

# Birds<sup>in</sup>Art

## 2019



Michael Dickter, *Learn from the Sky*, 2019, oil and graphite on panel



Robin Berry, *Common Firecrest*, 2018, watercolor on Arches cold press paper



Lucrezia Bieler, *Balance*, 2018, cut paper on matboard

Leigh Yawkey  
**Woodson**  
Art Museum



Mark Dedrie, *Sword-billed Hummingbird* (ed.8), 2019, bronze

## About the Exhibition

Imaginations take flight, inspired by new breathtaking depictions of birds by some of the world's most talented artists who push themselves to new heights, striving to be selected for the internationally renowned *Birds in Art* exhibition. Majestic yet fragile, amusing, and poignant, birds connect us with the natural world, heralding each dawn and signaling environmental shifts. Savor artistic interpretations and discover anew what inspires you. The 44th annual exhibition features avian wonders through all-new interpretations in original paintings, sculptures, and graphics created within the last three years.

Since 1976, the Leigh Yawkey Woodson Art Museum has organized *Birds in Art* annually, seeking to present the best contemporary artistic interpretations of birds and related subject matter. Two- and three-dimensional artworks in all media other than crafts and photography are eligible. Approximately 100 works are selected by a three-person jury; see the *Birds in Art Prospectus* for details. Artwork for the annual *Birds in Art* exhibition is selected in May and opens to the public on the first Saturday following Labor Day. See this [list of 2019 Birds in Art artists' names](#) whose work is included in the 2019 exhibition.

### *Birds in Art* 2019 Exhibition Fast Facts

- **Total entries:** Over 800 entries submitted by over 500 artists
- **Total juried artists:** 91
- **Master Artists featured:** 22 (Plus 2019 Master Alan Woollett)
- **Total number of artists featured:** 114

### Jurors

- Jillian Casey, curator of collections, Stamford Museum & Nature Center, Stamford, Connecticut
- Luis Purón, executive director, Rockport Center for the Arts, Rockport, Texas
- Robin Salmon, curator of sculpture and vice president of art and historical collections, Brookgreen Gardens, Murrells Inlet, South Carolina

### 9 Wisconsin Artists

- Gary Eigenberger, Green Bay, fourteenth year
- Terrill A. Knaack, Beaver Dam, eighth year
- Rebecca Korth, Marshfield, first year
- Sue Medaris, Mount Horeb, ninth year
- John S. Miller, Madison, third year
- Katie Ann Musolff, Fredonia, second year
- Don Rambadt, Milwaukee, nineteenth year
- Michael James Riddet, Gays Mills, sixteenth year
- Sandra Wiesman Weiler, Marshfield, ninth year

### 33 International Artists Representing 12 Countries (*determined by artist's current residence*)

- Australia (Brett Jarrett, David Lawruk, Tony Pridham, and Heidi Willis)
- Belgium (Carl Brenders and Mark Dedrie)
- Canada (Chris Bacon, Robert Bateman, James M. Clow, Michael Dumas, Calvin Nicholls, Elizabeth Anne Nicholls, and Patricia Pepin)
- England (Kerry Miller, Jeremy Paul, and Alan Woollett)
- France (Laurence Saunois)
- Germany (Eugen Kisselmann)
- India (Manisha Padhye and Chirag V. Thumbar)
- Italy (Giorgia Oldano)
- Japan (Haruki Koizumi, Nobuko Kumasaka, and Akira Motohashi)
- Netherlands (Eric van der Aa, Elwin van der Kolk, and Kim Renders)
- Spain (Fran A.H. Alvarado)
- Sweden (Lars Jonsson, Bo Lundwall, Johannes Nevala, Peter Nilsson, and Gunnar Tryggmo)

### 17 First Time Artists

- Tom Baldwin, Ohio (wood)
- Tony Craig, North Carolina (watercolor)
- Mark Dedrie, Belgium (bronze)
- Brett Jarrett, Australia (oil)
- Jane Kim, California (acrylic)
- Rebecca Korth, Wisconsin (oil)
- Marie Lamothe, Michigan (gouache)
- Erin Rose Marquez, Hawaii (oil)
- Adam Matano, California (resin)
- Akira Motohashi, Japan (ink)
- Karie O'Donnell, Massachusetts (oil)
- Leslie Pratt-Thomas, South Carolina (oil)
- Aleta Rossi-Steward, Massachusetts (oil)
- Spencer Tinkham, Virginia (wood/mixed media)
- Cathy Weiss, Washington (oil)
- Heidi Willis, Australia (acrylic)
- Scott Yablonski, Colorado (oil)

### 22 Past Master Artists and 2019 Master Alan Woollett

- Tony Angell 2001
- Chris Bacon 2004
- Larry Barth 1991
- Robert Bateman 1982
- Karen Bondarchuk 2016
- Carl Brenders 2002
- James Coe 2011
- Guy Coheleach 1983
- Anne Senechal Faust 1999
- Cindy House 2018
- Nancy Howe 2005
- Lars Jonsson 1988
- Walter Matia 2007
- Terry Miller 2013
- James Morgan 2008
- Dino Paravano 1993
- Don Rambadt 2017
- Maynard Reece 1989
- Andrea Rich 2006
- John T. Sharp 1996
- Kent Ullberg 1987
- Barry Van Dusen 2014
- Alan Woollett 2019

### *Birds in Art 2019 Touring Exhibition Venue Schedule*

#### **Leigh Yawkey Woodson Art Museum**

Wausau, Wisconsin

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

715.845.7010

September 7 – December 1, 2019

#### **Newington-Cropsey Foundation**

Hastings-on-Hudson, New York

[www.newingtoncropsey.com](http://www.newingtoncropsey.com)

914.478.7990

March 23 – May 15, 2020

#### **Wichita Falls Museum of Art**

Midwestern State University

Wichita Falls, Texas

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

940.397.8900

January 17 – February 22, 2020

#### **Wendell Gilley Museum**

Southwest Harbor, Maine

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

207.244.7555

June 20 – September 8, 2020



## 2019 Master Wildlife Artist Alan Woollett



The Leigh Yawkey Woodson Art Museum's 2019 Master Artist is British colored-pencil artist Alan Woollett, was honored during the Museum's 44th annual *Birds in Art* exhibition this fall.

Woollett, the Woodson Art Museum's 38th Master Artist, discussed his career and artwork during his [Master Artist presentation](#)

on *Birds in Art* opening day, Saturday, September 7, in the Museum's sculpture garden, 9:30-10:30 a.m.

In announcing the 2019 Master Wildlife Artist, director Kathy Kelsey Foley said, "Alan's mastery of the colored-pencil medium expands the high standards that define the [Museum's Master Artists](#). His artwork is distinct and distinctly his own. Alan brings new perspectives to the pantheon of Woodson Art Museum Masters."



[Alan Woollett, \*Puffins\*, 2018, Faber-Castell Polychromos pencil on Fabriano Artistico hot press paper](#)

"My work has evolved over the years and I'm passionate about conveying the beauty of birds and the complexities and simplicity of these amazing creatures," Woollett said. "Seeing my work in the *Birds in Art* exhibition alongside that of so many great artists never ceases to make me smile. It is really such an honor."

Woollett's artwork, whether deftly drawn in graphite or colored pencil, is characterized by eye-catching and memorable compositions featuring birds in striking poses. His exquisitely detailed

and elegantly sophisticated avian-themed artwork – conveying birds’ delicacy and poise – conveys the joys of observing, drawing, and appreciating nature.



[Alan Woollett, \*Evening Barn Owl\*, 2015, Faber-Castell Polychromos pencil on Fabriano Artístico hot press paper](#)

During his career, as Woollett’s choice of mediums gradually transitioned from graphite and watercolor to colored pencil, he strove to create artwork that would be selected for the *Birds in Art* exhibition. Determined to work harder each year to refine all aspects of his work, Woollett submitted artwork for the annual exhibition five times before he was successful in 2011 with a graphite work. “My first acceptance to *Birds in Art* was an incredible feeling; one I shall never forget,” Woollett said. Traveling from England to Wausau, his experiences during the opening festivities provided inspiration and fueled his motivation to improve. “When I initially scanned the galleries,” he said. “I knew I’d have to step it up even more, if I hoped to return.” Selected for inclusion

in *Birds in Art* seven times, Woollett made the journey from England to attend the exhibition opening again twice subsequently.

“I’m still taking in the fact that my work is deemed worthy of being exhibited alongside that of such esteemed and talented artists,” Woollett said of the Woodson Art Museum’s *Birds in Art* artists and [previously named Master Artists](#). “It’s such a huge honor and one that has me still pinching myself most mornings when I sit to draw in my humble little studio.” A selection of Alan Woollett artworks comprises his 2019 *Birds in Art* Master Artist grouping.

Born in 1964 in Chatham, Kent, England, Woollett’s interest in birds was sparked during winter backyard birdwatching as a young boy. His childhood drawing pursuits and an *I-Spy Birds* book given to him by his mother ingrained an interest that was to lie dormant until many years later. After high school and training to become a carpenter, Woollett shifted course and began studying graphic design at the Kent Institute of Art and Design, now called the [University for the Creative Arts](#). His two years as a student there “reignited my passion for art, drawing, and the natural world,” and in 1993 he received an OND, Ordinary National Diploma, in graphic design and illustration. After college, Woollett refined his skills drawing with graphite “whilst seriously harboring a desire to paint these subjects in watercolor,” he said. A local naturalist and illustrator



taught him how to use a paintbrush, and he focused on honing his painting skills during the next few years as a stay-at-home parent of his two children.

Gradually, he transitioned to working in colored pencil, after initially using them to add fine details to his paintings and then using them more extensively to complete his drawings. “I had always felt much more comfortable with a pencil in hand than a paintbrush,” he said.



Alan Woollett, *Northern Mockingbird*, 2012, colored pencil on Fabriano Artistico paper, collection of the Woodson Art Museum

Woollett’s first colored-pencil work to be exhibited in *Birds in Art*, *Northern Mockingbird*, was acquired by the Woodson Art Museum in 2013, which he described as “a great feeling and an honor.” The striking, abstract patterns of the paint cans in this artwork and its unexpected perspective – the view from above the bird perched atop a lid – convey what sparked Woollett’s interest and served as a catalyst for the work. Although the gray bird flitting among the rusted paint cans initially caught his eye during a Sunday afternoon walk near an abandoned-building lot, “the colors, shapes, and shadows had me hooked. I just had to draw it,” he said. “Inspiration often comes from unusual sources.”

## Before or After Your Visit

### Artist App Videos

Check out audio tour app videos featuring 2019 *Birds in Art* artists who share stories and insights behind their exhibition artwork via this [Woodson Art Museum YouTube playlist](#).

### Visual Analysis and Art-Inspired Conversation

*Birds in Art* artworks are well-suited the exhibition is for exploring the building blocks of [visual analysis](#) – [the elements of art](#) and [the principles of design](#).

**Compare** and **contrast** similar subjects or settings across multiple mediums asking students which artwork they prefer and why.



Wendy Brockman, *Soon*, 2019,  
watercolor on Cowley's veiny calfskin vellum



Sandra Wiesman Weiler, *Baltimore Oriole Nest*, 2019,  
[oil on clay composition board](#)



Sueellen Ross, *Desert Dove*, 2019, India ink, watercolor, and  
colored pencil on Arches paper



Ray C. Brown, Jr., *Mourning Song*, 2018,  
[charcoal on Fabriano paper](#)





Marie Lamothe, *Talking Turkey*, 2017, gouache on Twinrocker handmade paper



Kathleen Dunphy, *Showoff*, 2019, oil on canvas



Brian Jarvi, *The Undertaker's Requiem*, 2019, oil on Belgian linen



[S. V. Medaris, \*Plymouth Rock\* \(1/13\), 2019, hand-colored reduction linocut on Pescia cover](#)

### Creative Writing

Working in small groups, share the artwork images with students and ask them to discuss how they think the artists feel about their avian subjects, identifying visual evidence to support their claims.

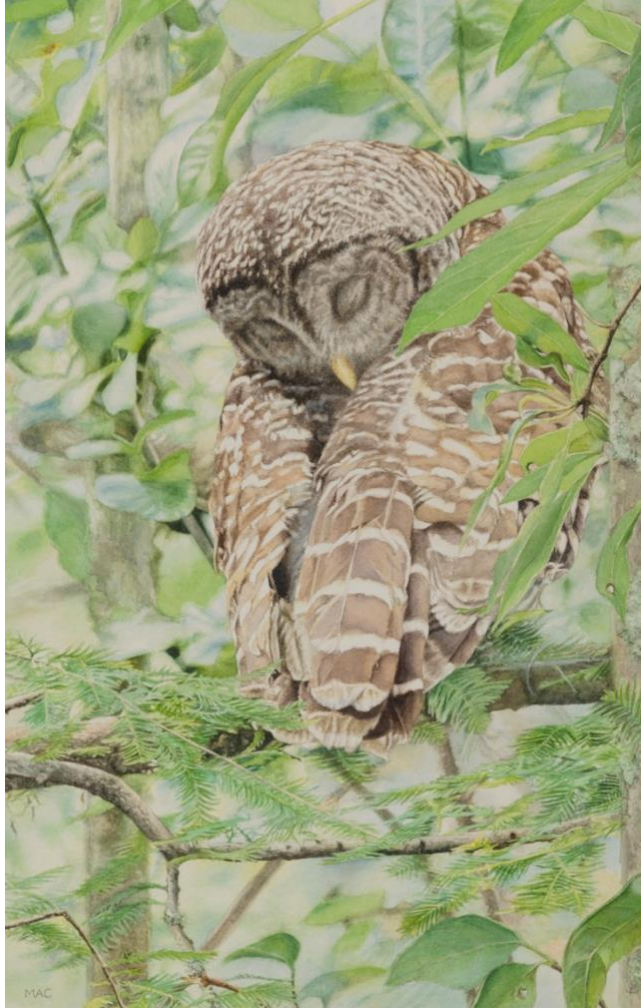
Invite students to write their own creative response to their favorite artwork image, perhaps a poem, short story, or character sketch of the bird.



Share the image of Mark Collins' painting (below) *A Time for Rest* with students, then read Jaime K. Reaser's poem to them – does the poet's creative response complement the painting?

You can hear to Mark Collins' take on his painting and listen to Jaime K. Reaser read her poem via these links: [Painting](#) and [Poem](#).

*A Time to Rest* by Jaime K. Reaser



Mark A. Collins, *A Time to Rest*, 2019, transparent watercolor on Arches cold press paper



Her beak, tucked under thick wing.  
Her eyes, shut to daylight.  
The spring-sweet magnolia and  
hemlock boughs holding space.

~

We must give ourselves permission to rest,  
to engage with the gentleness of spirit  
that resides in that place between doing  
and being. Softly. Shhhh. Quiet now.

Nothing is wrong. Let it alone. All of it.  
You have already been there and made  
your way here. Let quietude provide  
cover and be your attentiveness.

Here is exhaustion's antidote.  
Here is blessed resilience.  
Here is the imagination looking  
out and looking in for that which  
will restore the whole heartedness  
necessary for your next rising.

I can promise you that there is something  
alive in this black-lit void just waiting  
for all of the other voices to fall silent so  
that you will meet your next breath,

and love yourself again.

~

I didn't disturb her, the owl.

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© 2019/Jamie K. Reaser  
Poem inspired by Mark Collins' painting, *A Time to Rest*;  
Featured in a book collaboration project with artist Mark Collins



Chris Bacon, *The Space in Between*, 2018, watercolor and acrylic on rag board

### @ the Woodson

During a docent-led experience of *Birds in Art*, students will observe art on view, share their impressions during guided conversation, and explore hands-on objects and art materials designed to illustrate and illuminate exhibition artwork.

Following their time in the galleries, students third grade and up will create a hands-on art project inspired by Master Wildlife Artist Chris Bacon's painting *The Space in Between* and ambiguity in the background environment for his subjects, a flock of double-crested cormorants.

### Hands-on Art Project Overview

**For:** Students grades three through twelve and adult groups indicating they'd like a hands-on art project following their docent-led experience.

**Duration:** 20 minutes for students, half-an-hour for adult groups, if possible.

**Materials:** Paper (variety of colors, sizes, and shapes, pre-selected and prepped on art project cart), watercolor pencils, water-tube brushes, bird stencils, pencils, scissors, glue sticks, strips of paper for tearing and tracing a stencil (if desired), white sticker labels, and white/off-white circle stickers.

**Before you begin:** Visit Chris Bacon's artwork in gallery 3 and reference the 11"x17" color copy on the hands-on art cart and use questions like: "Where might this take place and what makes you say that?" Or "Could this take place another, different place?" Identifying that the artwork's setting is open to interpretation will help introduce the project. Hold up the one or two of the sample projects (Samples A and C offer a good contrast, see page 2), repeating the "where might this take place?" question (Sample A is reminiscent of the northern lights over glaciers and Sample C could be a desert but they could represent other places/spaces).

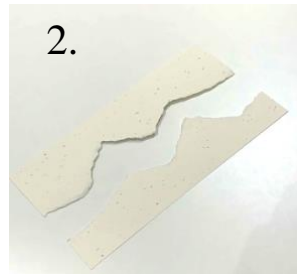
### Set Up:

- Each table should be set with a tray containing the background papers (square and rectangles, variety of colors), baskets of [watercolor pencils](#) for the table to share, a small stack of white sticky labels, and bird stencils scattered around the table.
- Each place setting/participant should have a pencil, pair of scissors, glue stick, [water-tube brush](#), and strip of paper at their spot.



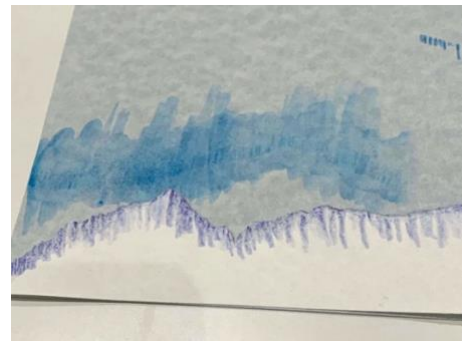
### Hands-On Process:

1. Ask everyone to select a sheet of paper from the basket and, if they select a rectangular sheet of paper, decide if it will be “portrait” or “landscape” in orientation, and write their name on the back.

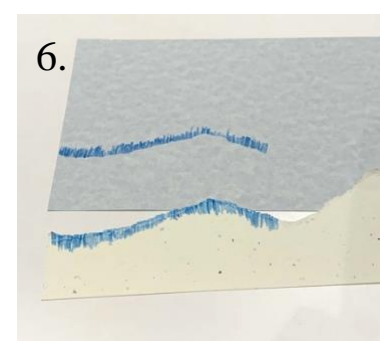
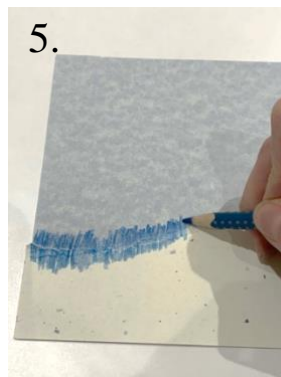
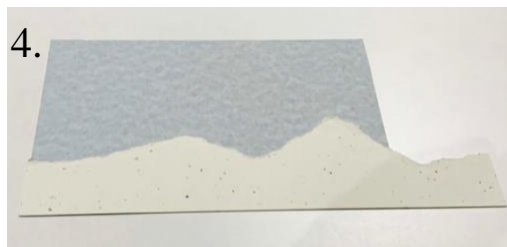


2. Ask them to rip their strip of paper in half the long way, creating an undulating torn edge.

3. Place the torn edge of the strip of paper across the background paper like a horizon line and using a watercolor pencil with good contrast, make hatch marks along the torn edge of the paper, generously overlapping pencil marks onto the background.

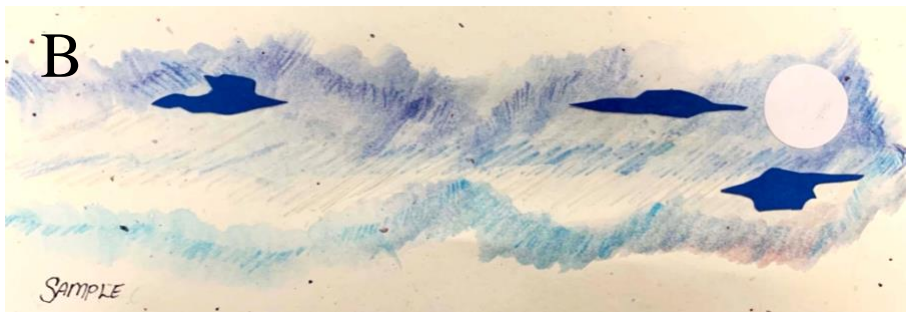
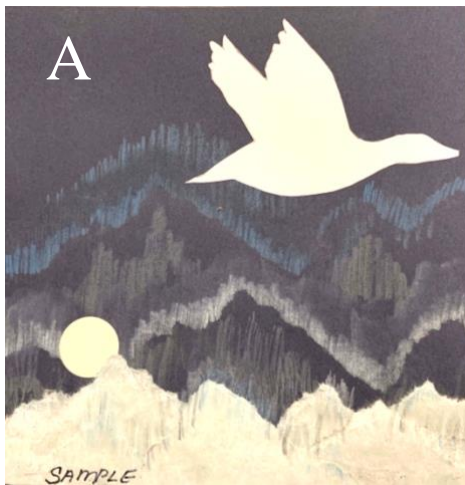


4. Repeat step three several times placing the torn edge of paper in different areas and orientations on the background paper and use different colors of watercolor pencil to make a variety of lines.
5. Use the water-tube brush to blend colors of overlapping lines and soften the hatch marks of the watercolor pencil. Participants should avoid getting their paper too wet and trying to add more color with a pencil on top of damp paper.
6. **Optional:** If you like the way your torn strip of paper looks with the watercolor pencil hatches, you may want to glue it to your background paper (see Sample A.)

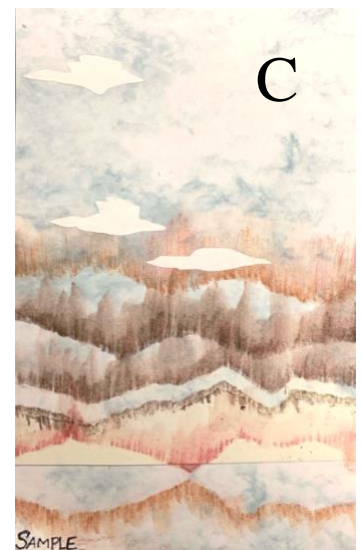


7. Select one or more stencils and either trace the bird shapes onto the sticky labels on the table or onto a strip of colored paper (in basket on classroom counter or on hands-on art cart). If the stencil is too large for the sticky labels already at the table, larger pieces of white, sticky-backed paper are available on cart/counter.

8. Cut out the traced line of the stencil and add to background, using a glue stick if using a colored strip of paper (Sample B).
9. **Optional:** Add a white/off-white circle sticker to the composition.



### Hands-on Art Project Samples



### Schedule Your Visit

Schedule a docent-led *Birds in Art* visit for your class, by connecting with Museum program support specialist Tina Meverden via email, [scheduling@lywam.org](mailto:scheduling@lywam.org), or by phone, 715.845.7010.

### Woodson Art Museum Information

Please encourage your students to visit the Museum.

### Contact

Call the Woodson Art Museum or visit the website for more information:  
715.845.7010; <https://www.lywam.org>

700 N. 12th St. Wausau, WI 54403

### Hours

|                                      |                |
|--------------------------------------|----------------|
| Tuesday – Friday                     | 9 am – 4 pm    |
| Thursdays during <i>Birds in Art</i> | 9 am – 7:30 pm |
| Saturday – Sunday                    | Noon – 5 pm    |

Closed Monday and holidays, including Thanksgiving

