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**For further information: Polly Morris, (414) 446-8794**

**pmorris@lyndensculpturegarden.org**

**TWELFTH ANNUAL NOHL FELLOWSHIP EXHIBITION OPENS AT INOVA, OCTOBER 9**

INOVA (Institute of Visual Arts) at the University of Wisconsin-Milwaukee opens an exhibition of work by the artists who received the Greater Milwaukee Foundation’s Mary L. Nohl Fund Fellowships for Individual Artists in 2014. The Nohl Fellowship exhibition opens on Friday, October 9, 2015 at INOVA, 2155 N. Prospect Ave. It brings together work by Anne Kingsbury, Shana McCaw & Brent Budsberg (a collaborative team), and John Riepenhoff in the Established category; and four artists in the Emerging category: Emily Belknap, Jenna Knapp, Erik Ljung, and Kyle Seis.

Each autumn, the Nohl exhibition affords us an opportunity to stop and consider what it means to be an artist in greater Milwaukee at a specific moment in time. What strikes one about the 2014 fellows is that they have all found ways to participate in the local arts community—exhibiting, screening, teaching, organizing events, running galleries and organizations, sharing in collaborative projects—while simultaneously contributing to broader conversations. The dialogues they participate in, their approaches, and their subject matter transcend the present and the local.

The Fellows were chosen in November 2014 from a field of 152 applicants by a panel of three jurors: Courtney Fink, Executive Director, Southern Exposure, San Francisco; Daniel Fuller, Director of the Institute of Contemporary Art at the Maine College of Art, Portland; and Naima J. Keith, Associate Curator at The Studio Museum in Harlem, New York. Funded by the Greater Milwaukee Foundation’s Mary L. Nohl Fund and administered by the Bradley Family Foundation, the Mary L. Nohl Fund Fellowships for Individual Artists provide unrestricted funds for artists to create new work or complete work in progress. The program is open to practicing artists residing in Milwaukee, Waukesha, Ozaukee, and Washington counties.

More information: **http://lyndensculpturegarden.org/nohl**

For images and credits: **https://www.dropbox.com/sh/q03kwqy5hc2o177/AAB13nVCJn\_YSoRoVfg-pAfva?dl=0**

INOVA will host a reception to honor the Nohl Fellows on Friday, October 9, from 5 pm to 8 pm. Two of the 2014 jurors, Courtney Fink and Daniel Fuller, will be in attendance and will give an informal gallery talk at 6 pm. John Riepenhoff will be serving his Double Cream Colby and Beer Endowment beers.

More than a dozen additional events have been scheduled in conjunction with the Nohl exhibition (full details in the Fact Sheet, below). Many of these events are free, and include screenings (two of which take place prior to the opening, as part of the 2015 Milwaukee Film Festival), a roundtable and related workshop, a comedy night, and several artist talks. An exhibition catalogue will be available for purchase in the gallery during the opening and throughout the exhibition.

Gallery hours are Tuesday-Saturday, 12 noon-5 pm; Thursday, 12 noon-8 pm. The exhibition remains on view through January 9, 2016.

**(Please see Fact Sheet, below, for details, and a complete schedule of ancillary events. For images, contact Polly Morris at pmorris@lyndensculpturegarden.org.)**

**Established Artists**

**ANNE KINGSBURY**

Anne Kingsbury has kept journals for many years that record daily activities in list form aided by the use of a kitchen timer. These journals are a testament of ordinary things—the small repetitious acts that form the major part of our lives. Beginning in 1979, she began beading one day from each year into a deer hide. Between the years she beads small drawings, notes, and phrases. Over time, the hide has changed as Kingsbury's life has changed. In recent years, visiting poets, guests at the home of Kingsbury and her husband Karl Gartung, have been invited to write on the hide with the expectation that their words will be covered in beads. As Laurel Reuter observes in her catalogue essay, Kingsbury is echoing the Plains Indians and their practice of making winter counts: recording the passage of time by memorializing one event each year on a flat surface that is part calendar, part history. "Where will it end up," Reuter asks, "this modern-day companion to the great beaded masterpieces made by Plains Indians centuries ago? Certainly Anne Kingsbury’s deerskin will be at home alongside those ancient winter counts that just keep on singing."

Kingsbury also experiments with shorter “permission to play” pieces: projects that keep the hands busy, objects made for enjoyment--and which, Reuter would argue, have enabled her to build the visual vocabulary that is the foundation of her magnum opus, the deer hide. The latest is a series of individual beaded figurative letters that will eventually become an entire pataphysical alphabet. "Since there seem to be several versions of the letter K already," notes Kingsbury, "perhaps it will be a stuttering alphabet." The exhibition will include several beaded works, including the deer hide, elements of the pataphysical alphabet, and a beaded journal page.

Anne Kingsbury’s entire life has been spent in various forms of the arts. She holds an MFA degree and has been the executive director at Woodland Pattern since the organization’s founding in 1979. Kingsbury’s work in mixed media has been featured in fifteen publications, the most recent being Robert Shaw, *American Quilts: The Democratic Art, 1780-2007* (Sterling Publishing: 2009). She has participated in over eighty-five major exhibitions and will be exhibiting her pataphysical alphabet at the James Watrous Gallery in Madison in 2017. In June 2008 Kingsbury was appointed to the Wisconsin Academy of Sciences, Arts and Letters as a lifetime Fellow.

Anne Kingsbury will deliver an artist talk, "Life in Everyday Art: Slow Improvisation," as part of the Artists Now! lecture series at UWM on October 21. She will also be in working on the deer hide in the gallery on the following afternoons: October 10, October 30, November 7, November 28, December 12, December 19, and January 9.

**SHANA McCAW & BRENT BUDSBERG**

Shana McCaw and Brent Budsberg's work is rooted in the past. Starting from the insular world created by the “interconnected legacy of home and family history,” as Sarah Carter writes in her essay, McCaw and Budsberg re-imagine a Midwestern past and then displace it temporally and geographically. By working with icons and stereotypes of this shared story—the small farmhouse, the woman serving in the domestic sphere, the man acting outdoors—they are making moving images that derive their power from the tension between history and memory. As Carter points out, the farmhouse (which first appeared in the team's work in 2006) is "a synecdoche not just for the idea of a traditional home, an intermediary that negotiates many relationships between and among men and women, but also for the cultural impact of a certain kind of historically inflected domestic ideal."

For their exhibition, McCaw and Budsberg will be showing two segments of *The Inhabitants,* a suite of short films, in which they embody the imagined roles of their immigrant ancestors in order to explore the subjective nature of history. Working with Milwaukee filmmaker Tate Bunker, they are using the medium of film to investigate the fault lines between linear time, genealogy, archaeology, and history. They see these cinematic explorations as components of a larger body of work, and the objects and sets they create for the film--some of which will be in the gallery-- as sculptural works mythologized by their cinematic activation. Though the artists describe themselves as performing without a script, allowing a narrative to arise organically through impromptu responses to objects, location, and circumstance, Carter identifies the determining influence of the interconnected legacy of home and family history in shaping their characters. "Their characters dwell in the unfolding lives offered by these cultural scripts, a set of futures determined by their pasts, moments when memory may become prophecy."

Shana McCaw and Brent Budsberg are a collaborative team with a fourteen-year history working in sculpture, performance, and site-specific installation. They co-teach domestic travel courses at the Milwaukee Institute of Art & Design and are co-owners of MBCDesign, where they are currently designing a suite of exhibitions for the Chipstone Foundation at the Milwaukee Art Museum. They serve on the advisory board of the cultural exchange program MKE<->LAX. McCaw and Budsberg have shown their work and been in residence in Wisconsin, Chicago, Los Angeles, Cleveland, Wendover (Utah), Beatty (Nevada), and in Canada in Moncton (New Brunswick), and Calgary. Their book of photographs, *States of Matter*, is in the collection at the Nevada Museum of Art’s Center for Art + Environment.

Shana McCaw and Brent Budsberg will deliver an artist talk, "History as a Plastic Medium," as part of the Artists Now! lecture series at UWM on November 11.

**JOHN RIEPENHOFF**

In her catalogue essay, Sara Krajewski defines one aspect of the local/global phenomenon when she describes John Riepenhoff as being “of” Milwaukee rather than “in” Milwaukee. A hive-builder who spends his days connecting people, practices, and places, Riepenhoff travels the world for his own projects or those of The Green Gallery. For this exhibition, those connections are made manifest through the production of potables and comestibles rife with references to local arts organizations and history; funding mechanisms intended to perpetuate the local creative nexus; and puns about culture in this beer and cheese state.

Riepenhoff sees cultural significance in his recent work with cultures: "The word 'culture' describes things nurtured and passed from generation to generation. Both memes and genes benefit from environments that stimulate experiment and conduct experience." He makes his Double Cream Colby with Bob Wills of Clock Shadow Creamery and Cedar Grove Cheese, and his Beer Endowment beers with George Bregar of Company Brewing. Riepenhoff hopes that this new take on Wisconsin's oldest cheese "invites others to view familiar cultures as resources for conceptual exploration, rather than as inert inherited landscapes." His plans for the Beer Endowment include generating some financial support for artist-run organizations by designing and brewing unique beers for them. For this exhibition, he has added Mary's Fondest (Fondy Farm's Fresh Hopped Mary Nohl Fellowship at INOVA International Style Lager) to the repertoire. As Krajewski concludes, "Riepenhoff plays multiple roles in ways few artists have: ideator and maker, entrepreneur and marketer, organizer and philanthropist, and tastemaker. His system innovation is fittingly 'of Milwaukee' while also 'in Milwaukee.'"

John Riepenhoff is the current City of Milwaukee Arts Board Artist of the Year and is represented by Marlborough Chelsea. He co-owns The Green Gallery, Milwaukee; is co-chair of Friends of Blue Dress Park; founder of Milwaukee’s Beer Endowment; co-organizer of the Milwaukee International and Dark Fairs; and engineer of artistic platforms for the expression of others. Recent projects have taken him to Atlanta, Geneva, Hornby Island, Los Angeles, London, New York, Toronto, and many Milwaukee venues. He continues to program The John Riepenhoff Experience at locations around the world.

In addition to serving Double Cream Colby and a selection of Beer Endowment beers at the opening, John Riepenhoff will co-host, with Alec Regan, *Double Cream Comedy Night at Corn Club II,* 3849 N. Palmer St., on October 14; and Arthur Ircink, executive producer of *Wisconsin Foodie,* will screen a documentary on the artist's food-related projects at INOVA on January 9. The cheese will be available at Clock Shadow Creamery and at Beans & Barley in the market and on their menu (taste it first in the Farm Omelet debuting October 2). The beer is available at Company Brewing and other venues to be announced.

**EMERGING ARTISTS**

**EMILY BELKNAP**

Emily Belknap uses the miniature scale to view the local from a distance. She also exploits her vantage point in the farmland of Washington County to address universal environmental issues sometimes most visible on the margins of cities. Nor does she stop there, seeing our proclivity for making borders and boundaries—for “abstracting” the land, as she describes it—playing out in social and political realms as borders close and neighbors refuse to know each other. For Belknap, monoculture is a metaphor for a more pervasive and equally destructive homogeneity.

"Emily Belknap’s practice explores the distance between our perception of the landscape and its social and material reality," writes Abigail Satinsky in her catalogue essay. "By highlighting the mechanisms of social control built into urban and rural environments, and the paradoxical human desire to insert nature when it has clearly been bulldozed away, Belknap shows us what we have wrought on our everyday world." For her exhibition at INOVA, Belknap will show several long colored pencil drawings on Mylar; and wall-mounted sculptures that reference tree grates, subdivisions, and traffic dividers.

Emily Belknap examines boundaries in landscape using an interdisciplinary approach that includes drawing, sculpture, and installation. Belknap received her MFA from the University of Wisconsin-Madison in 2013, where she earned the Chazen Prize for an Outstanding MFA Student. She received a BFA from the Milwaukee Institute of Art & Design in 2007. Her exhibition history includes solo exhibitions at the Chazen Museum of Art in Madison (2013), the Sharon Lynne Wilson Center in Brookfield (2010), and the Museum of Wisconsin Art in West Bend (2009), as well as group exhibitions throughout the Milwaukee, Madison, and Chicago area.

Emily Belknap will release her new limited edition artist book, *Habitats*, in conjunction with an artist talk on December 5 at INOVA.

**JENNA KNAPP**

Both Jenna Knapp and Erik Ljung used their fellowship year to enter national political dialogues through their intense scrutiny of a local incident: the police killing of Dontre Hamilton. Knapp, who describes herself as an activist artist, spent the year in the streets, protesting alongside the Hamilton family. Unlike Ljung, who is a documentarian, Knapp uses text, movement and video to tell the story of injustice, and particularly to "probe the relationship between race and media representation," as Jessica Lynne observes in her catalogue essay. Knapp's exhibition at INOVA includes several videos, some of them performances for the camera; a large wall drawing; and a neon sign that reads *White Media Is Killing Us*. For Knapp, Lynne argues, "mainstream media could be better described as a white media infrastructure that serves the interests of the dominant power class and cloaks itself in the myth of a post-racial reality." Permeated with images and accounts of recent history, Knapp's work raises questions rather than providing answers.

Jenna Knapp is an anti-racist artist and activist living and working in Milwaukee, Wisconsin. She is a recent graduate of the Milwaukee Institute of Art & Design, the founder of Highway Excursion Agency of the Midwest, and an occupant of one of the many studios at The Pitch Project. Knapp has spent the last year in the streets with the family of Dontre Hamilton, protesting unjust police killings as a white ally. She recently received a Mary L. Nohl Suitcase Export Fund award that took her to Amsterdam and allowed her to view the protests and police killings from a distance.

Knapp has planned two events that focus on the echo chamber created by Facebook algorithms and filtered Google searches--an echo chamber that keeps us preaching to those who agree with us rather than those we oppose. On November 5, she will assemble a group of local journalists and media practitioners for a roundtable, *Breaking Out of the Echo Chamber*. She invites people to return on November 12 for *Crafting the Message,* a participatory, hands-on message-and-sign-making workshop. On December 17, Knapp will join Erik Ljung for a screening at the UWM Union Theatre that includes previously un-released works in progress, interviews, and short documentaries related to their year working with members of Dontre Hamilton's family as they struggled for justice.

**ERIK LJUNG**

After five years of working on a broad range of projects--other people's projects--Ljung used his fellowship year to accelerate the development of his own work and his own voice. As he honed his investigative editorial skills and navigated the local political landscape, Ljung was drawn to issues specific to Milwaukee: police brutality, equal rights, and mental health. According to Maureen Post, in her catalogue essay, "...it was with a new intensity that Ljung filmed *Police Shooting Tests New Wisconsin Law* and *Mothers for Justice."*  She describes the films as complementary, "one journalistic, examining the law surrounding police officers’ use of deadly force in Wisconsin, and the other documentary, describing one mother’s struggle for justice after the police killing of her son." It is this latter film, about the killing of Dontre Hamilton and its aftermath, that Ljung is making into a feature-length documentary. Ljung will be screening *Police Shooting Tests New Wisconsin Law* (made for the *New York Times*) and the current short version of *Mothers for Justice* in the gallery.

Erik Ljung is a freelance producer and director of photography. He has directed/produced/shot content and short documentaries for the *New York Times*, VICE News, Al Jazeera, PBS and the *Wall Street Journal*. In 2014 he worked on an Emmy award-winning commercial campaign, and has produced for the Emmy-nominated television program *Wisconsin Foodie*.

Erik Ljung will screen *Mothers for Justice* as part of the Milwaukee Film Festival's *Milwaukee Show II* on October 2, 2015 and *Police Shooting Tests New Wisconsin Law* prior to the screening of *Peace Officer* on October 3, 2015 (both at the Landmark Oriental Theatre). Other shorts that will run during the festival: *Vuriloche* and *Sylvan Esso-"Dreamy Bruises."* On December 17, 2015, Ljung will join Jenna Knapp for a screening at the UWM Union Theatre that includes previously un-released works in progress, interviews, and short documentaries related to their year working with members of Dontre Hamilton's family as they struggled for justice.

**KYLE SEIS**

Kyle Seis literally took to the road this year, photographing pilgrimage sites in different parts of the United States. Through his project *Abstract Truths*, Seis enters the world in which religious doctrine and popular belief may be at odds. Just as he steadfastly grounds these miracles and apparitions in place, he probes the equivocal space where the evidence of the senses is called into question. For his exhibition, Seis takes a variety of photographic approaches and combines images with objects to question the way expectations and desire shape perception of places and concepts that can "simultaneously mean everything and nothing."

Brad Zellar, who writes about Seis's work in the catalogue, describes himself as living "mostly at peace—and in a state of perpetual wonder—with the inexplicable." He sees vision and imagination as "the only ingredients necessary for both miracles and faith." Primed with an open mind, "when Kyle Seis informed me that he intended to visit and photograph American sites where something purportedly miraculous has occurred or been observed, my response was immediate, and easy: 'Take me with you.' If I found myself out in a dark field at night and saw the Star of Bethlehem, and an angel appeared bearing 'tidings of great joy,' I’m no fool; I’d follow that star, and I believe Kyle Seis would go with me. At the very least I’m pretty sure we’d see some interesting things."

Kyle Seis earned his BFA from the University of Wisconsin-Milwaukee in 2014, and is the recipient of a Midwest Society for Photographic Education Scholarship. His work has been shown in galleries and institutions such as the Milwaukee Art Museum, the Museum of Wisconsin Art (West Bend), and the Center for Fine Art Photography (Fort Collins, Colorado). In addition, Seis is the founder of Wavepool, a contemporary art blog dedicated to sharing interviews with artists who engage with the medium of photography.

Working with a friend in Conyers, Georgia--a significant pilgrimage site--Kyle Seis will attempt to capture an image of a heavenly presence by pointing a camera at the sky on October 13, a date associated with a series of apparitions and messages at the site in the '90s. You are invited to join Seis in the gallery as he talks about his work, and prints and distributes the images coming in from Conyers.

**NOHL EXHIBITION FACT SHEET**

**CONTACT INFORMATION**

INOVA (Institute of Visual Arts)

UWM Peck School of the Arts

Phone: (414) 229-5070

Email: inova@uwm.edu  
web: arts.uwm.edu/inova

**GALLERY LOCATION & HOURS**

INOVA, 2155 North Prospect Avenue, Milwaukee, Wisconsin 53202

Hours: Tuesday-Saturday, 12 noon-5 pm; Thursday, 12 noon-8 pm.

**October 9, 2015-January 9, 2016**

**GREATER MILWAUKEE FOUNDATION’S MARY L. NOHL FUND FELLOWSHIPS FOR INDIVIDUAL ARTISTS 2013 EXHIBITION**

**Established Artists**

Anne KINGSBURY

Shana McCAW & Brent BUDSBERG

John RIEPENHOFF

**Emerging Artists**

Emily BELKNAP

Jenna KNAPP

Erik LJUNG

Kyle SEIS

**Friday, October 9, 2015, 5-8 pm**

**Opening reception**

Gallery talk by 2014 jurors Courtney Fink and Daniel Fuller at 6 pm. John Riepenhoff will serve Double Cream Colby and a selection of Beer Endowment beers.

**Nohl Ancillary Events**

**All events are free and open to the public and take place at INOVA unless otherwise indicated.**

**Friday, October 2, 2015 at 6:30 pm**

**MILWAUKEE FILM FESTIVAL**

**ERIK LJUNG: *MOTHERS FOR JUSTICE* (*The Milwaukee Show II)***

**Landmark Oriental Theater, 2230 N. Farwell Ave.**

**Tickets: $6-$12, available online at mkefilm.org or at the Oriental box office.**

After her son, Dontre, is shot 14 times and killed by a Milwaukee Police Officer in a popular downtown park, Maria Hamilton attempts to rally grieving mothers from the area who have lost sons to police violence. Maria decides to take their stories directly to the White House, culminating in a Million Mom’s march in Washington D.C. 2014 Nohl Fellow Erik Ljung's 16-minute short is part of *The Milwaukee Show II.*

**Saturday, October 3, 2015 at 7 pm**

**MILWAUKEE FILM FESTIVAL**

**ERIK LJUNG: *POLICE SHOOTING TESTS NEW WISCONSIN LAW***

**Landmark Oriental Theater, 2230 N. Farwell Ave.**

**Tickets: $25, available online at mkefilm.org or at the Oriental box office.**

Wisconsin is the first and only state in the country to mandate an outside review of all deaths involving police officers. Governor Scott Walker signed the Michael Bell Bill into law on April 23, 2014. Just seven days later, the new law would be tested for the very first time when Dontre Hamilton was shot 14 times and killed in Milwaukee’s Red Arrow Park. With increased scrutiny on officer-involved deaths, this new law became a litmus test for the rest of the country, but would it be enough to ensure that there wouldn’t be any conflicts of interest? This 10-minute short, independently produced for the *New York Times,* opens for *Peace Officer.*

**Saturday, October 10, 2015 (and subsequent dates), 1-4 pm**

**ANNE KINGSBURY: *THE ARTIST AT WORK***

**INOVA, 2155 N. Prospect Ave.**

**FREE**

Anne Kingsbury, a 2014 Nohl Fellow, has kept journals for many years that record daily activities in list form aided by the use of a kitchen timer. These journals are a testament of ordinary things—the small repetitious acts that form the major part of our lives. Beginning in 1979, she began beading one day from each year into a deer hide. Over time, the hide has changed as Kingsbury's life has changed. In recent years, visiting poets, guests at the home of Kingsbury and her husband Karl Gartung, have been invited to write on the hide with the expectation that their words will be covered in beads. As Laurel Reuter observes in her catalogue essay, Kingsbury is echoing the Plains Indians and their practice of making winter counts: recording the passage of time by memorializing one event each year on a flat surface that is part calendar, part history. Kingsbury will work on her deer hide in the gallery on the following dates: October 10, October 30, November 7, November 28, December 12, December 19, and January 9.

**Tuesday, October 13, 2015, 6-7:30 pm**

**KYLE SEIS: *SEARCHING THE SKY***

**INOVA, 2155 N. Prospect Ave.**

**FREE**

When Kyle Seis, a 2014 Nohl Fellow, began visiting pilgrimage sites for his project *Abstract Truths,* he became interested in how he might photograph a heavenly presence. Taking the advice of a faithful stranger, he repeatedly photographed the sky in hopes of revealing something inexplicable. The largest photograph in the installation, which was taken in Conyers, Georgia, is a result of this process. A farm in Conyers has been a significant pilgrimage site in the United States since a woman reported annual apparitions and messages beginning on October 13, 1990 and continuing through October 13, 1998. Working with a friend in Conyers, Seis will arrange to point a camera at the sky to search for a presence on the 25th anniversary of the first event. He will download and print these images in nearly real time, and you can join him in the gallery as he searches the sky, talks about his work, and distributes the prints to visitors.

**Wednesday, October 14, 2015 at 8 pm**

**JOHN RIEPENHOFF AND ALEC REGAN PRESENT: *DOUBLE CREAM COMEDY NIGHT AT CORN CLUB II***

**3849 N. Palmer St.**

**FREE**

**Information: http://www.thegreengallery.biz/**

2014 Nohl Fellow John Riepenhoff joins 2011 Nohl Fellow Alec Regan (American Fantasy Classics) to present a comedy night with special guest Chris Thayer. More about Chris Thayer here: http://thisischristhayer.com/.

**Wednesday, October 21, 2015 at 7:30 pm**

**UWM DEPARTMENT OF ART & DESIGN: *ARTISTS NOW!* GUEST LECTURE SERIES**

**ANNE KINGSBURY: *LIFE IN EVERYDAY ART: SLOW IMPROVISATION***

**UWM Arts Center Lecture Hall, 2400 E. Kenwood Blvd.**

**FREE**

**Information: (414) 229-6052 or arts.uwm.edu**

2014 Nohl Fellow Anne Kingsbury has been a working artist for fifty years, always using the hand as the primary tool: making woodcuts, hand building clay forms, mixing clay and leather within quilted wall hangings and hand beading text with images on leather or deer hide. She has come to think of her work as "slow improvisation," an exploration of materials and methods that are dependent on time to find solutions, rather than a preconceived road map giving her directions on how to get there. The evolution that happens during this process is always integral to the finished piece–even if the pace means years instead of months.

**Thursday, October 29, 2015 at 6 pm**

**TALKS BY 2015 NOHL JURORS**

**Reception begins at 6 pm; talk begins at 6:30 pm**

**Inova, 2155 N. Prospect Ave.**

**FREE**

The three jurors who will be selecting the five recipients of the Greater Milwaukee Foundation’s Mary L. Nohl Fund for Individual Artists Fellowships (2015) will give a public talk about their institutions and curatorial interests: Jamillah James, Assistant Curator at the Hammer Museum, Los Angeles; Eric May, Executive Director of Roots & Culture, Chicago; Jodi Throckmorton, Curator of Contemporary Art at the Pennsylvania Academy of the Fine Arts (PAFA), Philadelphia. The talk begins at 6:30 pm and is preceded by an informal reception.

**Thursday, November 5, 2015, 6-7:30 pm**

**JENNA KNAPP: *BREAKING OUT OF THE ECHO CHAMBER, A ROUNDTABLE***

**INOVA, 2155 N. Prospect Ave.**

**FREE**

Do Facebook algorithms and filtered Google searches keep us silent? Are we trapped within the echo chamber, preaching to people who agree with us rather than those we oppose? Anti-racist activist artist and 2014 Nohl Fellow Jenna Knapp assembles a group of local journalists and media practitioners to talk about the spiral of silence, selective exposure, filter bubbles, disinformation and the big lie--the ways and means of keeping the public uninformed and silent. Participants are invited to attend a participatory follow-up workshop on November 12, *Crafting the Message.* The roundtable will be filmed and made available online as a public resource for those who cannot attend.

**Wednesday, November 11, 2015 at 7:30 pm**

**UWM DEPARTMENT OF ART & DESIGN: *ARTISTS NOW!* GUEST LECTURE SERIES**

**SHANA McCAW & BRENT BUDSBERG: *HISTORY AS A PLASTIC MEDIUM***

**UWM Arts Center Lecture Hall, 2400 E. Kenwood Blvd.**

**FREE**

**Information: (414) 229-6052 or arts.uwm.edu**

2014 Nohl Fellows Shana McCaw and Brent Budsberg discuss how their work in sculpture, film, and photography explores history as a malleable medium, using disparate pieces of information that can be reassembled improvisationally to create a new narrative. They hypothesize that since reconstructing history is a nearly impossible task, relying on conjecture to fill in the blanks, history may not be as fixed and unalterable as we often suppose. McCaw and Budsberg’s work uses various narrative techniques to explore this concept, and endeavors to categorize artists as equal contributors to our understanding of the past.

**Thursday, November 12, 2015, 6-7:30 pm**

**JENNA KNAPP: *CRAFTING THE MESSAGE, A WORKSHOP***

**INOVA, 2155 N. Prospect Ave.**

**FREE**

What can you say that will end the silence created by Facebook algorithms and filtered Google searches? 2014 Nohl Fellow Jenna Knapp follows up her roundtable discussion on breaking out of the echo chamber with a participatory, hands-on workshop that will enable you to craft your own message. Sign making materials will be available and attendees will decide collectively how to disseminate their messages.

**Saturday, December 5, 2015, 2-3 pm**

**EMILY BELKNAP: *HABITATS***

**INOVA, 2155 N. Prospect Ave.**

**FREE**

2014 Nohl Fellow Emily Belknap celebrates the release of her new limited edition artist book, *Habitats.* The book, which compiles prints of her most recent series of drawings (2013-present), explores the interrelated themes of habitat isolation, suburban neighborhoods, and monoculture crops. The original drawings are colored pencil on Mylar, and two are on view in the gallery, where Belknap will deliver an artist talk.

**Thursday, December 17, 2015 at 7 pm**

**FILM: LOCALLY GROWN**

***COVERING A TRAGEDY: AN INTIMATE LOOK AT FAMILIES AFFECTED BY POLICE VIOLENCE* WITH ERIK LJUNG AND JENNA KNAPP**

**UWM Union Theatre, 2200 E. Kenwood Blvd.**

**FREE**

**Information: (414) 229-4070 or uniontheatre.uwm.edu**

2014 Nohl Fellows Erik Ljung and Jenna Knapp spent much of their fellowship year among families directly affected by officer-related deaths. Working independently, they each came to focus on the family of Dontre Hamilton, who was killed in Red Arrow Park in April 2014. This screening will show a selection of their work from this period, including previously un-released works in progress, interviews, and short documentaries.

**Saturday, January 9, 2016 at 2 pm**

**JOHN RIEPENHOFF AND ARTHUR IRCINK: *THE ART OF CULTURE MAKERS, A SCREENING***

**INOVA, 2155 N. Prospect Ave.**

**FREE**

Arthur Ircink, executive producer of *Wisconsin Foodie,*will screen a short documentary--*The Art of Culture Makers, Beer & Cheese in Milwaukee's Art World*--that explores 2014 Nohl Fellow John Riepenhoff's food-related projects, Double Cream Colby and the Beer Endowment. Anne Kingsbury will also be beading her deer hide in the gallery on this final day of the Nohl Fellowship exhibition.

**Related Exhibitions**

**August 18-October 3, 2015**

***OUT OF THE SUITCASE VI***

**Reception: Friday, September 11, 6-8 pm**

MIAD, 273 East Erie St.

Gallery hours: Monday-Saturday, 10 am-5 pm

FREE

Information: 414-847-3239 or miad.edu

***Out of the Suitcase VI,*** curated by Mark Lawson, MIAD Gallery Director, is the biennial exhibition honoring a selection of recent recipients of the Greater Milwaukee Foundation’s Mary L. Nohl Fund Suitcase Export Fund. Participating artists include Lois Bielefeld, Cynthia Brinich-Langlois, Cecelia Condit, Raoul Deal, Sally Duback, Richard Galling, Jon Horvath, Bruce L. Humphries, Robin Jebavy, Leah Schreiber Johnson, Jenna Knapp, Adam M. Krause, Brad Lichtenstein, Patrick Lichty, Kevin Miyazaki, Ashley Morgan, Joseph Mougel, Sherman D. Pitts, Alec Regan, Cristina Siqueira, Stephanie Voegele, Shane Walsh, Christopher Willey and Jason S. Yi.

**# # #**