



The Greater Milwaukee Foundation's
Mary L. Nohl Fund
FELLOWSHIPS
FOR INDIVIDUAL
ARTISTS
2018



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Chris **CORNELIUS**

Keith **NELSON**

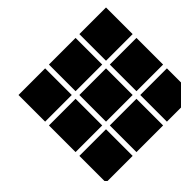
Nazlı **DİNÇEL**

Makeal **FLAMMINI**

Rosemary **OLLISON**

June 7-August 4, 2019

Haggerty Museum of Art



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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Opposite title page:
Rosemary Ollison, *Sperm and Egg, #2*, 2018

Inside back cover:
Nazlı Dinçel, Untitled, leftover elements from *Solitary Acts #6*, 2016

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.

The fellowship program was designed to support artists at two critical career stages; to encourage artists to remain in greater Milwaukee where they can continue to enrich our lives; and to establish—through the jurying process—an opportunity for curators from outside the area to see the work of local artists. Over the course of sixteen cycles, 101 fellowships have been awarded, and the majority of the recipients have stayed in greater Milwaukee, contributing to its cultural life. Forty-eight curators from around the country have come to Milwaukee to view the work of more than 150 artists each year, acquiring knowledge of the area’s artistic production that would be impossible to gain in other ways.

Nearly 350 artists, including many former Nohl Fellows, have received support from the Suitcase Export Fund, which assists with the transportation of artists and their work to exhibitions and screenings outside the area. These artists have exhibited in venues throughout the United States, Europe, Latin America, Asia, Africa, and the former Soviet Union, bringing greater Milwaukee to the world. These fellowships and awards have kept artists working and sharing their work with a wider public—an impressive legacy for Mary L. Nohl, the Greater Milwaukee Foundation, and our community.

In the sixteenth cycle, two fellowships were awarded to established artists Chris Cornelius and Keith Nelson, and three emerging artists were recognized: Nazlı Dinçel, Makeal Flammioni, and Rosemary Ollison. The fellows were selected from a field of 177 applicants by a panel of jurors who spent two days reviewing work samples and artists’ statements, making studio visits, and talking to local artists: Lucy Mensah, an independent curator and visiting assistant professor of Museum and Exhibition Studies at the University of Illinois in Chicago’s School of Art & Art History; Risa Puleo, an independent curator; and Ashley Stull Meyers, co-curator of the 2019 Portland (Oregon) Biennial.

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. It can be a tricky show to organize, because the criteria jurors use to select artists for fellowships differ from those they would use to plan an exhibition. But as curator Emilia Layden and I get to know the artists and their work through the months of studio visits prior to the opening, resonances emerge. This year, we found ourselves in a cacophony of dialogues between artists and materials: from the wood harvested for Chris Cornelius’s sculpture *Trickster*; to the purposeful repurposing of discards by Keith Nelson and Rosemary Ollison; to Nazlı Dinçel’s shift from celluloid to wool, from film to sculpture and performance, mediated by her body and its labor; to the stories and dreams—and those circulating within the constellation of her immediate family—that Makeal Flammioni mined to construct a wall-sized drawing installation.

For some of the artists, the accumulation and transformation that marks a materials-driven practice has led them to work outside traditional studio settings. Although Nelson has renovated and managed studios for other Milwaukee artists for many years, his practice requires him to be in the world. Nelson pedals through Milwaukee's alleys, inevitably charting the progress of gentrification and neighborhood change as he harvests domestic discards: grimy toilet tank covers, stained pillows, scratched table tops. Ollison, who, like Mary Nohl, is a world-maker, fills her apartment (itself an immersive environment not unlike Nohl's home) with bins of scraps collected from thrift shops and rummage sales from which she creates quilts, clothing, and sculpture. Ollison dates the birth of her art practice—and her commitment to repurposing—to the early '90s when, in the depths of her despair, and inspired by the story of Jesus and the Canaanite Woman (Matthew 27:26-28), she asked Jehovah "to please do something for me even if it was just scraps." If God could reclaim her life, she would pay that spiritual debt by building a world from scraps.

Finally, and significantly, Cornelius and Ollison draw explicitly from cultural traditions that reject the Western paradigm of individual creativity. For them, materials may be highly charged; creation may be a social act conditioned by cultural knowledge; and ambition may be directed away from the individual and toward broader goals. Cornelius describes himself as a "conspicuous interlocutor" working with Indigenous knowledge imparted to him at birth. Artist Jeffrey Gibson notes that Cornelius's ambition "is unusual in the sense that he is not driven solely for his own achievement." He uses the "gifts granted to him by his community and his ancestors"—what Cornelius describes as "the cultural underpinnings, devices, and thinking—which have not changed, ever—that manifest original Indigenous spaces, art, and objects"—to dismantle stereotypes, to raise awareness of Indigenous issues, and to realize "visions that do not already exist." While Cornelius addresses cultural reclamation, Ollison's work speaks to healing and the recovery of joy. Like Cornelius, she rejects the idea of solitary creation; her work is the product, as Shelleen Greene observes in her essay, of "an ongoing communication with a loving God and Savior."

This exhibition would not be possible without the support of the Greater Milwaukee Foundation; of Susan Longhenry, director of the Haggerty Museum of Art, and her staff; and the imagination and dedication of the five artists who received the Nohl Fellowship in 2018.

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

ESTABLISHED ARTISTS

Chris **CORNELIUS**

Keith **NELSON**

EMERGING ARTISTS

Nazlı **DİNÇEL**

Makeal **FLAMMINI**

Rosemary **OLLISON**



Chris CORNELIUS

He Makes Space for Us

I first encountered the work of Chris Cornelius when I visited the Indian Community School (ICS) of Milwaukee in 2016. When I entered the building, I immediately recognized a rare and generous vision that continued to unfold as I walked through the interior and exterior spaces. The wood that surrounded me was massive and thick, old and wise. The stones used in the space are equally grand. They have stories to tell and welcome visitors to sit on them, touch them, and experience their archaic knowledge. The ceilings soared high above my head and compelled me to look up and move my body in response to the space around me. There are rooms throughout the building for groups of people to come together and feel each other's presence, and rooms that support intimate focus and solitary meditation. I remember feeling safe and loved within the walls of this school. I left my trip to Milwaukee telling friends and colleagues about this experience. Three years later, it is an honor to be asked to contribute this brief essay to commemorate Chris Cornelius being awarded a 2018 Nohl Fellowship.

Cornelius formed studio:indigenous in 2003 soon after joining the design team for ICS. His architectural designs are not easy to place and his practice successfully thrives in undetermined and in-between spaces. I recently had the opportunity to sit with Chris for a couple of hours over lunch while he was a resident architect at Art Omi in Ghent, New York. I was surprised by how much we have in common. He is ambitious. But his ambition is unusual in the sense that he is not driven solely for his own achievement. A large part of his drive is propelled by his desire to carve out and build spaces for Indigenous bodies, Indigenous knowledge, Indigenous pasts, presents, and futures. He recognizes his gifts granted to him by his community and his ancestors, and is determined to utilize them to bring to life visions that do not already exist. He is an intellectual and makes intentional decisions that draw on an immense amount of circumstantial information about politics, community concerns, economies, time, and the elements of nature, among other things. I see this clearly in his drawings where the built structure is a result of what happens above and below the site, and takes into account the seasons, the sun, the moon, the birds, the water. They all are speaking and Chris Cornelius knows how to listen. This is a gift.

Lastly, and maybe most importantly from an Indigenous perspective, he is humble. I felt this when in his presence. It is impossible for him to do what he is doing without drawing attention to himself and to his practice because of its rarity. He is not romanticizing the stories he draws inspiration from. He is retelling them with the materials he selects, the spaces he designs, and the light that has marked time for all generations past, present, and future.

Thank you, Chris.

Jeffrey Gibson is an artist of Choctaw and Cherokee heritage living and working in the Hudson Valley, New York.

Trickster (itsnotatipi), 2018

Artist Statement

My practice and research are focused on creating contemporary and relevant translations of Indigenous design. I am interested in dismantling stereotypes while designing experiences that raise awareness of Indigenous issues. The primary means of doing this is to subvert the colonization that has occurred in design and created expectations of what is Indigenous, Native, or American Indian design. While I am educated in a Western educational system (the colonizers) I see myself as a conspicuous interlocutor with Indigenous knowledge imparted to me at birth. I am using the cultural underpinnings, devices, and thinking—which have not changed, ever—that manifest original Indigenous spaces, art, and objects. I am trying to constantly push the work forward and put it in front of new audiences. This is what my ancestors would have wanted—my obligation. I am of the wolf clan. We are the pathfinders.

About the Artist

Chris Cornelius is a citizen of the Oneida Nation of Wisconsin and an associate professor of Architecture at the University of Wisconsin-Milwaukee. He is the founding principal of studio:indigenous, a design practice serving Indigenous clients. Cornelius was a collaborating designer with Antoine Predock on the Indian Community School of Milwaukee. He is the recipient of numerous awards and honors, including the inaugural Miller Prize from Exhibit Columbus, a 2018 *Architect's Newspaper* Best of Design Award, and an artist residency from the National Museum of the American Indian. Cornelius's work has been exhibited widely, including at the 2018 Venice Architecture Biennale.

Checklist

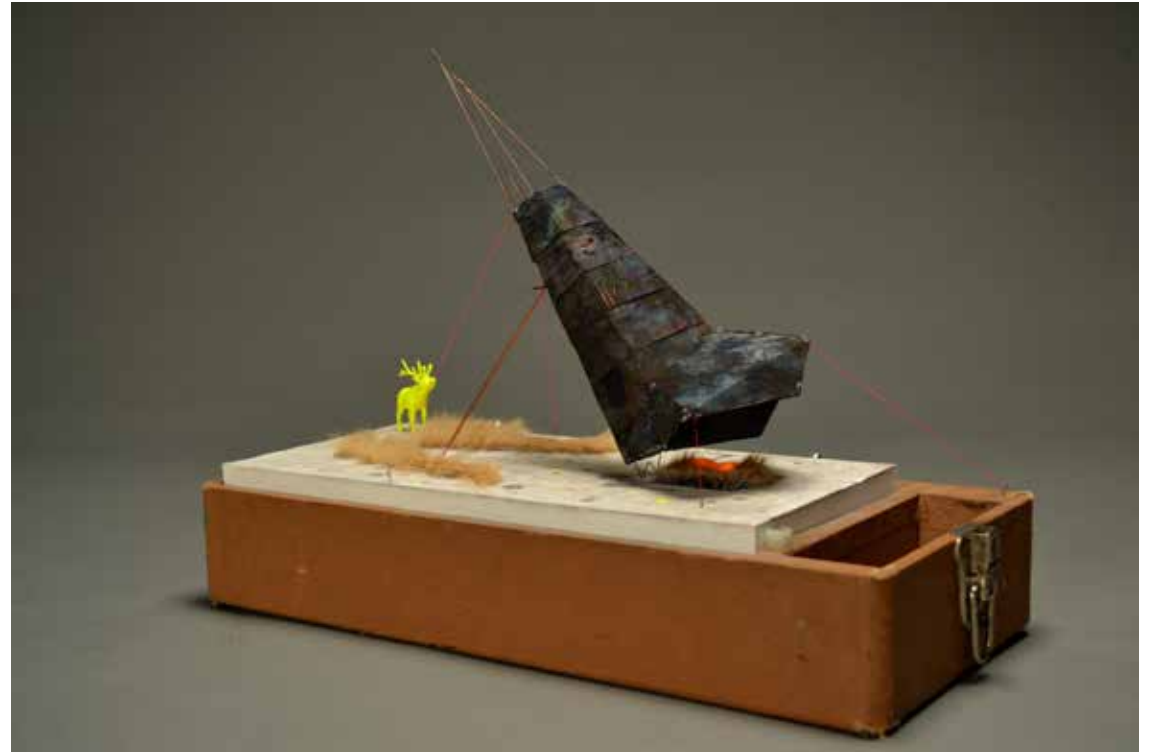
Trickster (itsnotawigwam), 2019
Wood and copper mesh
Dimensions variable



Grandfather Stone: Sweatlodge Changing Room, 2014



Bear, 2009



Moon Scope, 2011



Wiikiaami, 2017



Trickster (itsnotatipi), 2018

Keith NELSON

Fixtures

Keith Nelson collects discarded drywall, two-by-fours, and pastel-hued ceramic toilet tank lids during his daily travels in and around greater Milwaukee. It is a practice that depends on the anthropological, excavating examples of material culture of the recent past. Indeed, Nelson is acutely aware that, in his sourcing of found materials, he charts the waves of gentrification as new investment enters a neighborhood previously in decline. Conversely, the excavated materials themselves reflect economic and cultural conditions which originally shaped the neighborhood.

The works resulting from these scavenger hunts are not as scattershot as his method might suggest. Rather, the compositions are restrained, elegant, self-reflective, replete with all the sophistication of a painter's eye. In order to address issues of abstraction today, he leverages the tension arising from transposing recognizable construction elements into collage-like arrangements on the gallery wall. Compelled by an urge to make "work that transcends the formal," he seeks a new relationship between the labor of art and the labor of life, leveling the hierarchical nature of abstract formalism. Nelson employs found materials in part to counter the application of the hand. He rejects notions of clashing messiness, or *rupture*, offered in surrealism or abstract expressionism in favor of the immutable monumentality of Giorgio Morandi or early Brice Marden.

Nelson refers to his untitled objects as "paintings," but tags them as *shelving*, *flooring*, *totems*—suggesting, among other connotations, sculptural intentions, or an architectural context. Within the confines of the studio or gallery, he concentrates on edges and boundaries, demarcating borders within quietly complex and overlapping arrangements. He applies similar intention when placing his works in the viewer's space, a gesture which underscores a current trend—the object that functions in both painterly and sculptural terms. In the gallery context, the works are thoughtfully arranged to allude to their site of origin. Thus, the *shelving* pieces speak to consumerism and shop displays, *flooring* works recall the labor of fabrication of domestic interiors, while *totems* reject ideas of use value altogether, instead pressing commercial ceramics into the service of the ethereal.

Nelson's newest works edge closer to deliberate fabrication, altering and adapting his found source material for a conscious result. These are paintings of a sort, soft constructions created from old pillows and mattresses. In these, Nelson has filleted and butterflyed the outer skins of the bedding, fitting them over rectangular stretchers—dispensing with the hard edges of previous works. These discolored, stretched cloth tablets, with their padded edges, displaced seams, and soft surfaces, evoke poignant marks of lives lived. Regardless of which elements Nelson employs, his work recognizes and celebrates our imperfect humanity.

Lisa Kurzner was most recently curator for the inaugural FRONT triennial in Cleveland.

untitled (tank top totem), 2018



Visceral Minimal

Artist Statement

My painting-like objects and collages are rigorously considered, minimal aesthetic expressions. The material for the work is reclaimed waste, found as I move through my daily routine. Materials are used literally, many of them unaltered and employed exactly as found. My decision-making process is driven by the idea that value and beauty are highly subjective and completely dependent on context and individual perception. The use of familiar and mundane, soiled, and unwanted objects—by confusing the boundaries between what is valuable and what is worthless—allows the work to transcend its formal underpinning and comment on commodification and consumerism.

About the Artist

Keith Nelson (b. Racine, WI, 1976) received his BFA in 2000 from the Milwaukee Institute of Art & Design, where he majored in painting. He co-founded 7th Floor Studios in 2001, a collective working space in an unused industrial warehouse. It is now comprised of three floors and thirty-five studios. In 2014 he founded Usable Space, an artist-curated gallery (ongoing). He recently co-purchased a commercial property on Milwaukee's Historic Mitchell Street, where he and his partner have organized five artist studios, a work/live apartment, and Real Tinsel, a new exhibition space. Nelson's work has been exhibited recently at The Franklin (Chicago), ZieherSmith (New York), and FLUC (Vienna). He is represented by The Alice Wilds in Milwaukee.

Checklist

Keith Nelson will be showing multiple works from two series:

untitled (pillow), 2018-2019
20 x 34 inches
Cotton/polyester, acrylic on panel

untitled (tank top totem), 2018
22 x 50 x 3 inches
Porcelain



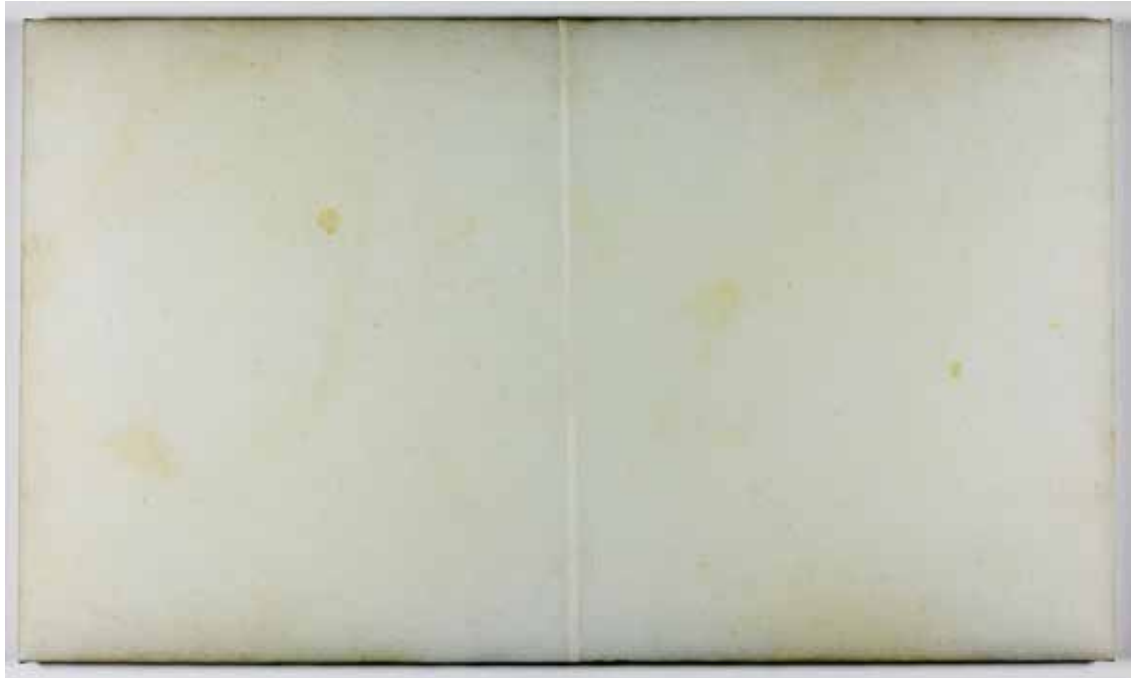
untitled (flooring), 2016



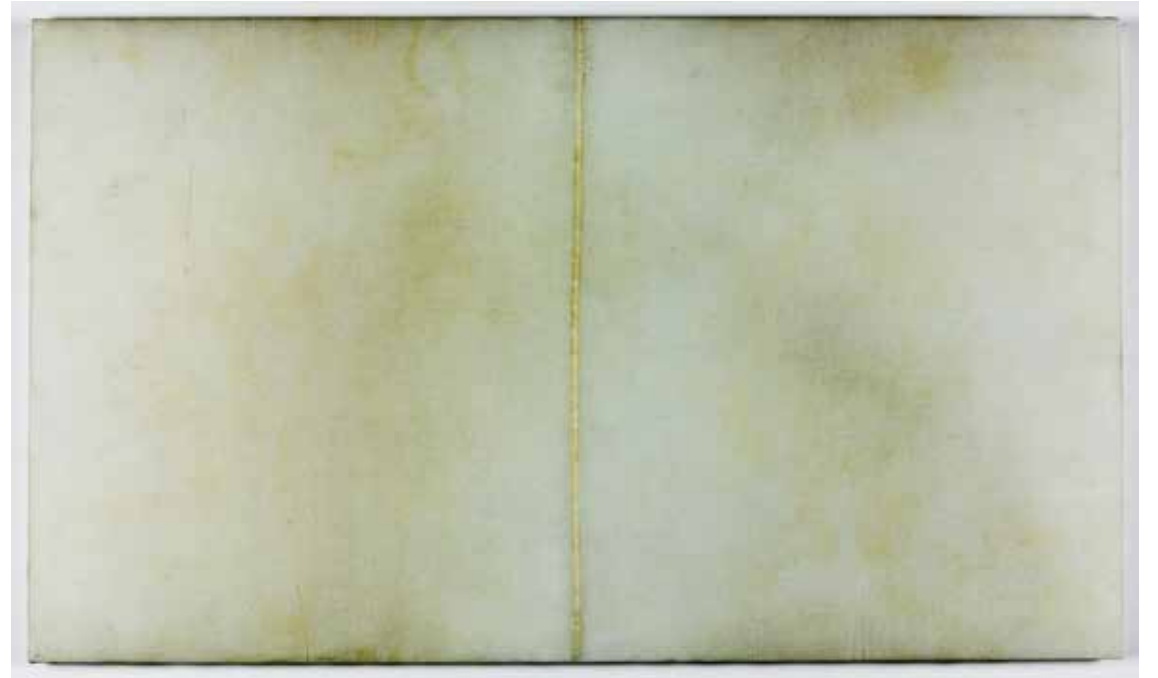
untitled (flooring), 2015



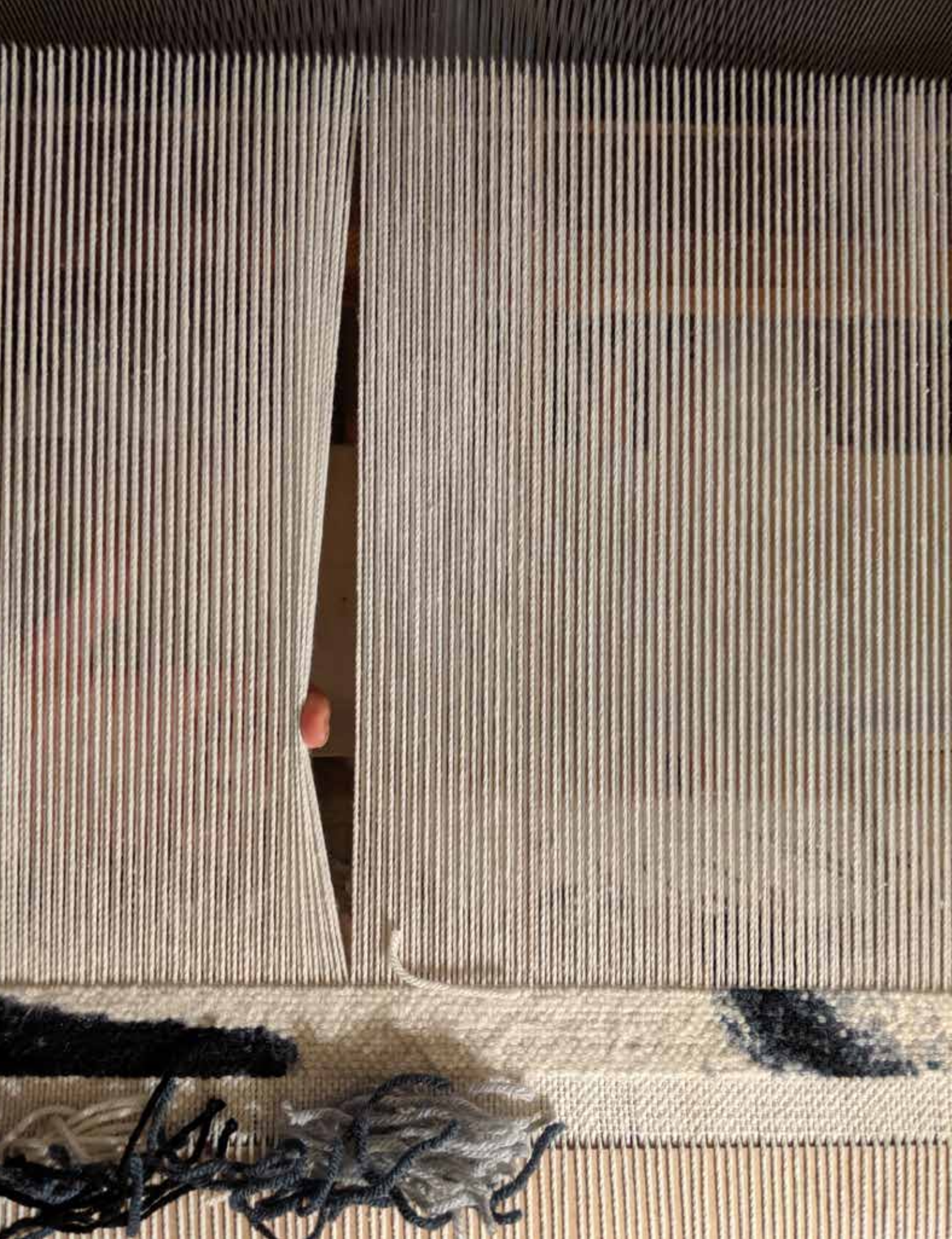
untitled (tank top totem), 2018



untitled (pillow), 2018-2019



untitled (pillow), 2018-2019



Nazlı DİNÇEL

Loom

In the last ten years, Nazlı Dinçel has generated a body of short films that channel personal, physical experiences onto the surface of celluloid. Through the application of text, layered imagery, and texture to analogue film, Dinçel forges a space to study such aspects of interiority as desire, failed communication during the search for intimacy or love, self-pleasure, and adolescent sexual awakening.

By way of her handmade filmmaking, Dinçel extracts narratives, even those of an intensely personal nature, from herself. The artist has described art-making as a process of contemplation and even healing, to the extent that “the content is exhausted in the making of the films.” She is omnipresent in her films—her body as subject, her voice as narration, her writing scratched on the frame, the trace of her sewing, hammering, and letter-punching (and further: the self-distribution of her films, the inclination to project her own work). Yet, Dinçel’s oeuvre resists tropes of diaristic cinema. Her *Silent Seaming* (2014) and *Solitary Acts #4-6* (2015), perhaps her most intimate films, especially affirm themselves as autonomous entities, certainly not awaiting the viewer’s arousal or shared confessional frisson to complete them. Rather, the work resonates with themes inextricable from its subversively frank sexuality; Dinçel iterates the dislocated body onto vaster planes of migration and otherness, labor, and reactionary threats to female existence.

With *Alterations of a Body*, Dinçel introduces an inspired new register for her deep thinking on identity as she shifts from recording her body to enacting it in the Haggerty Museum of Art. The performance articulates a new type of cinematic temporality: transposed into the exhibition is a loop between the body’s image, its presence, and its output, all foregrounded by the oscillation between two and three dimensions. From the protocol to weave rugs based on adjacent filmic imprints of her figure, Dinçel’s project proposes expansive avenues to think about the measure of production through time. While the work recalls London Film-makers’ Co-op artist Annabel Nicolson’s film performance with sewing machines or structuralist film strip assemblages, a more ancient citation is equally evoked. Above all, Homer’s Penelope—Dinçel will be weaving from a garment draped on her back, embedding nakedness and an unraveling of sorts into the act of creation. Visibility, vulnerability, and affirmation all promise to inhabit Dinçel’s time at the Haggerty in ways that remain to be discovered.

It is critical to note that Dinçel’s rug-making is not a durational performance or living sculpture, but rather a task independent of the audience. Activity will cease when the weaving is complete. After that, the objects will remain in the gallery to attest to their own production while standing in for the vacated body. Rug-making has long figured in Dinçel’s practice in a gesture to her native Turkey and the gendered labor of craft. More specifically, a relation is drawn between traditional Turkish weaving, customarily tasked to young women with fine fingers, and the tedious, painstaking processes with which Dinçel manipulates film—a parallel now made manifest in the two months the artist will sit at the loom. Her rigorous attention to texture opens up other resonances between media and fiber, reflecting on how digital pixels, film grain, and woven thread each construct an image, bringing to mind, among others, Beryl Korot’s pioneering computing experiments in the 1970s.

Dinçel’s clarity of vision in her artistic practice is joined by a deft sense of rhythm; images and words alike register as poetry. A final observation might pause on the word “loom,” quasi-symmetrical and smooth on the tongue. It is suggestive of the work Dinçel has plotted out for herself, and for us, at the Haggerty, together with perfect allusions to both anticipation and ephemerality.

Sophie Cavoulacos is Assistant Curator in the Department of Film at The Museum of Modern Art, New York.

Untitled (detail), from *Alterations of a Body*, 2019

Alterations of a Body

Artist Statement

I am a first-generation immigrant from Ankara, Turkey. Until recently, I have primarily worked with camera original film: a deteriorating organic matter similar to the body. I'm interested in working with the human body in its many forms: as arousing object, as a tool for immigration, and as a link between physical and emotional states. The film object becomes an ideal analogue to the body with its similar haptic qualities of texture, color, and the tractable emulsion of the 16mm material. My films often play with text, which functions in a multitude of layers: as image, language, and sound. My practice is shifting into making sculptures that use film material and traditional Turkish rug-making. This will be manifested for the first time in *Alterations of a Body*, a site-specific performance at the Haggerty Museum of Art.

About the Artist

Nazlı Dinçel has won awards and exhibited worldwide in institutions, festivals, and microcinemas including The Museum of Modern Art, International Film Festival Rotterdam, REDCAT, and the Hong Kong International Film Festival, among others. Recently, she received the 2018 Helen Hill Award at the Orphan Film Symposium and the Eileen Maitland Award at the 2018 Ann Arbor Film Festival. She is the recipient of a 2019 Radcliffe Institute for Advanced Study Fellowship at Harvard University. Dinçel is also building an artist-run, nonprofit film lab on the south side of Milwaukee. She holds an MFA from the University of Wisconsin-Milwaukee's Department of Film, Video, Animation and New Genres.

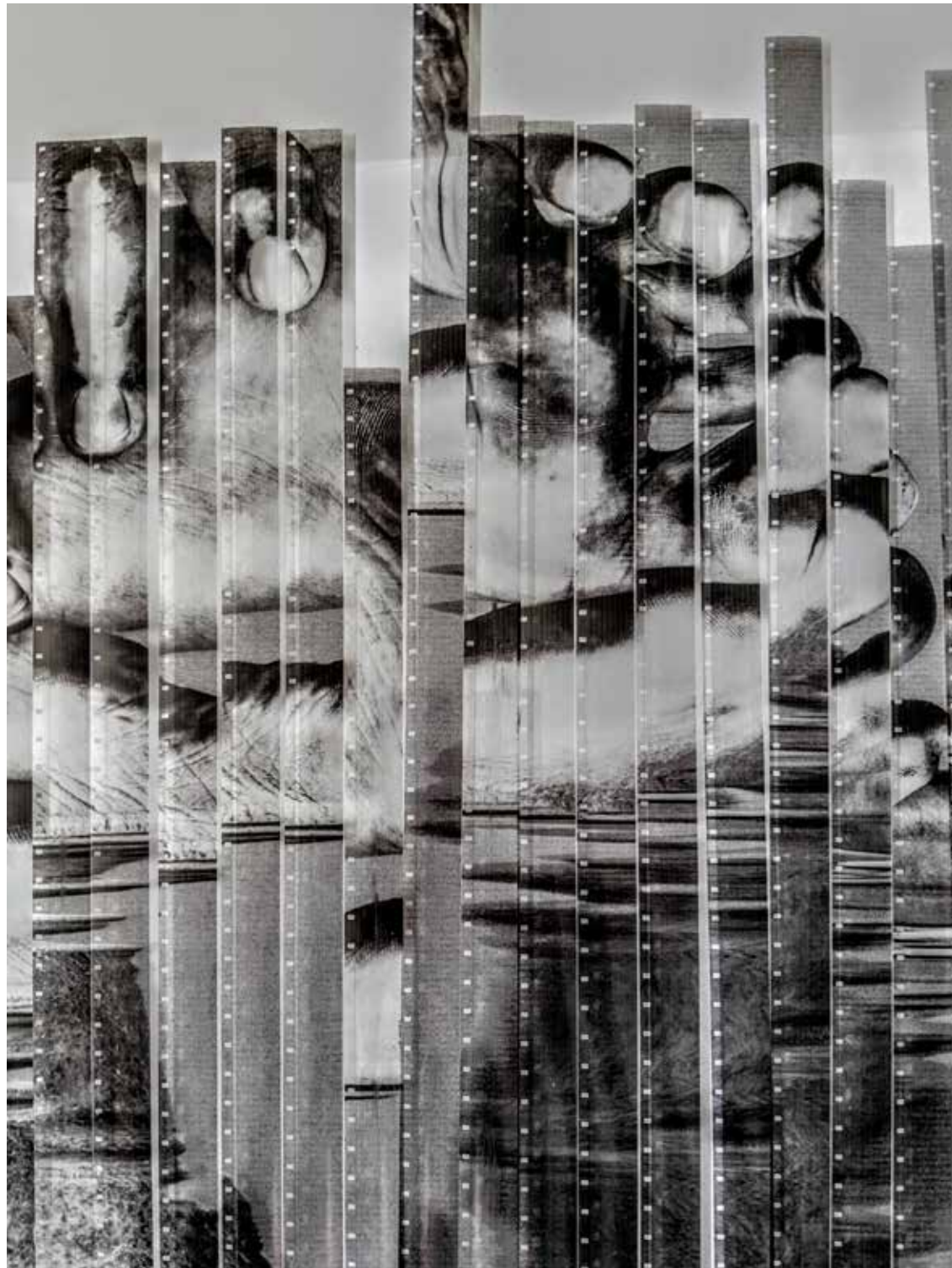
Checklist

Alterations of a Body, 2019

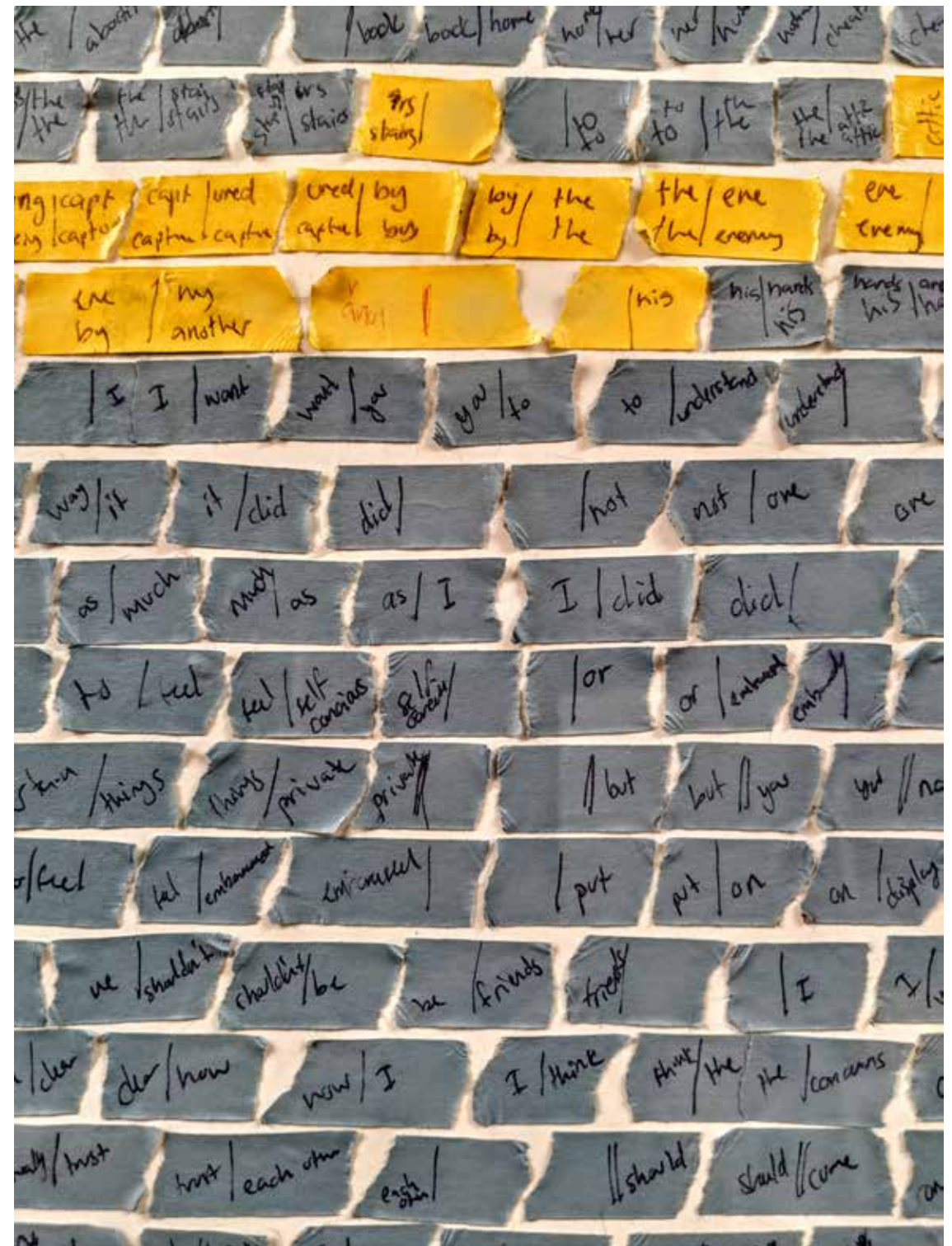
Live performance with loom, inkjet film strips, plexiglass, yarn, rugs.



Untitled (detail), from *Alterations of a Body*, 2019



Untitled (detail), from *Alterations of a Body*, 2019



Untitled, leftover elements from *Solitary Acts #6*, 2016



Makeal FLAMMINI

Monstering

I doubted the realness of Makeal Flammini when we first met. The magnificence of her name, like glitter, blinded me. Could something so radiant exist? It didn't help that we met on the unreal Internet. We were penpals for years. Our love of words was emboldened by anonymity. We fleshed out accounts of our experiences in pixels and light. The stories of her family were pure potent emotion wrapped in humor, the sharpest knife. "I'll make it funny, but we all know that it is not."

I say I doubted the realness of Makeal Flammini when I mean she is most rare, a human who speaks honestly and intuitively, rejecting the narrow channel of "acceptable" reality we'd been fed as girls. Paradigms where women, children, and dreams are doubted, are too anemic to hold any truth.

And she wasn't even yet a mother. Motherhood, a recent development in Flammini's life, has taken that early strength and made steel certainty. Not with armor, but with a disarming dis-armor. Rebecca Solnit tells us the word *lost* comes from *los*, a laying down of one's weapons. Motherhood riddles a body with holes, open places, and fresh vulnerabilities. What's found in that lost?

A shaman receives a wound so that the universe can enter the body. Here is a womb. Here is a wound. Both perform lack, loss. Both issue forth a terrific brightness. As with shamanhood, mothering slices deep. Life and death pass into and out of the body through this cut. And motherhood can hurt. Mothers make a death with each life. Such monstering can be hard to bear. Small wonder many mothers move swiftly to close the wound and cover this exposure. Luckily others, Flammini among them—having glimpsed in mothering the gentle enormity of the universe—stay open, perceiving, hurting, loving, transmitting. Makeal Flammini is a mother-seer.

So, here is a womb. Here is a blank page. Such emptiness vibrates with potential. Communication is not a solid cement wall handed down by dictators and other patriarchs. It is dispersed. It is a projection of the mind, of vision. It is as overwhelming as the million particles that make up the rings of Saturn. Meaning arrives in patchwork mountains, patterns, whispers, stitches. Separate lives are held together by gravity, love, and blood. Flammini paints her grandmother as a horse with the breasts of an old woman and asks, *Whose truth?* Flammini paints her daughter, son, husband and repeats an old question. What is it then, between us? What fires and charges the leaps from life to life, image to image, word to word, generation to generation?

In Flammini's work we cross a synapse, the electric un-empty space, through unspoken transmissions, traumas, and mystery—places beyond language—to arrive at a courageous truth where the voiceless dispose of cruel narratives, thus reshaping our world. Thought is visible. Spirit becomes flesh and horror is transmogrified into nutrition when a small child—sweet as our bravest explorer—turns on her predator and asks, *How about I eat you?*

Samantha Hunt is the author of three novels and the short story collection *The Dark Dark*.

How About I Eat You?

Artist Statement

I had a professor once tell me that I could always put my art in a shoebox and keep it underneath my bed. I think he meant that as a challenge, but it had the opposite effect on me. I'm quite comfortable not being seen. To be the soundless tree falling in the woods. Then my children were born. I exist in a house with two tiny human beings and a man with beautiful eyes a color I can never quite identify. When my daughter was born, the flimsily constructed identity I had built inside myself collapsed. Suddenly the narrative I was telling myself, about myself—that I saw no reflection of myself in the world—no longer fit. Yet, when something falls apart it doesn't cease to exist, it just becomes unrecognizable—a mess that one way or the other must be cleaned up, if not by you, then by those you leave behind. Someone has to deal with this shit. My children forced me outside of myself. Their spirits, faithfully placed into my hands, blinding in their newness, invited me to be more than I was. I'm interested in the beautiful and the dark. I'll let you sort out which is which.

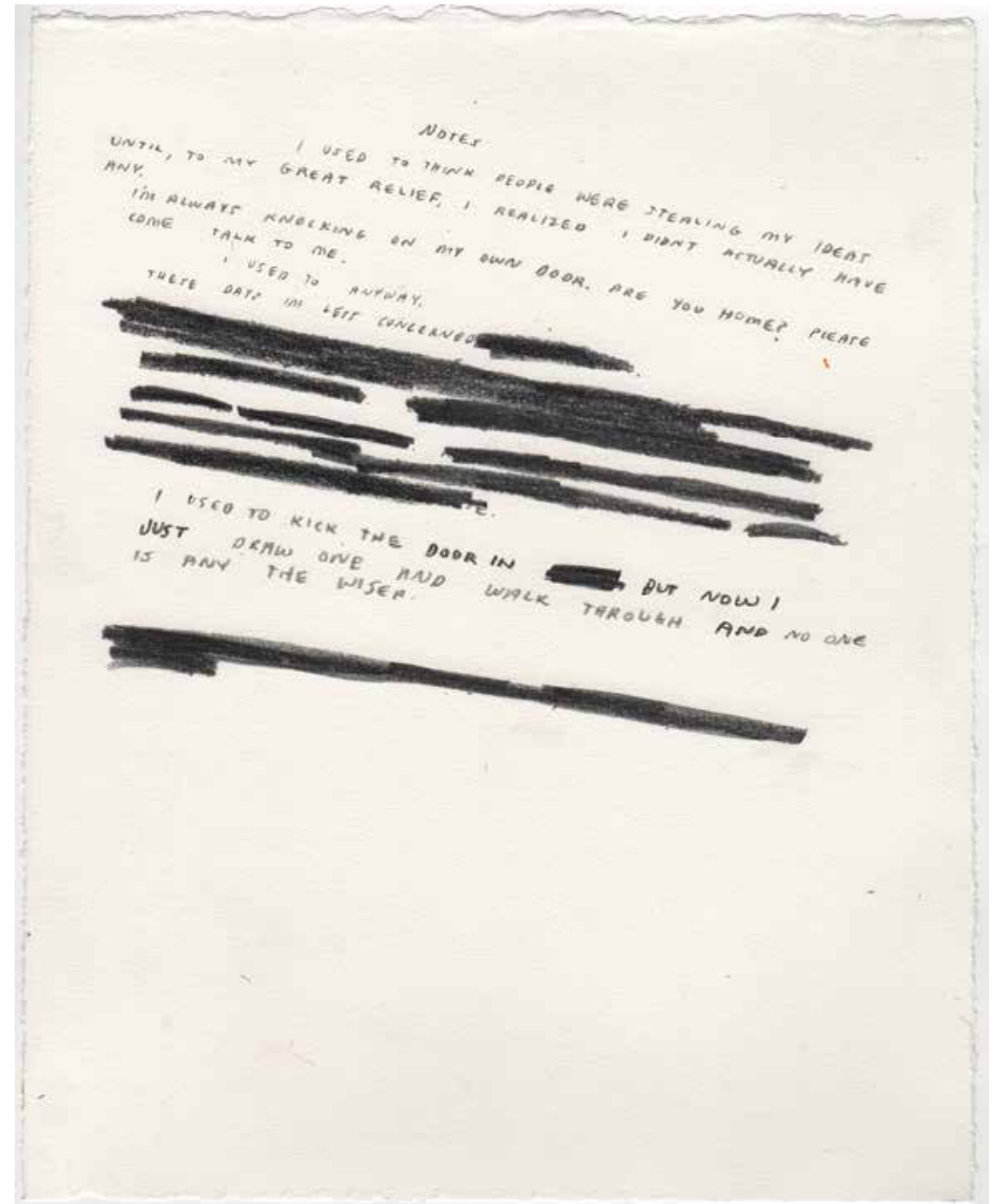
This work is a love poem, that hurts to write.

About the Artist

Makeal Flammini is a mother, and though many things came before, they hardly matter to her at all. She was the co-host of the now defunct radio program *The Wild Wild Midwest Variety Show*, which aired on WMSE, and the co-creator of The Parachute Project, a roving arts group which held exhibitions in unused buildings throughout Milwaukee. She is an artist and a writer who lives in Milwaukee with her husband, two small children, a dog named Hippo-Diego, and a fish called Becky.

Checklist

How about I eat you?, 2018-2019
Drawings and notes with redactions.





Rosemary OLLISON

Creation

*Search me, God, and know my heart; test me and know my anxious thoughts.
See if there is any offensive way in me, and lead me in the way everlasting.*
—Psalm 139:23-24

The art of Rosemary Ollison begins in profound spirituality, grace, and surrender. In her drawing, *What do you want me to do?*, a woman in silhouette kneels with her head lifted towards her God. The figure is bare and exposed; her breasts hang low upon her body's expanse, which is punctuated by full crimson lips, a blazing red eye, and a trail of tears piercing her core. These tears appear as a series of wounds, each one on the verge of giving forth blood, but also as stitches of red thread, sewing together what was once fragmented and torn apart. Yet, this body, in the form of a black profile, is stippled by flecks of white. They provide a depth, or suggest an opening to a whole universe within.

This image of the body's penetration by a celestial presence resonates with the iconic abolitionist image *Am I Not a Woman and a Sister?* in which a Black woman in chains kneels and raises her hands in an appeal for the acknowledgment of the particular abuses suffered by women under institutional slavery. Ollison's drawing builds upon the emancipatory aspirations of this image by reclaiming the corporeal, not as abject or that which must be denied, but as divine ground for creativity and liberation.

Ollison's drawings probe the biological and cultural demarcations of women's bodies, locating transformative potential not only in abolitionist iconography, but also in archetypal Christian figures such as the *Mater Dolorosa* and the *Madonna and Child*. Her *Lady of Sorrows* (1996), a restrained, evocative image which calls to mind *Our Lady of the Seven Sorrows*, is a composition of stark red, black, and gold that features a haloed woman, chest agape, revealing a heart pierced by arrows. In Ollison's *Mother and Child* (1995), the intimate love between the mother and her infant radiates throughout the community of onlookers who appear as a series of nested profile heads, merging the pop graphic sensibilities of Heinz Edelmann with the Black feminist impulse found in the work of Faith Ringgold and Betye Saar. The reclamation of these feminine icons becomes manifest in a series of images of women that moves beyond anguish and suffering to new figurations of ecstatic pleasures through vivid colors, kaleidoscopic patterns, and bejeweled adornment.

This mode of accumulation constitutes nothing less than a process of world-building and can be seen throughout Ollison's creative output, which includes drawing, fibers, sculpture, jewelry, clothing design, and digital art. Ollison's work demonstrates the healing capacity of art: an expansive, outward movement that speaks to an ongoing communication with a loving God and Savior; an art that commits itself, again and again, to boundless expressions of self-love.

Shelleen Greene is an associate professor of Cinema and Media Studies in the Department of Film, Television and Digital Media at the University of California, Los Angeles.

Mother and Child, 1995

Taking Leather to the Limit

Artist Statement

What I create is a revelation of my individuality. All that I create I do so in dialogue with Jehovah God. When I am creating, I am satisfied, I am free. I no longer just exist, I am alive! I do not feel worthless, hopeless, alone, sad, afraid, ashamed, guilty, downhearted, unloved, uncared for, doubtful, discontented, and the like... I can see the real me in my works.

This year I have been making textiles out of repurposed leather while continuing to draw and write. I have been inspired to "take leather to the limit," and I was grateful to have the opportunity to make a 30-foot hanging sculpture as well as a 12 x 20-foot leather quilt. I am excited to have my dream to create fashions for a fashion show come true later this year.

The *Sperm and Egg* quilts on view here reflect the mystery and magnitude of life—the miracle that we ended up here on this planet. Everything I make comes from discarded items, as if I am rescuing the people and things abandoned in love and turning them into new beings, full of beauty and potential.

About the Artist

Originally from Arkansas, Rosemary Ollison moved to Milwaukee as a teenager. In 1994, in the aftermath of an abusive marriage, she began making art and writing poetry. Since then, Ollison's practice has become increasingly interdisciplinary. Generally working with repurposed materials, she makes drawings, textiles, and sculptures. She also designs her own clothing and jewelry. Ollison has created a series of home environments that are an extension of her practice. In addition to her Nohl Fellowship, Ollison was named a 2019 Artist of the Year by the City of Milwaukee Arts Board. She will have a solo exhibition at the Lynden Sculpture Garden opening in August 2019, and recently designed a hotel room at the new Saint Kate in downtown Milwaukee. Her work is in the collections of the Milwaukee Art Museum, the Chipstone Foundation, and is in the private collection of artist Joyce Pensato. She is represented by Portrait Society Gallery in Milwaukee.

Checklist

Sperm and Egg, #1, 2018
Repurposed leather
78 x 69 inches

Sperm and Egg, #2, 2018
Repurposed leather, cloth
88 x 58 inches

Sperm and Egg, #3, 2019
Repurposed leather, thread
99 x 61 inches

Circling, 2018
Repurposed leather, cloth
64 x 64 inches

Connecting the Pieces, 2019
Repurposed leather
Dimensions variable



Sperm and Egg, #1, 2018



Sperm and Egg, #3, 2019



Circling, 2018

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

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. In the past year, the Suitcase Export Fund made thirty 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 Los Angeles, San Francisco, and San Jose, California; Miami and Tampa, Florida; Peoria, Illinois; Ames, Iowa; Chadron and Lincoln, Nebraska; Caldwell, New Jersey; Glens Falls and New York, New York; Charlotte, North Carolina; Park City, Utah; and De Pere, Wisconsin. Destinations abroad included Argentina, Brazil, Ethiopia, Georgia, India, Ireland, Mexico, South Africa, Spain, Sweden, and the United Kingdom.

In addition to selling work, meeting artists and collectors, or beginning relationships with galleries, awardees encountered a range of benefits. 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 filmmakers require to get their work in front of an audience. Anja Notanja Sieger, presenting her *Advice Tent* outside Milwaukee for the first time, was asked to return for the next O, Miami Poetry Festival. The exposure also brought an invitation to bring the participatory performance project to a museum in Billings.

Artists take advantage of Suitcase travel to layer on residencies, meet their counterparts in other locations, or undertake research on new projects. Hannah Hamalian organized a tour of her film and animation work around residencies in Ireland and Wales. Lenore Rinder took advantage of her time in India to shoot footage with her local crew for a new film on tiger poaching and conservation. Many awardees connect with local artists, and they keep an eye out for ideas and projects that could be adapted back home. John Riepenhoff is using his exhibition in Tbilisi to showcase the work of Georgian artists. Ultimately, his studio visits may bring some of these artists to Milwaukee. While screening his work at San Francisco Cinematheque's CROSSROADS festival, Takahiro Suzuki, who collaborates on a screening series in Milwaukee, was both artist and curator: "there were many artists I met and films I saw at the festival that would be great to screen in Milwaukee." He noted that one of the tangible benefits of the award "may not be for myself, but for the local arts community here in Milwaukee in being able to view works and possibly meet artists who may be unfamiliar."

A special effort is made to support Nohl Fellows as they disseminate work made during their fellowship year. Cris Siqueira, whose film, *Ape Girl*, was funded in part by a Nohl Fellowship, was able to use a Suitcase Award to attend the five-screening premiere in São Paulo. Both grants "have been fundamental for this project and my artistic practice in the last few years." She described the Suitcase, in particular, as "a wonderful opportunity to ease the financial burden of getting work shown away from Milwaukee."

By providing distance, the Suitcase can help artists gain perspective. For Kym McDaniel, "the opportunity to visit the West Coast and LA for the first time raised many productive questions for me." Comparing Los Angeles's "radically different environment" with Milwaukee, a place she feels at home in "both in terms of artistry and geography," challenged her to think about the future: "Where do I see my work existing? Where can I envision my work developing and thriving?"

Finally, the Suitcase can provide life-changing experiences. Gabrielle Tesfaye built a month-long visit to Ethiopia around her screening of recent and in-progress work at the Alliance Éthio-Francaise Cinema in Addis Ababa:

This trip has deeply impacted me, more than any trip in my life has. I have been exposed to some of the most amazing art and creators I have ever met in my life, and embraced by a rich community of thinkers, sculptors, poets, painters and filmmakers who are doing amazing things on the continent of Africa. Being of Ethiopian origin, this trip has also been personally, emotionally, and spiritually uplifting for me, and I am ecstatic to discover the ways in which this experience will reflect on my work to come.

She summed up the impact these opportunities can have on artists and the communities that surround them: "I feel it is important for artists to pursue deeply moving experiences such as these, as they in turn provide the artist with inspiration and life-changing ideas that may then offer the tools for their art to be community-changing."

2017/2018 Suitcase Awardees

James Barany (Nohl 2004) was commissioned to paint a 90-foot mural in downtown De Pere, Wisconsin. The mural, which addresses the industrialization of the Fox Rivers, is a part of the city's public art collection. Barany returned for the unveiling and several public events.

Rosalie Beck shipped three pastels to the Adirondack National Pastel Exhibition, a juried show sponsored by the Adirondack Pastel Society at the Shirt Factory Gallery in Glens Falls, New York.

Tom Berenz (Nohl 2017) sent a large painting to the Mueller Gallery at Caldwell University in Caldwell, New Jersey, for *Play: An Iconography of Sport*. He also attended the opening of the group show.

HIJOS (Children of the Disappeared) invited **Brian Carlson** to install *Aparecidos*, his memorial to the disappeared in Latin America, at ex(ESMA), a Museum of Memory in Buenos Aires, Argentina, that was formerly a notorious detention and torture center. The installation now includes more than 3,000 painted portraits of victims of state terrorism in Latin America.

Cecelia Condit (Nohl 2004) screened *Tales of a Future Past* (2017) at the Whitechapel Gallery in London, England. It was part of *Disasters of Peace*, Vol. 5, an international film program about the environment curated by Kamila Kuc and Sam Jury.

Christopher Davis Benavides was invited to participate in *American Clay 2019*, an exhibition held in the Sala de Exposiciones Roman Zaldivar during the XI Feria Nacional de Alfarería y Cerámica in Navarrete, Rioja, Spain. Davis Benavides will also conduct a three-day workshop and deliver an artist lecture.

Fiddle & Hammer (**Jordan Waraksa** and **Cora Monis**) traveled to San Francisco to exhibit *The Bellaphones*—a pair of wooden horn speakers made from reclaimed whiskey barrels that are functional sound sculptures—at NEXUS, the juried exhibition held in conjunction with the Furniture Society's 2018 conference.

Christiane Grauert, **Jessica Meuninck-Ganger**, **Nirmal Raja**, and **Julie Vondervellen** traveled to Chennai, India, for *Hanji Translated*, an exhibition at the Lalit Kala Academy sponsored by the Indo Korean Centre of Chennai. The group exhibition, curated by Raja and Chelsea Holton, also included work by Milwaukee artists **Rina Yoon** and **Marna Brauner**, as well as pieces by artists from Detroit, India, and Korea.

Hannah Hamalian took her film and animation work on a solo screening tour in the United Kingdom and Ireland. As part of her tour, she participated in residencies at Greywood Arts in Killeagh, Ireland, and at Createspace in Cardigan, Wales.

Rachel Hausmann received her award for a solo exhibition at Project 1612, a garage gallery space in Peoria, Illinois. She arrived early to make some of the work and install the show.

Thad Kellstadt made work onsite from found/repurposed materials as part of his solo exhibition of paintings and sculptures at Coco Hunday in Tampa, Florida.

Director **Brad Lichtenstein** (Nohl 2011) and co-producer **Madeline Power** took *Ashe '68*, a virtual reality short film about tennis champion Arthur Ashe, to the Sundance Film Festival in Park City, Utah. They participated in the New Frontier section as part of the VR Cinema exhibition.

Kym McDaniel, **Grace Mitchell**, and **Ariel Kate Teal** traveled to the Echo Park Film Center in Los Angeles to screen a program of work by six female Milwaukee filmmakers curated by Teal. It was the first time McDaniel's work had screened outside the Midwest.

Kevin J. Miyazaki (Nohl 2007) opened *Echo*, a solo exhibition of photographs, at the Workspace Gallery in Lincoln, Nebraska. As a Hixson-Lied visiting artist and scholar at the University of Nebraska-Lincoln's School of Art, Art History & Design, he gave a public lecture and visited undergraduate and graduate students.

Shannon Molter followed her two sculptures to the San Jose Museum of Quilts and Textiles in California for *The Art of Labor*, a curated group exhibition of work by members of the Surface Design Association. This was Molter's first opportunity to show her work alongside other contemporary fiber artists in a museum outside Wisconsin.

John Riepenhoff (Nohl 2009, 2014) travels to Tbilisi, Georgia, to stage an iteration of *Handler*, an exhibition of sculptures of legs that support paintings by other artists. The opening, at Project ArtBeat, coincides with the city's contemporary art fair. Riepenhoff, who runs the The Green Gallery in Milwaukee, will also do studio visits with local artists.

Lenore Rinder screened her 2018 documentary, *People of the Wild Tiger*, at the Indian Institute of World Culture in Bangalore during Conservation Week. The film focuses on the people who live and work as naturalists and ecologists to save India's endangered tigers in Karnataka; she remained in India for a month to pursue new collaborations with her Indian cast and crew.

Pacia Sallomi participated in a two-person show at the Octagon Arts Center, a nonprofit community arts center in Ames, Iowa. This was Sallomi's first exhibition in the region; she exhibited ten paintings from her *Roundabouts* series.

Nicole J. Shaver drove her work to Charlotte, North Carolina, for *Homeward Bound*, a group exhibition she curated at Goodyear Arts, a nonprofit multi-arts space.

Anja Notanja Sieger produced the fifth iteration of her *Advice Tent* project—its first foray outside Milwaukee—at the O, Miami Poetry Festival in Florida. She trained twenty local teens to offer advice to visitors.

Cris Siqueira attended the premiere of her documentary, *Ape Girl*—a film supported by her 2013 Nohl Fellowship—in São Paulo, Brazil. The film screened to full houses at two venues. The success of the premiere acted as a spur to distribution in both Brazil and the United States.

Roy Staab was invited to exhibit photographs, video, and new site-specific work in conjunction with his Proyecto en Sitio residency at La Coyotera Taller-Estudio in Umeacuaro, Michoacan, Mexico. For the residency, he created site-specific outdoor work, as well as a work with native sunflowers in the gallery.

Nathaniel Stern produced and installed a series of his *Server Farms*, using computers and other technological equipment as well as native plant species, at the International Symposium on Electronic Art (ISEA) in Durban, South Africa.

Takahiro Suzuki went to San Francisco for two events: to present *Schrödinger's Cat Part I*, a video, as part of the San Francisco Cinematheque's CROSSROADS festival, and to have another video, *9214*, installed as a supplement to *The Train: RFK's Last Journey*, an exhibition at SFMOMA.

Gabrielle Tesfaye screened her latest film, *The Water Will Carry Us Home*, and previewed her next film, *Yene Fikir, Ethiopia*, at the Alliance Éthio-Française in Addis Ababa, Ethiopia. She also facilitated community discussions about her new work, taught a stop-motion animation workshop, and gave an artist talk connecting her cultural storytelling to ancient and contemporary Ethiopian art practices.

Jason Vaughn flew to Gothenburg, Sweden, for a solo show—his first in that country—at the Nevven Gallery. The gallery hosted a book signing event for *Driftless*, Vaughn's recently published book of photos with text by Brad Zellar.

Melissa Wagner-Lawler showed a new body of work, including prints and an installation, in her solo exhibition at Chadron State College in Chadron, Nebraska.

Shane Walsh shipped several large paintings to New York City for his solo exhibition at the Asya Geisberg Gallery. He followed to install them and attend the opening.

The Greater Milwaukee Foundation's Mary L. Nohl Fund Fellowship Recipients 2003-2018

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 Amitai
Peter Barrickman
Mark Escribano
Liz Smith

2004

Jurors Patricia Hickson (Des Moines Art Center), Habib Kheradyar (POST, Los Angeles), Sue Spaid (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 Lampert
Fred Stonehouse
Jason S. Yi

Emerging Artists

Juan Juarez
Michael K. Julian
Mat Rappaport
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
Dan Klopp
Christopher Niver
Marc Tasman

2007

Jurors Clara Kim (REDCAT, Los Angeles), Ingrid Schaffner (ICA, University of Pennsylvania, Philadelphia), Hamza Walker (Renaissance Society, Chicago)

Established Artists

Gary John Gresl
Mark Klassen
Dan Ollman

Emerging Artists

Annie Killelea
Faythe Levine
Colin Matthes
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 Budsberg & Shana McCaw
Xav Leplae
Iverson White

Emerging Artists

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

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 Oppenorth

Emerging Artists

Kim Miller
John Riepenhoff

2010

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

Established Artists

Brent Coughenour
Paul Druicke
Waldek Dynerman

Emerging Artists

Sarah Buccheri
Neil Gravander
Ashley Morgan
Chris James Thompson

2011

Jurors Xandra Eden (Weatherspoon Art Museum, The University of North Carolina at Greensboro), Tumelo Mosaka (Krannert Art Museum, Urbana-Champaign, Illinois), Elizabeth Thomas (Berkeley Art Museum, California)

Established Artists

Nicolas Lampert
Brad Lichtenstein
Sonja Thomsen

Emerging Artists

American Fantasy Classics
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
Colin Matthes

Emerging Artists

Lois Bielefeld
Tyanna J. Buie
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 Ciraldo & 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 Budsberg
John Riepenhoff

Emerging Artists

Emily Belknap
Jenna Knapp
Erik Ljung
Kyle Seis

2015

Jurors 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
Maggie Sasso

2016

Jurors 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

Jurors 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

2018

Jurors Lucy Mensah (independent curator, Chicago), Risa Puleo (independent curator, Chicago), Ashley Stull Meyers (2019 Portland Biennial, Oregon)

Established Artists

Chris Cornelius
Keith Nelson

Emerging Artists

Nazlı Dinçel
Makeal Flammini
Rosemary Ollison

◀ — SPINE

MARY L. NOHL FUND FELLOWSHIPS FOR INDIVIDUAL ARTISTS 2018