



FELLOWSHIPS

THE GREATER MILWAUKEE FOUNDATION'S MARY L. NOHL FUND

FOR

INDIVIDUAL

ARTISTS 2005



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NICOLAS LAMPERT

FRED STONEHOUSE

JASON S. YI

JUAN JUAREZ

MICHAEL K. JULIAN

MAT RAPPAPORT

STEVE WETZEL

OCTOBER 13-DECEMBER 10, 2006

INSTITUTE OF VISUAL ARTS
3253 NORTH DOWNER AVENUE
MILWAUKEE, WI 53211

EDITOR'S PREFACE

The Greater Milwaukee Foundation is made up of charitable funds, each created by individual donors or families to serve the charitable causes of their choice. Grants from these funds serve people throughout Milwaukee, Waukesha, Ozaukee and Washington counties and beyond. Started in 1915, the Foundation is one of the oldest and largest community foundations in the U.S. and abroad.

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Milwaukee, WI 53202
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Published by the University of Wisconsin-Milwaukee
Peck School of the Arts
P.O. Box 413
Milwaukee, WI 53201
Phone: (414) 229-4762
Fax: (414) 229-6154
arts.uwm.edu

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ISBN: 0-9761205-6-9
Printed in the United States of America

When the Greater Milwaukee Foundation decided, in 2003, to use a portion of a bequest from artist Mary L. Nohl to underwrite a fellowship program for individual visual artists, it was making a significant investment in local artists who traditionally lacked access to support. The program, the Greater Milwaukee Foundation's Mary L. Nohl Fund Fellowships for Individual Artists, provides unrestricted awards to artists to create new work or complete work in progress and is open to practicing artists residing in Milwaukee, Waukesha, Ozaukee or Washington counties.

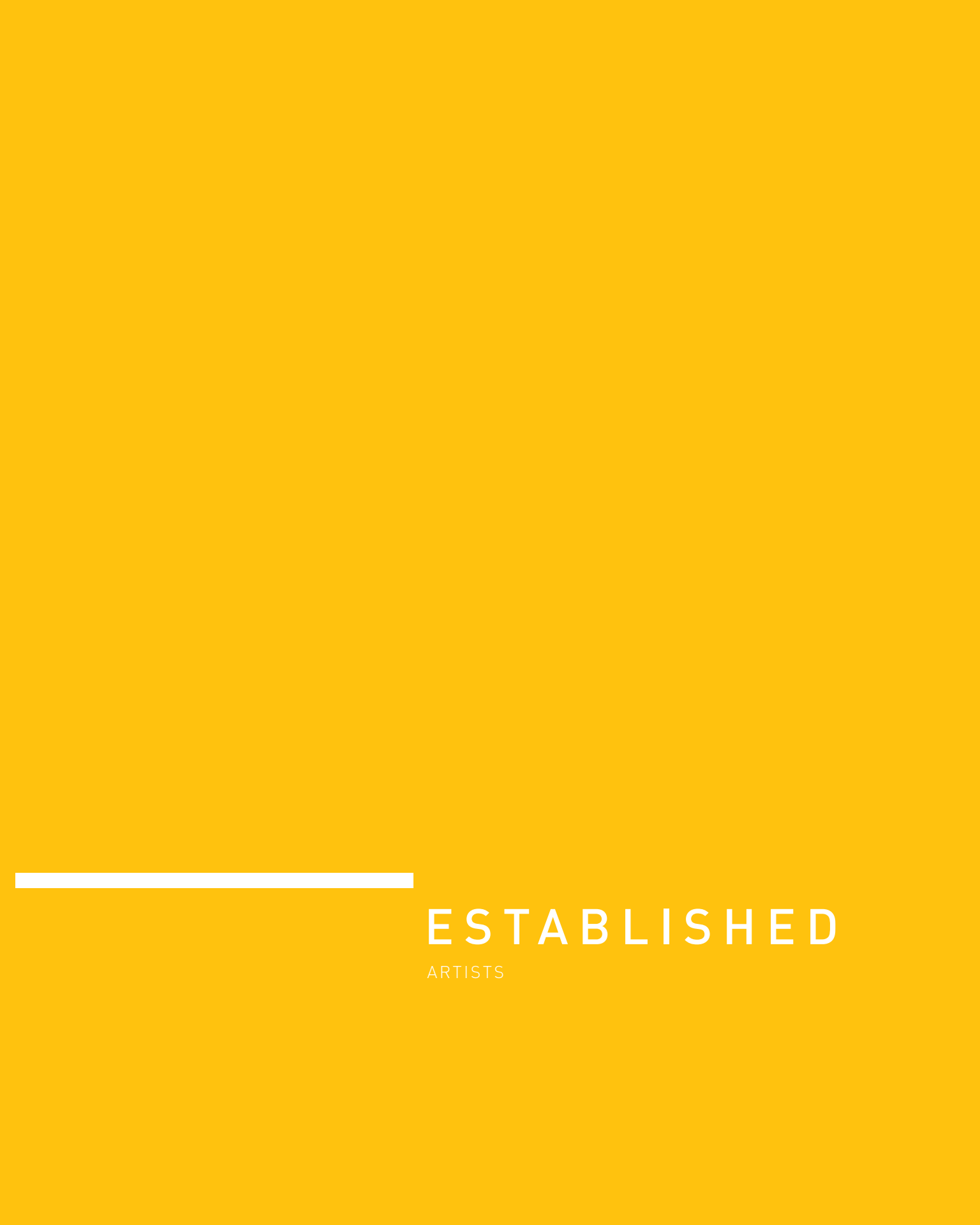
Nohl, a graduate of the School of the Art Institute of Chicago, died in December 2001 at the age of 87. Nohl rarely exhibited her work, yet she gained national recognition for her art, much of which was housed in and around her home in Fox Point on the shores of Lake Michigan. Her bequest to the Greater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

The fellowship program was designed to provide significant support to local artists at two critical career stages, to encourage artists to remain in Greater Milwaukee where they can continue to enrich our community, and to create—through the jurying process—an opportunity for curators from outside the area to see the work of local artists. Three years into the program, with the fourth cycle underway, we can begin to assess its impact. Twenty-one artists have received fellowships since 2003, the majority of whom have stayed in Greater Milwaukee, contributing to its cultural life. Nine arts professionals from around the country have come to Milwaukee to view the work of nearly 200 artists each year, acquiring knowledge of the area's artistic production that would be impossible to gain in other ways. Forty-eight artists (six of them Nohl Fellows) have received support from the Suitcase Export Fund, which funds the travel of artists and their work to exhibitions outside the area. These artists exhibited in venues throughout the United States, Europe, Asia and the former Soviet Union, bringing their work and Greater Milwaukee to the world. It is an impressive legacy for Mary L. Nohl, the Foundation, and our community.

In 2005 as in the preceding years, seven fellowships were awarded: three for established artists Nicolas Lampert, Fred Stonehouse and Jason S. Yi, and four for emerging artists Juan Juarez, Michael K. Julian, Mat Rappaport and Steve Wetzel. The artists were selected by René de Guzman, visual arts curator for Yerba Buena Center for the Arts in San Francisco; Jane Simon, curator of exhibitions at the Madison Museum of Contemporary Art; and Nato Thompson, associate curator at Mass MoCA in North Adams, Massachusetts. The panelists spent three days reviewing work samples and artists' statements, making studio visits and talking to local artists.

The Mary L. Nohl Fund Fellowships are administered in collaboration with the University of Wisconsin-Milwaukee Peck School of the Arts and Visual Arts Milwaukee (VAM!). The program owes much of its success to the volunteers—Milwaukee artists, curators and arts administrators—who established guidelines for the fellowship competition; organized and administered the jurying process; assisted with the curation of the exhibition; and participated in the production of the catalogue.

Polly Morris
Peck School of the Arts, University of Wisconsin-Milwaukee



ESTABLISHED

ARTISTS

NICOLAS LAMPERT

Choice Cuts

In the 1955 poem *A Supermarket in California*, Allen Ginsberg describes his psychedelic journey through a modern American grocery store, where he spies an aged Walt Whitman “poking among the meats in the refrigerator” inquiring, “Who killed the pork chops?” Humorous when posed by the venerated nineteenth-century poet, the seemingly mundane question points to a significant shift in mid-twentieth-century America—the estrangement of man from the natural world as a consequence of mass production and consumerism. It is this poignant topic that the artist Nicolas Lampert addresses in his collages, prints, stencils and sculptures. During the past decade, Lampert’s impassioned commitment to social and political issues has generated a body of artwork investigating the extremely fragile and often fraught networks connecting man, animal and their shared environment.

For his *Meatscape* series, Lampert composes surreal “staged photographs,” as he calls them. Images of massive rump roasts, rib-eye steaks and chicken quarters meld into landscapes that dwarf groups of all-American families, co-eds and farmers who occupy the surrounding terrain. By calling his *Meatscapes* photographs, Lampert nudges these works towards the documentary, signaling his aim to examine the world’s realities. However, his startling juxtapositions of man, meat and land tease out the absurd and rather horrific tendencies latent in this realism. Here, roles reverse as the consumed subjugates the consumer, and consequently, Lampert’s scenes are visually and psychologically stirring—striking reminders of man’s vulnerable position within earth’s ecosystem.

In addition to his cuts of meat, Lampert makes another sort of cut—by putting scissors to paper. Since the mid 1990s, Lampert has routinely clipped images from printed sources, amassing a vast and eclectic archive of over twenty thousand illustrations of gears, levers, reptiles, insects and a miscellany of other specimens. He meticulously cuts, arranges and pastes these found images to create his *Machine-animal* collages, whimsical yet terrifying creatures composed of bio-morphic forms and mechanical parts. Once glued into place, Lampert replicates these crossbreeds via screenprint, photocopy, stencil and digital media, making endless impressions in a variety of sizes that can be displayed in galleries, bound into zines and—as the artist has done throughout the United States and internationally—pasted up in public spaces.

With these posted *Machine-animals* and his recent outdoor meat sculpture, *Attention Chicken!*, Lampert cuts yet again—this time, into the urban landscape. By deploying his legions of printed creatures, he inserts a taste of the wild in the grid of civilization, interrupting the homogenous flow of advertisements that blanket the cityscape. Similarly, his oversize carving of a chicken carcass forces passersby to contemplate, on a grand scale, the flesh, blood and bone usually kept at a safe distance by way of concealed slaughterhouses and sterile packaging. This latter confrontation is especially jolting in the context of this exhibition, triggering memories of Milwaukee’s once-prominent position in the American meat processing industry. As Lampert sees it, these visual interventions, however unnerving, are completely necessary provocations meant to remind us of who did, in fact, kill the pork chops.

Gretchen L. Wagner
Curatorial Assistant, Research and Collections
Department of Prints and Illustrated Books
The Museum of Modern Art

ARTIST STATEMENT

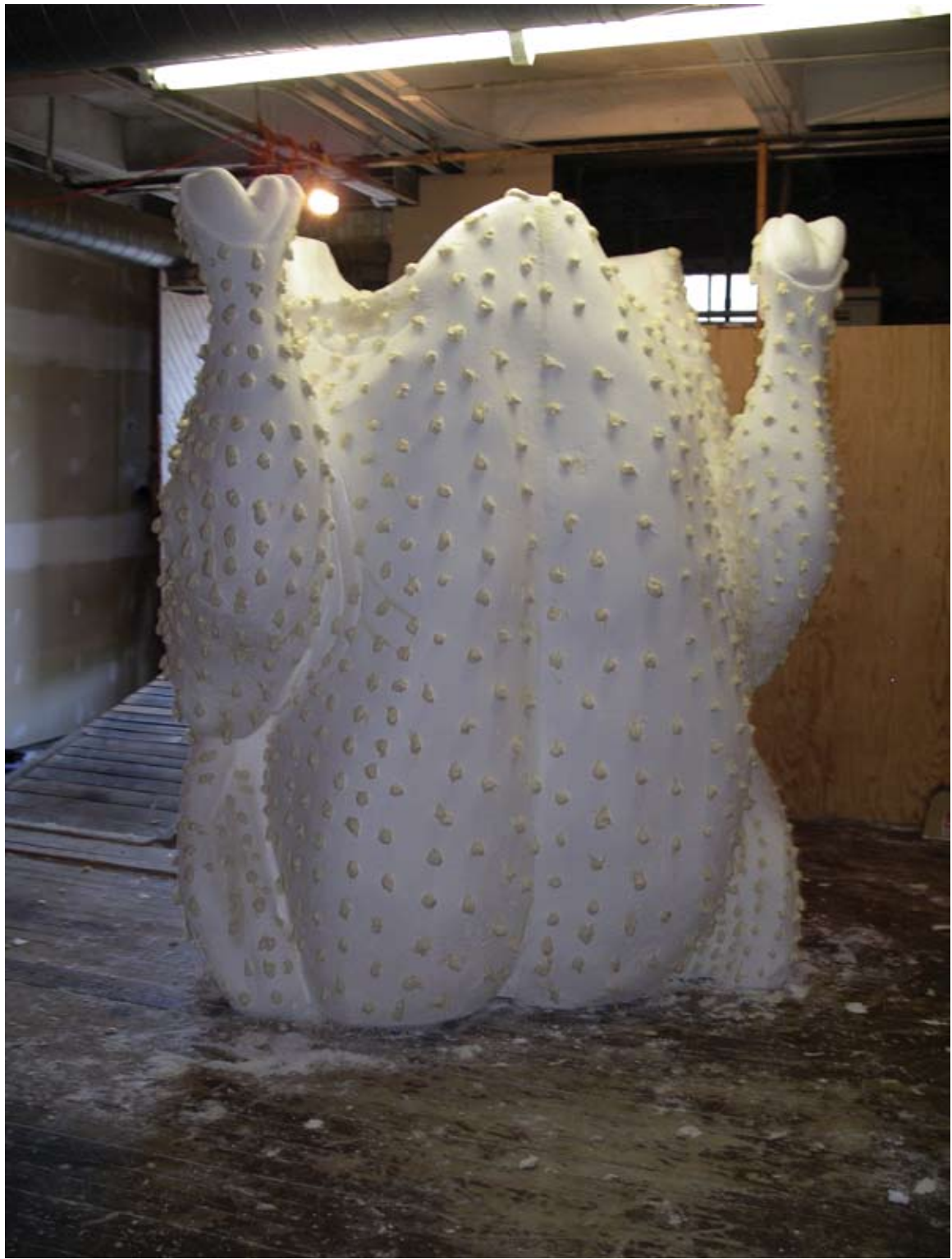
A recent detour in my collage work has led me to use the image as a starting point for other types of exploration. One goal was to take the *Locust Tank* collage image (originally created on an 8.5” x 11” sheet of paper) and alter its meaning by drastically enlarging it and placing it in public space as a mural and a two-color stencil, throwing it into the mix of street art where the audience is everyone. *Attention Chicken!*, a 10-foot tall sculpture of a rotisserie chicken, emerged from one of the *Meatscapes* collages, a series of staged photographs that deposit large chunks of meat in the landscape. *Attention Chicken!* is meant to make us laugh, but also to raise questions about our relationship with animals, consumption and the control of public space.

ABOUT THE ARTIST

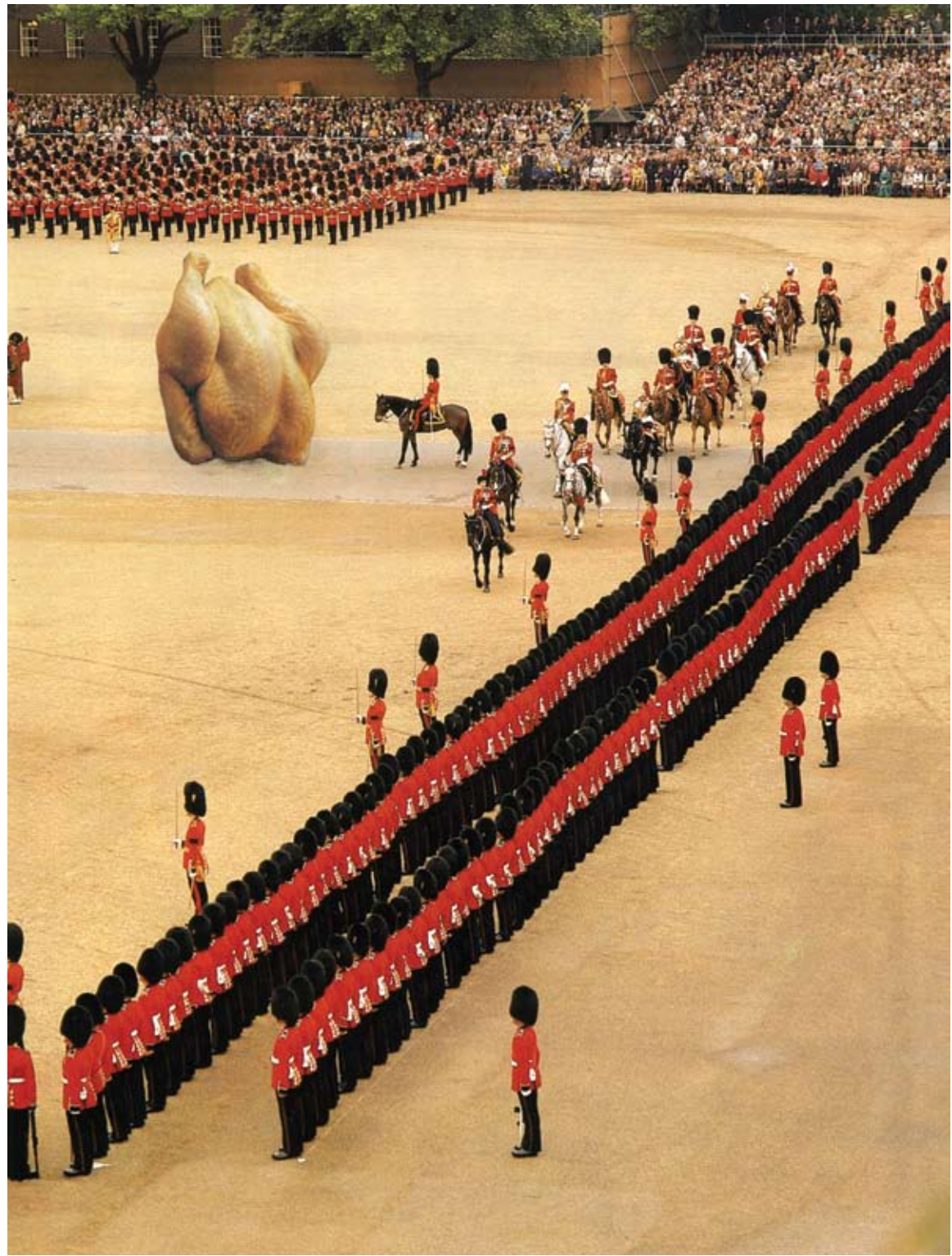
Nicolas Lampert received his BFA in Printmaking from the University of Michigan (1992) and his MFA in Sculpture from the California College of the Arts (1995). He is known primarily for his collage art focusing on political and social themes. Lampert’s prints are in the collections of the Museum of Modern Art, the Milwaukee Art Museum and the Center for the Study of Political Graphics. He also collaborates with SAW (www.streetartworkers.org) and the Cut and Paint zine project (www.cutandpaint.org). He teaches at the University of Wisconsin-Milwaukee. His website is www.machineanimalcollages.com.

CHECKLIST

- | | |
|---|---|
| 1. <i>Attention Chicken!</i>
2006
10’ x 7 1/2’ x 5’
hard coated polystyrene foam | 4. <i>Very Slow, Very Tired</i>
2005
48” x 62”
digital print of original collage |
| 2. <i>Locust Tank</i>
2006
48” x 62”
two color stencil | 5. <i>Meat Sculptures (Berlin)</i>
2005
18” x 13”
digital print of original collage |
| 3. <i>Locust Tank</i>
2005
8’ x 12’
mural | 6. <i>Meatscapes</i>
18 images from the series
2000-2006
21” x 17” each
digital prints of original collages |



Attention Chicken! (in progress), 2006



Attention Chicken!, 2006



Locust Tank, 2006



Locust Tank, 2005

FRED STONEHOUSE

Artist-in-Resonance

Stonehouse tells stories. His work is resolutely and unabashedly narrative. The artist's paintings, drawings, and collages have provided an armature for his deeply personal and wonderfully ambiguous fables for over two decades. Through it all, he has maintained a spirited and unselfconscious approach to the act of creation. He is like the pre-verbal, phoneme-uttering child who joyfully combines and recombines newly discovered sounds for his own amusement and astonishment. Stonehouse's journey has been one of perpetual discovery wrought by a process of continual play with the elements of his language (visual, verbal, and material). His playful engagement with materials, forms, and ideas has kept his work serious and fresh and prevented it from devolving into the kind of self-conscious ironizing that befalls many a lesser artist. Nothing is forced or willed into being. The imagery is allowed to emerge on its own terms. By continually shuffling and expanding his expressive vocabulary, the possibilities for surprise, discovery, and metaphoric potential in the artist's work have become ever greater.

At the heart of Stonehouse's imagery is a pithy, elemental universality. The figures in his absurdly disjunctive images are despairing and freakish half-bred mutants. Many appear beaten down, broken, and drained of their humanity. Yet most negotiate their lot with saintly and dignified comportment, or at least quiet resignation. The absurdity of their circumstance and person in combination with a mélange of elements drawn from such disparate cultural sources as Catholic liturgy, comic books, commercial advertising graphics, and carnival graphics imbues the images with a tinge of humor, albeit dark. The ambiguous and disjointed narratives within which these marginalized beings find themselves echo humankind's life experiences. Life is messy. Living is hard work. Stonehouse's stories are poignant, existential antidotes to the admonition *carpe diem*. These bittersweet expressions of Sisyphean futility reverberate like a ball-peen hammer to the psyche's funny bone.

Stonehouse's recent works are elegant distillations of his vision and voice. There is a judicious and refined economy of formal and intellectual means about the images, a hallucinatory clarity. Possessed of a heightened preoccupation with humankind's basic, elemental, and timeless considerations and concerns, they are, at once, measured and indeterminate. A number of his recent paintings are populated by a variety of abdominal, intestinal, colonic, and bladder forms. These vessels, containers and byways function on multiple formal and metaphoric levels. They are processors of sustenance and makers of waste, human machinery along a path we all must travel. The drawings in Stonehouse's series, *Aches and Pains*, are exquisite allegories of nagging pain and physical discomfort, life's reward for reaching middle-age. With a synesthetic, achy-blue, monochromatic palette, the artist's considerable abilities as a colorist are in evidence in these images which, for all their bizarreness, cannot fail to resonate with all but the most insensitive of viewers. And, with Stonehouse's work, it is in this resonance that meaning resides.

Bill North, Senior Curator
The Marianna Kistler Beach Museum of Art
Kansas State University

ARTIST STATEMENT

Just over four years ago, on the morning of June 30, 2002, my forty-second birthday, I woke up from what seemed to be a good night's sleep with a generalized achiness that I had never experienced before outside of a hangover. Needless to say, I have experienced many mornings like this since. Looking back, I realize that that morning represented the official exit from my youth and entrance into the era of "Aches and Pains." The protagonist in this new series of drawings is an unfortunate little man who is forced to manifest the various maladies that I have endured since that morning four years ago. The larger drawings in the series serve as chapter markers or pauses in the narrative, which does not otherwise make any linear progress. I imagine the primary character to be wandering aimlessly and forever, groaning at his ailments and contemplating the difficulties of others.

ABOUT THE ARTIST

Fred Stonehouse was born in 1960 in Milwaukee, Wisconsin. He received his BFA from the University of Wisconsin-Milwaukee in 1982. He had his first solo show in Chicago in 1983 and shows regularly in New York at Howard Scott Gallery and in Los Angeles with Koblin / DelRio. He has exhibited in Mexico, Amsterdam and Rome. His work is featured locally at the Tory Folliard Gallery. The recipient of an NEA Arts Midwest Grant and the Joan Mitchell Foundation Individual Artists Grant, he is currently a senior lecturer at the University of Wisconsin.

CHECKLIST

1. *Ein Feste Burg Ist Unser Gott*
(A Mighty Fortress Is Our God)
2006
72" x 84"
acrylic on canvas banner

2. *Invisible Doctors*
2006
22" x 30"
acrylic on paper

3. *Miracle of Lost Time*
2006
22" x 30"
acrylic on paper

4. *Rabbit*
2006
22" x 30"
acrylic on paper

5. *Uberfall*
2006
22" x 30"
acrylic on paper

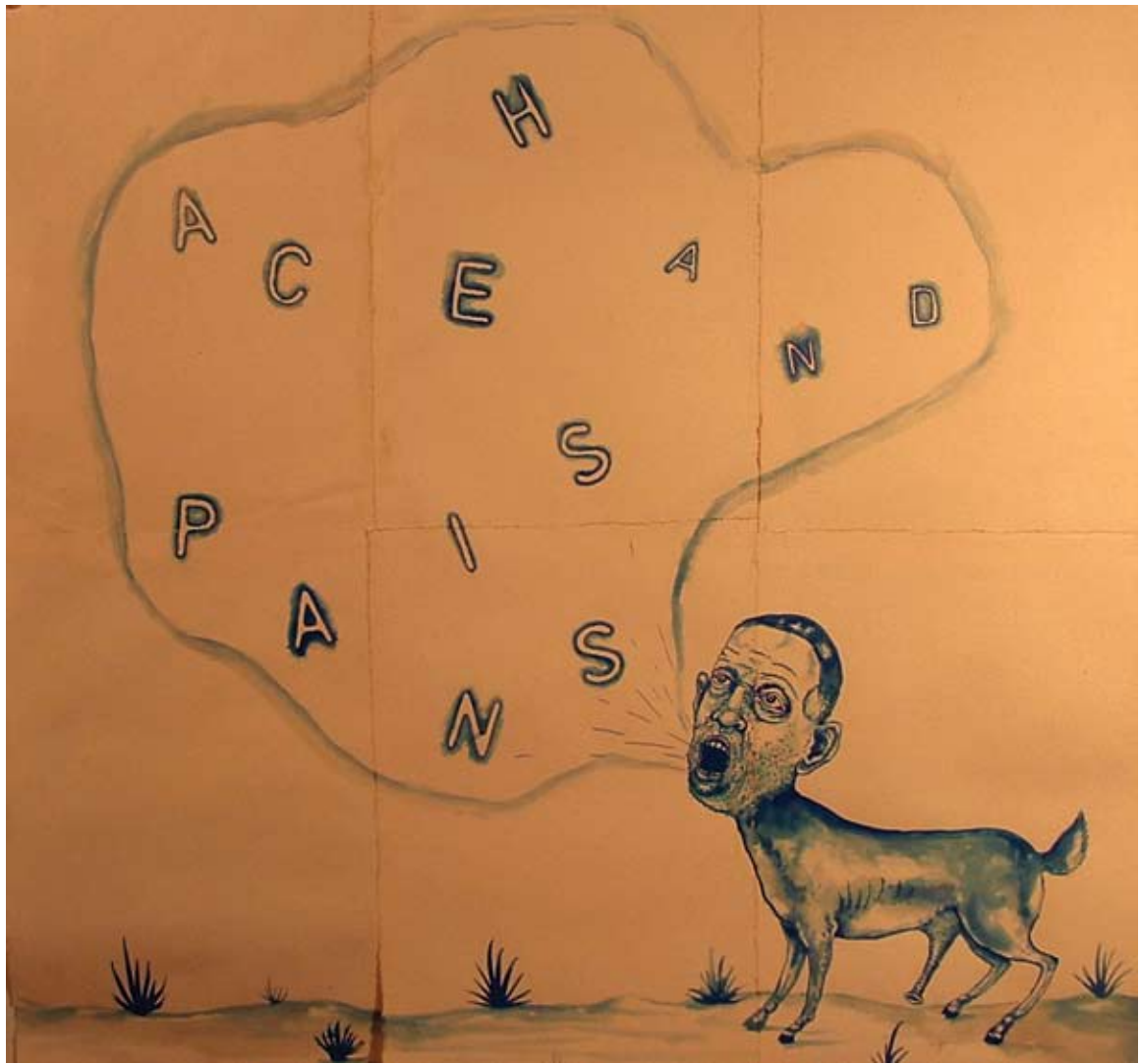
6. *Aches and Pains*
2006
Eight images, 23" x 23" each
Seven images, 8" x 8" each
ink and watercolor on Japanese paper

7. *Para Siempre Solo*, 2006
installation with multiple images

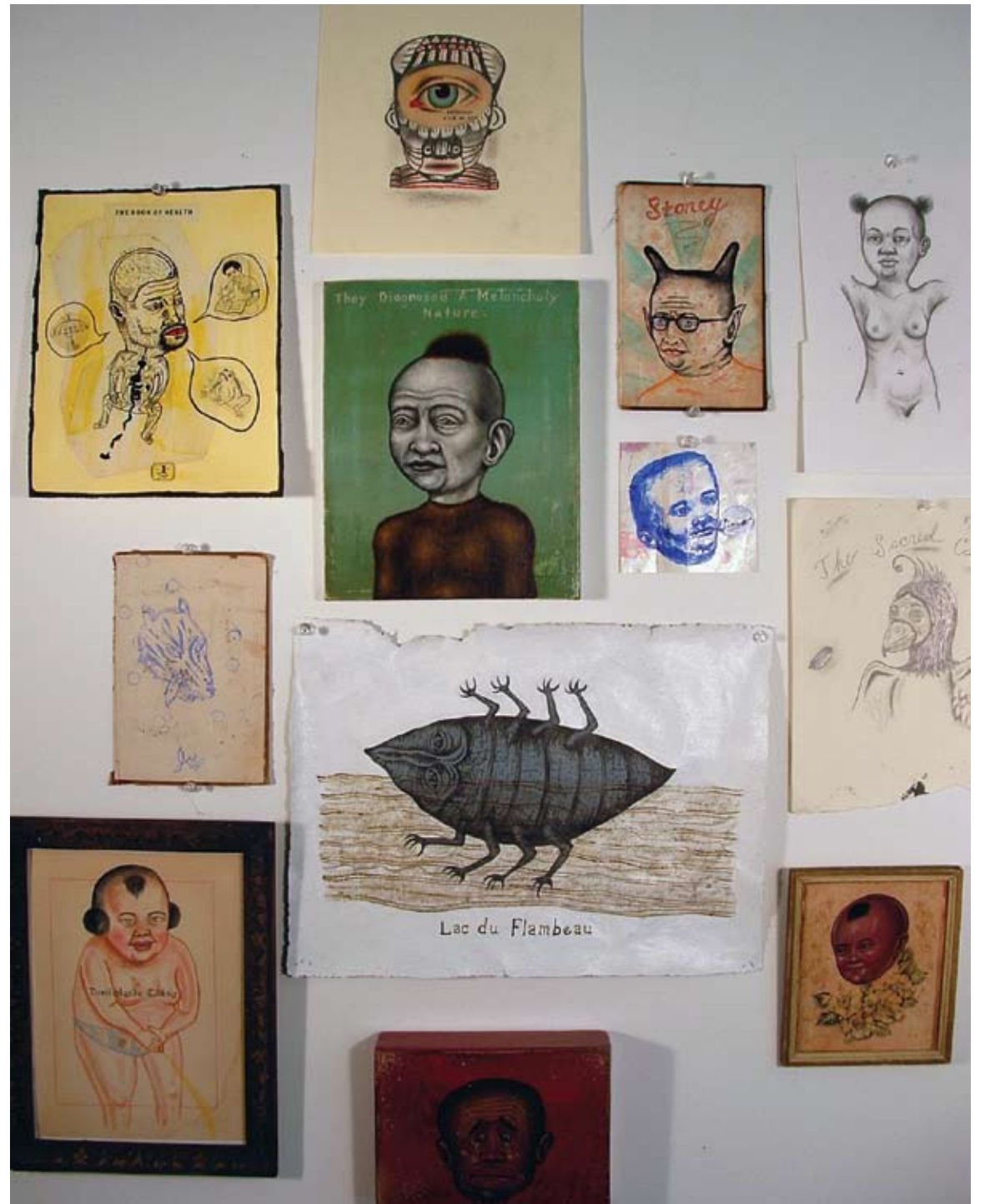


Ein Feste Burg Ist Unser Gott (A Mighty Fortress Is Our God), 2006

Miracle of Lost Time, 2006



Aches and Pains, 2006



Para Siempre Solo, 2006

JASON S. YI

Look Again

Jason S. Yi's work accumulates multiple perspectives. At its core, however, lies an investigation into the structure and shaping of identity through ancient mythology, personal memory and lived experience. One might also see his photographs, videos and installations as metaphors about tradition and modernity, negotiating between past and future.

This dichotomy has been a tangible part of Yi's life. Born in Korea, he immigrated with his family to the United States when he was eleven years old. Yi had a seemingly easy time fitting into the fabric of American society, assimilating to his adopted culture while his parents held on to their traditional Korean values. As with most children of immigrants, though, the initial indifference toward his cultural heritage was replaced by a deep curiosity about his roots which, in recent years, has increasingly found expression in Yi's art.

The video animation *Looking for Plum Blossoms* (1999-2002) should be viewed as a defining moment in the evolution of Yi's work. Appropriating an 18th-century Korean painting, the short piece signals the artist's fascination with the way traditional Asian representations of landscape might trigger memories and/or stories. As a consequence, landscapes have become main characters in Yi's various bodies of work. For instance, his classically beautiful and seemingly time-less photographs from *The Way Things Used to Be* (2003), a series produced during a residency in Japan, involve contemporary reenactments of traditional Asian narratives, in which the settings—huge boulders in the middle of a stream or a dense bamboo forest—take on narrative qualities themselves. Split in this way between tradition and innovation, the photographs have an expectant quality, as if something is going to happen that never quite does. A similar bifurcation—here on a material level—takes place in Yi's installation of wall-mounted mountains made of white packing peanuts. In these stunning abstract forms Yi harnesses the magical beauty of the spectacularly jagged peaks of traditional Asian landscape paintings, leaving it up to the viewers to fill in their own stories.

Throughout his work, Yi offers the poetics of place and people instead of sentimentality. In *Familiar*, campfire embers disappear into the night sky as the voiceover records a young man attempting to sift his memories. The magic of the place seems true to life—in the moment of recollecting, glossing and jumbling things together.

Andrea Inselmann
Curator of Modern and Contemporary Art
Herbert F. Johnson Museum of Art
Cornell University

ARTIST STATEMENT

My father was an artist who was equally adept at painting traditional Asian landscapes with ink on paper and Western landscapes with oil paint on canvas. As a child, I was always intrigued by the fluidity with which my father traversed these vastly different approaches to painting. This childhood fascination has fueled my current interest in landscapes as a subject of artistic research.

As an artist, I am not particularly interested in the direct portrayal of an idealized landscape, but rather use the human tendency to romanticize the landscape and nature to explore the perceptions of place, history, memory and relationships. The images of landscape are merely a vehicle to investigate the point at which history, culture and society intersect. While the work is distilled from specific encounters and observations from my personal experiences, I hope the layers of meaning behind the work subtly reveal the complexities of human perception.

ABOUT THE ARTIST

Jason S. Yi studied sculpture at the University of Georgia (M.F.A., 1995) and architecture at Virginia Tech (B. Arch., 1988). He has exhibited nationally and internationally in places such as New York, Philadelphia, Washington, D.C., Chicago, Los Angeles, Japan, Korea, Vietnam, Italy and Austria. His most recent exhibition at Gallery Korea in New York (part of *Asian Contemporary Art Week 2006*) was curated by Melissa Chiu of the Asia Society Museum, Barbara London of the Museum of Modern Art and independent curator Yu Yeon Kim. His works are included in the permanent collections of the Milwaukee Art Museum, Kamiyama Museum of Art in Japan, Korean Cultural Center in Los Angeles and the Edward F. Albee Foundation in New York. Jason S. Yi lives and works in Milwaukee, Wisconsin, where he is a professor in the foundations division at the Milwaukee Institute of Art & Design.

CHECKLIST

1. *Familiar*, 2006
video, 2:45

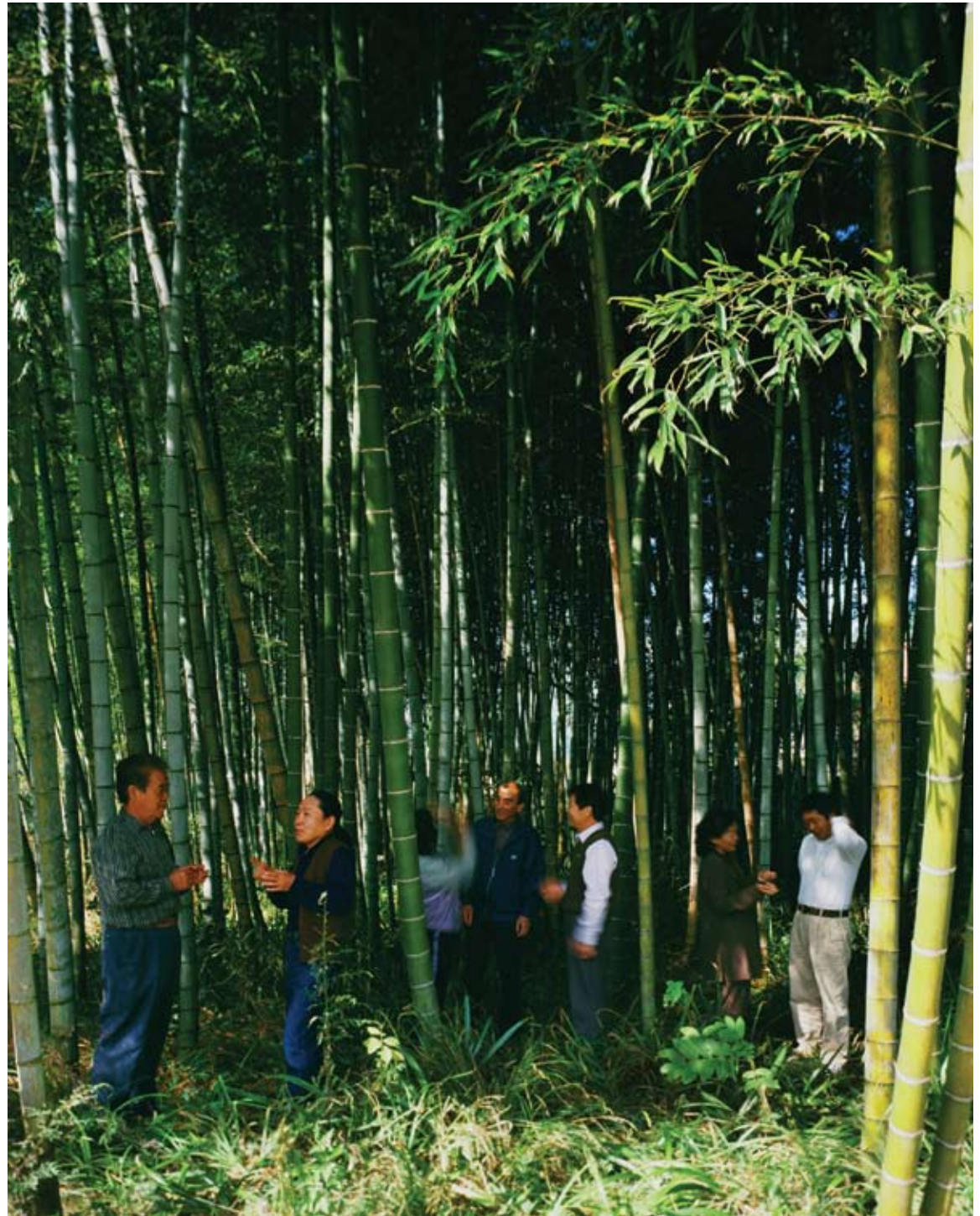
2. *Allusion to Diamond Mountain*
2006
100" x 26" x 20"
starch packing foam, wood

3. *The Way Things Used to Be*
2003
48" x 44" each
four digital prints

4. *Looking for Plum Blossoms*, 1999-2002
animation/video, 1:00



Looking for Plum Blossoms, 1999-2002



The Way Things Used to Be, 2003



Familiar, 2006



Allusion to Diamond Mountain, 2006



EMERGING

ARTISTS

JUAN JUAREZ

Eyes Locked and Guns Loaded

Welcome to the *Gun Show*: a virile and violent, enticing and euphoric display of masculinity. In this exhibition, Juan Juarez examines how ideals of masculinity are communicated and multiplied by the Internet. The images included in the *Gun Show* represent only a fraction of the photographs of young white males flexing their arm muscles that Juarez has collected from numerous blogs and social networking web sites like MySpace. By collecting and manipulating these images, Juarez reveals the paradoxical nature of the Internet as a platform from which to declare one's unique identity and a vast sea in which one's name, image and thoughts are subsumed. When he extracts them from their Internet environment, Juarez holds the images open for a moment, giving us time and space to confront the many questions embedded in them. What is the intended audience for these displays? How does the subject see and understand his own image with gun loaded and bicep flexed? What do these images reveal about American culture and its ideals of masculinity? How do digital photography and the Internet work together to make displays of masculinity more accessible, more prevalent and more desirable?

In attempting to answer these questions, the viewer can begin with the remarkable honesty of these pictures. Each photograph documents an unabashed display of individual manliness rooted in an idealized version of masculinity with a long history in Western culture. Juarez's isolation of the central male figure evokes heroic sculptures like Bernini's *David* as well as the radiant protagonist in Caravaggio's *Conversion of St. Paul*. But in each face, alongside the aspiration toward this enduring masculine ideal, I detect a desire for uniformity. Here Juarez references the work of Dadaist Hannah Hoch, whose collages addressed the psychological dimensions of gender as shaped by popular culture in post-World War I Germany.

The long conversations that Juan and I have had about the predominance of the masculine ideal in Western culture inevitably lead to a single question: What is it like to be "that guy"? What is it like to be a young white male now, at this particular cultural moment, during a time of war, when we are mired in rhetoric of "us vs. them"? What would it be like to have access to all our culture has to offer without confronting the barriers of race and gender?

In the end, the way that Juarez has framed and displayed these images reveals that being a white male in America is both liberating and confining. Masculinity—like any ideal that promises great opportunity once attained—ultimately offers a fleeting and exceedingly narrow definition of the self.

Regan Golden-McNerney
Artist and Writer

ARTIST STATEMENT

Linda Williams coined the term *on/scenity* to describe the public way in which we use contemporary modes of mass communication to openly display bodies, pleasures and acts that were once thought of as *ob/scene* (*Porn Studies*, 2004). Anonymity on the Internet allows ordinary individuals to flaunt themselves *onstage* in a suggestive manner; it permits participants to insert an exaggerated or constructed identity into the perpetual recycling of images on the World Wide Web.

Gun Show is a collection of images of brash young white guys culled from various sources on the Internet. The original digital images are drawn from a world of pedestrian photography that records life within college dorm rooms, on suburban lawns and during all night parties. The common denominator in most of these photos is that in-your-face gesture of raw masculinity, the bicep flex. Recontextualizing these images by locating them in a new conceptual framework draws attention to their blatant affectation. Yet could this endless posturing point, simultaneously, to an innate gender honesty?

ABOUT THE ARTIST

Juan Juarez received a BFA from the University of North Texas in 1992 and an MFA from the University of Wisconsin-Milwaukee in 2004. His multi-media installation work has been exhibited extensively in southeastern Wisconsin and Texas. Juarez teaches in the visual art departments at UWM's Peck School of the Arts and the Milwaukee Institute of Art & Design.

CHECKLIST

- | | | |
|--|---|--|
| 1. <i>Black T Bi-Flex</i>
2006
24" x 32"
digital photograph/
mixed media | 5. <i>Flex Haze</i>
2006
24" x 32"
digital photograph/
mixed media | 9. <i>Tribal Tat Flex</i>
2006
24" x 32"
digital photograph/
mixed media |
| 2. <i>Buds</i>
2006
24" x 32"
digital photograph/
mixed media | 6. <i>Frat Bi-Flex</i>
2006
24" x 32"
digital photograph/
mixed media | 10. <i>Nice Form</i>
2006
24" x 32"
digital photograph/
mixed media |
| 3. <i>Double Bi-Self Kiss</i>
2006
24" x 32"
digital photograph/
mixed media | 7. <i>Light Blue T Bi-Flex</i>
2006
24" x 32"
digital photograph/
mixed media | 11. <i>Virginia Kegger</i>
2006
24" x 32"
digital photograph/
mixed media |
| 4. <i>Dudes Showin' Off</i>
2006
24" x 32"
digital photograph/
mixed media | 8. <i>Red Cap Double Bi-Flex</i>
2006
24" x 32"
digital photograph/
mixed media | 12. <i>White Wife Beater Flex</i>
2006
24" x 32"
digital photograph/
mixed media |



Virginia Kegger, 2006

Buds, 2006

MICHAEL K. JULIAN

Errors of Closure

There's a new car, showroom-polished spiffiness about the installation of paintings Michael Julian has produced for Inova's galleries. But is this surprising? Like the gleaming products coming out of Detroit or Redmond, Washington, Julian's creations always undergo long and painstaking tweaking on the drawing board before they take their place in the world as artworks.

Clearly Julian is an artist who cares about that slap an artwork makes on the consciousness in our initial contact with it. But, if anything, he seems more concerned about the "braininess" of his art than its good looks. His installations can always be read as responses to discourses taking place in our age. *Errors of Closure*, through its title and execution, appears to be a primer on the ever-altering meaning of language and symbols, and on the questions deconstructionists raise about the distance between signifiers and their referents.

The paintings are installed as a maze through which the viewer moves rather like, in an earlier age, the faithful made pilgrimages through the stations of the cross. Each is rigorously designed according to the principles of the golden ratio. What is more immediately obvious about the pictures, though, is their recurring use of those most ubiquitous of graphic symbols—the painted arrows and hands with extended index fingers that usher us through the urban environment. It may be lost in history when, where and how these signifiers came to be universally understood as guideposts, although one of their earliest and more memorable appearances is in Leonardo's portrait of John the Baptist. There we see the saint, half naked and looking rather androgynous, with the index finger on his right hand aimed straight upward, pointing the way to heaven. Of course the professionals of advertising and graphic design long ago stripped the arrows and pointing fingers of any association they might have had with an eternal beyond. Today, as Julian's installation reminds us, the symbols are primarily put into service to direct us where to exit, enter, turn, descend, ascend, park, locate the restrooms, find the lingerie department.

The sixth and last work in Julian's installation is located behind an elevator door. It's a picture of a hand with an upraised index finger and bears the legend, in block letters, "the moon." The galleries' elevator, though, rises no higher than the second floor—well short of the moon, not to mention the domain of God at which Leonardo's John the Baptist is eternally pointing.

Well, talk about an error of closure.

Dean Jensen
Dean Jensen Gallery, Milwaukee, Wisconsin

ARTIST STATEMENT

My work is analytical and conceptual: inquiry as expression as opposed to emotional reaction as expression. It reflects my interest in the puzzling, abstract nature of language, the fugitive and emotive power of color, and systemic modes of production, and it involves an almost religious examination / mystification of structure. I try to temper my cool, seemingly serious and sober approach by undermining my logical methodology with subtle visual contradictions and an obsessive, nearly maniacal impulse to carry an idea to its extreme. I find painting remarkable in its ability to unify and harmonize widely divergent and often conflicting ideas within the same visual structure. Furthermore, as a visual artist in the twenty-first century, the privileged position of vision in a cultural environment of mass-consumption, mediated by a glut of slick signage, is an important if not omnipresent challenge to my mode of expression.

ABOUT THE ARTIST

Michael Julian grew up in the northern Chicago suburb of Libertyville, the fifth of six children in a family of engineers. He received his BFA from the School of Design at Iowa State University in Ames, Iowa, his MA in Drawing and Painting from Minnesota State University-Mankato, and his MFA from the University of Wisconsin-Milwaukee. His work has been shown at numerous venues in and around the areas of Ames, Minneapolis, St. Paul, Madison, Milwaukee, Chicago and New York City. He is currently a lecturer in the University of Wisconsin-Colleges system where he teaches art and design. Michael Julian has lived in Milwaukee since 2002.

CHECKLIST

6. *Error(s) of Closure*

2006

digital image for exhibition announcement

5. *Either / Or*

2006

60" x 97.08"

acrylic and collage on PVC panels

4. *Left Turn*

2006

60" x 37.08"

acrylic and collage on PVC panels

3. *Left*

2006

60" x 37.08"

acrylic and collage on PVC panels

2. *Full Left Turn*

2006

22.92" x 37.08"

acrylic and collage on PVC panels

1. *Right*

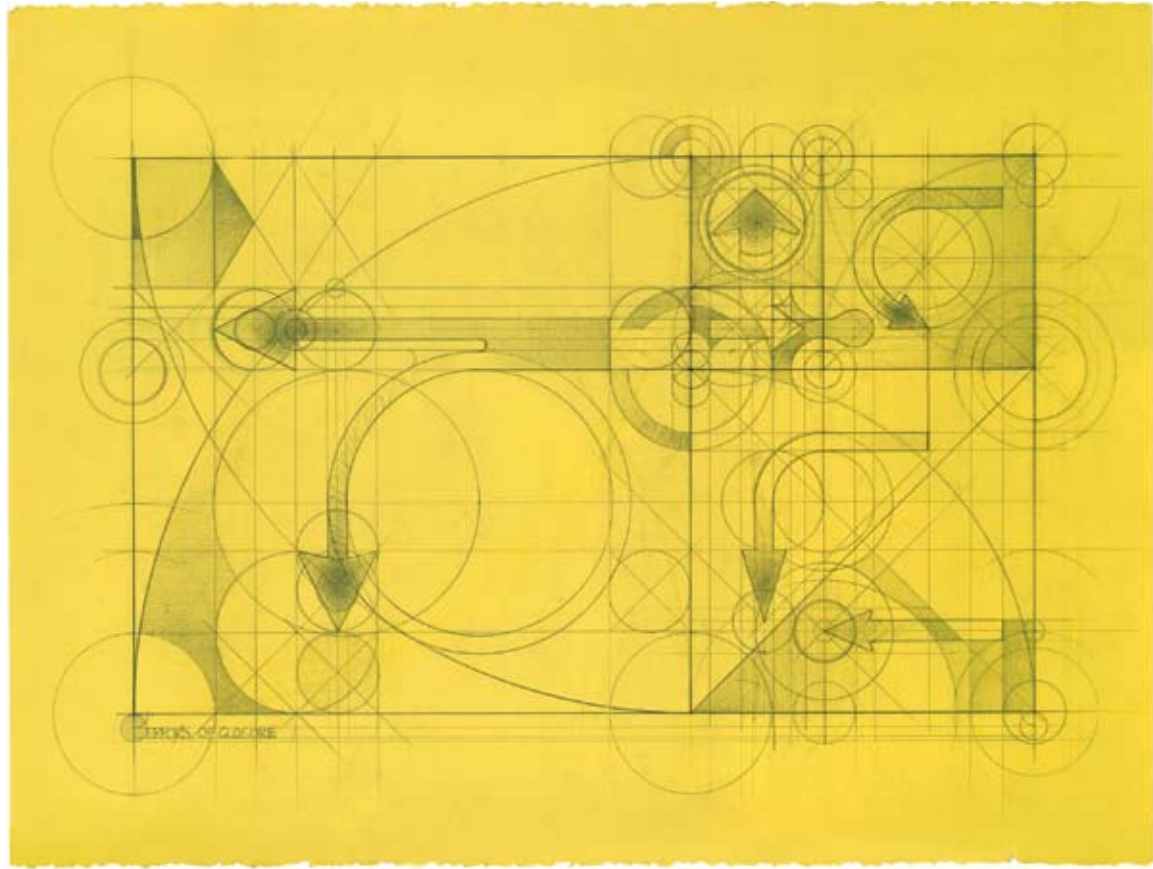
2006

14.16" x 22.92"

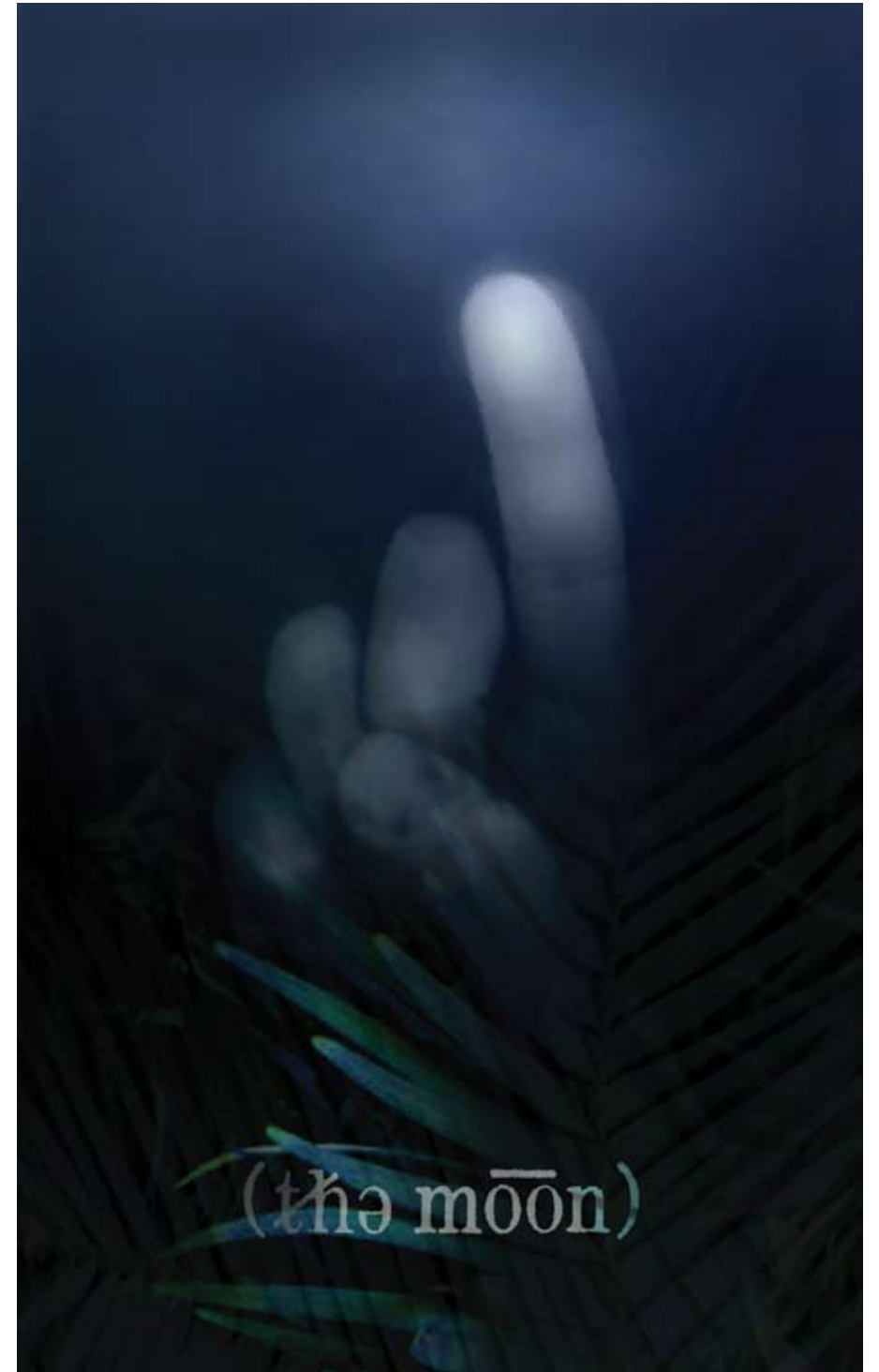
acrylic and collage on PVC panels

0. *Going Up (Elevator)*, 2006

installation with digital image, wood, stainless steel panel and button, PVC, fiber optic lighting



Schematic, 2006



The Moon, 2006

MAT RAPPAPORT

span

In contemporary art parlance, the term projection ordinarily denotes the transmission of a still or moving image onto a screen. This neutral rubric often loses the sense of displacement that accompanied the Latin *projectionem*, which signified “a throwing forward” or “extension.” The effect of dislocation is crucial to the screen projections of Mat Rappaport. They pivot on the shifting connections between the entertainment and surveillance network serviced by mass media technologies, on one hand, and the built environment we inhabit, on the other. Based on the media of film and video as well as radio and audio, Rappaport’s work infiltrates unexpected surfaces to root out the unseen cultural spaces of the modern metropolis, thus dilating the viewer’s field of vision and diverting the routines of passive perception into more critical forms of visual consumption.

Span, the project proposed for this exhibition (in pre-production at the time of writing), takes its point of departure from an earlier work entitled *Rove* (2005). In *Rove*, a rental truck outfitted with a screen cycled through Chicago’s inner loop around Columbia College for three or four minutes before returning to a standing screen at the corner of 11th Street and Wabash Avenue. As the truck sidles up the video screens align, configuring a diptych structure that is splintered as the truck pulls away for its next circuit. The two screens allude to the media architecture of urban space, with the still screen operating metaphorically as a base station and the truck as a circling satellite. Similar in composition and duration, the footage played by both screens fractures the narrative coherence of conventional media with discontinuous images that mirror the orbit of transient life: of elevated trains moving back and forth, of escalators moving up and down, of anonymous pedestrian traffic. As the episodic image streams waft in and out of view, they site the particular “banal-vernacular” of one city corner within the generalized flux and mobility that is the condition of urban life.

Following *Rove*, *span* continues to probe the interaction of the projected image with the urban fabric. Four video projections comprise *span*’s gallery presentation, with a performance to follow in early December 2006. The gallery projections trail the alternating passage of two box trucks across Milwaukee’s Hoan Bridge, along the route linking the Port of Milwaukee and the Milwaukee Art Museum. The scaled projections envelop the viewers and absorb them in the broad cultural topography of national security for which the port and the museum serve as structural analogues. These sites of import and distribution also harbor the threat of infiltration, which imaging technologies are enlisted to manage. Trafficking with the codes of popular film and television, Rappaport’s screen projections punctuate the monotonous track of surveillance with the dramatic effect of suspense. But *span* also withholds any resolution: the climactic pursuit of a moving target collapses into the uneventful traversal of a potentially endless circularity. In this loop where nothing happens, the narrative of danger and risk appears as another kind of projection.

Melanie Mariño
Assistant Professor of Contemporary Art
University of Wisconsin-Milwaukee

ARTIST STATEMENT

I am fascinated by the practice of kerning type. Kerning is the process of adjusting the space between individual letters in a piece of text. Competent kerning hinges the individual letters into a cohesive and legible word. It is a process of locating and shifting / destabilizing the word’s individual letters and in effect dissolving and reconstituting its coherence as a symbol. The word *meaning* becomes its components— m e a n i n g —and for the life of me I can no longer see it as *meaning*.

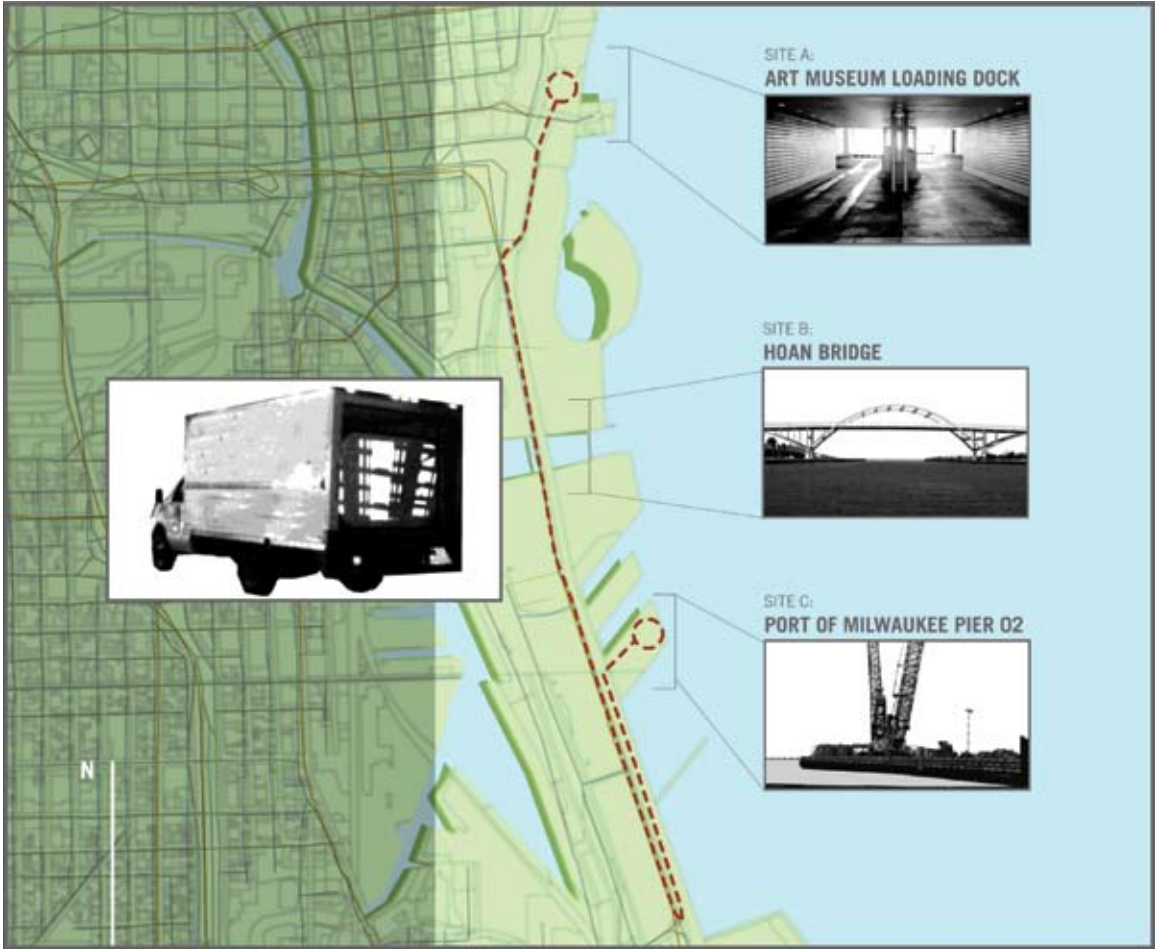
Similarly, my new work delineates a liminal space in which the legibility of the video is simultaneously symbolic and poetic. In *span*, two trucks trace a circuit between the port and the museum, linking two institutions which import and distribute goods and ideas. *Span* challenges the cohesion of these sites by introducing multiple points of observation and the formal conventions of popular media.

ABOUT THE ARTIST

Mat Rappaport received his BFA from the School of the Museum of Fine Arts, Boston and Tufts University and his MFA from the University of Notre Dame. His work has been exhibited and screened in the United States and internationally in galleries, film festivals and public venues. Rappaport is a co-initiator of V1B3 (www.v1b3.com), which seeks to shape the experience of urban environments through media based interventions. Rappaport has received research grants from the University of Dayton and the University of Wisconsin-Milwaukee. He is a recipient of a UWM Center for 21st Century Studies Fellowship and a Montgomery County (Ohio) and Cultural District Artist Fellowship.

CHECKLIST

span, 2006
multi-channel video and audio installation with video performance re/enactment



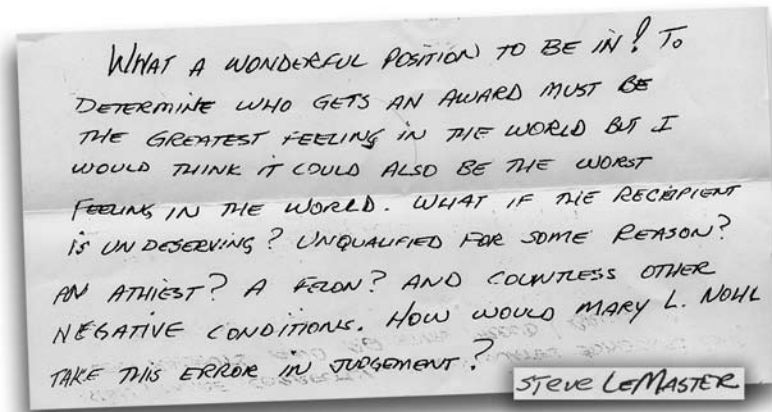
STEVE WETZEL

ideas He Ideates

The consistent poking at convention and attempts at making meaning are what I appreciate about Steve's art. Certainly his transgressions, if we can call them that, are relatively innocuous, but just the same we are asked—compelled—to pay attention. His work is easy and hard depending on your commitment to experiencing it; he leaves that to you of course. Below are the winning essays of a writing contest he held this summer, a competition that responds to what I assume is his ambivalence about applying for and receiving a fellowship that many probably deserve.

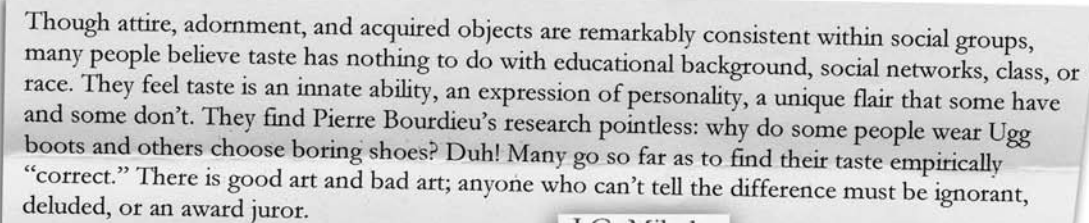
Thasnai Sethaseree
Chiang Mai University

On the Subject of
**The Responsibility
of Award Giving**

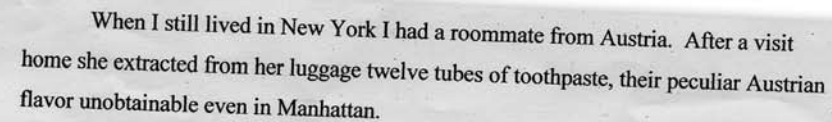


WHAT A WONDERFUL POSITION TO BE IN! To DETERMINE WHO GETS AN AWARD MUST BE THE GREATEST FEELING IN THE WORLD BUT I WOULD THINK IT COULD ALSO BE THE WORST FEELING IN THE WORLD. WHAT IF THE RECIPIENT IS UNDESERVING? UNQUALIFIED FOR SOME REASON? AN ATHEIST? A FELON? AND COUNTLESS OTHER NEGATIVE CONDITIONS. HOW WOULD MARY L. NOHL TAKE THIS ERROR IN JUDGEMENT?

On the Subject of **Taste**



Though attire, adornment, and acquired objects are remarkably consistent within social groups, many people believe taste has nothing to do with educational background, social networks, class, or race. They feel taste is an innate ability, an expression of personality, a unique flair that some have and some don't. They find Pierre Bourdieu's research pointless: why do some people wear Ugg boots and others choose boring shoes? Duh! Many go so far as to find their taste empirically "correct." There is good art and bad art; anyone who can't tell the difference must be ignorant, deluded, or an award juror.



When I still lived in New York I had a roommate from Austria. After a visit home she extracted from her luggage twelve tubes of toothpaste, their peculiar Austrian flavor unobtainable even in Manhattan.

A Thai woman I know carries to Russia chilies and lime. She laughs at herself, but in her eyes I see fright. Who can you trust in a country of gravies and starch?

Here in Bangkok, expatriates at the Fourth of July picnic throng to the Dairy Queen booth for vanilla from a machine: the ice cream of summer, ballparks, warm asphalt and cheap gasoline. I would pay anything for its shiver, chemical and pure.

ARTIST STATEMENT

4 Short Paragraphs That Do a Pretty Good Job at Introducing Ideas Important to My Practice

I am a social constructionist. People create reality through a complicated negotiation of a shared everyday life-world. I know I am a social constructionist because I feel life not as ordinary or natural but as constructed and open.

Art is a discipline that has the means to redirect life-worlds. Art is thoroughly steeped in all things social; it is framed by social convention and its subjects are by default social phenomena. Art is full engagement with others.

Interaction with others is society. Agreement tends toward reinforcement. The aim of maintaining sense is essential to society's success; people agree on what matters.

Metaphor is not simile. One domain of experience is mapped onto another less-understood domain. Metaphor is thoroughly connotative and thus provides the ultimate trope for creating possibility. Metaphor simultaneously hides and discloses.

ABOUT THE ARTIST

Steve Wetzel is a lecturer in the Department of Film at the University of Wisconsin-Milwaukee and the former Education Department coordinator at MATA Community Media where he taught video production to Milwaukee youth. Wetzel earned MFA degrees from the University of Chicago and the University of Wisconsin-Milwaukee and a BFA from the University of Wisconsin-Eau Claire. While he has worked in several media such as performance, installation and radio, the bulk of Wetzel's recent art has been documentary video including two feature-length projects: *Men's Hockey* and *Birthday Girl*. His video, *In Part a Treatment of Success*, will be screened this winter in Chiang Mai, Thailand.

CHECKLIST

1. *In Part a Treatment of Success*, 2006
video, 25:00

2. *I've Seen This Before*, 2006
video, 4:00

3. *Untitled*, 2006
video loop

4. *Cultural Deprivation in Children*
2006
book

5. *Bad Distribution; Probably the Wrong Kind of Dirt Too*
2006
16" x 12" x 12 1/2"
aquarium and dirt

6. *Open Road with Missing Long Dash*
2006
16" x 12" x 12 1/2"

aquarium and cut pavement

7. *Tabula Rasa*
2006
16" x 12" x 12 1/2"
aquarium and glass

8. *Don't Blame MC Hammer*
2006
3" x 5"
pen and paper



Lamentation, 2006



Spearfishing Up North, 2006

SUITCASE
EXPORT
FUND
THE GREATER MILWAUKEE FOUNDATION'S MARY L. NOHL FUND
FOR
INDIVIDUAL
ARTISTS 2005

The Suitcase Export Fund was created to increase opportunities for local artists to exhibit outside the four-county area and to provide greater visibility for individual artists and their work as well as for Greater Milwaukee. In its third cycle, the Fund provided assistance with shipping, travel and promotion to fourteen individual artists and an artist collective. These artists—three of them Nohl Emerging Artist Fellows—work in a range of media. Their exhibitions took them to locations throughout the United States and to China, Austria and Canada.

William Andersen, a 2004 Nohl Emerging Artist Fellow, participated in a four-person group exhibition of young artists from Milwaukee at the MUST Be Art Center in Beijing's 798 Art Area. The area is a popular and controversial space for exhibiting contemporary art in China. Andersen created a large installation of the paper cutouts, paintings, photography and video he accumulated while traveling for a month in China.

Greg DuMonthier attended the opening in Tallahassee of *Road Show*, a national juried exhibition that included his work, at the Museum of Fine Arts, Florida State University.

Nicholas Frank brought the "Nicholas Frank Public Library" to Locust Projects, a nonprofit alternative space in Miami, Florida, for *On Platforming*. The exhibition brought together artists who create structures and frame-works within which others can work.

Jean Roberts Guequierre exhibited fifteen paintings at her solo show at the James Watrous Gallery in Madison, Wisconsin.

Steve Hough and four of his large-scale works traveled to the Dust Gallery in Las Vegas for *Ultraflux*, a two-person exhibition. While in Las Vegas, Hough was able to meet local collectors, museum curators and art journalists.

Darryl Jensen exhibited "Fight Flight," a large-scale diptych photo lithograph, at *Off the Wall*, the annual juried Mid America Print Council Members Exhibition. The exhibition took place at the Eugene E. Myers Art Gallery at the University of North Dakota in Grand Forks.

Nohl Emerging Artist Fellow (2004) **Frankie Martin** received support for her first solo exhibition. Martin performed at the opening at CANADA in New York City.

Colin Mathes created new work as part of Hotel Pupik 06, an artist residency program in Schrattenburg, Austria. His drawings and site specific works were exhibited in an international group show at the conclusion of the residency.

Jim Muraco screened his film, *Wisconsin Born & Bred, The Entertainers*, at the first Beloit International Film Festival.

For her solo exhibition at Department of Safety in rural Washington, **Micaela O'Herlihy** created a site-specific mural in which she placed her drawings and paintings and projected two of her video pieces.

Suitcase funds enabled **Josie Osborne** to ship her mixed media box constructions to the Carrera Gallery at Flagler College in St. Augustine, Florida for a group exhibition, and to collaborate with the other participating artists on a promotional brochure.

Kristopher Pollard transported himself and twenty ink drawings to a solo exhibition at the Upstairs Gallery at Subterranean Books in St. Louis, Missouri.

Sonja Thomsen shipped three photographs to *Resonance*, the 11th annual juried group exhibition organized by the Photographic Center Northwest in Seattle, Washington, and she attended the opening.

Fahimeh Vahdat performed and gave a gallery lecture at the opening of her solo exhibition at the Forum Gallery at the Brookhaven College School of the Arts in Dallas, Texas.

The **White Box Painters** (Shana McCaw, Brent Budsberg, and 2003 Nohl Emerging Artist Fellow Mark Escibano) traveled to Calgary, Canada to install a solo exhibition and perform as part of that city's ArtCity Festival. You can visit their project at: thewhiteboxpainters.blogspot.com.

THE INSTITUTE OF VISUAL ARTS

Since 1996, the Institute of Visual Arts (Inova) at the University of Wisconsin-Milwaukee has established an international reputation as a contemporary art research center. The mission of the Institute of Visual Arts is to engage the general and university publics with contemporary art from around the world through exhibitions and programs. The Institute is recognized for the high quality of its programs and for the opportunity it offers artists to experiment in the creation of new work.

SUPPORT FOR THIS EXHIBITION AND CATALOGUE HAS BEEN PROVIDED BY THE GREATER MILWAUKEE FOUNDATION'S MARY L. NOHL FUND AND THE PECK SCHOOL OF THE ARTS.

UNIVERSITY OF WISCONSIN-MILWAUKEE

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Cover image: *Errors of Closure* (detail), Michael K. Julian

Visual Arts Milwaukee (VAM!) links local visual arts organizations to increase the quality of local artistic presentation and production as well as to bring greater local, national and international attention to Milwaukee's institutions and artists. The Mary L. Nohl Fund Individual Artist Fellowships and Suitcase Export Fund are the major projects of VAM!.

Special thanks to William Andersen, Ellen Ash, Steven Burnham, Fred Dintenfass, Lee Ann Garrison, Bruce Knackert and Mark Lawson.

←--SPINE

MARY L. NOHL FUND FELLOWSHIPS FOR INDIVIDUAL ARTISTS 2005

INSTITUTE OF VISUAL ARTS



PECK SCHOOL OF
THE ARTS