his masks—waagosh (fox) and ma’iingan (wolf).



Yazmin amazed us all with her keytar, a portmanteau of keyboard and guitar.

Grant Reports

2026 CBAC Norvado Mini Grant School District of Bayfield Elementary School Special Music

By Grace Hogan, Parent Volunteer and Substitute Teacher

This project brought two musicians into the **Bayfield Elementary School** who shared stories about themselves and their instruments and gave performances for their 30-minute classes. This grant of \$500 provided kindergartners through 4th graders a unique learning experience and exposure to different music genres to support musical growth. Approximately 130 students, several teachers, and other staff were able to participate in each visit. The musicians each received \$250 of the grant award. Thank you to those who helped make this happen: the musicians, the teachers and staff, CBAC, and Norvado.

Michael “Laughing Fox” Charette came to the school on January 28 and 29, 2026. He made a wonderful connection with the students. So much so that a 3rd grader was heard saying, “My life just changed forever” as they left the music room!

Michael “Laughing Fox” Charette is a gifted Native American storyteller, poet, and member of the **Red Cliff Band of Lake Superior Chippewa**. As a self-taught Native American flute player, he enhances his stories with hauntingly beautiful flute music. Growing up surrounded by the pristine beauty of the Apostle Islands and Lake Superior led him to dedicate his gifts as an artist to educating about Native American history, culture, and ways of life.

Michael brought a variety of flutes to show the students. He described how they were made and played—each with their own spirit. His storytelling kept the students intrigued, with valuable teachings, translating to the modern-day context. The children enjoyed seeing him perform in his masks—waagosh (fox) and ma’iingan (wolf). Michael also shared the traditional hand drum: the heartbeat—a spiritual messenger.

Yazmin Bowers came to the school on March 4 and 5, 2026. She wowed the students with her wonderful presence and empowering music. It’s clear that the kids were inspired by her and her musical journey.

Yazmin is an accomplished musician and multi-faceted artist originally from Washburn. Performing since age 8, she developed a passion for Cuban-influenced music in her



Yazmin demonstrated the claves, two short wooden sticks that can produce a bright, resonating sound. Clave also refers to a rhythmic pattern—the heartbeat of Cuban music.

teens, leading her to pursue dedicated study and immersion starting in 2016. Yazmin performs with her trio **Beat Zero**, and they often collaborate with the world-class **Havana Quartet**. Together, they fuse Latin jazz, funk, and folk/rock with her heartfelt, bilingual songwriting.”

Yazmin began class by performing one of her original songs, which was clearly favored by the majority of the kids. They were curious about her ability to sing in both English and Spanish. A common question from the older students was, “Are you on YouTube or Spotify?”

Yazmin demonstrated the claves, two short wooden sticks that can produce a bright, resonating sound. Clave also refers to a rhythmic pattern—the heartbeat of Cuban music. She amazed us all with her keytar, a portmanteau of keyboard and guitar. Every child loved hearing the sounds this instrument made and the ease that Yazmin had when playing it.

Overall, both experiences had a positive impact. If there were students who were feeling low, their moods greatly improved by the end of class. The small group setting allowed each child to ask questions and interact with the guests. While some seemed entranced and others couldn't help but dance, it is clear that music is healing and a universal language. 🌀

2025 Artistic Development Grant Three Self-Directed Residencies in Textile Art

By Shea Schachameyer

In 2025 I was awarded a CBAC Artistic Development grant of \$850 to support my development as a textile artist through three self-directed residencies. In June 2025, I completed my first residency at **Ghost Ship Gallery** in Washburn where I rented the upstairs studio space for three weeks. This opportunity provided me the literal space to concentrate on my art practice for those weeks, and in that time I completed multiple projects and explored new ideas. I also hosted a free community event for Pride in June where LGBTQ+ folks were able to drop in over the course of two days to get assistance modifying their clothing. Overall, my experience at Ghost Ship was fantastic, and it feels like a big loss to have that gallery space close.

For my second residency, I took advantage of having a large open



Spreading out and working on lots of projects during Ghost Ship residency



Pop-up studio and community sewing circle during "Wanderlust" art exhibition



Shea Schachameyer and the large scale laser cutter at Duluth Makers Space

space available during my solo art exhibition "Wanderlust" at the **Washburn Cultural Center** in September. I set up a work table with my sewing machine in the gallery. In addition to my own work, I held sewing circles where community members were able to join me for

conversation and to contribute to a community quilt.

For my final residency at the **Duluth Makers Space**, I purchased a membership, completed an orientation, and arranged private lessons from a community member who taught me how to use the Makers Space's large-format laser cutter to cut fabric. It was really exciting to learn how to use this machine and to now have access to such a powerful resource that I can continue to use for my textile art.

I really appreciate the opportunities I've had this past year due to this grant funding that have allowed me to focus on my art and develop new skills as a textile artist. 🌀

2025 Arts Initiative Grant Live Music on Madeline Island Mobile Stage

By Steve Law

La Pointe Center for the Arts used the \$1,000 CBAC Arts Initiative grant to pay performing artists to play on the outdoor "stage mobile" which was located at the **Rec Center** on Madeline Island. Between 100 to 300 people attended, depending on the show. It was a great community-building experience. Local residents and businesses were very supportive of the events. It was a chance for the full-time and summer folks to connect. We also had a few shows that were all local island talent. The feedback was overwhelmingly positive! 🌀



Mobile stage located at the Rec Center on Madeline Island during last summer

Wrap-up

2026 Spring Show: 'Back Stories'

By Dorota Bussey

Our board proudly curated and hung the Spring Show, "Back Stories," with **Steve Cotherman's** invaluable assistance. We appreciate our board members' dedication!

Over 100 pieces by 45 artists were on display. We welcomed over 100 guests to the opening reception. The **Washburn Cultural Center** sold 15 works for a total of \$2,358.

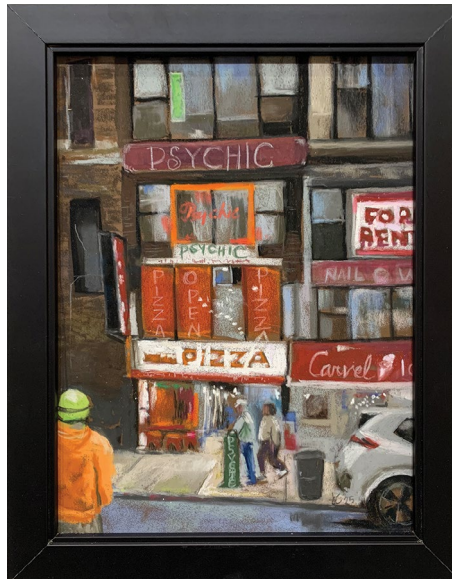
The "back story" theme enabled artists to write about their art. The essays were displayed next to their corresponding creation. The experience of delving into someone's thoughts and creative methods provided visitors with a deeper understanding of why and how artists create.

Here are a sampling of the artwork and excerpts of their back stories. ☺



"Community" by Terrie Sue Townsend. Pastel.

"The place of this pastel is but a memory from my mind. Long ago many small northern Wisconsin and Upper Peninsula Michigan communities originated as mining 'boom towns'—built fast and often into a hillside; houses and shops stacked upon each other close, creating a thriving community. Folks were well known to each other. Homes were basic. Neighbors took care of neighbors, and life was celebrated not only as a family but also as a community."



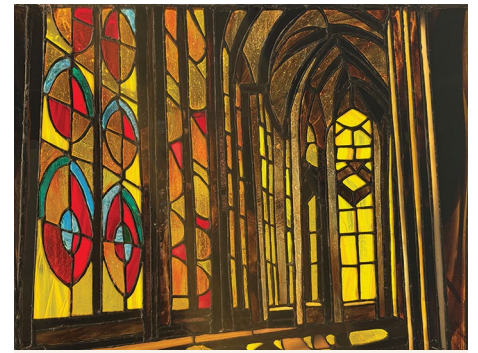
"Psychic Pizza" by Joanne Meierhoffer. Pastel.

"Last year my husband Tom and I had a New York City adventure for our 55th Anniversary and Tom's birthday. *Pirates of Penzance* was playing off Broadway. Tom had once played a pirate in this classic Gilbert and Sullivan operetta, and I'd made the costumes. I found a hotel near the theater. We saw the play and ate at this pizza joint across the street. It wasn't until I looked at the photo later that I saw all the 'psychics.' It was a blast painting this cityscape from our time in NYC."



"The Seed Lord: One Packet and You're Hooked" by Heather Szarka. Photograph.

"In 2013, I joined the international group, Photography Scavenger Hunt. Members receive a list of 7-10 words to interpret as we choose. One of the words recently was 'Rembrandt Lighting'—a technique where half the face is in shadow except for a triangle of light on the cheek. Working in the greenhouse at Silver Sage Farm in Port Wing, as seed orders began rolling in, I had the idea to photograph myself with Rembrandt Lighting as 'The Seed Lord.'"



"Cathedral" by Ellen Akins Stained Glass.

"This piece came out of my interest in using stained glass to depict stained glass—light capturing light. The notion of windows within windows had a certain appeal, as in my other piece, with curtains playing on the age-old tradition of artists showing off their skill in portraying drapery. My father was a brilliant stained glass artist, but it never occurred to me to try this medium until I went to Shannon's Stained Glassery in Superior to find glass shards to use in my mosaic stepping stones—and the prospect was immediately irresistible."



"Sunflower" by Patti Corning. Watercolor.

"Every summer my grandsons plant sunflowers. I have painted their flowers a number of times but never their backs—which are actually as interesting as the fronts. Hearing the theme 'Back Stories' for CBAC's show made me think about painting the back of one of the sunflowers. So I have to thank Caden and Liam for the inspiration. Lucky for me they have green thumbs!"



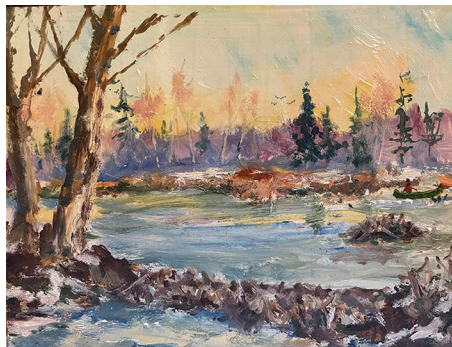
“Maddie’s Heart” by Ashley Kamantauskas. Acrylic, super glue.
 “The cardiologist described the possible surgery to correct our young daughter Maddie’s congenital heart defect of a vascular ring compressing her trachea, saying he’d have to clamp an artery leading to her brain. Hearing that, I think my soul left my body for a moment. While deciding how to proceed, I was inspired by Maddie’s curiosity about her CT scan and how reminiscent the vessels looked of elements in nature. This painting helped me process my fear, anger, pain, and the unknown of what was to come. Madeline had surgery last November to repair her vascular ring and has fully recovered.”



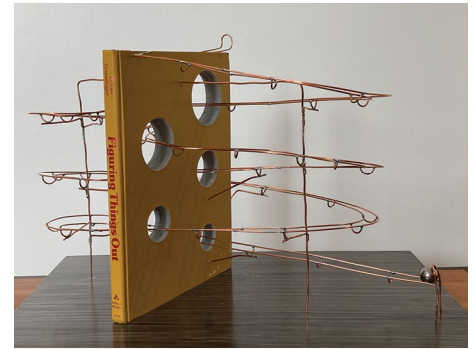
“Snow Road” by Tracy Chipman. Mixed Media.
 “One cold, cold day a friend said, ‘The snow road is open! Shall we walk across water?’ And so we did. As the sun hung low on the horizon, as the ice creaked and groaned, we sang a song to the miracle of ice, and just three feet below our feet, mighty water pulsed singing their own winter music. For years the memory of that day, walking the snow road from Bayfield to Madeline Island reminded me of deep winter and of my precious and precarious aliveness.”



“Lost and Found in the Cotswolds” by Elizabeth Lexau. Pastel.
 “Six miles into what was supposed to be an eight-mile walk through the Cotswolds, my husband and I realized we were hopelessly lost. Our feet hurt, and we had no idea how to get to the next village of Blockley. We came upon another hiker resting on a wood pile who we followed, while he told us about his home in Blockley, his family, and his daily walks—‘three miles on weekdays, five miles on weekends.’ Our conversation made us forget what initially surprised us—that this hearty walker was a quadruple amputee, with two prosthetic arms and two prosthetic legs. He led us, gracefully stepping along the rocky paths we tripped over, and finally showing us where to fill our water bottles at the village spring. Our feet no longer hurt. After saying goodbye at his pub, we finished our walk in wonder, filled with inspiration.”



“Icy Cold Wife” by Tom Cogger. Oil on panel.
 “When newly married, my wife Connie and I lived near Iola, Wisc. I was running a trapline in December for beaver and muskrats in a nearby stream bordered by large wetlands. Connie was helping out, paddling in the bow of our canoe. When I got out to retrieve a beaver I had trapped, the canoe rocked and in Connie went. Even though wet and cold, she refused to head home, and we finished checking the line.”



“Refinement” by Brian Nowak-Thompson. Multimedia.
 “This piece required problem solving and skill building, which generally drive the type of work I engage in. Precise spacing of the track rails, holding parts in the correct position, and controlling heat flow for soldering all had to be mastered for its construction. As you watch the ball move (yes, please try it out!), I hope it reminds you of the twists, turns, and increased focus that occurs when figuring out a new skill.”



“Snow Shadows” by Katie Saarinen. Oil.
 “These otherwise anonymous trunks and their shadows are exactly the trees outside my childhood bedroom window in Ashland. I know each one and how it looks in each season. I know that the trunks are mostly maple and basswood and poplar. I know that in the summer the same shadows on the ground are heavier with the addition of leaves. I know that a creek runs just behind those trunks, and if you crack your window in the spring you can hear it running as things start to thaw. There is a whole world in this painting for me beyond the visible trunks and shadows.”

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.

Board of Directors

Dorota Bussey (2021), *Co-president*
dbussey714@aol.com (203) 536-9765

Joe Groshek (2025), *Co-president*
joetrek5200@gmail.com
(715) 209-4001

LeeAnn Frey (2013), *Treasurer*
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nlafrey05@gmail.com (715) 308-3282

Ann Christensen (2017), *Co-secretary*
donannc@hotmail.com
(715) 292-7933

Chris Lindsey (2007), *Co-secretary*
and Grants Coordinator
chrissie6454@gmail.com
(715) 209-5774

Trisha Miller (2021), *Media Chair*
trishajcreative@gmail.com
(406) 579-1518

Kathleen Broadwell (2015),
Grants Coordinator
kathleenbroadwell@gmail.com
(605) 670-0200

Debra Dicke (2026)
debra_dicke@yahoo.com
(630) 707-1456

Joanne Meierhofer (2013),
jcmeierhofer@msn.com
(715) 979-1677

Sharon Stewart (1994)
Sharon.stewart08@gmail.com
(715) 292-1889

CONSULTING SERVICES

Catherine Lange, *Newsletter Editor*
langecate@gmail.com
(708) 275-8868

Board Member Profile



Name: Debra Dicke

Year you became a board member: 2026

City of residence: Bayfield

Profession: Retired from Telecommunications Engineering

What is your interest in the arts? I so admire those who are gifted in the visual arts—painting, sculpture, etc. I am personally drawn to the performing arts, in particular, theater, and even more specifically, unscripted. I found like-minded souls here in the Bay area, and we founded **Lost In The Woods Comedy Improv**.

With the support of CBAC, we have grown our skills, added to our membership, and cultivated a community of improv fanciers.

What is your involvement with CBAC?

My initial connection was through their Artistic Development and Arts Initiative Grant programs. With that support, we were able to secure rehearsal space, attend workshops, and develop performances that brought improv comedy to the region. When I was asked to join the board, I did not hesitate. It is a chance to give back to this amazing organization while supporting the broad range of creative pursuits in the area.

What is your vision for CBAC? I'm very interested in expanding membership in general and extending the reach of CBAC especially into the performing arts. I would love to uncover the local talent in dance, storytelling, renegade theater, voice, and my first love—comedy improv.

Other interests: I am on a mission to sew and upcycle my clothing which keeps me busy in the winter. Of course, I do love every season and most activities in this beautiful place we live in. When the weather permits, we'll get back to perfecting our outdoor pizza making skills. ☺

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Thanks to all our supporters.
We couldn't do it without you!

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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.

Yes! I support the arts!
I'd like to commit now
at this level of support:

Supporter & Member

For membership benefits:
cbayarts.org/membership.

- \$200 Patron
 \$100 Partner
 \$75 Business/Family
 \$25 Art Enthusiast

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.

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I am also an artist.

- Media Visual Artist Filmmaker
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www.cbayarts.org

P.O. Box 25, Washburn, WI 54891

Questions: Call CBAC President
LeeAnn Frey at (715) 308-3282



P.O. Box 25, Washburn, WI 54891

Artifacts

If you haven't joined or renewed yet, please go to cbayarts.org/membership.

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Scholarships



Two High School Seniors Receive \$1,000 Scholarships

By LeeAnn Frey

The Chequamegon Bay Arts Council is thrilled to announce the two high school seniors who will receive \$1,000 scholarships this year!

Congratulations, Leah Anderson and Grace Swanson!



Leah Anderson is a graduating senior from **Ashland High School**. She will be attending **Northern Michigan University** in Marquette, Mich. She plans to pursue a degree in music with a focus on music education and performance. She writes: "I hope to grow both as a musician and as an educator so I can give back to the very community that supported me."



Grace Swanson is also a graduating senior from **Ashland High School**. She will also be attending **Northern Michigan State University** in Marquette, Mich. She has declared a major in dance. "Dance has become an integral part of my life. I intend to grow my knowledge and expertise in the arts to create better opportunities for myself as a dancer and to build more connections to the dance world."