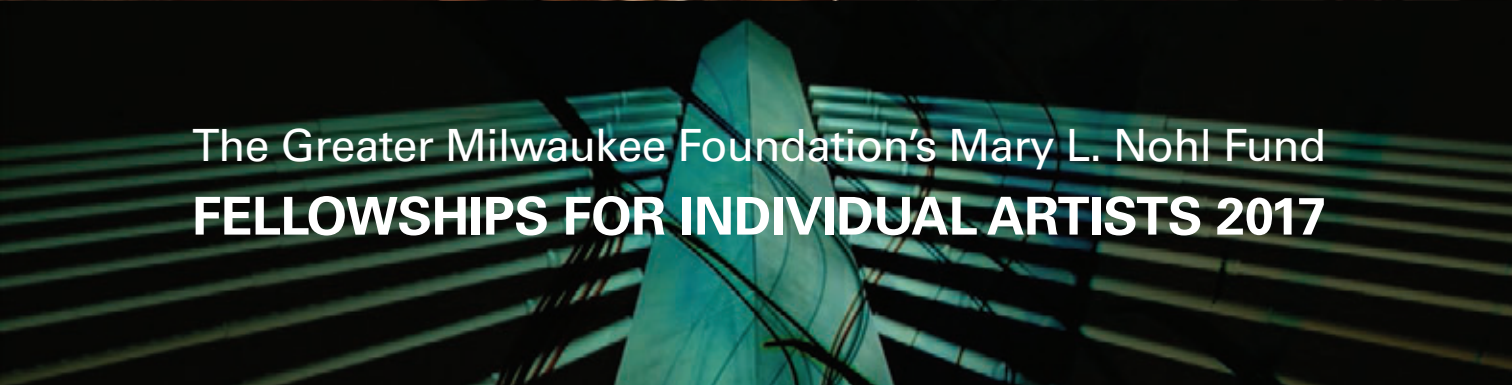




The Greater Milwaukee Foundation's Mary L. Nohl Fund
FELLOWSHIPS FOR INDIVIDUAL ARTISTS 2017





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Tom **BERENZ**

Lois **BIELEFELD**

Sara **CARON**

Sky **HOPINKA**

Ariana **VAETH**

June 8-August 5, 2018



HAGGERTY
MUSEUM OF ART
MARQUETTE UNIVERSITY



For more than a century, the Greater Milwaukee Foundation has helped individuals, families and organizations realize their philanthropic goals and make a difference in the community, during their lifetimes and for future generations. The Foundation consists of more than 1,300 individual charitable funds, each created by donors to serve the charitable causes of their choice. The Foundation also deploys both human and financial resources to address the most critical needs of the community and ensure the vitality of the region. Established in 1915, the Foundation was one of the first community foundations in the world and is now among the largest.

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Inside cover: Sara Caron, *Sea Snake*, 2017

Opposite title page: Sky Hopinka, *Anti-Objects, or Space Without Path or Boundary* (detail), 2017

EDITOR'S PREFACE

In 2003, when the Greater Milwaukee Foundation decided to use a portion of a bequest from artist Mary L. Nohl to underwrite a fellowship program for individual visual artists, it made a major investment in local artists who historically lacked access to support. The program, the Greater Milwaukee Foundation's Mary L. Nohl Fund Fellowships for Individual Artists, makes unrestricted awards to artists to create new work or complete work in progress and is open to practicing artists residing in Milwaukee, Waukesha, Ozaukee, and Washington counties. It is administered in collaboration with the Bradley Family Foundation.

Nohl, a graduate of the School of the Art Institute of Chicago, died in December 2001 at the age of 87. She rarely exhibited her work, yet she gained national recognition for the art environment she created in and around her home in Fox Point on the shores of Lake Michigan. Her bequest, by supporting local visual artists and arts education programs, keeps Nohl's passion for the visual arts alive in our community.

In the fifteenth cycle, two fellowships were awarded to established artists Tom Berenz and Lois Bielefeld, and three emerging artists were recognized: Sara Caron, Sky Hopinka, and Ariana Vaeth. The fellows were selected from a field of 142 applicants by a panel of jurors who spent two days reviewing work samples and artists' statements, making studio visits, and talking to local artists: Michelle Jacques, Chief Curator, Art Gallery of Greater Victoria, Canada; Allison Peters Quinn, Director of Exhibitions & Residency Programs, Hyde Park Art Center, Chicago; and Gabriel Ritter, Curator and Head of Contemporary Art at the Minneapolis Institute of Art.

Each year, the Nohl exhibition invites us to consider what it means to be an artist in greater Milwaukee at a specific moment in time. This Nohl show, taking place against the backdrop of a group exhibition featuring the work of nearly all the artists who have been awarded the fellowship over the past fifteen years—a history documented in the second half of this catalogue—inevitably elicits comparisons. As we take stock, one of the first significant changes we encounter is the identity of the fellows themselves. Women, frequently under-represented over the course of the fellowship's history, make up 40% of the 2017 cohort, which also includes a genderqueer fellow. Two of the artists identify as Indigenous and African American, respectively, whereas the vast majority of fellows—approximately 84%—have been white.

Yet if one compares the original group of seven fellows with this year's class of five, some things seem consistent. Painters—figurative and abstract—predominate (there were four in 2003, and two this year). The fellowship has long favored two-dimensional and time-based media work, so it is not surprising to also find photographers and filmmakers in both groups. On the surface, at least, subject matter seems familiar. In 2003, Dick Blau was taking intimate photographs of his long-time partner, Jane Gallop, documenting "the drama of Jane's reaching the age of distinction"; Mark Escribano, though he had an installation in the gallery that referenced an image from the Sistine Chapel and a trip to El Junque rain forest, was devoting most of his energy to a feature film about the Noble brothers, a group of siblings notorious on the contemporary Milwaukee arts scene.

Among this year's fellows, friends, lovers, and close-knit communities are everywhere. One can easily identify the people who make up Ariana Vaeth's world in her paintings. Sara Caron, whose anti-monumental, DIY fountains might make her the most recent in a line of 3D- and installation-makers, sees her work as less about objects and more about "experiments in what is needed to make a space, both visually and socially"—gathering places she creates for her community. Lois Bielefeld restages the social events she observes for her *Celebration* series, many of which feature friends or subjects with whom she has worked for years over the course of several projects. Tom Berenz asserts that narratives, often personal, lurk within his abstractions.

What differs is the scale of the projects. The 2003 fellows zoom out from their investigations, placing them in a less personal context. Blau deployed photography "to look at the emotional structure of domestic relations" while Liz Smith used abstraction to create "idealized environments of emotion." Debra Brehmer, in her essay on Mark Mulhern's figure-filled canvases, observes that the artist is compiling "an alphabet of 'humanness'" from "an endless flow of mundane [and anonymous] gesturing." That distance was important to Paul Amitai, whose mediated installation examined a nearby tourist attraction in order to watch us watching the (recreated) past, and to Michael Howard, whose dreamy architectural abstractions functioned as metaphors for the construction of self. Vaeth on the other hand, describes her paintings as autobiographical. Sky Hopinka describes himself as "a member of the Ho-Chunk Nation of Wisconsin and a descendant of the Pechanga Band of Luiseño Indians," and views his technique of fusing sound, image, and text into dense, layered compositions as the outward manifestation of what he finds inside himself: "strata of information, presence, confusion, and history."

Of course, one could argue that it is not so much a change in the work as in the way artists and those around them talk about their work. If the 2003 fellows saw themselves working outward from the personal to the universal, this year's fellows are unapologetic about their overt and specific references to identity. They do not shy away from illuminating, or making work for, their tight social circles. They are confident that announcing one's identity—as Indigenous, or a figure painter, or a maker of communal experiences—in a time when the act of representation is highly politicized can result in a transfer of cultural knowledge or personal awareness. They are equally quick to complicate that transfer, to question its ease (Hopinka and Berenz come to mind), by exploring the act of withholding in their work.

Karen Patterson, in her essay in the latter part of this catalogue, recalls the feminist dictum "the personal is political" in connection with Mary Nohl herself. The 2017 fellows, in their canvases, photographs, videos, and karaoke nights filled with bodies—Black, brown, queer, straight—protesting, lounging, celebrating; with white feet in pink socks; with the hands of artists and musicians lifting cocktails to their lips, have each staked out their own piece of that territory.

This exhibition would not be possible without the support of the Greater Milwaukee Foundation; of Susan Longhenry, director and chief curator of the Haggerty Museum of Art, and her staff; and the imagination and dedication of the five artists who received the Nohl Fellowship in 2017.

Polly Morris is the executive director of the Bradley Family Foundation and the Lynden Sculpture Garden.

ESTABLISHED ARTISTS

Tom **BERENZ**

Lois **BIELEFELD**

EMERGING ARTISTS

Sara **CARON**

Sky **HOPINKA**

Ariana **VAETH**



Cut, 2016

Tom BERENZ

Making a Mess of Things

Tom Berenz's paintings are full of disguised violence. Collapsing buildings, car crashes, plane crashes, melting snowmen, hurtling vases of flowers, wounded animals, and simultaneously imploding and exploding picnics proliferate beneath the frenetic but seemingly impenetrable surfaces of his canvases. Many of these images represent common, everyday anxieties, but others employ a personal code developed by Berenz. The snowmen and flowers symbolize his fears about the eventual passing of his father and mother, respectively, while *Cut* depicts a childhood accident in which he cut off his brother's finger with an axe. Everywhere you look, the trappings of happy memories appear to be disintegrating and dissolving like the cake in "November Rain."

All of this violence, fear, and trauma is buried beneath the paintings' abstraction. As a metaphor for the mind's repression of unwanted thoughts, and the power of those thoughts to worm their way back into consciousness through obscure symbolism and circuitous detours, this buried symbolism is almost too perfect. Freud, after all, is supposed to be dead. But it is typical of Berenz that the ghosts of canonical modernists refuse to go quietly into that good night. Indeed, he cites Picasso, Braque, Matisse, Bonnard, de Kooning, and Guston as some of his chief influences and, along with many of his peers, he is retracing the paths of this history. Take Eddie Martinez, a contemporary painter admired by Berenz who paints in the style of Arshile Gorky. He has all of Gorky's great fluidity, but everything looks as though it had been filtered through a Looney Tunes cartoon (a source that is, incidentally, also an influence on Berenz).

One difference between Berenz's work and that of the modernists is that Berenz heightens the tension inherent in the inevitable illusionistic side effects of abstraction rather than trying to downplay or finesse them. De Kooning's paintings, for instance, always obey the laws of painting rather than those of reality. They create spatial effects and sometimes depict recognizable figures or landscapes, but always within a space that is basically unreal. Berenz's paintings, on the other hand, have the disturbing habit of suddenly snapping out of painterly space and into a space that is uncannily real, creating the odd specter of painterly forms inhabiting an illusionistic space.

Berenz tells me that symbolism and narrative have been losing their importance for him of late, and that he is increasingly immersing himself in the medium of painting. He says he is still addressing the same issues but that he no longer needs literal subject matter to do so. This triggers my art historical reflexes, which want to see this as a retreat into Greenbergian formalism. But perhaps we have outlived the expiration date on that particular original sin. I don't know, but maybe Tom Berenz does.

Doug Singen is Assistant Professor of Art History at the University of Wisconsin-Parkside, where he teaches courses on modern and contemporary art, design, and mass visual culture. He is co-writing a book on *Whiteness in American Comics and Graphic Novels* with Josef Benson that is scheduled to be published by the University Press of Mississippi in 2019.

Heavy Socks

Artist Statement

My paintings are about my relationship to the world around me: cerebral and physical, intellectual and visceral. I use chaos as a metaphor to discuss personal, sociopolitical, environmental, and ideological issues. Through the motif of confusion, I explore the existential self and examine personal narratives, some literal and others enigmatic. Loss, place, memory, space, and time are central as I reexamine personal experiences from my past and present. The imagery is in constant flux, but always returns to the pile. A pile is everything and it is nothing. It is a mound that once was and now isn't; a mass of information, both physical and metaphysical, organized and chaotic. These works emphasize form over narrative. I inject flat, edited-down shapes into painterly, gestural forms, creating a striking dichotomy between the strong emotional subtext of the work and the stark rigidity of its execution.

About the Artist

Tom Berenz is an assistant professor in the Art Department at the University of Wisconsin-Parkside. Berenz received his BFA from the University of Wisconsin-Oshkosh in 2005, his MA from Northern Illinois University in 2008, and an MFA from the University of Wisconsin-Madison in 2012. His paintings have been exhibited nationally and internationally and have been featured in multiple publications: most notably, *New American Paintings* and the *Huffington Post*.

Checklist

Drowning in Socks, 2018

72 x 94 inches

Acrylic and oil on canvas

Picnic, 2018

72 x 94 inches

Acrylic and oil on canvas

Bedtime Socks, 2018

72 x 94 inches

Acrylic and oil on canvas

Drowning in a Bathtub, 2018

72 x 94 inches

Acrylic and oil on canvas

Five Feet Under, 2018

72 x 94 inches

Acrylic and oil on canvas



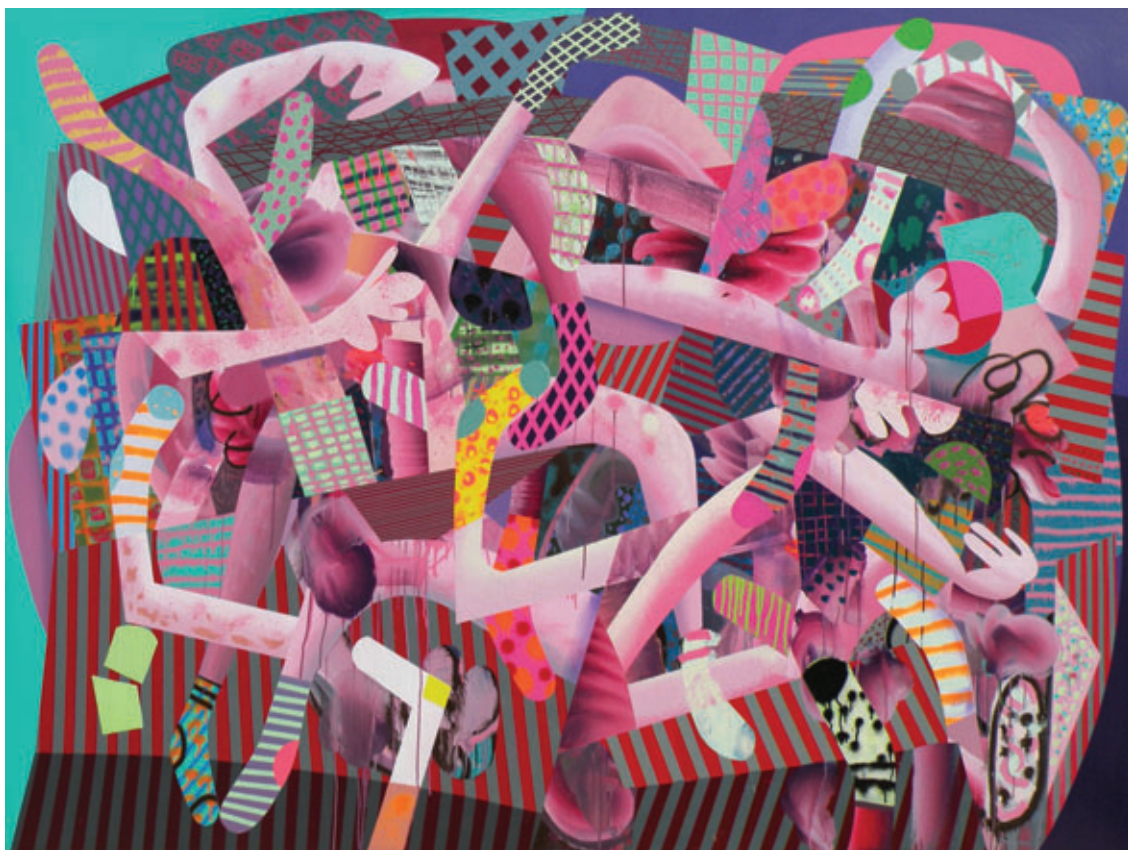
Rolling with Philip, 2016



Drowning in a Bathtub, 2018



Picnic, 2018



Bedtime Socks, 2018



Five Feet Under, 2018



Scout's 3rd Birthday Party, 2018

Lois BIELEFELD

Social Science

A boy—one of the participants in *Scout's 3rd Birthday*—stands, dutiful and resolute. He greets the task of a birthday party by playing his part. It's not his party after all. It's work, or, he is working to inhabit the role. A celebration is something you author for yourself. Otherwise it's just a ritual: a performance that everyone, the usual forces, has agreed upon, the agreement cementing the form, the adornments, the significance. Part of the workforce recruited to mount such things, the boy may be fatigued from having had to do this before. He's the only one who wore a tie, for example. Which is to say that he—or the parent who dressed him—knew that there are expectations for such things, that there are forms of "appropriate" that one must abide by: his part is that of "young man." (Regarding costumes, there were other options—arriving dressed like a princess or a superhero, or, upon arrival, adopting the ceremony of the painted face.) Once in the thick of it, he will armor himself with a red plastic cup, wielding it as a cloaking device. But however much he may look elsewhere, his eyes more comfortable settling on the world offstage, he knows the rules well enough. This occasion has a set sequence (game playing, the exchange of gifts, cake eating, etc.) with a predetermined ending. Then he can go home and play a role that he is more comfortable with: ditch the tie and get back to his book or his computer, soon lost in the routines of himself. Until he is called to dinner.

Lois Bielefeld's photographs, in the fact of their restagings, expose the weight of such gatherings, events already freighted with obligations, logistical and ideological. Yet, in their transparent theatricalizing, the images also reset these festivities as resistant to classification. Does the authority of anthropology always need to meet the everyday? Is it ever wrong to seal an event as a rite? Everywhere there are chains of readily found marks to hit. We, more resigned than resolute, can designate such performances rituals, auratic to the extent that they fortify the controlling usual and endorse, through such categorization, the structures in which we find ourselves. Fact or fiction: is it all already written?

Bielefeld suggests that it need not be. Celebration, like coincidence and unlike ritual, is something that we can author, transform through authoring. By claiming a gesture—a gathering, some eating, tea-pouring, or sausage-making—as celebration, we assert our own scale of evaluation and therefore our own sense of time. Not the usual business of the controlling quotidian or the everywhere regulation of outside forces, a celebration gently, organically, queers time away from the structuring normative, a caesura that allows a haven for individually or communally understood values. Not that such generative assembling or pleasure-mongering isn't work: there is always work, and Bielefeld's tableaux testify to the labor of such staging, the poses maintained, the deliberation calculated. But it is work of our own that we all can do, declaring an occasion as a way to resolve time.

Carl Bogner teaches in the Department of Film, Video, Animation, and New Genres at the University of Wisconsin-Milwaukee and directs the Milwaukee LGBT Film/Video Festival.

Celebration

Artist Statement

Celebrations come with a highly idealized notion of what they should look and feel like: *happy happy fun fun* with smiling group selfies. But festivities come in many packages—large and small, public and private, happy and sad, simple and elaborate—and our expectations breed their own anxieties. I, too, go into each celebration with a preconceived idea of what it will look like; I am as seduced as anybody by the Platonic ideal of what a celebration should be. Though ritual threads its way through these gatherings from beginning to end, and can provide some kind of guide, celebrations can be complicated situations to navigate, fraught with dread and unforeseen collisions.

This series grew out of my love for celebrations: I want to be wherever there are balloons, pennants, and colorful party widgets. The photographs are intricate restagings of actual celebrations. I observe and document the event in real time, then select key interactions, expressions, and moments to create an essentialized version. Finally, everyone returns to reenact this fictional mash-up. In these photographs, I capture the range of emotions and experiences of each person, as well as the resulting group dynamic.

About the Artist

Lois Bielefeld is a series-based artist working in photography, audio, video, and installation. She lives in Milwaukee with her daughter and wife. Besides photography, she is passionate about traveling, swimming, Scrabble, and bicycling adventures. In 2012, she received the Greater Milwaukee Foundation's Mary L. Nohl Fund Fellowship for Visual Artists as an emerging artist. Her work is in the permanent collections of the Leslie-Lohman Museum of Gay and Lesbian Art, the Museum of Wisconsin Art, and the Racine Art Museum. Bielefeld has shown at the International Center of Photography, the Museum of Contemporary Photography, the Museum of Wisconsin Art, the Charles Allis Art Museum, Portrait Society Gallery, and several campuses of the University of Wisconsin (Milwaukee, Parkside, La Crosse). Bielefeld is represented by Portrait Society Gallery in Milwaukee.

Checklist

Serra Family Sunday Pasta Lunch, 2018

Archival pigment prints

3 of a series of 4 photographs, 37 x 50 ½ inches each

St. Patrick's Church Community Sausage-Making Fundraiser, 2018

Archival pigment prints

2 of a series of 5 photographs, 33 ½ x 50 inches each

Scout's 3rd Birthday Party, 2018

Archival pigment prints

3 of a series of 4 photographs, 37 x 50 ½ inches each

Brian's 51st Birthday, 2018

Archival pigment print

37 x 50 ½ inches

Emry's Tea Party, 2018

Archival pigment print

37 x 50 ½ inches



Emry's Tea Party, 2018



St. Patrick's Church Community Sausage-Making Fundraiser, 2018





Serra Family Sunday Pasta Lunch, 2018



Brian's 51st Birthday, 2018



Poor Store, 2014-present

Sara CARON

Sara Caron's Poor Store and Other Useful and Social Activities

Sara Caron's work exists in tents and basements, back alleys and farms. It exists wherever it has to, or wherever it wants to be. Her work resides in moments and social situations ranging from stores to bars, karaoke clubs, and cafes; however, these parameters are less constraints than starting points. Whatever the framework, Caron makes substitutions and additions in rules and appearance specific to her own design.

In 2014 and 2015, Caron began three ongoing projects which encapsulate her approach to what art can be. The *Poor Store* (2014-present), pops up every summer at the opening weekend of Michelle Grabner and Brad Killam's Poor Farm, in Little Wolf, Wisconsin. During this yearly gathering of art installations, performances, and talks, in which attendees camp on the property, Caron creates the most necessary of weekender institutions: a store where you can purchase whatever you've forgotten. Camping supplies, both brand name and handmade, are available at this store, which she staffs intermittently. If Caron isn't present, there's an honor system involving a lock box, much like a roadside farmer's stand. In this way, rural commerce makes its appearance at the Poor Farm, providing a platform for exchange and interaction—sometimes more with objects than with a human shopkeep.

The other two series, *Bermuda Triangle Bar* and *Full Moon Karaoke* (both begun in 2015), similarly involve familiar social platforms. *Bermuda Triangle Bar* is a moveable bar that pops up for brief periods to sell a single drink, the "Sea Snake," whose recipe changes from iteration to iteration. To say this bar is a pop-up might imply that this is a flexible contrivance, something one might pack into luggage or strap to a bike. On the contrary, *Bermuda Triangle Bar* comprises a marble slab top and back with a neon sign and other girthy aspects created in collaboration with artist group American Fantasy Classics; each installation is an effort of strength and organization. The result lends a sense of permanence to the temporary; the very bulk of *Bermuda Triangle Bar* defies its inconsistency, lending significance to each presentation.

Full Moon Karaoke, on the other hand, is given weight by its cosmological influence. On the eve of each full moon, this karaoke event emerges as a variety show-cum-interactive artwork in which the roles of each participant change throughout the evening. One might start the evening as an audience member, sing halfway through the night, and end with a midnight performance of another, less expected sort.

Caron would say there's an economy to this approach, a making-do with what's there that is an endemic and exciting aspect of the Milwaukee art scene. It's an approach that has precedent in Gordon Matta-Clark's *FOOD*, a restaurant he ran with two partners from 1971 until 1974. Matta-Clark and his collaborators wanted to make a restaurant for artists, a place for vegetarian meals and performances. Caron and her ilk are also creators of the spaces and events they see as vital to their communities. It's a mode of artmaking that proliferates; the work of art generates opportunities for more works of art within and outside of it, forming concentric layers that grow, and grow, and grow.

Lilly Lampe is a writer and designer based in Brooklyn, NY. Her writing has appeared in the *Village Voice*, *New Yorker.com*, *Art Papers*, *Art in America*, and other publications. Her design work has been mentioned in *Monocle*, *Vogue.com*, and the *New York Times*.

Unknown Potters

Artist Statement

In my work I utilize forms that are traditionally authorless—a bar or roadside farm stand—and quotidian materials such as ceramics, food, and drinks. I believe this familiar substance of everyday life holds tremendous creative potential, and I invite the confusion that may arise when these forms are repurposed as art. These manifestations can be seen as simply a place to gather, to have a drink, or to stock up on sundries. I see these projects as experiments in what is needed to make a space, both visually and socially.

Unknown Potters is a collection of work by amateur ceramicists: myself and the friends with whom I share a studio, and pieces found in thrift stores. Their usefulness exists on a spectrum. The cups, bowls, and vases have all been or will be used. The fountains serve as a gathering point, like their grander counterparts in town squares around the world.

About the Artist

Sara Caron (b. 1988, Chicago) graduated from the Milwaukee Institute of Art & Design in 2011. She bartends at the *Bermuda Triangle*, hosts *Full Moon Karaoke and Variety Show*, and works as the proprietor of the *Poor Store*. Caron has been an artist-in-residence at the Lynden Sculpture Garden in Milwaukee and at the Troedsson Villa in Japan. She is currently co-president of Friends of Blue Dress Park.

Checklist

Fountain by Sara Caron, 2018

Ceramic, plastic bucket, plastic wash basin
39 x 25 x 25 inches

Fountain by Kirsten Schmid, 2018

Ceramic, plastic bucket, plastic wash basin
22 x 25 x 25 inches

Fountain by John Riepenhoff, 2018

Ceramic, plastic bucket, plastic wash basin
29 x 22 x 22 inches

Unknown Potters, 2018

Found and handmade ceramics
Dimensions variable

Nightcrawler's Cafe Tables by Rudy Medina, 2018

Wood
Two tables, 29 x 36 x 10 inches each



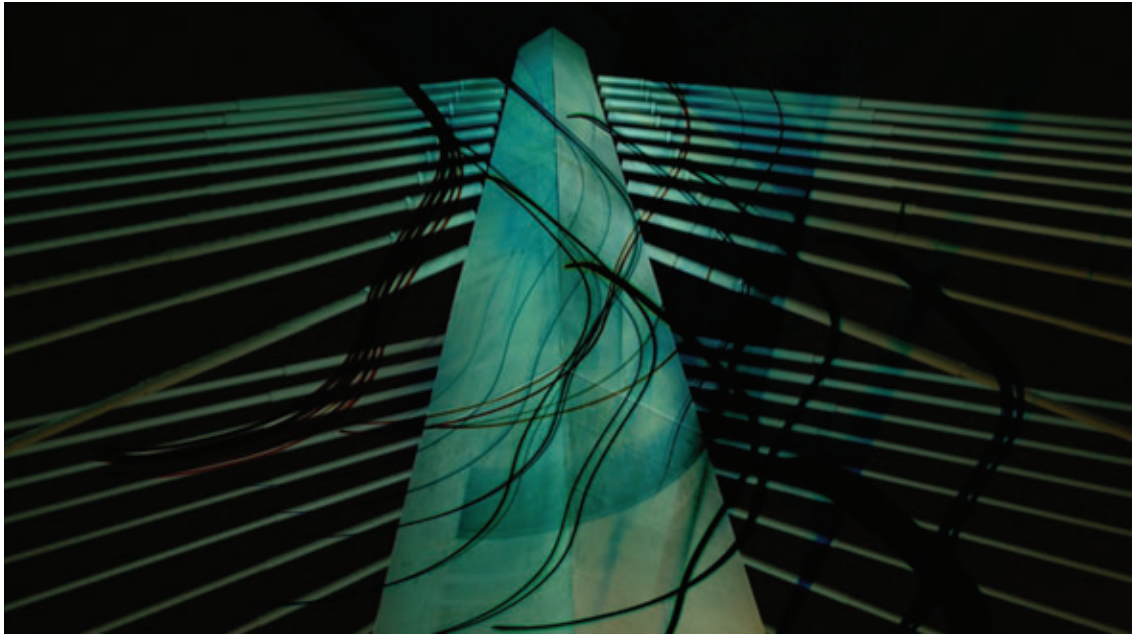
Fountains by Sara Caron, 2018



Unknown Potters, 2018



Bermuda Triangle Bar at Bermuda Gallery, 2015



Anti-Objects, or Space Without Path or Boundary (still), 2017

Sky HOPINKA

The Stranger

I am often asked, “What makes a film Indigenous?” This is a tough question; it is almost like asking, “What makes a film American?” So instead of deflecting the question with another question, and because it is important to have some knowledge as you enter into the work of Sky Hopinka, I will provide a suggestion (although there are many). This is the tradition of “the guide.”

I have searched and searched for an academic article that would support my findings, but I have only the example of my own family to reference (although I strongly believe “the guide” functions across tribal cultures). If a stranger enters the dance ground, a grandmother would call on a small child to run out and greet the stranger, to bring them into the arbor for food, to make sure they were welcome. This is the film viewer’s guide as well; providing translation, demonstrating hospitality. It is the hallmark of an intact social system, with codes of belonging firmly in place. But this hospitality is not an open system—restrictions and withholding are always present. The transfer of cultural knowledge can be age-restricted, gender-restricted, or season-restricted. One does not get answers simply because one asks.

Hopinka enacts this homegrown Indigenous knowledge in his richly layered, complex, and mesmerizing film palettes. He creates a signature space through the use of kaleidoscopic film filters, haunting audio, movement across space, and a slight melancholy, like a smell on the breeze or a momentary glance. Hopinka gives and he does not give. He shares and he conceals. Like eager puppies or young children, either we are hooked or we walk away because it is too difficult. There are times when you play too hard with a child, you let the game go on too long without reward, and the child runs away with tears or attitude. The trick is in the timing. That is the line that Hopinka draws again and again, waiting with the utmost patience to see if we can be lured and how long the play will hold out. In this grand tradition of withholding, his work finds resonance with great filmmakers and theorists. David MacDougall comes to mind in his use of the “long take.” MacDougall, in *Transcultural Cinema*, defines this film technique as “more...a method of film construction than... actual length.” The focus on developments within shots—rather than linkages between them—is crucial, as well as that which is left out of the shot altogether.

Hopinka’s refusal to hold a single horizon line is reminiscent of the early Indigenous filmmaker Alfred Clah in *Intrepid Shadows* (www.penn.museum/sites/navajofilmthemselves), where the horizon line is only a suggestion, not to be relied upon. The luxury of a solid perspective is not the artist’s concern. Disorientation reminds the viewer that they are a stranger to this territory. We wander, we stray, he brings us back again.

Nancy Marie Mithlo (Chiricahua Apache) is a UCLA Institute of American Cultures American Indian Center Visiting Scholar, a Howard Foundation Fellow, and a Getty Research Institute Guest Researcher. Mithlo’s curatorial work has resulted in nine exhibits at the Venice Biennale. A lifelong educator, Mithlo has taught at the University of New Mexico, the Institute of American Indian Arts, the Santa Fe Community College, Smith College, California Institute of the Arts and the University of Wisconsin-Madison. Her forthcoming book, *Knowing Native Arts*, will be published by the University of Nebraska Press.

Artist Statement

My work centers around personal positions of homeland and landscape, designs of language and facets of culture contained within, and the known and the unknowable. I am a member of the Ho-Chunk Nation of Wisconsin and a descendant of the Pechanga Band of Luiseño Indians. That announcement of identity is important to my work, as within my self are layered strata of information, presence, confusion, and history. In similar ways, my videos layer figures and text and are dense in image and sound. Those tactics assist me in questioning the simple movements and deeper complications of knowledge, access, and artifact. I am a part of these stories, as a tribal member and as the maker, and I take steps to acknowledge my presence and involvement. The layers create an imperfect puzzle that is not about the precision of the connections, but rather the generation of overlapping swathes of emotion, and indescribable understanding—for the viewer and myself.

About the Artist

Sky Hopinka was born and raised in Ferndale, WA and spent several years in Southern California and Portland, OR. In Portland, he studied and taught *chinuk wawa*, a language indigenous to the Lower Columbia River Basin. He received his BA from Portland State University in Liberal Arts and his MFA in Film, Video, Animation, and New Genres from the University of Wisconsin-Milwaukee. His work has played at various festivals including ImagineNATIVE Media + Arts Festival, Images, Wavelengths, Ann Arbor Film Festival, Sundance, Antimatter, Chicago Underground Film Festival, FLEXfest, and Projections, and was selected for the 2016 Wisconsin Triennial and the 2017 Whitney Biennial. He was awarded jury prizes at the Onion City Film Festival, the More with Less Award at the 2016 Images Festival, the Tom Berman Award for Most Promising Filmmaker at the 54th Ann Arbor Film Festival, and the New Cinema Award at the Berwick Film and Media Arts Festival.

Checklist

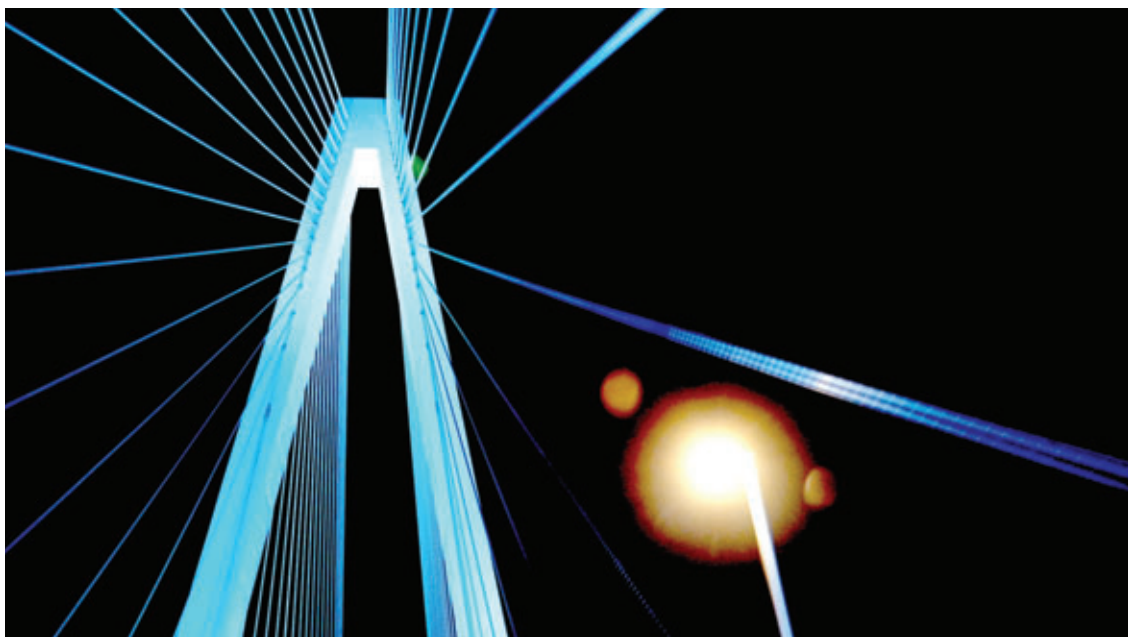
Anti-Objects, or Space Without Path or Boundary, 2017
Digital video, 13:00

Fainting Spells #1, #4, #5, 2018
Digital video (looped), 3:00 each

Situated at the East End of Devils Lake, 2018
Calligram on vinyl
110 x 60 inches



Fainting Spells (still), 2018



Jáaji Approx. (still), 2015



I'll Remember You as You Were, not as What You'll Become (still), 2016



Visions of an Island (still), 2016



Dislocation Blues (still), 2017



Sugar, Spice, and Everything Nice, 2018

Ariana VAETH

The Nature of Connection

Ariana Vaeth hits pause on the expectant moments in her life, just when events are about to start or are nearing an end. Her large-scale oil paintings depict the artist's intimate moments with friends and lovers—people coming of age.

They hang out on sofas, in bathrooms, and they pile into bed. Vaeth shows them in conversation, painting, putting on makeup, or lounging after sex. Some of her scenes take on a composed, Instagram-like quality, while others evoke raw memories. Vaeth demonstrates her skill as a visual storyteller by positioning her figures among the commonplace: a window looking onto a Milwaukee street in winter, an open computer screen, makeup scattered on the floor, leftover food in bed, tea, art supplies. She invites the viewer to meet and grow intimate with the places, things, and characters that compose her life.

Vaeth's work can be traced back to artists who use painting to reveal the underbelly of human relationships and everyday life—painters like Eric Fischl, Mary Cassatt, and Lucian Freud. As in Fischl's early works, Vaeth plays with themes of youthful sexuality and voyeurism. Like Mary Cassatt, Vaeth works to draw attention to the social and private lives of women, and to reveal intimacy. Vaeth evokes Lucian Freud in her thickly impastoed oil portraits depicting friends, family, lovers, and other artists. They share an expressionistic use of line and color, psychological acumen, and emotional intensity.

Vaeth is part of a fresh figurative art movement, championed by artists like Marlene Dumas and Mira Dancy, known for reimagining the female nude with electric colors and a feminist gaze. The figure has also emerged as a rich vantage point from which to explore race, from Kerry James Marshall's recent traveling retrospective to the portraits of Barack Obama and Michelle Obama by Kehinde Wiley and Amy Sherald—some of this year's most talked-about paintings.

Vaeth's work is unique in the way she leverages her relationships in service of her art. She poses her friends and lovers in ways that reveal the nature of their connections. This knowing infuses her images with authenticity. To look at Vaeth's paintings is to witness a young woman seeking to celebrate, to understand, and to construct her relationships and herself.

Claire Stigliani (b. 1983) received an MFA (2010) from the University of Wisconsin-Madison and has been active in solo and group exhibitions at numerous venues including: the Madison Museum of Contemporary Art (WI), the Dean Jensen Gallery (Milwaukee, WI), Russell Projects (Richmond, VA), and the Jenkins Johnson Gallery (NY). She was a 2015 recipient of the Joan Mitchell Foundation Painters and Sculptors Grant.

Close Contact

Artist Statement

Comprised of figures, furniture, and props, my autobiographical paintings chronicle relationships rooted in intimacy. These personal narratives memorialize my interactions with the people who form my character. Portraying my closest friends and myself, I celebrate the generous closeness allowed by those I am privileged to know. Preparatory photoshoots capture gesture and expression and are used as source material. By including myself in the paintings, I restrict my agency: I can never fully be director or actor when building a composition but occupy both roles simultaneously. I trade this loss of control for the serendipity found in exchanges among trusted friends.

About the Artist

Ariana Vaeth was raised in Baltimore and graduated from the Milwaukee Institute of Art & Design in 2017. As an undergraduate, she returned to Baltimore for an exchange program with the Maryland Institute College of Art. Vaeth recently completed an artist-in-residence program at her alma mater. She has shown her work locally, including at the Portrait Society Gallery and the Museum of Wisconsin Art at Saint John's on the Lake, and in Chicago at Woman Made Gallery and the Museum of Science and Industry.

Checklist

Girlfriend Therapy, 2018

42 x 56 inches

Oil on canvas

Caitlyn Cold Day, 2018

48 x 48 inches

Oil on canvas

Sugar, Spice, and Everything Nice, 2018

72 x 48 inches

Oil on canvas

Midnight Delight, 2018

48 x 72 inches

Oil on canvas

The Bockhorst Family + 1, 2018

48 x 72 inches

Oil on canvas

Top Model Gals, 2018

48 x 36 inches

Oil on canvas



Midnight Delight (detail), 2018



Caitlyn Cold Day, 2018



Girlfriend Therapy, 2018



In the series Camp Home, I document the reuse of buildings from the Tule Lake internment camp, where my father's family was placed during World War II. Following the war, the barracks used to house Japanese and Japanese American internees were dispersed across the neighbor land to escape through a homesteading initiative for returning veterans. These veterans made them into homes and outbuildings, and many still stand on land surrounding the original camp site.

In photographing these buildings, I explore family history — both my own and that of the current owners — while examining the changing value of institutional architecture in our country's history. Because photography was forbidden to internees, very few photographs of home life were made by the families themselves. My pictures act as evidence, though many years later, of a demolition rarely recorded during the initial life of the structure.

The physical act of searching for these buildings in the California landscape is important to my process. I have been welcomed graciously by the owners at these buildings, and time is thus spent sharing our own uniquely American family histories. The thought is never far from me that one of these structures may have once been home to my father.





2015

After School Special Philadelphia, PA
Sara Caron Tokyo, Japan
Cynthia Hayes Kolkata, India
Joshua Hunt London, England
Sheila Heid* New Brighton, MN
Alexander Herzog New York, NY

Kyle Jablonski Brooklyn, NY

Maeva Jackson Schratzenberg, Austria
Kayle Karbowski Austin, TX / Chicago, IL

Nicholas Kinsella Portland, OR

Greg Klassen Millerton, NY

Matthew Konkai Park City, UT

Matthew Warren Lee New York, NY

Erik Ljung* Sonoma, CA

Lindsay Lochman + Barbara Cijurej Denver, CO

Shane McAdams Ashland, OR

Jessica Meuninck-Ganger Umbria, Italy

Kim Miller* New York, NY

Keith Nelson Schratzenberg, Austria

Madeline Power Sibiu, Romania

John Riepenhoff* Nikko / Tokyo, Japan

Greg Schoeneck North Vancouver, Canada

Victoria Tasch Minot, ND

2016

Ben Balcom* Schratzenberg, Austria

Mark Borchardt Park City, UT

Marna Brauner + Rina Yoon Jeonju, Korea

Santiago Cucullu* Naples, Italy

Paula Des Stefanis Robertsbridge, England

Melissa Dorn Richards Grand Rapids, MI

Sally Duback Grand Rapids, MI

Daniel Fleming Grand Junction, CO

Guntis Lauzums New York, NY

Jack Long Miami, FL

kathryn e. martin Flagstaff, AZ

It is always important for artists based in Milwaukee to get out into the world and make connections with other artists and communities. This puts our own community "on the map" in the minds of artists, collectors, the art public and curators (especially internationally) who may not realize the energy and extent of artistic vibrancy happening in the flyover areas of the US.

— Suitcase Recipient

2017

American Fantasy Classics* London, United Kingdom

Kelly Bronikowski Toronto, Canada

Paul Druecke* St. Louis, MO

Karen Gunderman Alcala, Spain

Cynthia Hayes Kolkata, India

Erik Ljung* New York, NY / Baltimore, MD /

Oakland, CA / Columbus, OH

Colin Mattes* Dublin, Ireland

Allen Morris Youngstown, OH

Sara Risley Raleigh, NC

Janelle VanderKeulen East Haddam, CT

Della Wells Chicago, IL

Jaymee Williams Orquevaux, France

(cycle still in progress)

2013

Danielle Beverly* *Columbia, SC*
Lois Bielefeld* *Kenosha, WI*
Tara Bogart *Blacksburg, VA*
Christine Butth-Furness *Canton, MO*
Ceceilia Condit* *Ballyvaughan, Ireland*
Lawrence D'Attilio *Hanoi, Vietnam*
Chris Davis-Benavides *Shanghai, China*
Raoul Deal *Winona, MN*
Melissa Dorn Richards *Johnson, VT*
Paul Druেকে* *New York, NY*
Sally Duback *Grand Rapids, MI*
Gary John Gresl* *Dekalb, IL*
Karen Gunderman *Shanghai, China*
Bruce L. Humphries *Murfreesboro, TN*
Leah Schreiber Johnson *Indianapolis, IN*
Jenna Knapp *Amsterdam, Netherlands*
Nicolas Lampert* *Weed, CA*
Xav Lepiaë* *Detroit, MI*
Faythe Levine* *Birmingham, AL*
Patrick Lichty *Anchorage, AK*
Robin Luther *Trondheim, Norway*
Kevin J. Miyazaki* *Galloway, NJ*
Joseph Mougél *Malaga, Spain*
Mark Mulhern* *Varennes-sur-Loire, France*
Christopher McIntyre *Perceptions Bangor, ME*
Paul C. Rabé *Reykjavik, Iceland*
Michael Senise *Vienna, Austria*
Colette Odyá Smith *Verres, France*
Marc Tasman* *Saint-Hippolyte, Quebec*
Lynn Tomaszewski *St. Mary's City, MD*
Christopher Willey *Kansas City, KS*

2014

American Fantasy Classics* *Dallas, TX*
Bass Structures *Pittsburgh, PA*
Cynthia Brinich-Langlois *Clearmont, WY*
Jim Brozek *East Lansing, MI*
Katy Cowan *Los Angeles, CA*
Jamal Currie *Lock Haven, PA*
Maura Kelly Doyle *Richmond, VA*
Richard Galling* *Apples, Switzerland*
Grant Gill (with Kyle Seis* + Zach Hill) *Columbus, OH*
Michael J. Havice *Denver, CO*
Jon Horvath *Farmville, VA*
Julie Briede Ibar *Fish Creek, WI*
Robin Jebavy *Fairfield, IA*
Yevgeniya Kaganovich *Gatlinburg, TN*
Kelly Kirshner *New York, NY*
Angela Laughningheart *Kenosha, WI*
Marsha McDonald *Madison, WI*
Kendall Polster *Columbus, OH*
Nirmal Raja + Nina Ghanbarzadeh *Denver, CO*
Christopher Robleski *Austin, TX*
Cris Siqueira* *São Paulo, Brazil*
Roy Staab *Vence, France*
Nathaniel Stern *Vancouver, Canada*
Chris James Thompson* *Park City, UT*
Sonja Thomsen* *San Francisco, CA*
Michael Vollmann *Park City, UT*
Melissa Wagner-Lawler *Minneapolis, MN*
Shane Walsh *New York, NY*
Steve Wetzel* *New York, NY*
Jason S.Yi* *Des Moines, IA*

Willi Pergl Athens, GA	2011	Beki Borman Morris, MN
Kristopher Pollard Portland, OR		Marna Brauner Jeonju, South Korea
John Ruebartsch Bowling Green, OH		Brian Carlson Buenos Aires, Argentina
Valorie Schliecher Coos Bay, OR		Kevin Giese Grand Rapids, MN
Sonja Thomsen Santa Fe, NM		Kristin A. Gjerdset Baker, NV
Melissa Wagner-Lawler Minneapolis, MN		Nicholas Grider Los Angeles, CA
Christopher Willey Rockford, IL		Jon Horvath Portland, OR
Rina Yoon Jeonju, Korea		Yevgeniya Kaganovich Rehoboth, DE
Sarah Zamecnik Brooklyn, NY		Tonia Klein Izmir, Turkey
Bianche Brown Daytona Beach, FL		Adam M. Krause New York, NY
James Charles Los Angeles, CA		Brad Lichtenstein* Nashville, TN
Paula Christensen New York, NY		Shana McCaw + Brent Budberg* Los Angeles, CA
Brent Coughenour* Philadelphia, PA		Marsha McDonald San Francisco, CA
Paul Druেকে* Los Angeles, CA		Jessica Meuninck-Ganger Johannesburg, South Africa
Waldek Dynerman* Warsaw, Poland		Ashley Morgan* Peoria, IL
Anthony Ferraro Miami, FL		Zina Mussman Eugene, OR
Nicholas Frank Los Angeles, CA		Sherman D. Pitts Los Angeles, CA
Ashley Janke San Diego, CA		Brad Pruitt Los Angeles, CA
Susan Kamholz New York, NY		Nirmal Raja Jeonju, South Korea
Jessica Kaminski Los Angeles, CA		John Riepenhoff* Tokyo, Japan / Bangkok, Thailand
Gregory Klassen Zurich, Switzerland		Special Entertainment* Los Angeles, CA
Kay Knight Long Island City, NY		Nathaniel Stern Johannesburg, South Africa
Colleen Ludwig Albuquerque, NM		Tim J. Stoetting Grand Rapids, MI
C. Matthew Luther Harlosa, Sweden		Fred Stonehouse* Hamburg, Germany
Nicole Ridgway Leeds, United Kingdom		Victoria Tasch Tokyo, Japan
Greg Schoeneck Colorado Springs, CO		Eddie Villanueva Miami, FL
Richard Taylor New York, NY		Stephanie Voegle Amsterdam, Netherlands
Bilhenry Walker North Miami, FL		Sean Williamson London, United Kingdom
Shane Walsh Seattle, WA		Rina Yoon Jeonju, South Korea
Jason S. Yi* Beijing, China		William Zuback Sheboygan, WI
James Zwadlo Santa Fe, NM		

2007

Peter Barrickman * Dallas, TX
Beth Bojarski San Francisco, CA
Paul Calhoun Cambridge, MA
Brent Coughenour Brooklyn, NY
Karen Gunderman Taipei, Taiwan
Juliet Jaeger Ypsilanti, MI
Jeremy Lundquist Richmond, VA / Akron, OH /

Notre Dame, IN

Shana McCaw + Brent Budsberg

New Brunswick, Canada

Chris Miller + Mark Winter St. Louis, MO

Kim Miller Baltimore, MD

Josie Osborne Almeria, Spain

Kendall Polster Columbus, OH

Colette Ody Smith Estes Park, CO /

Orlando, FL / Vancouver, Canada

Fred Stonehouse * Hamburg, Germany

2008

Marna Brauner Tainan City, Taiwan

James Charles Rehoboth Beach, DE

Cecelia Condit * Eskisehir, Turkey

Santiago Cucullu * Boston, MA

Lawrence D'Attilio Hanoi, Vietnam

Paul Druেকে Baltimore, MD

Bridget Griffith Evans St. Louis, MO

Gary John Gresl * Lafayette, IN

Ariana Huggett Guadalaajara, Mexico

Hai-Chi Jihn Tainan City, Taiwan

Yevgeniya Kaganovich Kalamazoo, MI

Annie Killelea * Memphis, TN

Kay Knight New York, NY

Faythe Levine * Hamburg, Germany

Dan Ollman * Lagos, Nigeria

Gina Rymarsuk Birmingham, AL

Roy Staab Key West, FL

2009

Marcelino Stuhmer Bergamo, Italy
Sonja Thomsen Rochester, NY
Lynn Tomaszewski Georgetown, KY
Christina West Seattle, WA

Kyung Ae Cho Lincoln, NE

Matt Cipov Vienna, Austria

Michael Davidson Millerton, NY

Chris Davis-Benavides Shanghai, China

Zeph Farmby Chicago, IL

Nicholas Gridler Los Angeles, CA

Karen Gunderman Shanghai, China

Nicolas Lampert * Jersey City, NJ

Frankie Latina * New York, NY

Angela Laughingheart Kenosha, WI

Colin Mattes * Newtonville, MA

Shana McCaw + Brent Budsberg * Los Angeles, CA

Jessica Meuninck-Ganger Johannesburg, South Africa

Julie Murray Prague, Czech Republic

Greg Schoeneck Vancouver, Canada

Special Entertainment * Los Angeles, CA

Nathaniel Stern Adams, MA

Fred Stonehouse * Hamburg, Germany

Jim Zwadlo Madison, WI

2010

Katherine A. Balsley Brooklyn, NY

Peter Barrickman + Xav Lepiaé * Little Wolf, WI

Nicole Brown Missoula, MT

Jordan Brethauer Beijing, China

Santiago Cucullu * Naples, Italy

Hans Gindlesberger Arles, France

Yevgeniya Kaganovich Johannesburg, South Africa

Faythe Levine * Bangkok, Thailand

Kim Miller * Doi Saket, Thailand

Mark Mulhern * Santa Fe, NM / Scottsdale, AZ

The Greater Milwaukee Foundation's Mary L. Nohl Fund Suitcase Export Fund Recipients 2003-2017

2003

William Andersen *Beijing, China*
 Stephanie Barber *New York, NY*
 Travis Graves *Sioux City, IA*
 Karen Gunderman *Indianapolis, IN*
 Steve Hough *Los Angeles, CA*
 Ariana Huggett *Utica, NY*
 Xav Lepiae *Park City, UT*
 Frankie Martin *New York, NY*
 Nate Page *Schrammberg, Austria*
 Mat Rappaport *Los Angeles, CA*
 Roy Staab *Beacon, NY*
 Fred Stonehouse *New York, NY*
 William A. Suys, Jr. *Santa Fe, NM*
 Rina Yoon *St. Paul, MN*

2004

Paul Amिताi* *Minneapolis, MN*
 Marina Broere *Amsterdam, Netherlands*
 Paul Calhoun *Batumi, Georgia*
 Rob Danielson *Madison, WI*
 Raoul Deal *Phoenix, AZ*
 Joan Dobkin *Phoenix, AZ*
 Mark Escribano* *Minneapolis, MN*
 Bridget Griffith Evans *Los Angeles, CA*
 Kristin A. Gjerdset *Grealey, CO*
 Gary John Gresl *Madison, WI*
 Douglas Holst *Portland, OR*
 Richard Knight *Birmingham, MI*
 Faythe Levine *Bristol, United Kingdom*
 Laurence P. Rath sack *Weimar, Germany*
 Liz Smith* *Kansas City, MO*
 Fred Stonehouse *New York, NY*
 Marc Tasman *Phoenix, AZ*
 Della Wells *Northport, AL*
 Steve Wetzel *Detroit, MI*

2005

William Andersen* *Beijing, China*
 Greg DuMontier *Tallahassee, FL*
 Nicholas Frank *Miami, FL*
 Jean Roberts *Guequierre, Madison, WI*
 Steve Hough *Las Vegas, NV*
 Darryl Jensen *Grand Forks, ND*
 Frankie Martin* *New York, NY*
 Colin Matthes *Schrammberg, Austria*
 Jim Muraco *Beloit, WI*
 Micaela O'Herlihy *Anacortes, WA*
 Josie Osborne *St. Augustine, FL*
 Kristopher Pollard *St. Louis, MO*
 Sonja Thomsen *Seattle, WA*
 Lynn Tomaszewski *Minneapolis, MN*
 Fahimeh Vahdat *Dallas, TX*
 White Box Painters *Calgary, Canada*
 Jason S. Yi* *Bloomington, IN*

2006

Beki Borman *Liberal, KS*
 Brian Carlson *Buenos Aires, Argentina*
 Kyoung Ae Cho *Kansas City, KS*
 Lawrence D'Attilio *Hanoi, Vietnam*
 Paul Druecke *Houston, TX*
 Sonji Hunt *Fort Smith, AR*
 Laura Ibbotson *New York, NY*
 Yevgeniya Kaganovich *Richmond, VA*
 Shelby Keeffe *Miami, FL*
 Gregory Klassen *Essen, Germany*
 Katie Musoff *Liberal, KS*
 John Riepenhoff *Los Angeles, CA*
 Richard Taylor *New York, NY*
 Steve Wetzel* *Chiang Mai, Thailand*
 Christopher Willey *Zurich, Switzerland*

* Nohl Fellow

Cynthia Hayes traveled to Kolkata, India for a solo exhibition, *Eternal Visions*, at the Ramakrishna Mission Institute of Culture Museum and Art Gallery. Hayes exhibited more than thirty paintings and drawings focused on historical styles of sculptural representation in Indian mythological subjects.

Guntis Lauzums attended the opening reception for *Wandering Curves*, an exhibition hosted by the New York Center for Photographic Arts at the Jadite Gallery in New York City. Lauzums' work was chosen from more than 800 submissions and won the grand prize award and two honorable mentions.

Erik Ljung's feature-length documentary, *The Blood is at the Doorstep*, made in part while he was a Nohi Fellow in 2014, is receiving limited theatrical release. The Suitcase Fund will enable him to travel to several cities with the film, and to bring members of the Hamilton family—featured in the film—for talkbacks. According to Ljung, "A national theatrical release for a small independent social justice documentary is an incredible opportunity to revitalize exposure for the film in hopes of acquiring a more permanent and broad distribution partner."

Jack Long received the second prize in photography in the first Open Art Miami international art competition, and was invited to exhibit four large prints in their group show at the Artium gallery during Art Basel Miami. He attended the artists' reception in early December 2017.

Colin Mattes (Nohi 2007, 2012) was invited to participate in the Royal Hibernian Society's 188th annual exhibition at the Royal Hibernian Academy in Dublin. The exhibit, accompanied by an extensive catalogue, is a major event in the Irish arts calendar; Mattes sent a large painting.

Allen Morris drove himself and twenty-five framed photographic prints from *ISO*, a recently completed body of work, to Ohio for a solo exhibition at the Thomases Family Endowment Art Gallery at Youngstown Area Jewish Federation.

Joseph Mougel (Nohi 2016) and his collaborator Cynthia Brinich-Langlois used Glacier Bay, Alaska, to explore environmental issues and human-scale interactions with the natural world in their work *Above Low Tide*. Mougel exhibited ambrotypes, framed works, and videos from the project at the Roland Dille Center for the Arts Gallery at the Minnesota State University-Moorhead.

Sara Risley was selected for a four-person "winners" show at 311 Gallery in Raleigh, North Carolina. One of her photographic works was Best in Show at the gallery's *Abstracts Matter* show.

Janelle VanderKelen presented an hour-long solo screening of six recent video works, including two world premieres, at the Grange Film Series in East Haddam, Connecticut. The Grange is an emerging microcinema, founded by Josh Weissbach (Nohi 2013), that exhibits contemporary experimental and non-fiction film and video work. The screening was accompanied by an artist lecture and a Q&A session.

Della Wells traveled back and forth to Chicago several times for the events surrounding her solo exhibition at the Loyola University Museum of Art (LUMA). These included a workshop at Intuit, a talk at a school, and a gallery talk and a gallery conversation at the museum.

Jayme K. Harvey Wilms was invited to create a work for the permanent collection of the Chateau Orquevaux as part of a two-week residency in France. The works of the artists-in-residence then become part of a traveling exhibition.

The Greater Milwaukee Foundation's Mary L. Nohl Fund Suitcase Export Fund Recipients 2016-2017

In the past year, the Suitcase Export Fund made twenty awards to individual artists and collectives. The artists described below—seven of them past Nohl Fellows—work in a range of media. Their exhibitions took them to Oakland, California; East Haddam, Connecticut; Chicago; Baltimore; Grand Rapids, Michigan; Miami; Moorhead, Minnesota; New York City; Raleigh, North Carolina; St. Louis; and Columbus and Youngstown, Ohio. Destinations abroad included Canada, England, France, India, Ireland, Italy, and Spain.

American Fantasy Classics (Nohl 2011) was invited by former Milwaukeean Ashley Janke to create *Another Side to My Dream*, an installation inspired by Orson Welles's 1938 broadcast of H.G. Wells's *The War of the Worlds*. A "textured mesh of fact and fiction incorporating radio broadcasts, installation, and sound artists," the exhibition took place at Enclave Lab in Depford, London, and included two-way transmission of "sound, narrative, and acts of collective joy"

Ben Balcom (Nohl 2015) received funds to travel to the Hotel Pupik Artist Residency in Scheffling, Austria, where he created a site-specific video installation for the Pupik group show. Using expanded cinema strategies first attempted in his Nohl exhibition, Balcom deployed video projection, objects, and still images in architectural arrangements.

Kelly Bronikowski traveled to Toronto, Canada, to present *Mom's Tiger Lilies*, an expanded film performance, at 8 Fest, a festival that programs film works created and finished on Super 8mm film. Bronikowski was one of two performers at the festival, which also included more than sixty screenings.

Santiago Cucullu (Nohl 2006) headed to Naples for a solo exhibition at Galleria Umberto Di Marino. He presented new paintings, ceramics, and video.

Paula Destefanis flew to East Sussex, England to participate in the Robertsbridge Arts & Crafts Fair. The fair included local and international artists; she sold several of her paintings and received a commission.

Melissa Dorn Richards participated in *The Jump Off*, a juried exhibition that focused on turning points in artists' careers. Dorn Richards had four paintings in the exhibition at the Urban Institute of Contemporary Arts in Grand Rapids, Michigan.

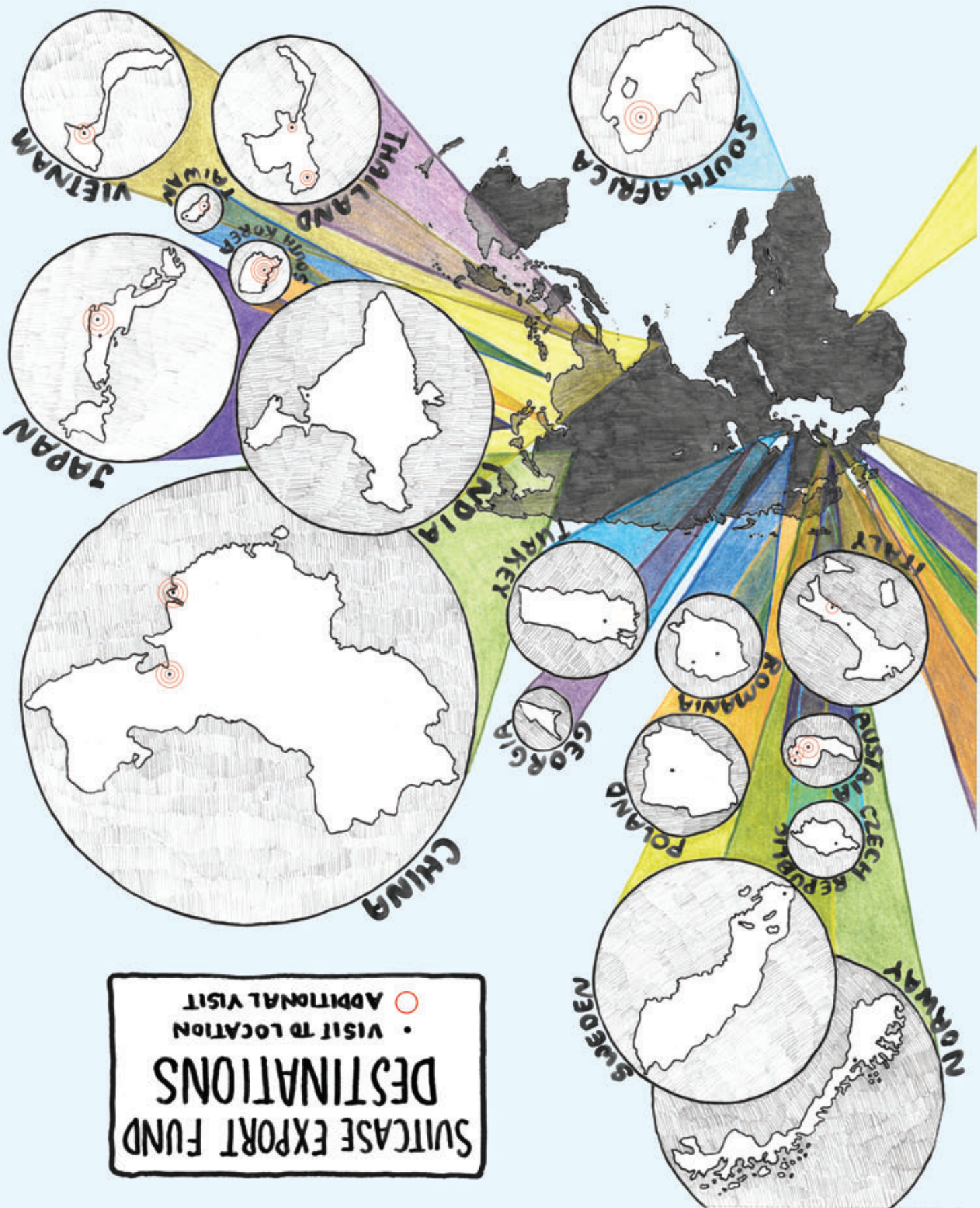
Paul Drucke (Nohl 2010) presented his project, *Spinning Underfoot*, a series of custom-printed carpets that reimagined the domestic welcome mat as a public site and catalyst for community conversation, as part of a residency at the Luminary in St. Louis, Missouri. He offered a public talk, displayed prototypes, and piloted site-specific interventions.

Sally Duback transported a large mosaic mural to the Gerald Ford Presidential Museum in Grand Rapids, Michigan, as part of *Art Prize Nine*. She remained on hand for two weeks to meet the public, deliver artist talks, and spend time with her fellow exhibitors.

Karen Gunderman exhibited five ceramic works in an invitational group exhibition, *American Clay*, curated by Xavier Monsalvate Vich at the Museu de Ceràmica de L'Alcora, Spain. During the week of the opening, Gunderman delivered a lecture and a master class at the Escuela Superior de Ceràmica ESCAL.

SUITCASE EXPORT FUND DESTINATIONS

- VISIT TO LOCATION
- ADDITIONAL VISIT





The Suitcase Export Fund was created to increase opportunities for local artists to exhibit outside the four-county area, and to provide more visibility for individual artists and their work as well as for greater Milwaukee. As the accompanying map demonstrates, the fund has, in its fifteen-year history, sent artists all over the world.

The Suitcase Fund employs a selection strategy that complements the Nohl Fellowship process—any artist with a legitimate exhibition/screening opportunity is eligible for funding, in effect opening the decision about merit to an international pool of curators, galleries, and directors. The fund contributes to the creative health of the region by supporting a diverse group of artists, from those fresh out of school to the well-established; alleviating some of the financial burden faced by artists who want to exhibit their work at a distance; and by getting the work of Milwaukee-area artists made during their fellowship year, which brings additional national and international exposure to the fellowship program. Finally, the biennial *Out of the Suitcase* exhibition, which brings together a liberal sampling of work by artists who have received awards in the prior two years, provides a second and different window into the Milwaukee visual arts community, another complement to the fellowship program.

Awardees encounter a range of benefits, from selling work, to meeting artists, curators, and collectors, to beginning relationships with galleries. Being present at openings, exhibition venues, and screenings has consistently created opportunities for artists: future collaborations; plans for artist and curatorial exchanges with the host city; the essential contacts with programmers and distributors that filmmakers require to get their work in front of an audience.

Though the awards are relatively small—the maximum grant is \$1,000 and most are lower—and the fund is limited to supporting public exhibitions and screenings, artists have taken advantage of Suitcase travel to layer on residencies, meet their counterparts (activists, organizers of DIY spaces) in other locations, or undertake research on new projects. This industriousness goes hand-in-hand with a sense of ambassadorship: these greater Milwaukee emissaries have been particularly active building connections between Milwaukee and the people and institutions they encounter during their travels. Conversely, they have identified ideas and projects that could be adapted back home, as when a filmmaker and lover of archives encountered a group constructing a moving image-based history of Toronto from local home movies.

Meeting other artists, seeing their work, and visiting new cities—this is exhilarating. Artists return energized by this contact and exposure: “it was really good for me to be able to get out of town for a little bit and see a city I hadn’t been to yet and experience a different art scene.” Sometimes the benefits are quantifiable: an uptick in Vimeo traffic before and after a Suitcase-sponsored screening, or the distribution of 14,000 business cards to visitors at *Art Prize*. Those who use their funds solely for shipping embrace the opportunity to send work farther afield than their budgets allow, or to invest in presentation strategies that would have been unthinkable had they had to bear the freight cost themselves.

At the heart of the Suitcase experience is the act of sharing one’s work with new audiences. Time and again, artists have commented on the generative impact this has had on their practice. Whether stepping back far enough to articulate ideas about the work for an artist talk (“My physical presence and verbal interaction with the audience...helped me to clarify conceptual aspects of my practice and spurred on several news paths of thematic inquiry...”) or observing how one’s work is read in a new cultural context (“The...exchanges that occurred while traveling and meeting new artists steered my work in new directions and the exposure to a new cultural landscape expanded certain thoughts about audience and purpose within my work”), artists use the Suitcase to provide distance and gain perspective.

The rewards of the Suitcase can be professional or personal and are often both. The application is short and simple, making it a natural first grant for young artists. It also attracts artists who have taken time away from exhibiting and now want to ease back into that world, or those who can use the funds to reconnect with communities they left many years previously. Fundamentally, the Suitcase is viewed as an affirmation: “On the most basic level, the award from the Suitcase Export Fund is a small confirmation of my commitment to myself as an artist.”

The Greater Milwaukee Foundation's Mary L. Nohl Fund
Suitcase Export Fund for Individual Artists 2003-2017

OCT.10,2008 20:30

OCT.18,2008 15:00

NOV.13,2008 15:00

DEC.11,2008 19:30





IMAGES

The images in this catalogue are installation shots from Nohl Fellows exhibitions, 2003-2016, unless otherwise indicated.

Page 2: Top, Ceceia Condit (Nohl 2004) film still. Bottom, Frankie Martin (Nohl 2004) screenshots.

Page 4: Dick Blau (Nohl 2003).

Pages 8-9: Ancillary activities, clockwise from top left: Harvey Opgenorth (Nohl 2009) completes a piece at the opening; the championship round of Colin Matthes's (Nohl 2012) *Green Mini Demo Derby*; Cris Siqueira (Nohl 2013) presents her film, *Monga | Ape Girl*, at a screening and lecture; an image from Barbara J. Miner's (Nohl 2008) photo essay, *Anatomy of an Avenue*, which was the topic of a panel discussion featuring speakers connected to different communities along North Avenue, one of the city's main east-west thoroughfares.

Page 11: Top, Robin Jebavy (Nohl 2016). Bottom, Sarah Gail Luther (Nohl 2011).

Page 13: Clockwise from top left: Nohl 2013 installation, with Tim Stoetting (front) and Ray Chi (rear); Paul Druecke (Nohl 2010); Nohl 2012 installation, with Lois Bielefeld (front) and Tyanna Bule (rear). Page 15: John Riepenhoff (Nohl 2014), as part of his ancillary events, produced a double-cream Colby cheese and sold it at a local grocery.

Page 16: Shana McCaw and Brent Budsberg (Nohl 2008).

Page 17: Top, Juan Suarez (Nohl 2005). Middle, Santiago Cucullu (Nohl 2006). Bottom, William Andersen (Nohl 2004).

Pages 18-19: Ben Balcom (Nohl 2015).

Page 20: American Fantasy Classics (Nohl 2011). Page 22: Map 1: Sarah Gail Luther (Nohl 2011), *The Nohl Fellows* (2018).

Page 25: Sonja Thomsen (Nohl 2011).

Page 26: Mark Klassen (Nohl 2007).

Pages 28-29: Map 2: Sarah Gail Luther (Nohl 2011), *Suitcase Export Fund Destinations* (2018).

Page 37: John Riepenhoff (Nohl 2009).

Pages 38-39: Kevin J. Miyazaki (Nohl 2007).

2015

Juors Jamillah James (Hammer Museum, Los Angeles), Eric May (Roots & Culture Contemporary Art Center, Chicago), Jodi Throckmorton (Pennsylvania Academy of the Fine Arts, Philadelphia)

Established Artists

Jon Horvath
Frankie Latina

Emerging Artists

Ben Balcom
Zach Hill

Maglie Sasso

2016

Juors JoAnne Northrup (Nevada Museum of Art, Reno), Valerie Cassel Oliver (Contemporary Arts Museum Houston), Julie Rodrigues Widholm (DePaul Art Museum, Chicago)

Established Artists

Jesse McLean
Joseph Mougel

Emerging Artists

Rose Curley
Robin Jebavy
Brooke Thiele

2017

Juors Michelle Jacques (Art Gallery of Greater Victoria, Canada), Allison Peters Quinn (Hyde Park Art Center, Chicago), Gabriel Ritter (Minneapolis Institute of Art)

Established Artists

Tom Berenz
Lois Bielefeld

Emerging Artists

Sara Caron
Sky Hopinka
Ariana Vaeth

2009

Jurors Jennie C. Jones (artist, New York), Toby Kamps (Contemporary Arts Museum Houston), Barbara Wiesen (Gahlberg Gallery, College of DuPage, Glen Ellyn, Illinois)

Established Artists
Peter Barrickman
Harvey Opgenorth
Emerging Artists
Kim Miller
John Riepenhoff

2010

Jurors Sheryl Conkelton (art historian/curator/writer, Philadelphia), Nathan Lee (critic/curator, New York), Lucia Sanromán (Museum of Contemporary Art San Diego)

Established Artists
Brent Coughenour
Paul Druetke
Waldak Dyrnerman

Emerging Artists
Sarah Bucheri
Neil Gravander
Ashley Morgan
Chris James Thompson

2011

Jurors Xandra Eden (Weather Spoon Art Museum, The University of North Carolina at Greensboro), Tumelo Mosaaka (Kranert Art Museum, Urbana-Champaign, Illinois), Elizabeth Thomas (Berkeley Art Museum, California)

Established Artists
Nicolas Lampert
Brad Lichtenstein
Sonja Thomsen

Emerging Artists
American Fantasy Classics:
Brittany Ellen, Liza Pflughoff, Alec Regan, Oliver Sweet
Richard Galling
Hans Gindlesberger
Sarah Gail Luther

2012

Jurors Lisa Dent (Creative Capital, New York), Astria Suparak (Miller Gallery at Carnegie Mellon University, Pittsburgh), Irene Tsatsos (Armory Center for the Arts, Pasadena, California)

Established Artists
Danielle Beverly
Faythe Levine
Collin Mathes
Emerging Artists
Lois Bielefeld
Tyanna J. Bui
Brad Fiore
Paul Kjelland

2013

Jurors Naomi Beckwith (MCA Chicago), Evan J. Garza (School of the Museum of Fine Arts, Boston & Fire Island Artist Residency, New York), Gretchen Wagner (Pulitzer Foundation for the Arts, St. Louis)




Established Artists
Ray Chi
Sheila Held
Special Entertainment:
Bobby Ciralo & Andrew Swant
Emerging Artists
Cris Siqueira
Tim Stoelting
Eddie Villanueva
Josh Weissbach

2014

Jurors Courtney Fink (Southern Exposure, San Francisco), Daniel Fuller (Institute of Contemporary Art at the Maine College of Art, Portland), Naima J. Keith (The Studio Museum in Harlem, New York)

Established Artists
Anne Kingsbury
Shana McCaw & Brent Budberg
John Riepenhoff
Emerging Artists
Emily Belknap
Jenna Knapp
Erik Ljung
Kyle Seis

THE NOHI FELLOWS: WHERE ARE THEY NOW?

 = MEMBERS OF COLLECTIVES
 = LAST KNOWN LOCATION
 = 1 FELLOW



2003

Jurors Lorelei Stewart (Gallery 400 at the University of Illinois-Chicago), Tim Peterson (Franklin Art Works, Minneapolis), Barbara Hunt (Artists Space, New York)

Established Artists

Dick Blau
Michael Howard
Mark Mulhern

Emerging Artists

Paul Amital
Peter Barrickman
Mark Escribano
Liz Smith

2004

Jurors Patricia Hickson (Des Moines Art Center), Habib Kheradjar (POST, Los Angeles), Sue Spald

(Independent curator, Cincinnati)

Established Artists

Terese Agnew
Cecelia Condit
Jennifer Montgomery

Emerging Artists

William Andersen
James Barany
Steven Burnham
Frankie Martin

2005

Jurors René Deguzman (Yerba Buena Center for the Arts, San Francisco), Nato Thompson (MASS MoCA, North Adams, Massachusetts), Jane Simon (Madison

Museum of Contemporary Art)

Established Artists

Nicolas Lamper
Fred Stonehouse
Jason S. Yi

Emerging Artists

Juan Juarez
Michael K. Julian
Mat Rapaport
Steve Wetzel

2006

Jurors Dominic Molon (MCA Chicago), Alma Ruiz (Museum of Contemporary Art, Los Angeles), Nadine Wasserman (Independent curator, New York)

Established Artists

Santiago Cucullu
Scott Reeder
Chris Smith

Emerging Artists

donebestdone:
Jason Nanna, Kyle Vande Slunt, Mike Winkelmann
Dan Klopp
Christopher Niver
Marc Tasman

2007

Jurors Clara Kim (FEDCAT, Los Angeles), Ingrid Schaffner (ICA, University of Pennsylvania,

Philadelphia), Hamza Walker (Renaissance Society, Chicago)

Established Artists

Gary John Gresi
Mark Klassen
Dan Ollman

Emerging Artists

Annie Killelea
Faythe Levine
Colin Mathes
Kevin J. Miyazaki

2008

Jurors Eva Gonzalez-Sancho (FRAC Bourgogne, Dijon, France), Valerie Mercer (Detroit Institute of Arts),

Laurel Reuter (North Dakota Museum of Art, Grand Forks)

Established Artists

Brent Budberg & Shana McCaw
Xav Lepiae
Iverson White

Emerging Artists

Tate Bunker
Special Entertainment:
Bobby Ciraldo & Andrew Swant
Frankie Latina
Barbara Miner



The Greater Milwaukee Foundation's Mary L. Nohl Fund
Fellowship Recipients 2003-2017

To mark the fifteenth anniversary of the Nohl Fellowship program, several exhibitions and screenings have been organized—many by Nohl Fellows who are active in the community as curators and gallerists—that feature the work of current and former Nohl Fellows.

THE NOHL FELLOWSHIP AT 15

June 8, 2018-January 27, 2019

Haggerty Museum of Art, 1234 West Tory Hill Street

The Nohl Fellowship at 15 features work in a wide variety of mediums by a majority of the ninety-six artists and collectives who have been awarded a Nohl Fellowship during its fifteen-year history.

MARY NOHL AND THE WALRUS CLUB

June 23, 2018-June 23, 2019

John Michael Kohler Arts Center, 608 New York Avenue, Sheboygan, WI 53081

This exhibition brings together two important aspects of Mary Nohl's legacy—the Nohl Fellowship program and Nohl's connection to the John Michael Kohler Arts Center, the repository of the Mary Nohl collection and the site steward for Nohl's home in Fox Point. Arts Center senior curator Karen Patterson and assistant curator Faythe Levine (Nohl 2007, 2012) collaborated with Polly Morris, executive director of the Lynden Sculpture Garden and administrator of the fellowship, in selecting eight past recipients of the Nohl Fellowship to participate in the exhibition. The gallery will feature new or evolving works by **Cecelia Condit, Kim Miller, Sonja Thomsen, Sheila Held, Sarah Luther, Anne Kingsbury, Maggie Sasso, and Robin Jebavy**, and **Mary Nohl** pieces from the Arts Center's collection.

NOHL FELLOWSHIP ANNIVERSARY FILMMAKERS' SERIES

July 12, 2018: *Creature Comforts*

Jenna Knapp, Kim Miller, Frankie Martin, Jennifer Montgomery, Jamal Currie, Josh Weissbach

August 16, 2018: *In this City*

Annie Killilea, Stephanie Barber & Xavier Lepiae

September 13, 2018: *Working Things Out*

Xavier Lepiae, Brooke Thiele, Mica O'Herlihy, Cecelia Condit, Brent Coughenour, Steve Wetzel, Jesse McLean, Kelly Kirshner

Charles Allis Museum, 1801 North Prospect Avenue, Milwaukee, WI 53202

These three programs bring together films and videos by artists who have been supported by the Mary L. Nohl Fellowship and the Suitcase Export Fund over the past fifteen years. Ben Balcom (Nohl 2015) has selected work, made by artists operating outside the film industry, that eschews the conventions of dominant cinema—work that is defined by a sense of investigation, experimentation, and play. In his quest to identify a quality unique to the Milwaukee film scene—while acknowledging that this portrait of a diverse and hyperactive community is necessarily incomplete—Balcom has chosen programs that reflect certain enduring tendencies within Milwaukee's artistic community. *Creature Comforts* focuses on work that explores paths through performance and the personal; *In this City* presents two longer films that engage directly with the idiosyncrasies of mid-sized American cities; and *Working Things Out* features works that use conceptual strategies to unpack complex ideas of subjectivity and representation.

TYANNA BUIE: IM-POSITIONED

August 26- November 25, 2018

Lynden Sculpture Garden, 2145 West Brown Deer Road, Milwaukee, WI 53217

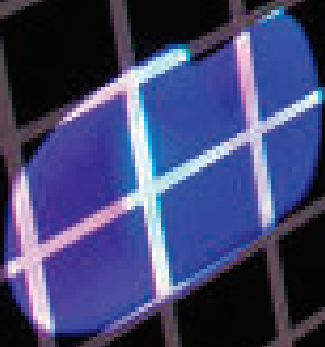
Buié (Nohl 2012) creates new work as part of Lynden's *Call & Response* programming.

PETER BARRICKMAN

September 28-November 3, 2018

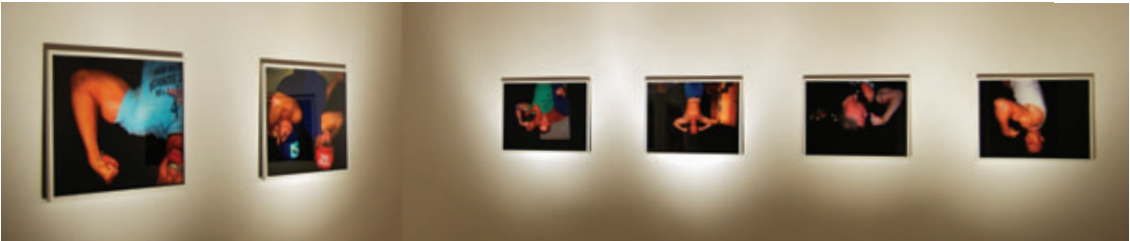
The Green Gallery East, 1500 North Farwell Ave, Milwaukee WI, 53202

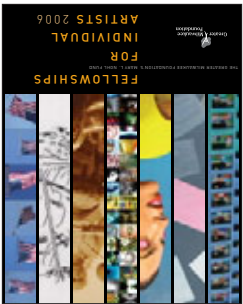
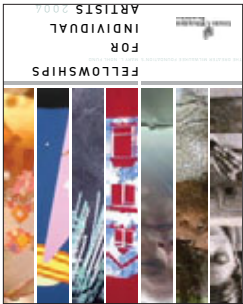
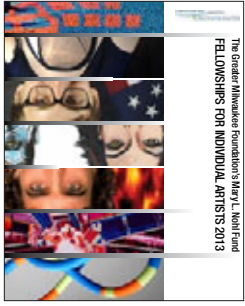
New work by Peter Barrickman (Nohl 2003, 2009). Organized by John Rippenhoff (Nohl 2009, 2014).

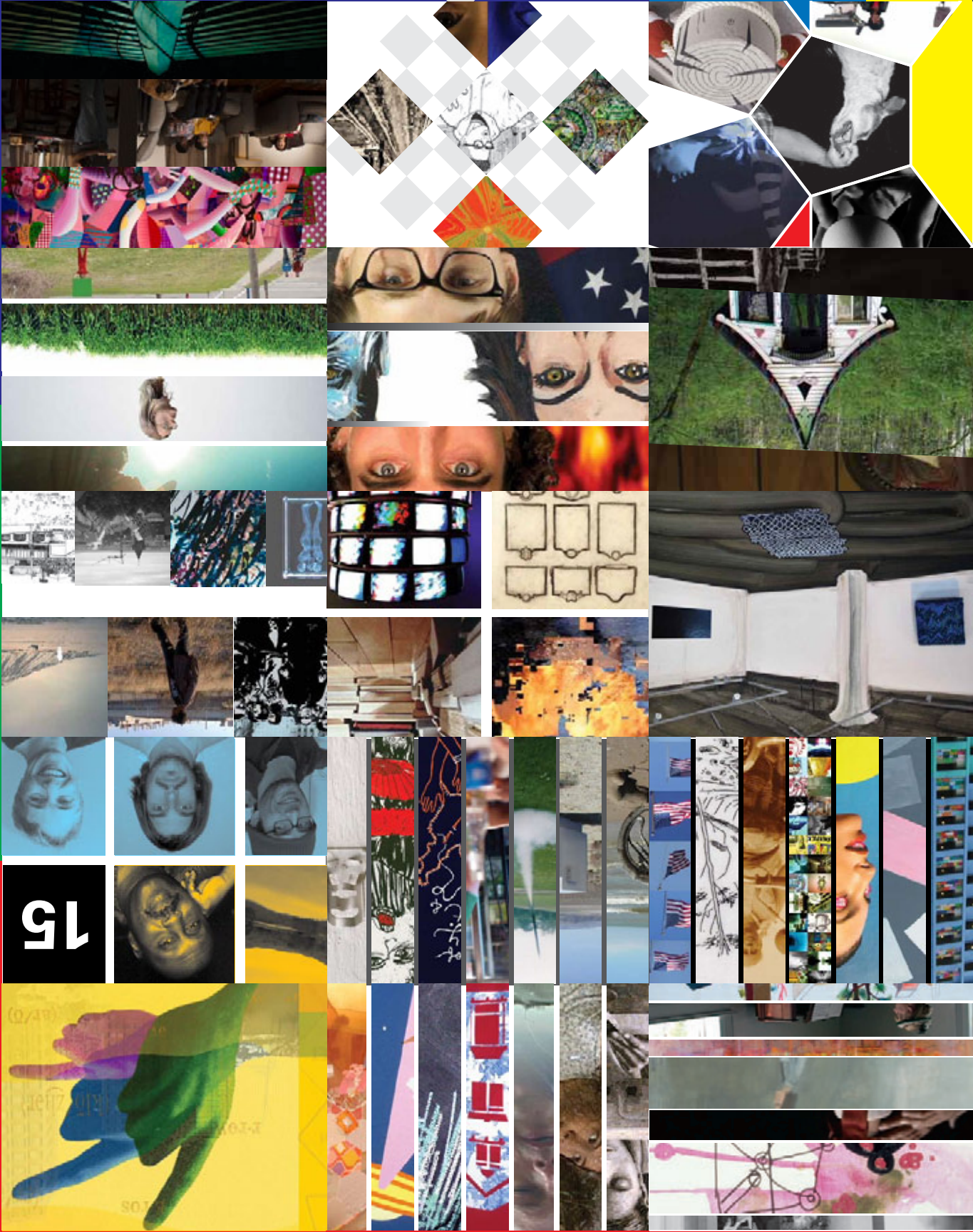


**The Greater Milwaukee Foundation's Mary L. Nohl Fund
Fifteenth Anniversary Exhibitions and Screenings**









THE NOHL FELLOWSHIP: FIFTEEN YEARS