



CRAIG BLIETZ

# HERD

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LAURIE WINTERS • GRAEME REID

PUBLISHED BY MUSEUM OF WISCONSIN ART



CRAIG  
BLIETZ  
HERD



































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# FOREWORD

Laurie Winters, MOWA Executive Director | CEO

*Craig Blietz: Herd* marks a milestone in the career of the artist. Blietz speaks passionately about his devotion to the agrarian landscape of the Midwest and his ongoing search for an authentic relationship to place as the driving force behind his work. MOWA is proud to present this exhibition as part of an ongoing series that features exceptional artists at the midpoint of their careers.

*Herd* demonstrates Blietz's mastery of representational painting as well as his wry affection for all things bovine. But this new body of work also finds the Door County artist embracing a symbolic vocabulary to a new degree. Aerial views of farm country and icons of cash crops, barns, fences, and implements create a graphic background for Blietz's hovering beasts. The pervasive dairy theme even extends to the artist's occasional use of casein, a paint in which the binding agent is a protein found in milk.

A project of this magnitude would not have been possible without the many people who generously contributed their time and talent. Our greatest debt is to the artist, who from the outset enthusiastically embraced the concept of the exhibition and who advised on and contributed to the accompanying catalogue. We owe special thanks to Graeme Reid, MOWA's director of exhibitions and collections, for shaping the exhibition as the lead curator, and to Tory Folliard, whose gallery represents the artist and who assisted with the exhibition in countless ways.

A debt of gratitude is owed to Linda Kalof, professor of sociology and founding director of the interdisciplinary doctoral specialization in animal studies at Michigan State University, for her illuminating essay on the socio-cultural history of the cow. Thanks to Jeff Sherwood, senior assistant editor for Oxford Dictionaries, for permission to reprint his essay on the peculiar history of cows in the OED. Special thanks must also go to our talented book designer Steve Biel, the book's editor Terry Ann R. Neff, the exhibition's videographer Bill Youmans, and to the many MOWA staff members whose hard work helped bring this project to fruition.

This exhibition would not have been possible without the generous support of Cynthia and Tom LaConte, Karen and Jim Hyde, Pick Heaters, and the Greater Milwaukee Foundation. We are sincerely grateful to these sponsors for helping us share Blietz's original and deceptively simple vision of a humble, agrarian wonderland.





# INTRODUCTION

Graeme Reid, MOWA Director of Exhibitions and Collections

In the Hindu religion, cows are considered sacred. Wisconsin's cows aren't quite so exalted, but in "America's Dairyland"—home to more than 9,500 dairy farms and 1,280,000 cows each producing an average of 23,552 pounds of milk per year—they are rightfully prized. Wisconsin's "cash cow" economy is inextricably linked to its cultural identity.

Craig Blietz lives and works in Sister Bay, Door County, located in the state's lush northeastern peninsula. Farms abound and the spotted patterns of cows on hillsides are a ubiquitous sight. Local farmers know Blietz well and readily welcome the painter onto their land. Not only can Blietz effortlessly distinguish one animal from the next, he can also easily recite the names of his favorite models: Ginger, Lady, and the Brahma bull Jerry, among them. Much like cherished photographs of lost loved ones, more than a few paintings have lingered in his home after his muses passed on or went to petting zoos.

Sentimentality aside, Blietz is far from a conventional animal or landscape painter. He is well aware of the long history of the genre in Europe and the United States, from prehistoric cave paintings to seventeenth-century Dutch masters and nineteenth-century French painters like Rosa Bonheur and Julien Dupré to Americans Edward Hicks, George Inness, and local compatriot Schomer Lichtner, but he is unconcerned with art-historical precedent when it comes to his own work. Perhaps the element Blietz shares with them all is that cows inhabit and symbolize a world—a state—of peace and tranquility.

*Herd*, the artist's first solo exhibition at MOWA, features a new body of work consisting of twenty-three paintings and drawings of his beloved cows. Created specifically for MOWA's white-cube gallery, the heroic parade is a perfect marriage of barnyard chic and SoHo hip. Blietz places his impeccably rendered cows front and center, allowing them to float in a depthless background of muted agrarian elements such as sunflowers, corn stalks, and barns. The abstract designs of his cowhides read like boldly patterned canvases within canvases. The paintings overall—part Barbizon School, part psychedelic, part Robert Motherwell—constitute a unique contribution to American art.







# THE PECULIAR HISTORY OF COWS IN THE OED

John Sherwood, By permission of Oxford University Press

The *Oxford English Dictionary* (OED) has hundreds of words that relate to cows. For most English speakers, the idea that anyone would need so many words for one specific animal probably seems absurd. Especially cows. Perhaps it's their mysterious ubiquity throughout children's books and TV shows or just the dull empty look in their eyes, but it's easy to assume, as a casual observer, that there really isn't much going on there.

On a linguistic front, however, you'd be quite mistaken. Here is just a small taste of the strange and fascinating world of cow terminology:

## **The word slop originally referred to the magical theft of cow milk.**

Believe it or not, the oldest recorded use of the noun slop appears in a Middle English text called *Handlyng Synne* written around 1303. In it, Robert of Brunne, a Gilbertine monk, relates how a witch enchants a bag called a slop, causing it to rise into the air and 'go, and sokun ky' (go and suck a cow). There appears to be no other evidence for this sense in English other than from this text, although the word occurs more widely in Middle English (and beyond) denoting various loose or baggy items of clothing.

## **The OED has no fewer than fourteen terms for cow feces.**

From *dung* to *clat* to *mis*, cow excrement has proven fertile in more ways than one. Besides being something that needed to be quickly and easily referred to when walking out in the pastures, cow dung was frequently mixed with other substances or used all by itself in a wide array of situations—not just as fertilizer, but also as fuel, as building material, and even (troublingly enough) as medicine. *All-flower*



*water* was the deeply deceptive name for ‘a preparation made from the urine or dung of cows... used as a remedy for various medical complaints.’

### **Cows are not ‘cow-hearted’.**

Because of the orthographic similarity between them, you’d be forgiven for assuming that cow and coward shared the same etymological origin. In fact, between the seventeenth and the nineteenth centuries, it was not uncommon to use the word *cow-hearted* to describe someone as ‘faint-hearted, timorous, cowardly.’

The words couldn’t be more distantly related though. Cow is ultimately Germanic and has been part of English even in its earliest forms—the OED’s first citation is from a text written before the year 800 CE. *Coward*, by contrast, appears five centuries later, coming from the Old French word for ‘tail’. There are a couple of theories about this reference—that it refers to the act of ‘turning tail’ or that it might have come from the word for a hare, a creature likely to have been named for its fluffy tail and also much better known for being ‘faint-hearted’ and ‘timorous’ than the cow.

### **Sometimes, cows just need to lie down.**

Now obsolete, the word *milting* once referred quite simply to ‘the sudden lying down of an ox, cow, etc.’ Apparently this was enough of a problem, especially when the animal in question was hitched to a plough

or a cart, that people came up with a word for the phenomenon. It's also possible that this kind of sudden bovine collapse was related to a disease of the *milt*, or spleen.

### **Many cow terms are not as old as you think.**

One might imagine that most commonplace references to cows in English are centuries old, handed down from generation to generation like a farmhouse or a secret cheesecake recipe. In fact, despite the considerably reduced role that agriculture generally and cows specifically played in everyday twentieth century life, many of the phrases we use today originated during this time.

The term *sacred cow*, meaning something that is held to be above criticism, has only been around for 100 years or so, and the mild expletive *holy cow* appears to have been popularized in New York in the 1920s. Similarly, to *have a cow* and the term *cash cow* only came into use in the fifties and seventies, respectively. Perhaps most unexpectedly of all, that apocryphal American form of mischief-making known as *cow tipping* was never written about until 1983.

### **Despite everything, English has no simple word for what a cow is.**

When, as small children, we are taught about pigs and sheep and various other barnyard animals, the cow is usually one of the first mentioned. Cows 'go moo' (or *boo* or *proo*, depending on whom you ask). Very rarely do we stop and think about the fact that cows are not, technically speaking, a species. They're only the female half. English lets us distinguish a cow with crooked horns (a *crummie*) from a cow without them (a *doddy* or a *moiley*); reddish cows (*roans*) from white-faced cows (*baldies*); cows that have never had calves (*heifers*) from cows that have (*calvers*) from cows that no longer can (*yelds*). But trying to talk about just one of these creatures without specifying its sex is surprisingly difficult.

In the plural, we can say that they're *cattle* (except when *cattle* is used to mean livestock generally). But the singular is messier. The word *ox* is one candidate, as it originally meant 'a cow, a bull', but now is more often specified to a 'castrated adult male of this animal.' *Heifer* is also sometimes used as a sex-neutral term, though this too is not strictly correct. Some may accuse such a position of pedantry, noting that the use of *cow* to refer to the species has grown so pervasive as to have changed its meaning, but that doesn't mean the phrase 'male cow' is going to make scientific sense any time soon.

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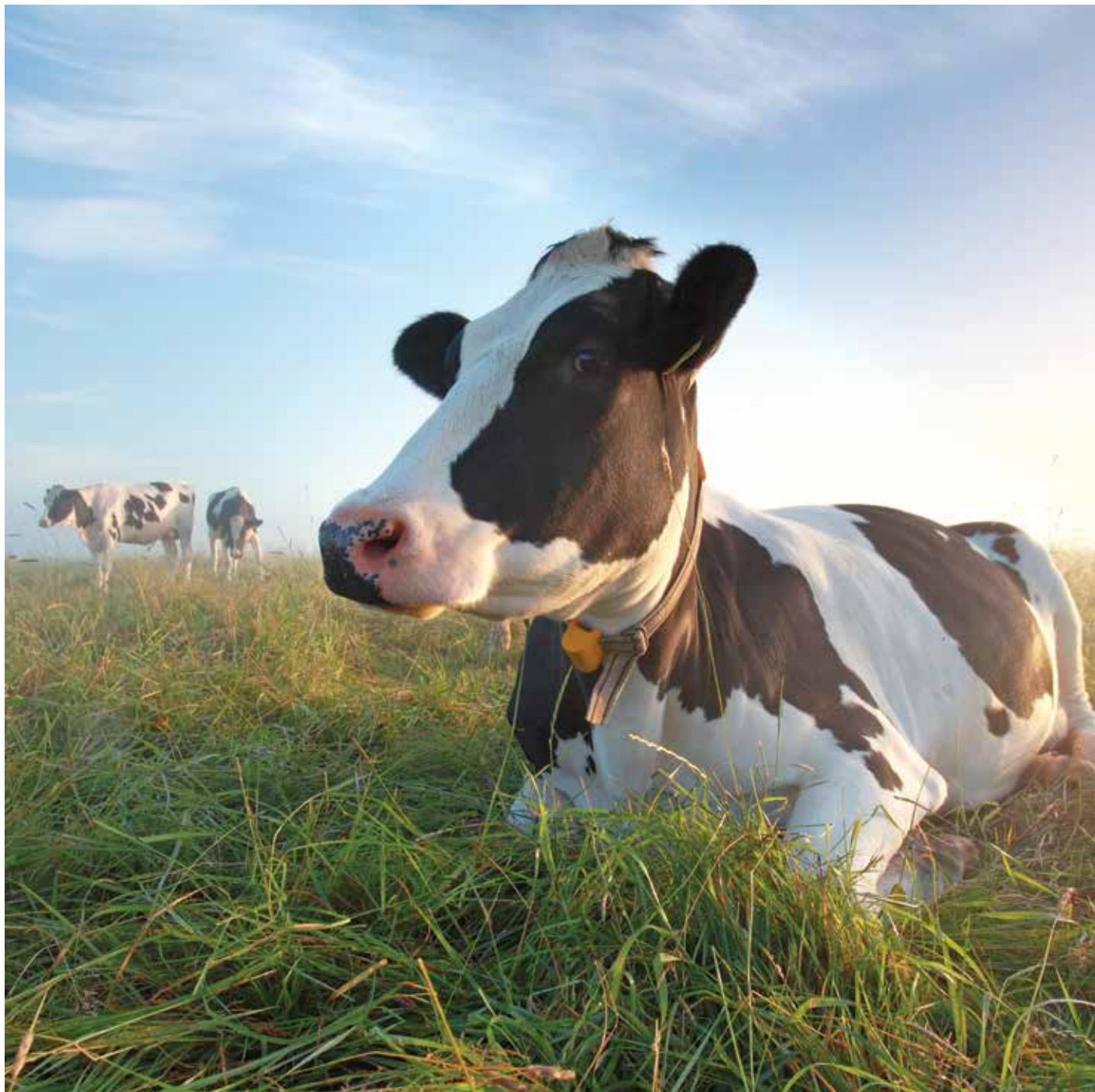


# COWS IN HUMAN HISTORY

Linda Kalof, Ph.D.

In an increasingly urban world, the barnyard seems very remote to most of us. Farming feels more like an industry than a way of life. But this perception is quite a recent one. Humankind and animals historically have existed in close proximity and often in a codependent relationship. No animal species has been so critical to human civilization as cattle. Indeed, it is argued that “no other artifact, animal or image, with the possible exception of gold, has endured so long as a desired object as that of the cow.”<sup>1</sup> From prehistory, cattle have dominated the cultural landscape, and for the last 10,000 years they have sustained humans with their milk, meat, fiber, and labor. In humankind’s efforts to chart their experience of the world, animal signs predominated: almost one-third of the animal species painted on Paleolithic cave walls were bovines. In the Neolithic city Çatal Hüyük in present-day Turkey, there is archaeological evidence of a 6,500 BCE shrine of wild cattle (auroch) horns. The prevalence of bovine images at this site suggests that for 2,000 years cattle constituted not only the livestock economy that sustained the city but also served as ritualistic and ceremonial animals. A ubiquitous presence throughout the Ancient Near East, cattle became potent symbols, for example, the wild bull in the Gilgamesh epic as an embodiment of strength and aggression; the cow as an expression of warmth, tenderness, and nurture.<sup>2</sup>

Ownership of cattle became a marker of wealth. Writing first evolved to record those assets: the earliest known symbol for wealth goods was the horned bovine head. Ancient Egyptian limestone carvings show many peaceful scenes of domesticated cattle and daily life, such as the *Voyage to Punt* (ca. 1475 BCE), in which one can almost sense the movement of foraging animals and the leaves overhead rustling in the wind. Some scenes include a human presence, such as a cowherd ferrying a calf on his back (Tomb of Ti, Saqqara, ca. 2450 BCE). Cattle were important animals in the religious and secular life of Minoan society<sup>3</sup> and in the agricultural economy of the ancient Israelites. They plowed land, trod corn, drew carts, and were used for sacrifice.<sup>4</sup>





“Trans-species intimacy” between humans and their livestock was indicative of rural stability.<sup>5</sup> Evidence suggests that cows were named animals and warned that they need to be “well milked and stroked” to ensure high milk production benefiting both humans and animals.<sup>6</sup> Moreover, it appears that “conversation” between humans and cows took place, underscoring the notion of a shared stake in a win-win partnership.<sup>7</sup>

Works from the seventeenth-century Golden Age of Dutch painting by Paulus Potter and Aelbert Cuyp convey the importance of and pride in the dairy farm. In the following centuries, however, the relationships between animals and people became increasingly less intimate, as the production of food became steadily more industrialized. Today, most of the 24 billion animals who are kept and grown for consumption live, increasingly (alas), on large-scale industrial farm units.<sup>8</sup> Still, recent scholarship is revitalizing the idea that animals are actors in the work they perform, have agency, and must be negotiated with.<sup>9</sup> An agriculture without livestock is to be lamented—working with animals connects us with other animals.<sup>10</sup>

1. Donald K. Sharpes, *Sacred Bull, Holy Cow* (Switzerland: Peter Lang, 2006).

2. Sian Lewis and Lloyd Llewellyn-Jones, *The Culture of Animals in Antiquity: A Sourcebook with Commentaries* (New York: Routledge, 2018).

3. Eleanor Loughlin, *The Calf in Bronze Age Cretan Art and Society*, 2002. PECUS, Man and Animal in Antiquity, <http://www.isvroma.it/public/pecus/loughlin.pdf>.

4. Juliet Clutton-Brock, *Animals as Domesticates: A World View through History* (East Lansing, Michigan: Michigan State University Press, 2012), 63.

5. Erica Fudge, *Quick Cattle and Dying Wishes* (Ithaca, New York: Cornell University Press, 2018), 140.

6. Ibid., 164.

7. For example, having the same person regularly do the milking and having milkmaids wear clothing that did not generate any fear through movement or color. Ibid.

8. Henry Buller, “Individuation, the Mass and Farm Animals,” *Theory, Culture & Society* 30, no. 7/8 (2013): 155–75.

9. See Jocelyne Porcher, “Animal Work” and Erica Fudge, “What Was It Like to Be a Cow?” in Linda Kalof, ed., *The Oxford Handbook of Animal Studies*, (New York: Oxford University Press, 2017).

10. Porcher, “Animal Work.”



# ON PROCESS

Craig Blietz

My creative process involves the constant vetting and validating of ideas, options, and possible solutions. I work through the process by making drawings rigorously and consistently in a sketchbook. Additionally, a small color sketch provides a platform for experimentation and mediates between the conception and execution of the final painting. In most instances, the color sketches blaze the trail for the larger paintings. Occasionally, however, I make unanticipated gestures directly onto the final painting. In these cases, I update the color sketches to keep them visually current.

As a consequence, each painting exists in two versions: the large and formal presentation of the idea and its smaller and more scrappily executed manifestation. All small color sketches relating to the large paintings are included in this exhibition.

Technical note: The linear grid that remains in many areas of the sketches was used early in the artistic process to transfer the design from its initial conception to the larger final paintings. “Squaring up for transfer” is a technique that has been used for centuries (see pp. 30–31).













PLATES





*Helianthus (Sunflower)*, Oil on panel, 48 x 60 in.







*Triticum (Wheat)*, Oil on panel, 60 x 60 in.









*Cerasus (Tart Cherry)*, Oil on panel, 24 x 24 in.

***Avena (Oats)***, Oil on panel, 40 x 60 in.











*Linum (Flax)*, Oil on panel, 48 x 60 in.

*Lupulus (Hops)*, Oil on panel, 48 x 60 in.







*Quadrupedibus (Cranberry)*, Oil on panel, 48 x 60 in.

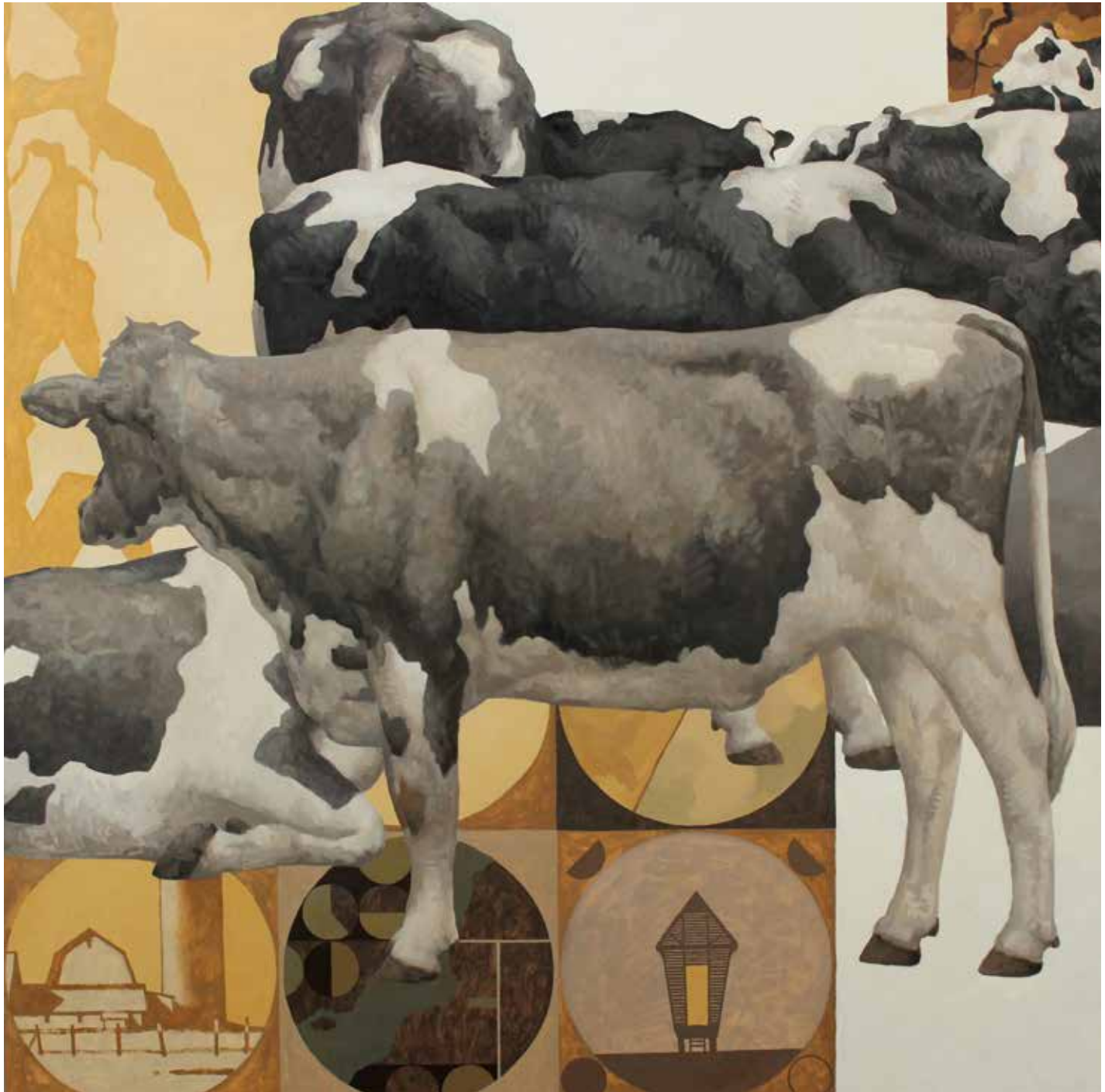












*Zea Mays (Corn)*, Oil on panel, 60 x 60 in.

*Herd*, Oil on linen, 72 x 111 ½ in.







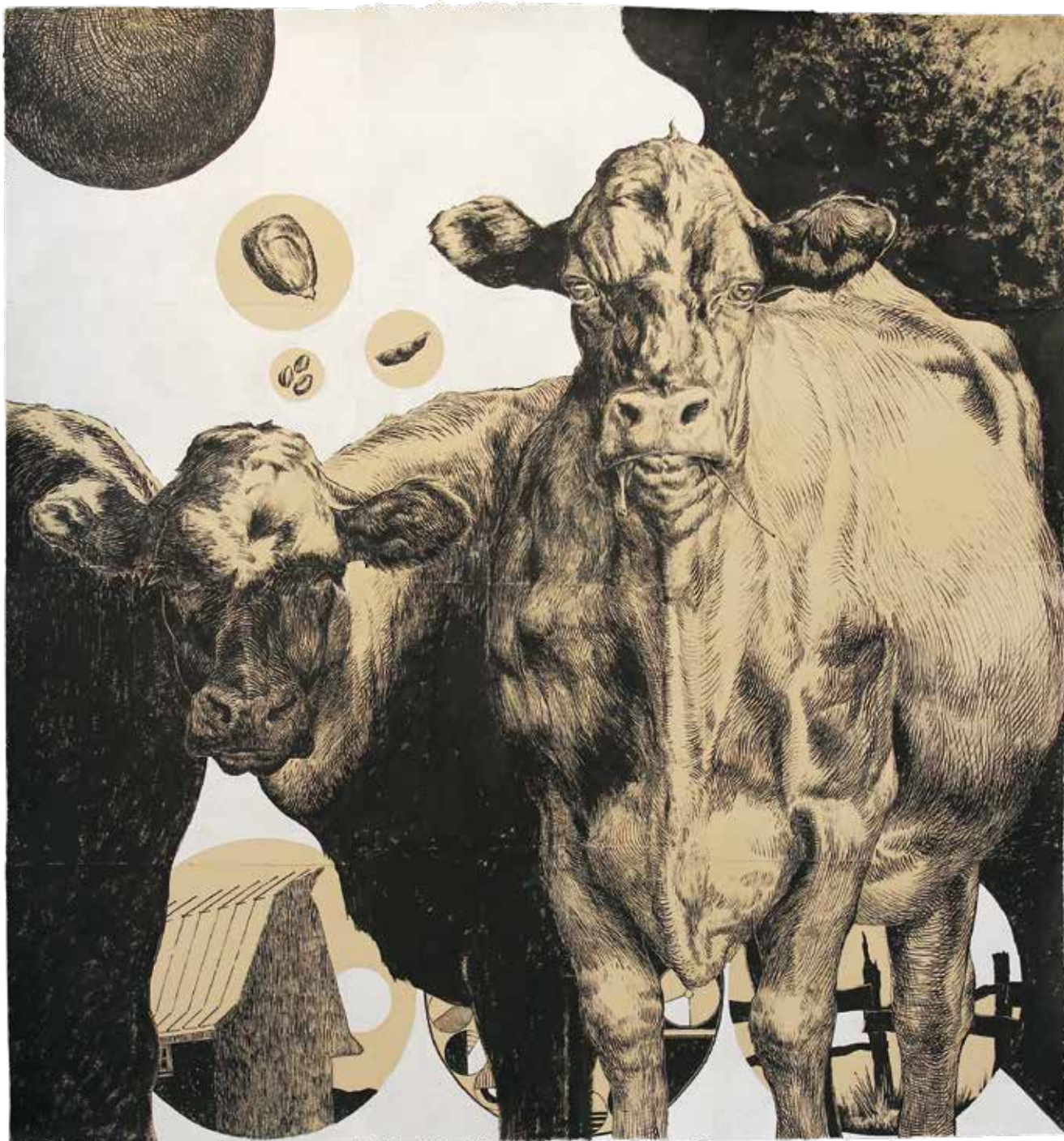


# DRAWINGS AND PREFACES









*Parcel*, Ink, casein, charcoal, graphite pencil on handmade Twinrocker paper, 62 x 58 in.

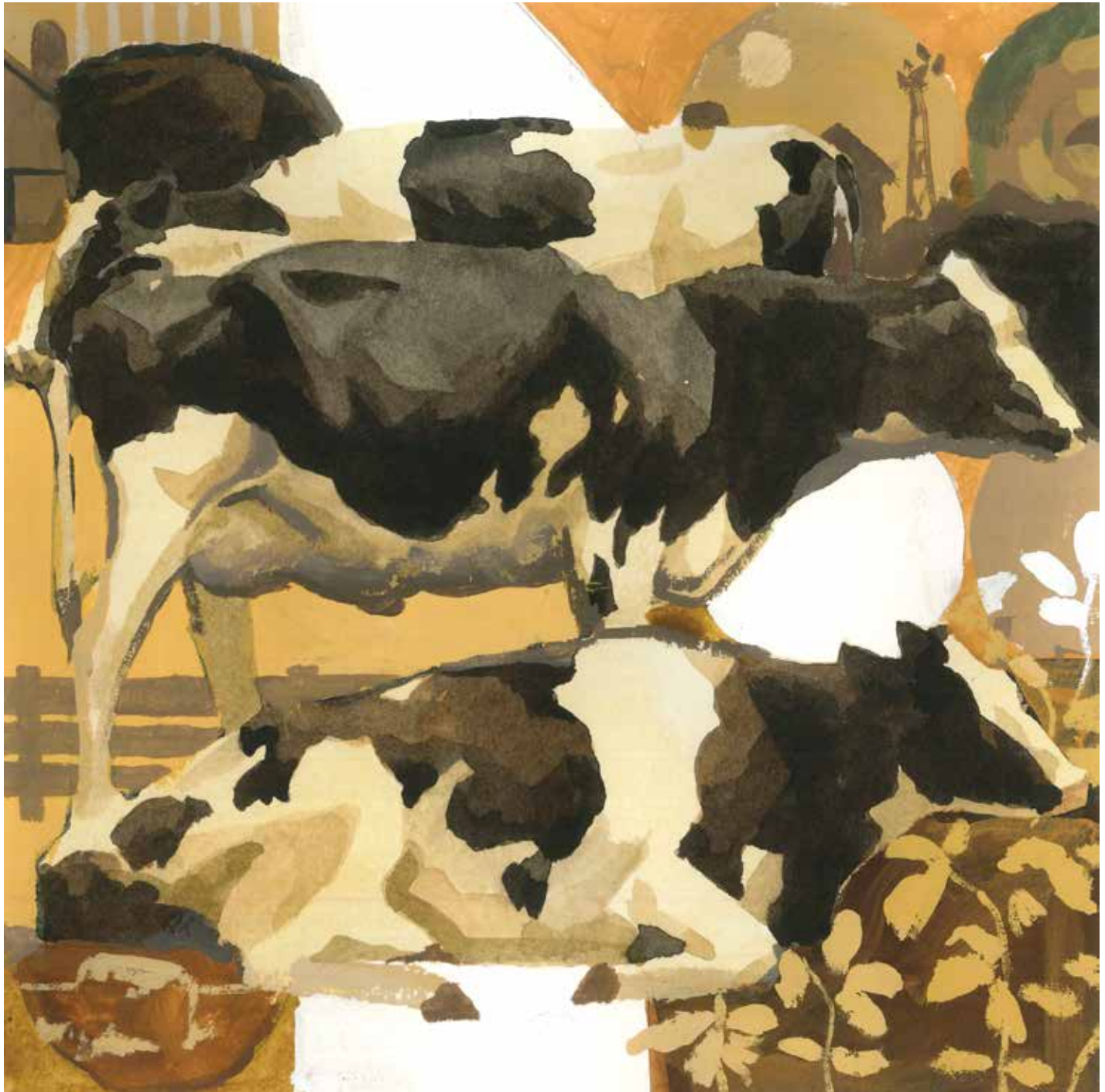






***Triticum Study***, Ink, graphite pencil, colored pencil on paper, 12 x 22 ½ in.





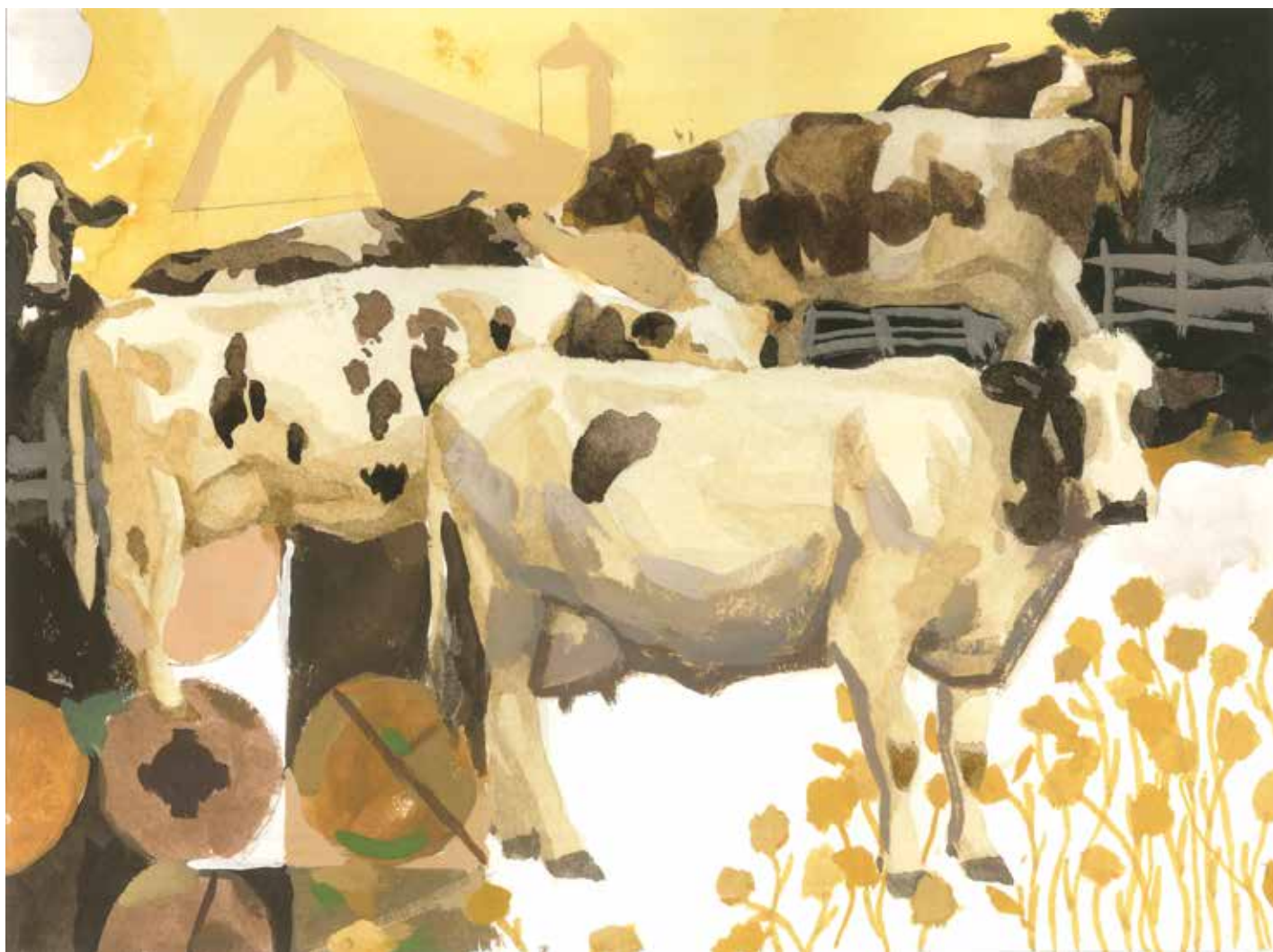
*Glycine Preface*, Gouache, watercolor, casein, pencil on watercolor paper, 8 x 8 in.







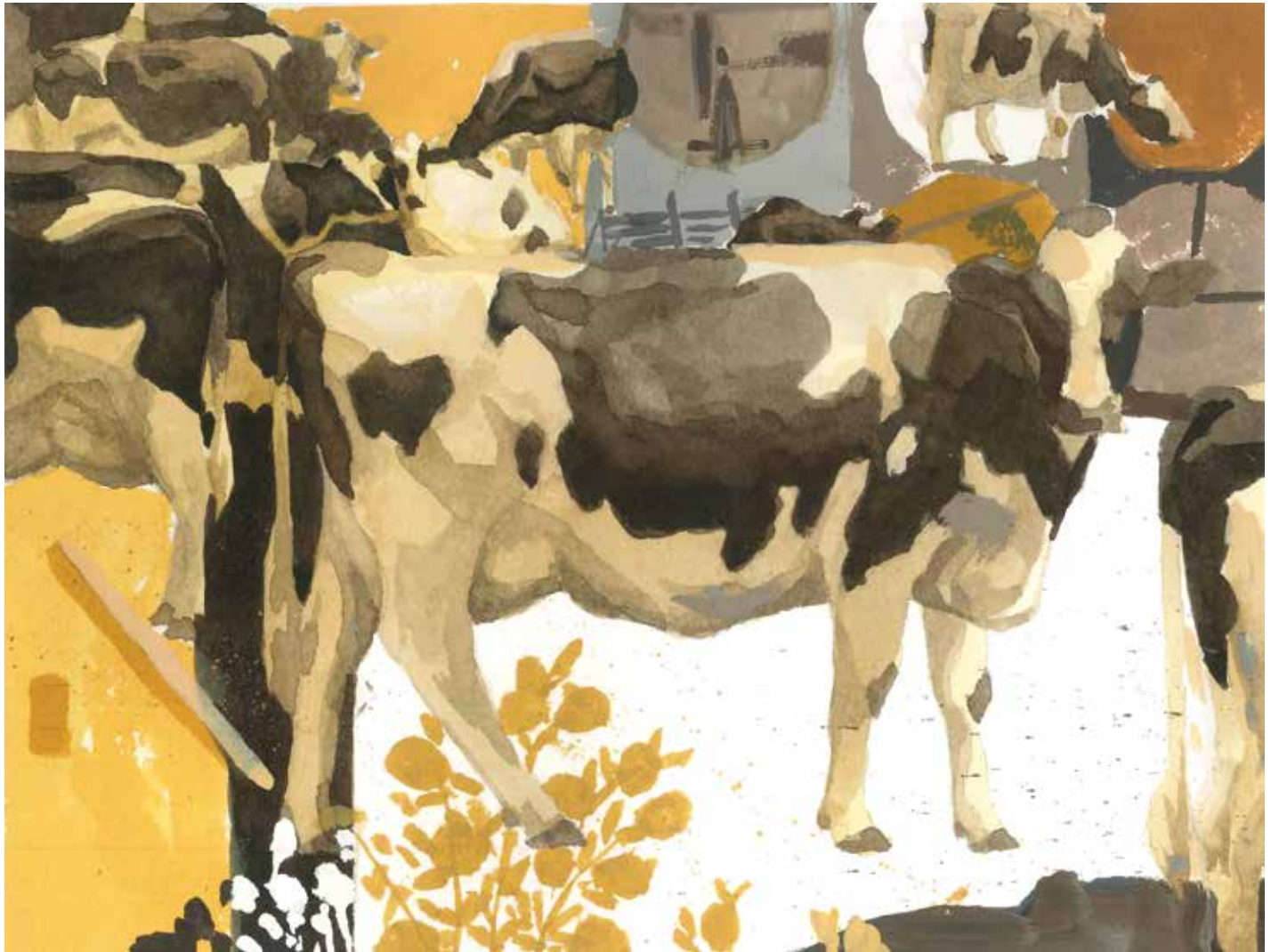




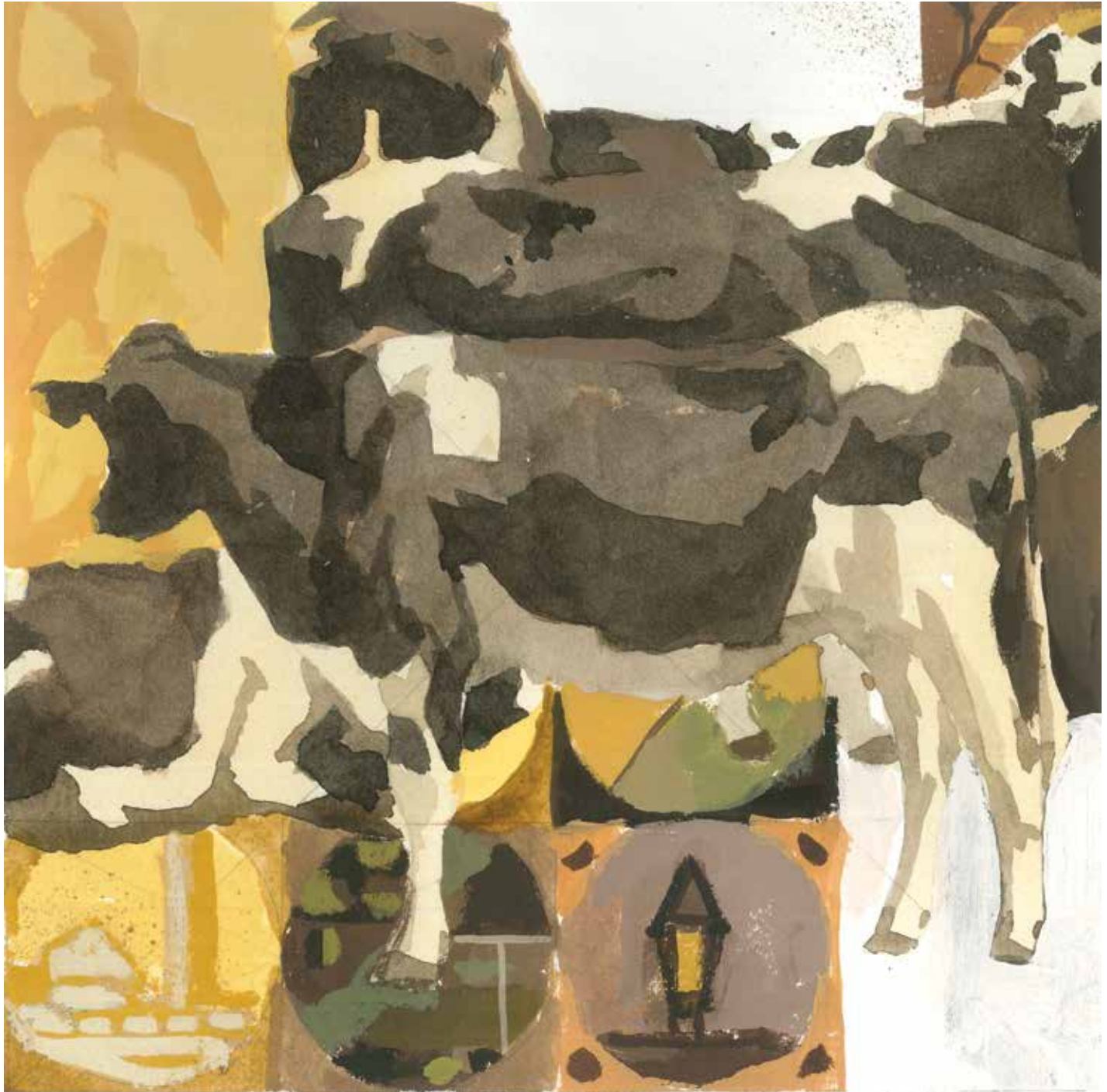




*Lupulus Preface*, Gouache, watercolor, casein, pencil on watercolor paper, 7 ¼ x 9 ¾ in.





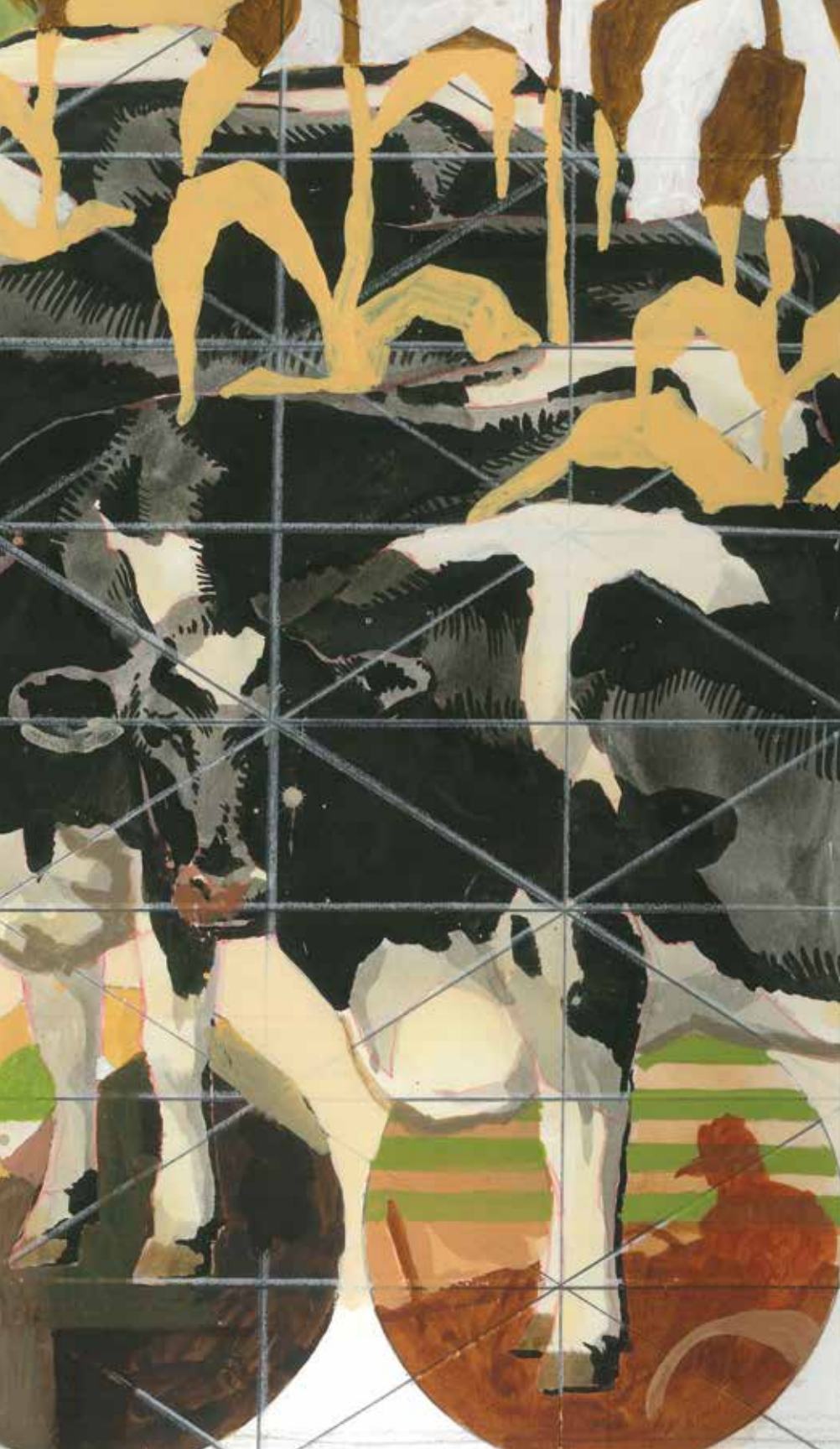


*Zea Mays Preface*, Gouache, watercolor, casein, pencil on watercolor paper, 8 x 8 in.









***Herd Preface,***  
Gouache, watercolor, casein,  
pencil, colored pencil on  
Strathmore Bristol Board,  
11 x 17 in.





# CHECKLIST



# CHECKLIST

The checklist is organized alphabetically by title. All works date from 2018. Dimensions are expressed in inches with height followed by width; frame dimensions are not included. All works are courtesy of Tory Folliard Gallery unless otherwise stated.

All panel substrates are made from Baltic Birch with a prepared layer of gessoed muslin.

## ***Aestivum (Winter Wheat)***

Oil on panel, 24 x 24 in.

## ***Avena (Oats)***

Oil on panel, 40 x 60 in.

## ***Avena Preface***

Gouache, watercolor, casein, and pencil on watercolor paper, 5  $\frac{3}{4}$  x 9  $\frac{1}{2}$  in.

## ***Cerasus (Tart Cherry)***

Oil on panel, 24 x 24 in.

## ***Glycine (Soybean)***

Oil on panel, 60 x 60 in.

## ***Glycine Preface***

Gouache, watercolor, casein, pencil on watercolor paper, 8 x 8 in.

## ***Herd***

Oil on linen, 72 x 111  $\frac{1}{2}$  in.

## ***Herd Preface***

Gouache, watercolor, casein, pencil, colored pencil on Strathmore Bristol Board, 11 x 17 in.

## ***Helianthus (Sunflower)***

Oil on panel, 48 x 60 in.

Museum of Wisconsin Art, Gift of Cynthia and Tom LaConte

## ***Helianthus Preface***

Gouache, watercolor, casein, pencil on watercolor paper, 7  $\frac{7}{8}$  x 9  $\frac{5}{8}$  in.

## ***Linum (Flax)***

Oil on panel, 48 x 60 in.

## ***Linum Preface***

Gouache, watercolor, casein, pencil on watercolor paper, 7 x 9  $\frac{1}{2}$  in.

## ***Lupulus (Hops)***

Oil on panel, 48 x 60 in.

## ***Lupulus Preface***

Gouache, watercolor, casein, pencil on watercolor paper, 7  $\frac{1}{4}$  x 9  $\frac{3}{8}$  in.

## ***Parcel***

Ink, casein, charcoal, graphite pencil on handmade Twinrocker paper, 62 x 58 in.

## ***Quadrupedibus (Cranberry)***

Oil on panel, 48 x 60 in.

## ***Quadrupedibus Preface***

Gouache, watercolor, casein, pencil on watercolor paper, 7  $\frac{1}{4}$  x 9  $\frac{1}{2}$  in.

## ***Saccharata (Sweet Corn)***

Oil on panel, 24 x 24 in.

Lent by Cynthia and Tom LaConte

## ***Triticum (Wheat)***

Oil on panel, 60 x 60 in.

## ***Triticum Preface***

Gouache, watercolor, casein, pencil on watercolor paper, 8 x 8 in.

## ***Triticum Study***

Ink, graphite pencil, colored pencil on paper, 12 x 22  $\frac{1}{2}$  in.

Lent by Laurie and Brian Winters

## ***Zea Mays (Corn)***

Oil on panel, 60 x 60 in.

## ***Zea Mays Preface***

Gouache, watercolor, casein, pencil on watercolor paper, 8 x 8 in.





PROFILE







## BIOGRAPHY

Craig Blietz (b. 1956) lives and works in northeast Wisconsin. He is recognized for his work representing the American agrarian landscape.

Blietz is a graduate of the University of Denver (Bachelor of Science, 1981) and Harrington College of Design (Associate Degree, 1990). He continued his art studies with four years of academic training at the School of Representational Art in Chicago from 1992 to 1996. Blietz also studied privately with Chicago figurative artist Fred Berger, Chicago portrait artist Richard Halstead, and painter, printmaker, and illustrator John Rush. Extended trips to Europe and throughout the United States expanded Blietz's knowledge of traditional animal and landscape painting.

Blietz has exhibited widely in museums in Wisconsin, Illinois, Indiana, and Pennsylvania. Retrospective exhibitions of his work were shown in 2002 at St. Norbert College in De Pere, Wisconsin, and in 2013 at the Miller Art Museum in Sturgeon Bay, Wisconsin. For the latter retrospective, Blietz collaborated with the Miller Art Museum in 2013 to publish a substantial monograph in conjunction with the exhibition *Craig Blietz: Eight Years of Pastoral Dreaming*. Blietz's work has been the subject of nineteen solo exhibitions and has appeared in numerous group exhibitions. Forthcoming exhibitions are planned through 2020.

## EDUCATION

School of Representational Art, Chicago, Illinois, 1992–96

Harrington College of Design, Chicago, Illinois, Associate Degree, 1988–90

University of Denver, Denver, Colorado, Bachelor of Science, 1977–81

## SOLO EXHIBITIONS

- 2018** Museum of Wisconsin Art, West Bend, Wisconsin, *Craig Blietz: Herd*
- 2017** Paine Art Center and Gardens, Oshkosh, Wisconsin, *Craig Blietz: Close to the Forest*
- 2016** Tory Folliard Gallery, Milwaukee, Wisconsin, *Craig Blietz: Calendar*
- 2014** Center for the Visual Arts, Wausau, Wisconsin, *Craig Blietz: Farm to Table*
- 2013** Miller Art Museum, Sturgeon Bay, Wisconsin, *Craig Blietz: A Twenty Year Survey*
- 2013** Tory Folliard Gallery, Milwaukee, *Craig Blietz: Creamery*
- 2012–14** Plymouth Arts Center, Plymouth, Wisconsin, *Yard: The Art of Craig Blietz*. Traveled to the Sharon Lynne Wilson Center for the Arts, Brookfield, Wisconsin; St. Norbert College, Bush Art Center, De Pere, Wisconsin; Gallery 224, Port Washington, Wisconsin; Penn State Altoona College, Altoona, Pennsylvania
- 2011** Tory Folliard Gallery, Milwaukee, *Craig Blietz: Midwest*
- 2009** Brickton Art Center, Park Ridge, Illinois, *Craig Blietz: Monochromes*
- 2007** Muskegon Museum of Art, Muskegon, Michigan, *Contemporary Art Showcase: Craig Blietz*
- 2007** Fairfield Center for Contemporary Art, Sturgeon Bay, Wisconsin, *Craig Blietz: Spaces Between*
- 2002** St. Norbert College, Bush Art Center, De Pere, *Looking Back: Work from 1992–2002*
- 2000** University Club of Chicago, Chicago, Illinois, *Craig Blietz*
- 2000** Northern Indiana Arts Association, Crown Point, Indiana, *Craig Blietz: Small Container Paintings*
- 1999** Union League Club of Chicago, Chicago, Illinois, *Craig Blietz: Recent Work*

## GROUP EXHIBITIONS

- 2018** Plymouth Arts Center, Plymouth, *In Fine Form: The Human Presence*
- 2016** Miller Art Museum, Sturgeon Bay, *7th Annual Door Prize for Portraiture*
- 2016** Leigh Yawkey Woodson Art Museum, Wausau, Wisconsin, *2016 Birds in Art*
- 2015** ArtStart Rhinelander, Rhinelander, Wisconsin, *Animal Dreams: Of Earth, Water, Air and Imagination*
- 2015** Ann Street Gallery, Newburgh, New York, *It's OK to be a Realist*
- 2014** Charles Allis Art Museum, Milwaukee, Wisconsin, *Forward: A Survey of Wisconsin Art Now 2014*, (juried exhibition, also 2012, 2010)

- 2012** Fort Wayne Museum of Art, Fort Wayne, Indiana, *2012 Contemporary Realism Biennial*
- 2011** South Shore Arts, Munster, Indiana, *Reassembled*
- 2011** The Art Center, Highland Park, Illinois, *Compilation*
- 2011** Racine Art Museum/Wustum Museum of Fine Arts, Racine, Wisconsin, *Watercolor Wisconsin*
- 2010** Fort Wayne Museum of Art, Fort Wayne, *2010 Contemporary Realism Biennial*
- 2010** Guenzel Gallery, Peninsula School of Art, Fish Creek, Wisconsin, *The Value of Black and White*
- 2006** Miller Art Museum, Sturgeon Bay, *Drawing: A Timeless Medium*  
(Wisconsin Drawing Group Invitational)
- 2005** Miller Art Museum, Sturgeon Bay, *Genre Painting: Scenes from Everyday Life*
- 2001–02** Rahr–West Museum, Manitowoc, *Farm Stories: Studies in a Disappearing Landscape*.  
Traveled to the Wisconsin Wright Museum, Beloit, Wisconsin; Museum of Wisconsin Art  
(formerly West Bend Art Museum), West Bend
- 2001** Miller Art Museum, Sturgeon Bay, *Interior Landscapes: The Elegant Spirit of Still Life Painting*
- 2001** Indiana University, South Bend, Indiana
- 1998** Center for Visual and Performing Arts, Munster, *Images—Pastel Paintings*
- 1998** Elmhurst Art Museum, Elmhurst, Illinois, *Portraits*
- 1996** Suburban Fine Arts Center, Highland Park, Illinois
- 1994** Overland Park Arts Commission, Overland Park, Kansas

## AWARDS

- 2016** Best of Show, Miller Art Museum, Sturgeon Bay, *7th Annual Door Prize for Portraiture*
- 2010** Director’s Choice Award, Charles Allis Art Museum, Milwaukee, *Forward: A Survey of Wisconsin Art Now 2010*
- 2007** Excellence Award, Portrait Society of America, Washington, DC
- 1998** Portrait Competition Finalist, Washington, DC Society of Portrait Artists
- 1996** Best of Show, Midwest Pastel Society, Chicago, Illinois
- 1995** Judge’s Award for Portraiture, Midwest Pastel Society, Chicago, Illinois









*Craig Blietz: Herd* has been published on the occasion of the exhibition *Craig Blietz: Herd*, organized by the Museum of Wisconsin Art. The exhibition is on view at the Museum of Wisconsin Art from October 13, 2018 to January 13, 2019.

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photo: Laurie Winters



