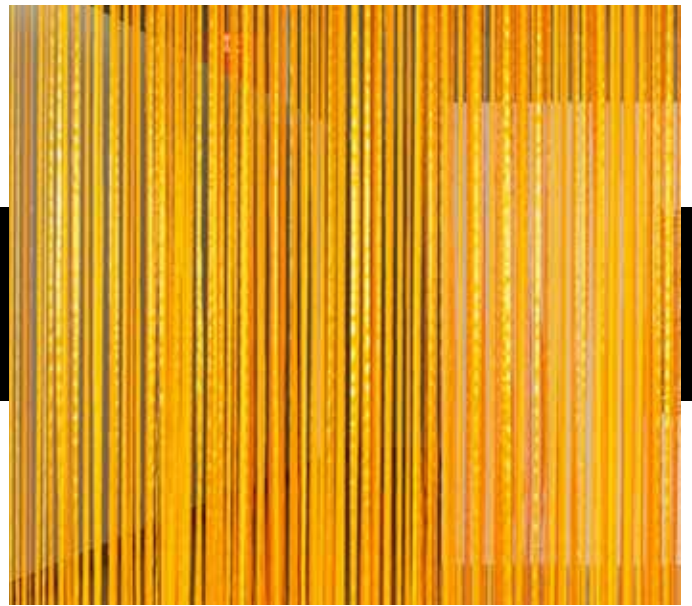


The Greater Milwaukee Foundation's
Mary L. Nohl Fund

**FELLOWSHIPS FOR
INDIVIDUAL ARTISTS**
2022



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Valaria **TATERA**

Jason S. **YI**

JW BALSLEY

Inna **DMITRIEVA**

Molly **HASSLER**

June 2-August 6, 2023

Haggerty Museum of Art



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, is administered by Lynden and makes unrestricted awards to practicing artists residing in Milwaukee, Waukesha, Ozaukee, and Washington counties to create new work or complete work in progress. In 2022, with funding from Joy Engine, we were able to deepen the support we offer artists.

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 nineteen cycles, 116 fellowships have been awarded, and the majority of the recipients have stayed in greater Milwaukee, contributing to its cultural life. Fifty-seven 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. At its best, the Nohl program improves the professional and material lives of artists, supports high quality artistic production, and raises Milwaukee's profile nationally.

More than 430 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 nineteenth cycle, the funding from Joy Engine enabled us to keep pace with the cost of providing significant and potentially career-changing support to artists in a climate of inflation and uncertainty. We introduced a production/professional development stipend to encourage fellows to undertake ambitious fabrication, hire studio assistants, acquire career-supporting supplies and equipment, and travel to residencies. If time and money are the two most valuable resources the fellowship can provide, we did not neglect time: by extending the fellowship period to eighteen months we gave artists more opportunity to think, to experiment, and to explore new directions in the studio before plunging into exhibition making.

In fall 2021, Jade Powers, then assistant curator at the Kemper Museum of Contemporary Art in Kansas City, Missouri; Victoria Sung, then associate curator of visual arts at the Walker Art Center in Minneapolis, Minnesota; and Toccarra A. H. Thomas, a media and performance artist, film programmer, and arts administrator who is currently director of the Joan Mitchell Center in New Orleans, Louisiana, reviewed the work of 165 artists. The process culminated in virtual studio visits with the six finalists in the established artist category and—for the first time—the six emerging finalists. In January 2022, the fellowships were awarded to established artists Valaria Tatera and Jason S. Yi, and to JW Balsley, Inna Dmitrieva, and Molly Hassler in the emerging category.

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 1,500 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.

Joy Engine, a nonprofit organization, was founded in 2019. Joy Engine uses public art as an “engine” to break barriers, spark meaningful human connections, and create equitable access and belonging within Milwaukee's arts and culture community. Their goal is to activate creative community spaces through art.

Lynden works with artists, educators, students, and communities to create, support, and share experiences at the intersection of art, nature, and culture. We operate as a laboratory, continually re-imagining Lynden's landscape, collection, and place in the community through exhibitions, performances, residencies, and hands-on education programs.

The Greater Milwaukee Foundation
101 West Pleasant Street
Milwaukee, WI 53212
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www.greatermilwaukeefoundation.org

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This year’s fellows claim their space in the gallery in different ways: large-scale sculpture, film, cartoons, a bar that we can all visit. Liminality is everywhere. As immigrants, Yi and Dmitrieva map their personal dislocation onto geopolitical events. Much of Yi’s work has focused on the physical, political, and cultural boundaries between North and South Korea, but in *Fallout* he addresses borders and boundaries as a defining feature of the landscape, a way to ask “what is in, around, and beyond this immediate reality.” As Jessica Hong observes in her essay, the piles of faux logs in *Fallout* appear to be simultaneously falling apart and coming together—an invitation to “question our own perception of the world as well as our place in it.” For Dmitrieva, born in St. Petersburg, Russia, the fellowship coincided with the war in Ukraine. *Language Family*, a short film, examines the past she shared with her recently deceased grandmother, and *Voices Behind Silence* captures interviews Dmitrieva conducted, very carefully, in her native city in the early months of the conflict. Both works attempt to measure loss. As Keith Gessen writes, “Inna Dmitrieva’s latest work asks what it means to be Russian—whether culturally or linguistically or simply through the accident of geography—in a time of war.”

Tatera, like fellow-sculptor Yi, employs abstraction to “open an expansive, critical space of reflection and conversation.” In that space, she, too, enumerates losses as she materializes her conversation with her family’s history. In *Blood Memory*, as essayist Beth A. Zinsli explains, Tatera repurposes the forms and materials of Minimalist sculpture to interrogate “the complex entanglements that tie together blood quantum, self-worth, and acceptance.” Yet paces away we can’t help detecting *mino-bimaadiziwin*, Tatera’s pursuit of balance, in *Healing*. The scale tips toward hope and joy in *Healing*, a work in which fine threads, bedecked with jingles and swathed in sound, replace the veils of ribbon in earlier works. The repetitive labor and the culturally significant materials remain, but Tatera is allowing us to peer into the future; she’s letting the light reflect off the tin jingles.

Though less austere in their presentation, Hassler and Balsley make “semi-narrative” work that imagines new endings to old stories. Redemption is central: “I try to bring out the best in my characters,” writes Balsley; Hassler sees both “sweetness and trauma” in queer and trans coming of age. Balsley’s work is populated by “underdog types with complex personalities,” as Cris Siqueira notes, ready to criticize corporations, social media, and “capitalism’s culture of individualism and greed.” The artist’s microcosms are filled with drastic situations and anthropomorphic animals, and the character studies and sketches in the gallery provide a window into the way Balsley builds his worlds. Hassler is no less of a world-builder. They locate the origins of their practice in the “geographic dysphoria I feel navigating between the contemporary art world and the bucolic life of my upbringing.” But as Temim Fruchter observes in her essay, *She Was a Public House* also subverts dominant narratives that “tell stories of queers moving from small towns to big cities to find themselves.” When you set foot in Hassler’s bar you find “the past stitched up into a queer utopic present so vivid you can see its seams.”

The 2022 Nohl Fellows, as befits a cohort emerging from more than two years of pandemic dislocation, confront their between-ness boldly and tackle it head on, sometimes with joy, sometimes with sorrow.

The Nohl Fellowship program would not be possible without the support of the Greater Milwaukee Foundation and Joy Engine, or the collaboration of Susan Longhenry, director of the Haggerty Museum of Art, and her staff.

Polly Morris, Executive Director

Lynden Sculpture Garden

3 May 2023

ESTABLISHED ARTISTS

Valaria TATERA

Jason S. YI

EMERGING ARTISTS

JW BALSLEY

Inna DMITRIEVA

Molly HASSLER

Finding the Pulse

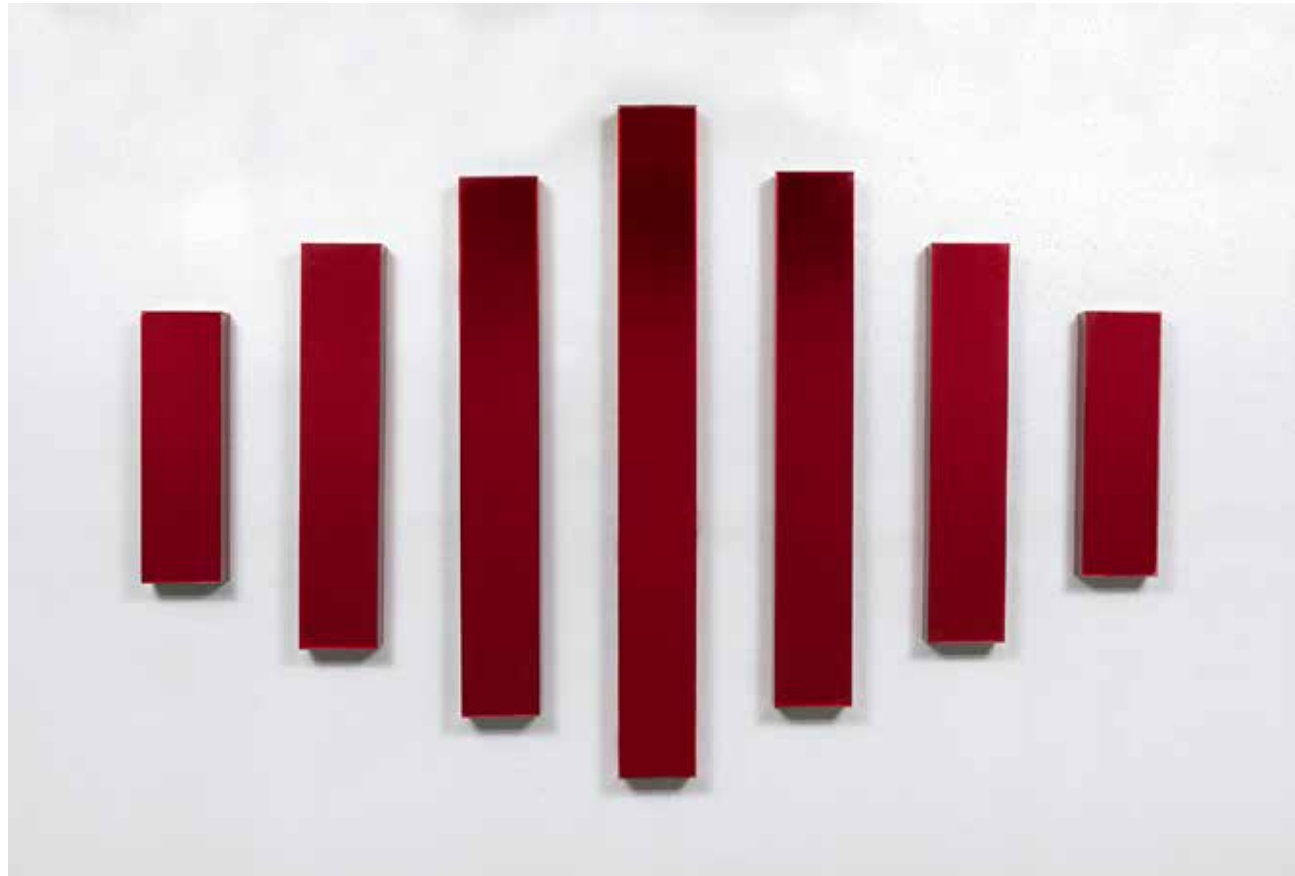
by Beth A. Zinsli

A stroll around the Milwaukee Art Museum took us from the entrance hall into the contemporary and design galleries to find familiar favorites in the permanent collection; through *Native America: In Translation*, a photo show curated by Wendy Red Star, an Apsáalooke artist and curator; to the American Art wing, where Valeria Tatera described her work with the museum's Native Initiatives Advisory Group, work that contributed to the recently rewritten labels for two deeply problematic Arthur Fitzwilliam Tait paintings on view. It wasn't until we had exited the exhibitions to rest in the long white hallway facing Lake Michigan that Tatera surprised me by alluding to one of the last pieces we looked at: Donald Judd's *Untitled*, 1966/68, a six-section, wall-mounted sculpture made of stainless steel and orange-hued plexiglass. Tatera told me that she sees her practice as in conversation with Judd's Minimalism, though they use their shared language of abstraction to different ends. If Judd valued the industrial and impersonal, Tatera centers the human.

Tatera has regularly made explicit reference to the human body through the steady repetition of the fluid and organic, the natural and corporeal: the tiny, labeled vials of colored liquids in her *Good to the Last Drop* series, the clay squash blossoms meticulously spooled with red thread in *Fruits of Justice* and *Processed: Missing and Murdered Indigenous Women, Girls, and 2S* (two-spirit person). These installations vividly evoke heartbeats, breaths, hands at work – signals of the human body's efforts. Tatera's ribbon pieces, though similarly rich with cultural and personal meaning, are more abstract. In their orderly rows and grids of symbolic colors, the ribbons serve as sharp reminders of the physical labor required to fabricate the work. They enumerate bodily losses: one strand for each known MMIWG2S, one strand as a tribute to a young Indigenous person removed from their home to attend an Indian Boarding School who may not have returned. A new sculpture, *Healing*, elaborates further on the suspended grid form, adding dimension through the metallic jingles, their cultural significance, the reflected light, and a gentle soundscape.

Edging closest to Judd in formal terms is Tatera's *Blood Memory*, a wall-mounted sequence of bright red, mirrored plexiglass boxes. Here her work plunges with self-assurance into the type of emotional labor around inheritance and history that Minimalism, with its stringent disavowal of artistic subjectivity and cultural traditions, does not attempt. *Blood Memory* references the complex entanglements that tie together blood quantum, self-worth, and acceptance, a knot that Tatera herself is working to unbind. Through this work and others, she offers us a genuine vulnerability and a fully embodied resilience—and she pushes forcefully against the cold Minimalist boxes on the museum wall.

Born in Marshfield and raised in Madison, **Beth A. Zinsli** is the curator of the Wriston Art Galleries at Lawrence University in Appleton, Wisconsin. She teaches courses in the history and theory of photography and museum studies and directs the Museum Studies interdisciplinary program.





Memory Work

by Dasha Kelly Hamilton

Clay has a memory. Ms. Val taught me that. Well, me and a few dozen third graders. Overworked clay, she warned, could “remember” its mishandling and improperly bake. Still, each year we repaired students’ inevitable breaks and snapped appendages.

We had been paired as teaching artists, a ceramicist and a writer, and requested by the same teacher five years in a row. We introduced ourselves to each new class through our art. “Ms. Dasha” would recite poems and “Ms. Val” would share samples of her work, at that time chicken-like figurines. Years into our partnership, in an empty classroom repairing more cracked clay, Val explained the collection was about processing her mother’s battle with cancer. As she talked and glued, I came to understand the poultry-esque sculptures were less about artistic vision and more about Val allowing the clay to record her grief and profound searching. Over the years, I’ve come to admire how Val produces as much as I admire the works themselves.

Self-described as process-driven, Val constantly pushes her physical limits in order to lean into a tribal wisdom of repetition. Her work continues to layer large-scale themes, such as colonization, with intimate negotiations of her family history. Her latest works memorialize the progression of her process and a healing journey. The installation *Kill the Indian Save the Man*, for instance, is a commentary on America’s horrific history of forcibly placing Indigenous children into “Anglo reform” boarding schools. The piece is an enormous square suspension of tall orange cords arranged and hung in a six-row cube. Peering into the assembly of strips, my eye perceives outward radiations of orange and amber, giving the sense of peering into a vortex, into captured time.

Gazing at the precise choreography of orange lines, at once lithe and grave, I am reminded of Ms. Val’s fastidious planning, her thoughtful intention. I believe it is this communion with elemental materiality that makes her work pulse with urgency. Val’s own great-grandfather had been committed to the infamous Carlisle Indian Boarding School as a boy. Four lifetimes later, those psychic and spiritual wounds are still being processed by his descendants. I consider the legacies Val honors and mourns with each adult-length strand. I observe the vibrancy and movement of color like a sacred song passing between and across generations.

Her pieces for this exhibition, *Healing* and *Blood Memory*, are pristine offerings of her studious aesthetic. *Healing* evokes a Native American prayer dance using hundreds of jingles made from tobacco tin tops strung with red threads. *Blood Memory* depicts resilience by casting red slashes onto the wall using mirrored layers of plexiglass. By interrogating a marginalized history, Val offers a tactile exploration of Indigeneity and the generational weight of learned silence.

Val and I used to joke that our classroom projects were, essentially, two-hundred-level sociology courses for nine-year-olds. We were as deliberate about imprinting curiosity and consideration as we were determined for the art-making to be fun. A balance of purpose and play. Val’s artistic practice measures her pursuits against her passions, or *mino-bimaadiziwin*, an Ojibwe word that means “to live a good life, to find balance.” She says her work depicts “grief tangled with joy,” the histories and healing of a person and her people. Val’s art records a collective memory of triumph and resistance. Her visual lineage will not let us forget.

Artist Statement

Mino-bimaadiziwin means fostering a good life. Finding balance in mind, body, and spirit.

Blood Memory

As I stare at the quarters that divide me
into that uncomfortable space in between loss and resilience

I whisper at my distorted reflection
I am enough

I repeat louder
I am enough

I cry
I am enough

and this time I believe

Healing (Jingles)

Breathe

I think about my ancestors that came before me. How they persisted. How they
dreamed my spirit into existence with visions of love and well being.

Moment

Gratitude. Each generation held space for my spirit.

Movement

I tie this string in prayer with love for future generations.

Breathe

I am part of my ancestors that came before me. I persist. I dream future
generations into existence with visions of love and well being.

About the Artist

Valaria Tatera is a Milwaukee-based visual artist, activist, lecturer, and curator, and an enrolled member of the Bad River Band of Lake Superior Chippewa. She graduated with an MFA in 3-D from the University of Wisconsin-Madison. Her work explores the impact of colonization on Indigenous erasure, visibility, and resilience. The intention is “for the work to indigenize and hold space for statistics that often erase the individual.” She has exhibited regionally and nationally in galleries and museums, and in 2021 she received a Foundation for Contemporary Arts Emergency Grant to present *MMIWG2S* at Wriston Art Gallery at Lawrence University in Appleton, Wisconsin.

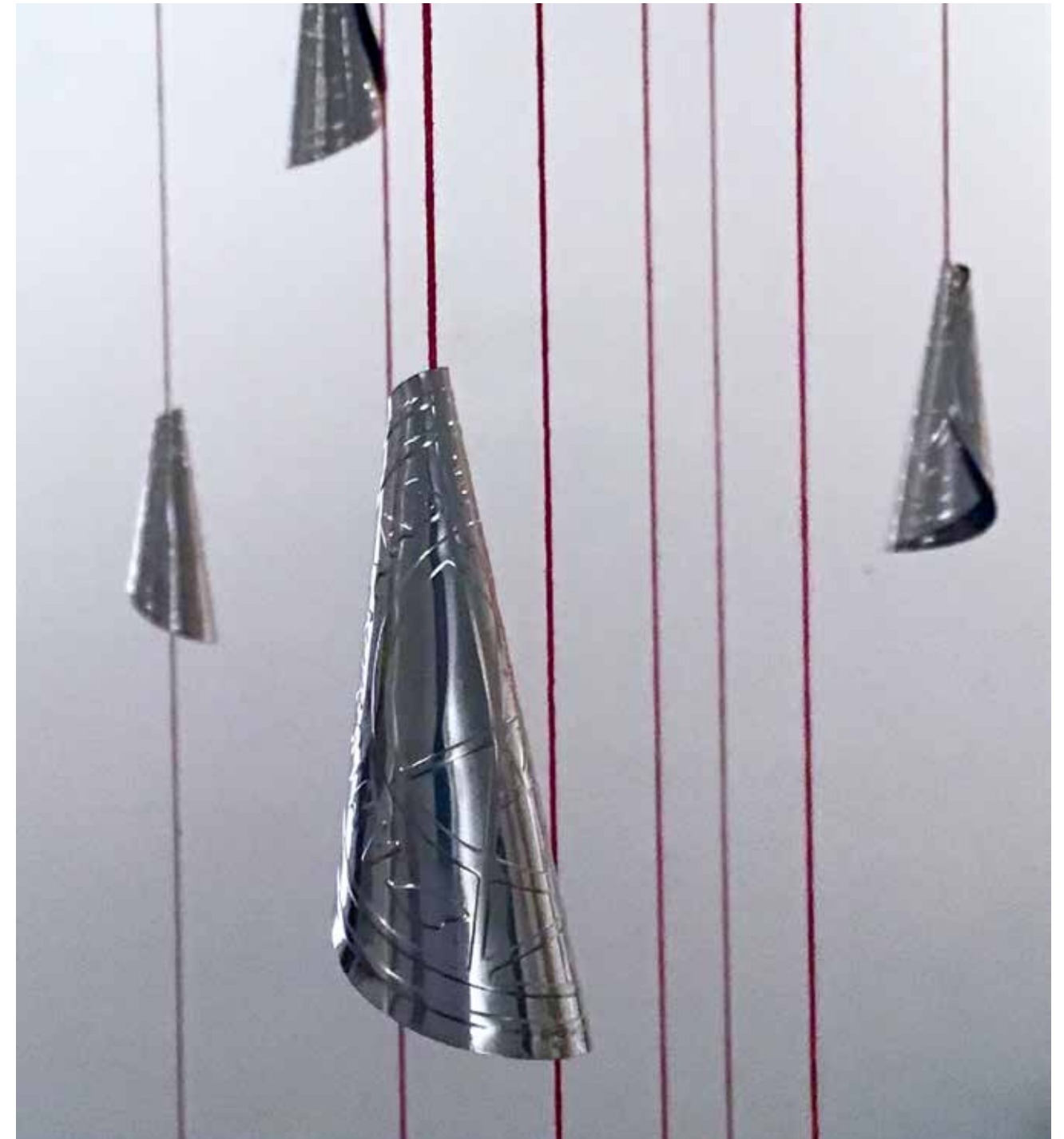
Checklist

Healing, 2023

Tin jingles, cotton thread,
soundscape by Ted Brusubardis
Dimensions variable

Blood Memory, 2023

Plexiglass
Dimensions variable



Healing (detail), 2023



Flow State

by Jessica S. Hong

Jason S. Yi has lived in the state and space between: between countries, cultures, traditions, borders, and even temporality. This, too, is where his artistic practice resides. While initially inspired by his personal experiences as well as geopolitical events that include or implicate Korea, his home country, Yi employs a level of ambiguous abstraction intended not to confound but to instead open an expansive, critical space of reflection and conversation for those that encounter his work.

This generated space often references literal space, as seen with *Fallout* (2023). During a visit to Japan's Osaka Castle in 2019, Yi noticed that the railings resembling tree logs that surrounded part of the castle's compound were in fact made from concrete. Seeing these "natural" manufactured elements as barriers reminded him of Mount Kumgang (금강산), also known as Diamond Mountain, and an incident in 2008 where a North Korean soldier fatally shot a South Korean tourist after she inadvertently crossed the invisible border into a military zone. While we may tacitly understand these boundaries as arbitrary, they have serious, at times grave, consequences if challenged. Moreover, these boundaries have different meanings depending on the context and vantage point of the viewers.

In *Fallout*, various logs comprised of plaster and foam lay scattered across the gallery floor. Invisible magnets embedded in the logs keep these forms together, but the logs appear precariously placed, about to fall apart—boundaries breaking down. Or are they assembling, borders coming into being?

The way we often understand borders is through lines on maps, but we experience them as invisibly fixed or forcibly demarcated in the landscape. While ontologically real, these borders almost function as apparitions when we are in their presence. *Dis/Appearance* (2018) depicts Diamond Mountain's contours and peaks but by composing it with white drywall tape and installing it as if hovering over the ground, the mountain appears like a ghost, haunting and elusive, much like the actual mountain itself. A culturally significant site for Koreans since the medieval period, Diamond Mountain is today a segment of the Demilitarized Zone (DMZ; another arbitrary boundary imposed by external geopolitical forces) dividing North and South Korea. Each side is inaccessible to the other, and the only hope of access is if families are able to reunite in a designated resort on the mountain. Furthermore, as Yi explains, the mountain itself holds a major North Korean weapons arsenal; the ghostly shell masks the potency it contains. Because *Dis/Appearance* extends outward into our space, we can experience the work from two sides. Our perception of the mountain depends on where we are positioned physically, geopolitically, and culturally.

Yi has been reading psychologist Mihály Csíkszentmihályi's *Creativity: Flow and the Psychology of Discovery and Invention* (2013). Csíkszentmihályi is best known for theorizing the flow state (when an individual is fully immersed in their activity) in the 1970s, primarily through first-hand accounts and observations of individuals, particularly those in creative fields such as visual art, performance, music, and writing. While Csíkszentmihályi was more interested in how this state led to creativity and a fulfilling life, another critical facet of the flow state is when the individual moves

beyond their rote reality, with focused attention and awareness, and as time and space become exponential, even nonexistent. These aspects of flow are the crux of Yi's works and practice. In initially referencing the landscape, Yi asks us more broadly to consider what is in, around, and beyond this immediate reality. Starting with events on the other side of the world, Yi attempts to collapse this space and instead asks us to see this as a potent, liminal site to flow and maneuver through, whether physically or metaphorically, as we reconsider our understanding of the world. Ultimately, Yi asks us to question our own perception of the world as well as our place in it.

Jessica S. Hong is Curator of Modern and Contemporary Art at the Toledo Museum of Art.



Dis/Appearance, 2018

Artist Statement

I interrogate the concepts of boundaries, deception, contradiction, truth, and alternate truths by investigating the effect of cultural and societal attitudes on built environments and the natural landscape. I grapple with clarifying my humanistic stance as society struggles with racial, social, and economic inequality, and ecological entropy. Ultimately, my work provides viewers with a lens that reveals the malleability of perceived reality.

Fallout represents situations that are often veiled, complicated, and evolving. It refers explicitly to the consequences of fervently believing in the absoluteness of borders. Arbitrary demarcations and boundaries across land and separating properties reinforce belief in the validity of ownership, which fuels the desire to protect or take. Intense global geopolitical issues create conflicts and tension among nations and people. The faux fence logs in *Fallout* are caught in the ambiguous and momentary in-between act of undermining the absoluteness of boundaries. *Fallout* is defined by polarities—assembly/disassembly and construction/deconstruction—provoking viewers to examine their perceptual biases within these imagined narratives.

About the Artist

Jason S. Yi has exhibited in national and international venues. His work has been included in the international biennial exhibition at the Inside-out Art Museum in Beijing and in the inaugural Sculpture Milwaukee international public art exhibition. It has been exhibited at the Moran Art Museum in Seoul; Blue Star Contemporary, San Antonio; the Madison Museum of Contemporary Art; the Milwaukee Art Museum; the Museum of Wisconsin Art, West Bend; and the Dennon Museum Center, Traverse City, Michigan. His awards include the Joan Mitchell Foundation Fellowship (2016), two Mary L. Nohl Individual Artist Fellowships (2006, 2022), and the Kamiyama Artist Residency in Japan (2003), sponsored by the Japan Foundation. His work is in the permanent collections of the Milwaukee Art Museum, the Museum of Wisconsin Art, the Kamiyama Museum of Art, the Korean Cultural Center in Los Angeles, the Dennon Museum Center, and the Edward F. Albee Foundation, New York.

Checklist

Fallout, 2023

Plaster, foam, wood, magnets

Dimensions variable

Morning Calm, 2023

Single channel video, 6:10



Fallout, 2023



Morning Calm (still), 2023

A Cartooning Eccentric

by Cris Siqueira

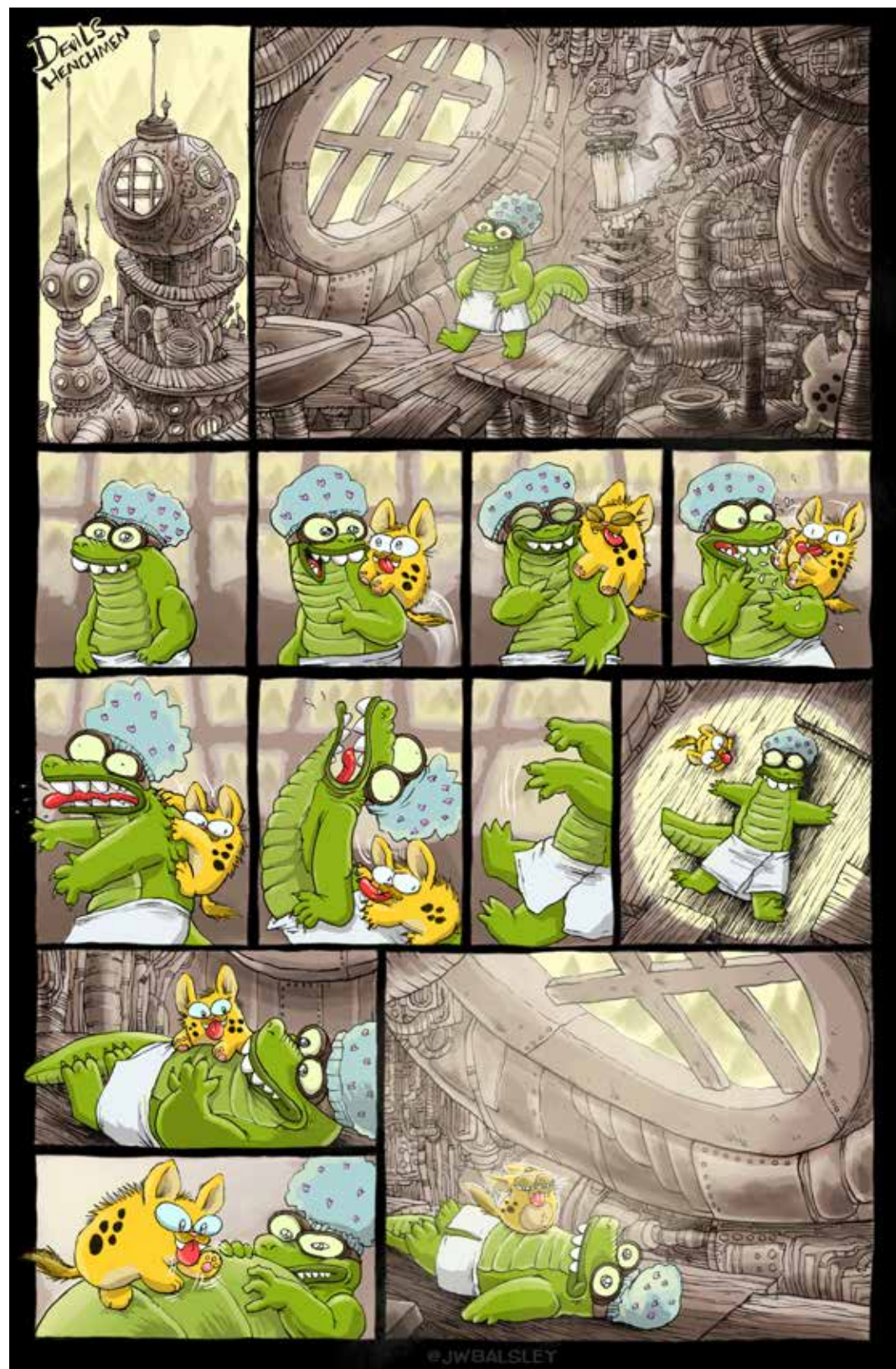
The comics-as-art debate is almost as old and illusive as Duchamp's *Fountain*. Perhaps it should have been settled for good in the 1980s, when Art Spiegelman and Françoise Mouly published *Raw*, a meticulously curated and still breathtaking anthology that included the serialization of Spiegelman's *Maus*—to this day the only work of graphic literature to be awarded a Pulitzer Prize. Or maybe we can look back to the wave of underground comix of the 1960s, led by crosshatching virtuoso Robert Crumb, now nearly universally regarded as a master illustrator, in spite of his often controversial themes and imagery. There are, of course, countless earlier examples of exceptional sequential work that transcended the mass media tendencies of the industry in the twentieth century. One could argue that “art comics” have existed from day zero, be it highbrow masquerading as lowbrow or the other way around.

The work of Nohl Fellow JW Balsley embodies this tension. Growing up in a family of artists, his practice is influenced by all corners of pop culture, from 1990s Nickelodeon animation to grindhouse movies and the films of John Waters and David Lynch. His drawing style fits into a long lineage of cartooning eccentrics that includes George Herriman (*Krazy Kat*), the late Italian artist Massimo Mattioli, and “feral art” advocate Robert Williams, while the storytelling is reminiscent of the playful nihilism in Matt Groening's *Life in Hell* and Tony Millionaire's *Maakies*. Many of Balsley's characters are underdog types with complex personalities that reach beyond the “good vs. evil” dualities present in classic cartoons. He also uses his comics to poke fun at and express frustrations about the omnipresence of corporations and social media, simultaneously criticizing capitalism's culture of individualism and greed.

Like many young creators, Balsley has spent years navigating the treacherous landscape between the desire for artistic autonomy and aspirations of survival in the industry. In 2016 he moved to Los Angeles to give corporate animation a serious try, only to come back to Milwaukee three years later with a renewed resolve to make art on his own terms. Balsley is part of a generation that uses new media to empower their independence, reaching out to audiences across multiple online platforms. Likewise, his pieces are a hybrid of work produced on paper and finished digitally.

It is a real treat for a lover of comics such as myself to see a fellow cartoonist selected for this prestigious fellowship. For those still skeptical of the intersection of comics and the fine arts, there is a theory that the signature “R. Mutt” on Duchamp's *Fountain* was a homage of sorts to Bud Fisher's newspaper strip *Mutt and Jeff*. While this interpretation and Duchamp's intentions are by no means confirmed, it is nice to imagine that a work that says “art is anything” would have a direct connection to a medium of endless possibilities.

A 2013 Nohl Fellow, **Cris Siqueira** is a multimedia artist and co-owner of the Lion's Tooth bookstore in Milwaukee. She has covered comics as a journalist in her native Brazil and continues to translate graphic novels into Portuguese. Siqueira has earned master's degrees in Film and History from the University of Wisconsin-Milwaukee and is currently working on her first graphic novel.



All images from *Devil's Henchmen*, 2023

Artist Statement

My work with comic books allows me to freely explore elements of popular culture and to reimagine autobiographical situations. As I grew out of childhood, I was amazed at the stories and detailed drawings created by independent artists. I became aware of the power of the medium to persuade and to entertain: even governments and religions use comics and graphic novels in their social programming. I pursued my dream of becoming a comic book artist, soon realizing that working in the industry, or drawing for someone else, emulating manga or DC Comics, was not what I wanted. Instead, I followed my own pursuits, developed my own style, and kept my work accessible by sharing some of it freely online.

My work as a comics artist requires me to become an observer of behaviors. I exaggerate and modify what I see and I imagine different circumstances. I use animal forms to portray people—anthropomorphism allows me to emphasize human characteristics we associate with certain animals. Above all, I try to bring out the best in my characters, even in the most drastic situations.

About the Artist

After graduating from the Milwaukee Institute of Art & Design (MIAD) with a BFA, JW Balsley spent several years learning music/audio recording and freelancing as an artist in Chicago, Los Angeles, and Busan, South Korea, before returning to Wisconsin to focus on his own projects. He is currently freelancing as an artist, creating online comics, and learning 2-D animation with plans to create short episodes based on his characters, stories, and comics.

Checklist

Original comic pages, concept art, illustrations, and process documents including sketches, character development art, and writing.



HYENA DAY





Wartime Questions

by Keith Gessen

Russia is a broken country. It has invaded its neighbor, Ukraine, bombed its cities, terrorized its population, and kidnapped its children. It has done this under the banner of “traditional” values and the memories of the elders, who fought the Nazis during World War II.

Inna Dmitrieva’s latest work asks what it means to be Russian—whether culturally or linguistically or simply through the accident of geography—in a time of war. Does speaking Russian to your children mean speaking to them in the “language of war”? Does remembering a Russian childhood underwrite or excuse colonial slaughter? What does it mean to return home when your home has been taken from you?

Dmitrieva’s short film *Language Family*, addressed to her deceased grandmother, shows a series of images of the Russian countryside, captured by a child’s camera. The images are banal, but striking: a creek, the woods, a cloud in the sky. It is the vision of a child, amazed by nature and by her power to capture it on film; it is the vision of a child who is a future artist. But the grown-up artist is disappointed in the child for failing to capture the voice of her grandmother. For children, nature is a revelation, but family is forever. They do not yet know that it is the other way around.

In *Voices Behind Silence*, we hear ordinary people describing their experience of the war. One Russian woman whose child has a serious hereditary illness and who is part of an international network of women, including Ukrainian women, whose children suffer from the same disease, speaks of what it’s like to see women, in her situation, subjected to the horrors of war. “I instantly put myself in their shoes,” she says. More literally: “I measured it on myself.” She measured on herself what it would be like to have to sit in a basement bomb shelter with a sick child—a child who needs his medicine and whose medicine needs to be refrigerated. This is her view of the war, she says. The question is how many other people can “measure it” on themselves, and what, exactly, that would require.

A young woman in *Voices Behind Silence* moved to Yalta after the “events” in Donetsk of 2014—the Russian-backed separatist rebellion followed by months of fighting around the city, which in the end Russia managed to hold and subsequently “annex,” in fall of 2022. Last year, her father was thrown to the front, she’s not even sure on which side. Now he is in the hospital, though she doesn’t know why. Donetsk was the largest Ukrainian city seized by Russia in 2014. When, in recent years, she returned to Donetsk, she felt physically ill. Her home had been taken from her. In one way or another, this is the situation of all people tied to Russia. Their home, their language, their childhood have been usurped by murderers and liars. Now what are they supposed to do?

Keith Gessen teaches journalism at Columbia University and is the author of the novel *A Terrible Country*.

Artist Statement

My moving-image work explores the themes of language, cultural identity, deracination, and women's issues. These topics have become salient to me through my academic background in linguistics as well as from the tension I feel between the culture I was born into and the one I now live in. My films differ quite sharply from each other, both in form and technique. In the past, I have worked with 16mm film, video, alternative photographic processes, and found footage. Language, too, assumes many forms in my artistic practice, from poetry, to interviews, to text on screen. This eclectic set of creative tools allows me to better document the experiences that stem from uprooting, alienation, and political turmoil.

About the Artist

Inna Dmitrieva is an experimental filmmaker and educator originally from Saint Petersburg, Russia, and currently based in Milwaukee, Wisconsin. She holds a BA in Linguistics and Cross-Cultural Communication from the Saint Petersburg University of the Humanities and Social Sciences, and an MFA in Cinematic Arts from the University of Wisconsin-Milwaukee. Her work has screened at festivals nationally and internationally including Alchemy Film and Moving Image Festival, Moviate Underground Film Festival, Milwaukee Film Festival, and MujerDOC. She currently teaches film production at the University of Wisconsin-Milwaukee.

Checklist

Language Family, 2023
Digital video, 8:10

Voices Behind Silence, 2023
Digital video installation

“Now the situation has changed: with drugs being available, it's possible to bear this disease less severely. But when we were growing up, it was very acute. I know a lot of such mothers, and I have noticed that for them, all our kids belong to all of us. That is, I perfectly understand what such a mother thinks in a different city, different country or part of the Earth. Her problems are identical to mine. That allows me to view the world slightly differently. What is happening right now is that I know several such moms and their sick kids in Ukraine, and I understand that my sympathy helps me find a common language with them. It doesn't divide us – not to mention I don't support Russia's belligerence towards Ukraine – I just put myself in their shoes. There, sick kids are hiding in basements, in subway stations, and they are medicine-dependent. And the medication needs to be in the fridge. It has an expiration date. Shipments, I suppose, are now in jeopardy. I instantly put myself in their shoes. What if it happened to us? Where to run? What basement to hide in?”



Language Family (still), 2023



Language Family (still), 2023



She Was a Public House (detail), 2019-ongoing

Bar Alive: She Was a Public House and the Vivid Queer Present

by Temim Fruchter

The first time I set foot in Molly Hassler's bar, it was February 2020 in the small, snowy town of Johnson, Vermont. We were nearing the end of a month-long artist residency when Molly sent a group of us a communique: *Come to my studio tonight. I'm opening the bar.*

We arrived to find the very first iteration of *She Was a Public House*. Molly's large studio table crawled with colorful skeins of yarn, *Four Weddings and a Funeral* played on a laptop, and plastic cups brimmed with something boozy Molly called "The Johnson." Surrounded by a handful of lovingly rendered artifacts that paid homage to Firehouse Lanes Bar & Grill, the Midwestern tavern where Molly's mother tended bar and where they spent much of their childhood, Molly taught us all how to make pompoms. Our hands made quick, tipsy work of the yarn, the table growing into a rainbow-colored pile of erratic puffs. I think we talked about queer joy. I think we laughed our faces off.

What I mean to say is that *She Was a Public House* is a bar and also entirely not a bar; at least not in any traditional sense of the word. It is something far queerer, more portable, more protean. To visit is less to encounter a *where* and more to encounter a *who*. To visit is to find both celebration and sanctuary for queer and trans travelers. To visit is to discover somewhere you want to play awhile. Maybe you're a first-timer, or maybe you've been here before, but if you've visited, you know that each time you visit is different. What makes this bar a bar changes as frequently as afternoon light, inherently unpindownable. Most consistently, though, the bar is not the bar until it is populated. It is unfinished, abstract, until people come in and activate it. And then, all at once, it is alive.

When you do find yourself at the bar's entryway, its lights twinkling some happy-hour invitation, what you'll find might feel familiar, but in a distinctly and delightfully uncanny way. Molly isn't interested in replicas. Instead, in the rich imaginary of the shape-shifting bar space, everything is made from a joyous and homespun kind of mischief. Cocktail glasses are lumpy, wildly variant in size. On the wall, paintings of cherubs are framed by phrases like "beers for working class queers." Handmade tap handles, whimsically irregular, promise Miller Lite and Blue Moon.

Dominant narratives tell stories of queers moving from small towns to big cities to find themselves. But what if, some night, instead, you find yourself here? Here, a wild and raucous kind of sweetness. Here, an exuberance of kitsch, working-class iconography gone homoerotic. Here, a wall plastered with loved ones and ancestors. Here, a new friend or a flower crown. Here, the past stitched up into a queer utopic present so vivid you can see its seams. Here, everybody really knows your name, or they will soon. Here, here, and then here. Come inside, and stay awhile.

Temim Fruchter is a queer nonbinary fiction writer living in Brooklyn. Her debut novel, *City of Laughter*, is forthcoming from Grove Atlantic in January 2024.

Artist Statement

My art practice rests between peculiar three-dimensional objecthood and semi-narrative works containing drawings and text that speak to the sweetness and trauma of queer and trans coming of age. My drawings are relics of the geographic dysphoria I feel navigating between the contemporary art world and the bucolic life of my upbringing. Faced with the overwhelming absence of Midwestern and non-urban queer imagery, I make my own. I imagine the rural as a transexual utopia and manifest queer representations of working-class labor.

Choosing to believe in daughterhood, queerness, and home as functional sites for creative practice, I construct symbols of intense gratitude for the communities I move through. With an eye towards justice, my work conspires ceaselessly across the urban-rural divide to end the billionaire class.

About the Artist

Molly Hassler holds a BFA in Fibers and a Certificate in Community Arts. They are a 2021 recipient of the Springboard for the Arts Rural Regenerator Fellowship and they have been awarded residencies at Vermont Studio Center and, most recently, Wassaic Project. They have shown their work at Ortega Y Gasset Projects in Brooklyn, New York, the Jackson Dinsdale Art Center in Hastings, Nebraska, and locally at Portrait Society Gallery and Real Tinsel. Hassler currently works at Woodland Pattern Book Center and Lynden Sculpture Garden, carrying out multiple community-based projects in the greater Milwaukee Area.

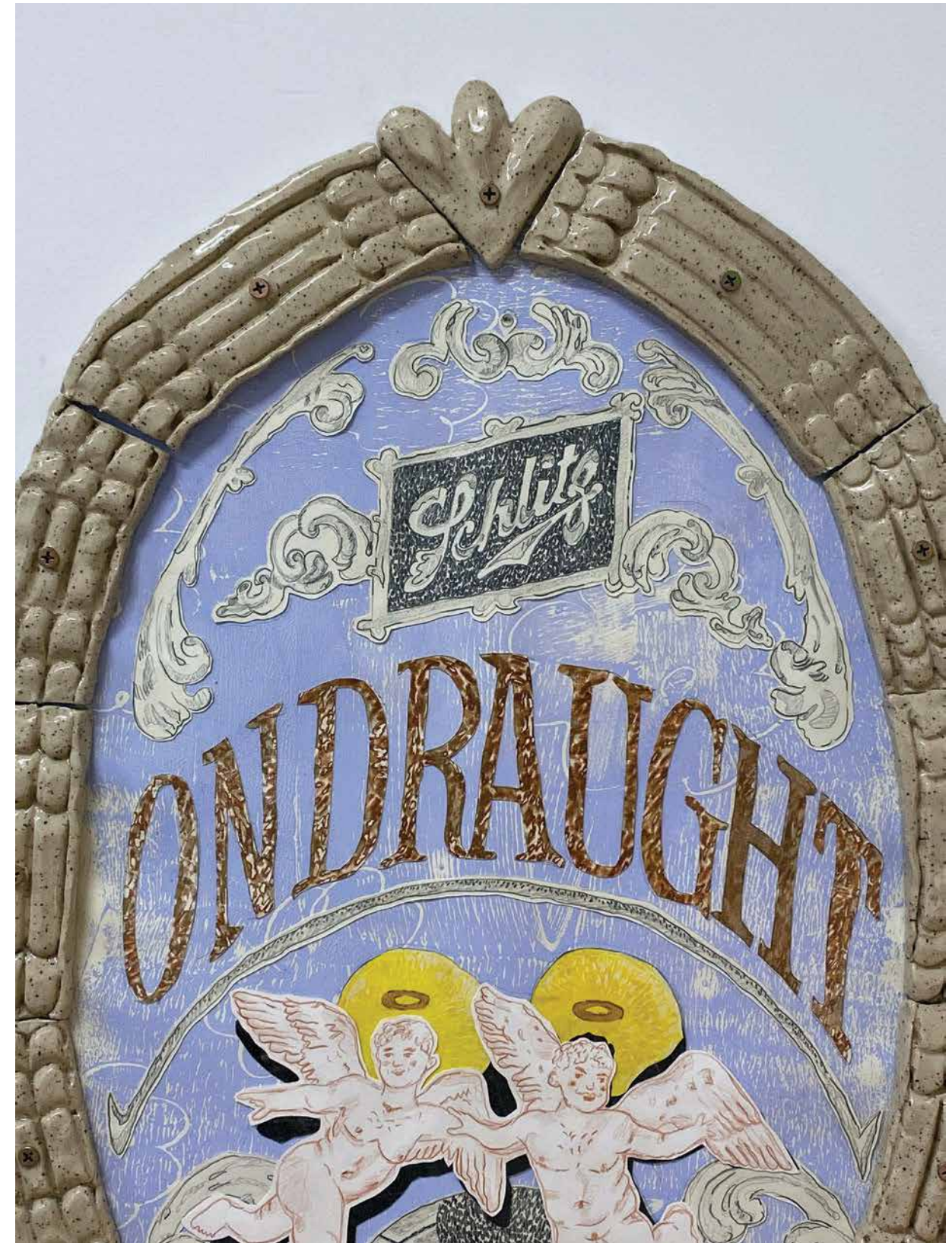
Checklist

She Was a Public House, 2019-ongoing.

Maple bar cart, ceramic wares and frames, pencil drawing, collage, cotton banners, beverages when in operation.

These Parts, 2020-ongoing.

Cotton garments (piecework and relief prints), ceramic hangers, digital print handout.



She Was a Public House (detail), 2019-ongoing



These Parts, 2020-ongoing



She Was a Public House (detail), 2019-ongoing

The Greater Milwaukee Foundation's Mary L. Nohl Fund

SUITCASE EXPORT FUND FOR INDIVIDUAL ARTISTS 2021-2022

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. The fund enables artists to take themselves, and their work, around the world.

The Suitcase Export Fund came roaring back as travel restrictions lifted. In the eighteen months since we last reported on the program, the Fund made forty-four awards to forty-three individual artists and one collective. The artists—fifteen of them past Nohl Fellows—have shared their work in Canada, Finland, France, Germany, Iceland, India, Italy, Japan, Kyrgyzstan, Mexico, the Netherlands, Portugal, the Republic of Georgia, and Spain; and closer to home in Los Angeles, San Francisco, and Santa Paula, California; Miami, Florida; Baltimore, Maryland; Bloomington, Minnesota; Kansas City, Missouri; Manchester, New Hampshire; Binghamton and New York City, New York; Portland, Oregon; Nashville, Tennessee; Austin, Texas; Cisco, Utah; Spokane and Tacoma, Washington; and Appleton, Madison, and Oshkosh, Wisconsin.

Artists, finally able to travel, packed a lot into their trips. Some met with potential collaborators or shot on location while attending screenings; many made work in residencies that culminated in exhibitions. We saw the return of site-specific commissions, art fairs, and touring exhibitions. For many young filmmakers, this represented a first opportunity to participate in an international festival and, as Sophia Theodore-Pierce said, “an important chance to expand my artistic community beyond the US.” Paula Lovo revealed in discovering “so many Latina filmmakers who are creating spaces for us in Los Angeles, CA.” Most recipients rated meeting other artists as a major benefit of the award; several issued invitations to Milwaukee or initiated artist exchanges with those they met.

Chris James Thompson, a former Nohl Fellow, took along more than ten Milwaukee filmmakers who had worked on his film *We Are Not Ghouls* when he premiered it at South by Southwest. They were there to witness this Milwaukee success first-hand. But most importantly he brought along Yvonne Bradley, the subject of the documentary. For Thompson, who spent nine years making the film, the four standing ovations Bradley received during the Q&A sessions were “an extremely cathartic and celebratory moment for her” and made him feel like “the entire purpose of the project was realized in this moment. It was a shining example of how art cannot only help to create a space for introspection on complicated social justice and geopolitical issues, but also how it can offer a sense of closure for people who have been through traumatic experiences.”

2020 Summer Cycle (June-December 2021)

Kyoung Ae Cho's work was selected by Marika Szaraz and Raija Jokinen for the *Asia-Europe 5* international touring textile exhibition. The exhibition showcases works by European and Asian textile artists and launched in Poikilo-museums, Kouvola, Finland. It will travel to museums in Belgium, Germany, and Denmark.

Christopher Davis Benavides shipped his sculpture, Chimeneas Despobladas, to Portugal for the XV International Ceramics Biennial of Aveiro at the Aveiro Museum. Although the artist was not able to accompany the work, following the biennial it will travel to Spain for an exhibition at the Museo del Ruso in Alarcón.

Emma Daisy Gertel participated in *Bubblegum*, a themed exhibit presented by Muros, a “global art activation agency,” in partnership with the Hilton Cabana Miami at Art Basel 2021. Gertel showed a new work and did a live painting.

Britany Gunderson screened her short film *Background Material* at the 39th Festival Tous Courts in Aix-en-Provence, France. Gunderson participated in screenings, a Q&A, and the awards ceremony. It was an opportunity to “meet more filmmakers, festival organizers, and see films that I would not be able to see otherwise.”

Gregory Klassen's solo exhibition at ZieherSmith in Nashville, Tennessee, featured twenty-six drawings from *Their Four Hearts*, a series of 176 illustrations for Vladimir Sorokin's novel of the same name. The opening coincided with Nashville's downtown art crawl.

Kate Klingbeil traveled to New York for a solo exhibition of new work in several media at Hesse Flatow. The exhibition included cast iron and brass sculptures made during a recent Arts/Industry residency at the John Michael Kohler Art Center and was a meditation on resilience and tenacity after hardship.

Brad Lichtenstein (Nohl 2011) previewed *American Reckoning*, a film he is making with Yoruba Richen, at an event that included a public exhibition at the Tribeca Film Festival in New York. *American Reckoning* is part of *Un(Re)Solved*, a project from Frontline that includes an interactive exhibition and a podcast as well as this film.

Nancy McGee was invited to exhibit six works in the 6th edition of the Biennial of Fine Art & Documentary Photography, an exhibition of international award-winning photography at the FotoNostrum Gallery in Barcelona, Spain.

Keith Nelson (Nohl 2018) was finally able to travel to Nashville, Tennessee, for a solo exhibition of work—some made during his Nohl Fellowship—at ZieherSmith.

Melissa Paré traveled to Kansas City, Missouri, for a group show with two other artists at Troost Gardens. She exhibited her framed silk pieces.

Nirmal Raja (Nohl 2020) and Lois Bielefeld (Nohl 2012, 2017) participated in a solo show at Artistry in Bloomington, Minnesota, featuring collaborative works from their previous exhibition, *On Belonging*. In addition to photographs, video, and sculptural work, the exhibition included a site-specific installation by Raja.

John Riepenhoff (Nohl 2009, 2014) spent a month in the Republic of Georgia during the grape harvest making work with Georgian artist Mamuka Japharidze for an exhibition at Gallery Art Beat in Tbilisi. Together and individually, they painted the night sky over the vineyards.

Nicole Shaver and her collaborator, Heidi Zenisek, were invited by the NES Artist Residency to create and install a light sculpture as part of *Light Up 2022*, a January 2022 festival marking the darkest month of the year in Skagaströnd, Iceland. The immersive light and projection installation was created during a month-long residency that culminated in an artwalk.

After pandemic delays and reroutings, **Nathaniel Stern** was able to travel *The World After Us: Imaging techno-aesthetic futures* to Binghamton University Art Museum in Binghamton, New York. The exhibition of sculptures, installations, prints, and photographs combines plant life with electronic waste, and scientific experimentation with artistic exploration.

Jenny Jo Wennlund traveled to France for a solo painting exhibition at Les Mésanges, an art space, gallery, and café in the Belleville neighborhood of Paris. She sold her archival prints at a nearby gallery and relied on her network of Milwaukee artists, including at least one former Nohl Fellow, for introductions.

As a visiting artist at Home of the Brave Residency in Cisco, Utah, **Natasha Woods** (Nohl 2019) created a visual and sound installation onsite using equipment she acquired as part of her Nohl fellowship. She also worked with the organizers to archive past projects and artist interviews in an accessible online platform.

2022 Winter Cycle (January-June 2022)

Rosalie Beck shipped two pieces selected by Albert Handell for the Northwest Pastel Society's 36th Annual International Exhibition to the Art Company Gallery in Tacoma, Washington.

During her six-week residency in Caylus, France, **Debra Brehmer** created a drawing response to her encounter with some of the earliest known images of humankind at the nearby Pech Merle caves and wrote an essay for *Hyperallergic*. The drawings were featured in an exhibition with the work of other residents.

Paul Druecke (Nohl 2010) used his Suitcase funds for multiple trips to install *Sign of the Times*, an LED sign scrolling messages from thirty-three people with different relationships to the city of Appleton. The artist's latest work of public inscription was produced for Sculpture Valley's Acre of Art IV and was displayed in the windows of the Trout Museum, where it was visible day and night.

Paula Lovo's film *Colorin Colorado* was selected for the 2022 Latina Independent Film Extravaganza (LIFE) Film Festival in Los Angeles, a festival created to build a network of Latina filmmakers and to increase awareness of the growing number of Latinas working behind the camera. This was the artist's first international film festival, and she attended her screening and other festival events.

Robin Jebavy (Nohl 2016) received funds for *Seeing Is Being*, a solo exhibition of seven large paintings at the James Watrous Gallery in the Overture Center for the Arts in Madison, Wisconsin. The artist delivered a talk at the opening.

Shane McAdams has received an award for his fourth solo show with the Elizabeth Leach Gallery in Portland, Oregon. The artist is making a new body of paintings for the show and will ship many of them to Portland. He will travel there for the opening and a gallery talk.

Colin Matthes (Nohl 2007, 2012) took his *Essential Knowledge* drawings to *A Perfect Day Tekenshow* in Amsterdam. The exhibition featured drawings with text by more than forty-five international artists that reflect the poetic, absurd, frustrating, and glorious aspects of daily life. Matthes led a Total Essential Knowledge workshop while there.

Kim Miller (Nohl 2009) co-conducted a three-day workshop with Vanessa Ohlraun, "Humans are Verbs," at the Performing Arts Forum (PAF) in St. Erme, France, during the Summer University Reboot. The workshop, open to the public, resulted in a series of group performances.

Grace Mitchell presented *Ocean Without Fish*, a film program she curated featuring six Milwaukee artists—including herself—in Berlin at ORI, a gallery and screening space in Neuköln.

Tori Tasch traveled to the Santa Paula Art Museum in California to install work, conduct workshops, and attend the opening reception of *Impending Storms*, an installation on climate change that included drawings by Wisconsin artists and students. She also exhibited six of her own works on paper in a parallel exhibition. Tasch met California artists she will invite to participate in a future exhibition in Milwaukee.

After two years of being unable to accompany her work to any international film festivals, **Sophia Theodore-Pierce** brought *Other Tidal Effects*, a 16mm film, to the Winnipeg Underground Film Festival, an annual showcase for contemporary experimental film and video. She participated in filmmaker Q&As and onsite workshops.

Chris James Thompson (Nohl 2010) traveled to the South by Southwest Film Festival in Austin, Texas, for the world premiere of *We Are Not Ghouls*, his new, feature-length documentary about US Air Force JAG Attorney Yvonne Bradley, who was assigned to defend a man held at Guantanamo Bay. The film won the Audience Award and, through connections made at SXSW, was released commercially in early 2023.

Thanks to the Suitcase, **Sonja Thomsen** (Nohl 2011) was on hand in Verona, Italy, to install her first solo exhibition in Europe. The site responsive installation at Fonderia 20.9 contained photographs, sculptures, and a new film reflecting her research on Italian mathematician Maria Gaetana Agnesi. Thomsen attended the opening and the book signing for her recent publication, *You will find it where it is: a reader*, which includes material on Agnesi.

Shane Walsh went to New York, sending his paintings on ahead, for a solo exhibition at Asya Geisberg Gallery.

2022 Summer Cycle (July-December 2022)

Ben Balcom (Nohl 2015) screened his film *Looking Backward* at Crossroads 2022, an annual film festival organized by the San Francisco Cinematheque that specializes in experimental/artist-made cinema.

Sara Caron (Nohl 2017) finally made it to Tokyo for a pandemic-postponed solo exhibition of watercolor paintings and drawings at Shin-Yoshiwara. The new date coincided, fortuitously, with an independent art fair.

Richard Galling (Nohl 2011) participated in the 8th edition of Paris Internationale, a nonprofit art fair that supports younger galleries. His paintings were on view in the Green Gallery booth.

Jon Horvath (Nohl 2015) was onsite at UNSEEN Amsterdam, the largest annual photography festival in the Netherlands, to sign his new book, *This Is Bliss*, and to secure future publishing and exhibition opportunities.

The Fine Arts Department at St. Anselm College in Manchester, New Hampshire, invited **Brit Krohmer** for a solo exhibition. Krohmer curated a parallel show for five more artists, three based in Milwaukee.

Alive Within the Mystery, **Mary Mendla's** solo exhibition at the Aylward Gallery at the University of Wisconsin-Oshkosh, featured nearly fifty pieces in a variety of media. She attended an opening reception.

Zachary Ochoa traveled to Los Angeles for a solo exhibition of new paintings at the Steve Turner Gallery. The artist attended the opening and met with collaborators who were interested in publishing a graphic novel based on their paintings.

Open Kitchen (Alyx Christensen and Rudy Medina) were the guests of the Bishkek School of Contemporary Art and Tazar Kyrgyzstan for TRASH-4, a mini-festival in Bishkek, Kyrgyzstan. Open Kitchen built relationships with international artists who share their commitment to critical, cross-cultural conversations on food, identity, and ecology.

Alan Peralta will travel to Guadalajara, Mexico, for a two-month residency at Jupiterfab Asociación Civil, a nonprofit that focuses on work with social impact. Work created during the residency will be exhibited in a gallery space in the Jupiterfab house.

Zack Pieper created one of his "ghost galleries"—a large-scale mosaic constructed during a seven-day public "improvisation" from thousands of individual ghosts drawn on post-it notes in magic marker—at Cotyledon Gallery in Baltimore, Maryland. The work was installed in a street-facing window where the process could be shared with the local community.

Lenore Rinder was invited by the Watchers India Trust to screen her short video *Kagaraja* during the opening celebration of a World Wildlife Week art show at the Karnataka Chitrakala Parishath Gallery in Bangalore, India. Once there, the screening opportunities multiplied.

Alli Smith attended a "Silence Awareness Existence" residency at the non-profit Arteles Creative Center in Hämeenkyrö, Finland, where she worked on soft sculptures and began a new video/sculpture project. Arteles published the work of all residency artists in an online catalogue.

Sara Sowell performed *Dada's Daughter*, a 16mm expanded-cinema piece, at Antimatter [Media Arts] Festival in Victoria, Canada. Antimatter is a festival important to filmmakers the artist admires and who have influenced her work.

Siri Stensberg received support for a solo exhibition of her installation work at the Spokane Falls Community College Fine Arts Gallery in Spokane, Washington. She gave a public artist lecture and led a workshop for students.

The Greater Milwaukee Foundation's Mary L. Nohl Fund

FELLOWSHIP RECIPIENTS 2003-2023

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 Wetzell

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 Opgenorth

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 Druecke
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

2019

Jurors Dean Daderko (Contemporary Arts Museum Houston), Janet Dees (Mary & Leigh Block Museum of Art, Northwestern University, Evanston, Illinois), Jessica S. Hong (Hood Museum of Art, Dartmouth, Hanover, New Hampshire)

Established Artists

Cecelia Condit
Ras 'Ammar Nsoroma

Emerging Artists

Vaughan Larsen
LaNia Sproles
Natasha Woods

2020

Jurors Kimberli Gant (Chrysler Museum, Norfolk, Virginia), Ashley James (Solomon R. Guggenheim Museum, New York), Shamim M. Momin (Henry Art Gallery, Seattle, Washington)

Established Artists

Ck Ledesma
Nirmal Raja

Emerging Artists

Janelle Gramling
Rosy Petri
Leah Schretenthaler

2022

Jurors Jade Powers (Kemper Museum of Contemporary Art, Kansas City, Missouri), Victoria Sung (Walker Art Center, Minneapolis, Minnesota), Toccarra A. H. Thomas (Joan Mitchell Center, New Orleans, Louisiana)

Established Artists

Valaria Tatera
Jason S. Yi

Emerging Artists

JW Balsley
Inna Dmitrieva
Molly Hassler

2023

Jurors Jadine Collingwood (Museum of Contemporary Art Chicago), Thomas James (The Last Resort Artist Retreat, Baltimore, Maryland), Kimi Kitada (Charlotte Street Foundation, Kansas City, Missouri)

Established Artists

Mikal Floyd-Pruitt
Janelle VanderKelen

Emerging Artists

Siara Berry
Fatima Laster
Alayna N. Pernel

^ — SPINE

MARY L. NOHL FUND

FELLOWSHIPS FOR INDIVIDUAL ARTISTS 2022

