



FELLOWSHIPS

THE GREATER MILWAUKEE FOUNDATION'S MARY L. NOHL FUND

FOR

INDIVIDUAL

ARTISTS 2006



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SANTIAGO CUCULLU

SCOTT REEDER

CHRIS SMITH

donebestdone

DAN KLOPP

CHRISTOPHER NIVER

MARC TASMAN

OCTOBER 12-DECEMBER 9, 2007

INOVA/VOGEL
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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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. Twenty-eight artists have received fellowships since 2003, the majority of whom have stayed in Greater Milwaukee, contributing to its cultural life. A dozen curators 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. More than 60 artists, several of them Nohl Fellows, have received support from the Suitcase Export Fund, which funds the transportation of artists and their work to exhibitions outside the area. These artists have exhibited in venues throughout the United States, Europe, Latin America, 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 2006 as in the preceding years, seven fellowships were awarded, and the exhibition this catalogue documents represents the culmination of a year's work by three established artists—Santiago Cucullu, Scott Reeder and Chris Smith—and four emerging artists—donebestdone (a collective), Dan Klopp, Christopher Niver and Marc Tasman. The artists were selected by a panel of jurors who spent three days reviewing work samples and artists' statements, making studio visits and talking to local artists: Dominic Molon, the Pamela Alper Associate Curator at the Museum of Contemporary Art, Chicago; Alma Ruiz, associate curator at The Museum of Contemporary Art, Los Angeles; and Nadine Wasserman, an independent curator based in Albany.

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; and participated in the production of the catalogue.

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

ESTABLISHED ARTISTS



SANTIAGO CUCULLU

WIDE-AWAKED

I am against any insinuation of a “linear process”; as I see it, the processes are global; one thing is for sure: there is a “lowering” of the critical level, which points to this indecisostagnation; the creative potentialities are enormous, but the efforts appear to wane just as radical positions are proposed; radical positions don’t mean aesthetic positions, but global life-world positions—language—behavior.

—Hélio Oiticica, “Brazil Diarrhea,” *Arte Brasileira Hoje*, Rio de Janeiro (1973)

Santiago Cucullu’s is a practice of bricolage. His production—positioned between abstract painting and illustration, appropriation and invention, social critique and subjectivity, sculpture and prop making—employs analytic methods of juxtaposition and appropriation so that systems of discourse and meaning are thoroughly, albeit elegantly, reordered. The politics of interpretation are central to Cucullu’s conceptual stratagem, and bricolage’s interrupting energies effectively break down official cultural narratives and challenge the compartmentalizing of display and production in graphics and sculptural form. Yet Cucullu’s form of bricolage address is not merely a deconstructivist strategy. It is also a welcoming propositional tactic.

That which is familiar in Cucullu’s work is never familiar for long. First identifying the official signs and cultural stereotypes littering his compositions, viewers discern a politically charged theater of props and diagrams. But almost immediately Cucullu’s evocations of social disenfranchisement and his concept of underdevelopment become porous and evaporate. Finally his objects and images seamlessly slip into the non-pictorial, a metaphysical world comprised of color, shape and form. And then a silhouette or a familiar material will once again announce itself. A recognizable sign will divulge its loaded meaning and Cucullu’s polyphonic process starts again.

Brazilian artist Hélio Oiticica’s (1937-1980) argument that radical positions take the form of language and behavior is confirmed in Cucullu’s work. Cucullu’s vernacular visual and textual vocabulary is comprised primarily of found materials and cultural signs. He imposes shifting, multiplying and meandering acts of spatial organization on this vocabulary, protracting the syntax of brightly colored commercial plastics, scrap wood, fabric and a graphic lexicon of preexisting imagery through compositional exaggeration.

Cucullu’s work is high and low in every way. If post-structuralist theory is concerned with the emancipatory resistance to domination, Cucullu’s practice at its most fundamental can be said to be the visual equivalent. He shakes loose the aesthetics of transience associated with the Third World by subjecting its materials and tropes to the authority of formal abstraction. It is a program of interference that he has reconfigured into the building blocks for a new language, one that is democratic and elitist, representational and abstract, priceless and worthless. He is a post-structuralist who believes in the invention of new forms. Beauty and critique are not in dispute. Like Oiticica, Cucullu collapses notions of art, invention and liberty into his studio practice and life.

Michelle Grabner
Artist/Writer

ARTIST STATEMENT

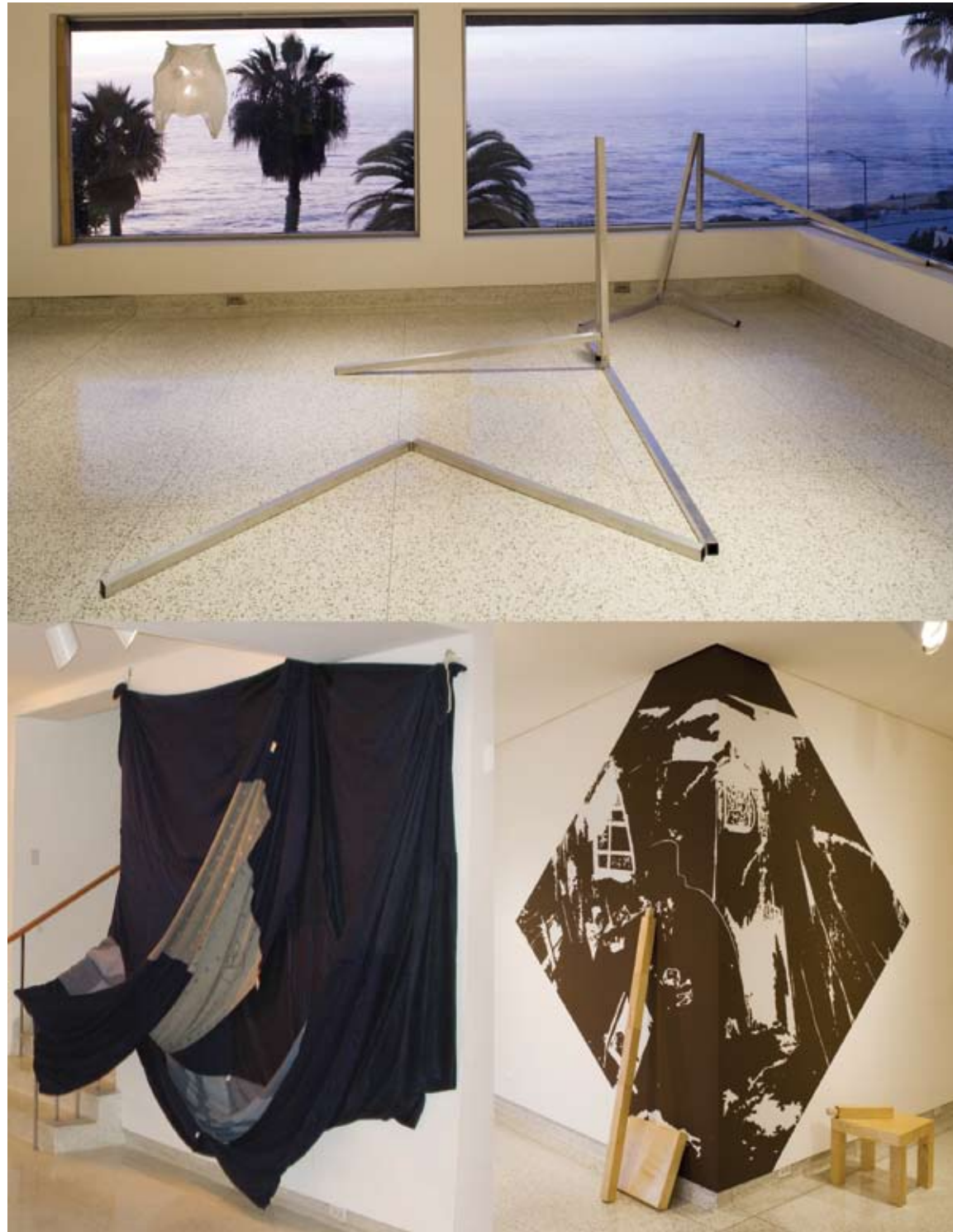
There is an inherent schizophrenia in my work. An exhibition may contain very different kinds of projects: temporary wall drawings, watercolors, and minimal sculptures that at first glance appear to be in opposition to the more baroque and figurative elements found in the two dimensional work. The work often addresses the everyday absurdities that accumulate and insinuate themselves into reality. The sculptural nature of plastic curtains used in storefronts to keep flies out and the transformative aspects of plastic bags in trees become evident. Forgotten heroes and anti-heroes, the provenance of discarded furniture, gun fetishists and most types of fanaticism delineate the physical limits of an object.

ABOUT THE ARTIST

Argentinean-born artist Santiago Cucullu creates multi-media works and spatially unified installations. His work has been shown at the Walker Art Center in Minneapolis, the 2004 Whitney Biennial, the Henry Art Museum in Seattle, and the Museum of Contemporary Art San Diego, as well as various international venues including the Mori Art Museum in Tokyo and the temporary annex of the Musée d’Art Moderne de la Ville de Paris in France and the Calouste Gulbenkian Foundation in Lisbon.

CHECKLIST

Glimpses of my salvation in the mundane and absurd remnants of other people’s lives, 2007
mixed media



Installation views, Museum of Contemporary Art San Diego, pictured clockwise:
Untitled, 2007 and *Mugaru-Kun*, 2004; *Leave Me Never*, 2007 and *Table Sculpture*, 2004;
Big Blanket (freezing at 10000 ft.), 2004.

Come to Me (BLK 79 Shanghai), 2006



Above: Room with a view or La Jolla Actionists, 2007 and mock-up for Treat My Mother Like Ratt, 2007

Right: No Second Place Winner, 2007

- NOTES**
- Pg
- 19 Rk (lf) hip, x, shld Draw
- 25 Saffty straps
- 29 Automobile wear of pistol
- 32 Swivel holster
- 35 Core fitting of holster
- 39 Grips
- 46 Fast Draw - 50, 52, 54, 56, 55-7-60, 58.
- 63 Practice fast draw
- 65 Don't underestimate enemy
- 66 Confidence
- 67 Single Action, Double Action, Automatic
Shotgun, Rifle
- 70-4 Improving / working on pistols
- 75 Calibers & Loads
- 83 Wax bullets
- 91 Combat Firing 113
- 91 0-3yds hip shooting 94
- 93 3-7 " gun throwing 94
- 93 7-15 " both hands 95
- 93 15-25 " line of sight 95
- 96 > 25 " 'point'
- 98 A smooth, st-back pull on trig
- 98-9 Draw & Fire
- 107 most fights: at night / poor visibility, surprise, close range,
several men involved,
- 104 Subconscious reaction
- 107 Take your time, fast!
- 106 ~~Kent~~ by windage
- 104 Hunches
- 106 Pick a spot on target - belly 107-8
- 108-9; 2 hand grip of pistol
- 108 No Fair Play
- 108-110 Hands Up & Don't Move
- 110 Hold low at night
- 110 Don't see target
- 110 Throw hat, stone, [sand]
- 110 Shoot sl. bit of flash
- 110 Holding flash lt
- 110-1 Clothing
- 111 Shoot bar corners not over
- 111 Don't draw unless u r ready to shoot
- 110 Move towards left
- 111 gun = poor clyb
- 111-2 Luckey Fortuna Direct
- 112 never quit esp never quit firing

SCOTT REEDER

THE TUTTI FRUTTI JUICE CENTRE AND BAR AND BAKERY

I was tempted to name this brief text “Still Life with Grenades,” which is the title of a Scott Reeder painting of grenades nestled in a fruit bowl. But the less sexy, more unwieldy “Tutti Frutti Juice Centre and Bar and Bakery,” which Reeder patronized and photographed while on a residency at Visva-Bharati University in West Bengal, India, is more apt in its odd diction and humble offerings—a juice “centre” for what appears to be a charmingly ramshackle stand, and the awkward syntax of “and bar and bakery,” which has an appealing utility: more products and services can simply be added to the concession’s awning. “*And* barbershop, *and* rickshaw valet,” etc. Likewise, Reeder’s own offerings are many, and will likely keep changing.

While he could be called a sculptor, a ceramicist, a vendor of handcrafted door stops and tennis shoes, as well as filmmaker, performer, musician, social impresario and curator, Reeder’s practice is firmly anchored in painting. But painting in its post-studio life, its emergence into the selfsame and hopefully thirsty world that responds to the hand-painted facade of the Tutti Frutti Juice Centre. *Paper at Night* (2006)—a Jean Arp-like free fall of colored rectangles, one of which, the pink, seems lovingly kidnapped from a Mary Heilmann canvas—points to specific twentieth-century lineages of abstraction, and yet the title leads us back into the material world, to imagery that anyone outside of art historical dialogues can grasp. This theme reappears in different guises and moves in two directions, not just giving figurative dimension to what at first appears abstract, but revealing abstraction that lurks in the everyday. Consider pandas, for instance, holding up black and white signs (*Panda Protest*, 2007) and how logical it suddenly seems that these animals might turn to a reduced, non-objective means of expression.

“The viewer completes the work,” Reeder has said, echoing Joseph Beuys’s “social sculpture” as well as Hèlio Oiticica and Group Material (Oiticica brought sand and parrots to the gallery; Reeder, hay bales and timber from a razed barn). In recent years this ethos has resurfaced in the form of so-called relational aesthetics, à la Rirkrit Tirajaniva, whom Reeder has cited as an influence. But there’s a crucial difference between making Pad Thai in a gallery, Tirajaniva’s iconic gesture, and what Reeder does. One could easily imagine Tirajaniva opening his own stand and serving cups of juice. For Reeder’s version, he’d make the cups, too, possibly with a collaborative team of Wisconsinites. He’d make the juice. The sign. A glazed ceramic “blender.” The music that would pipe gently from the boombox on the juice stand counter. And maybe, like *Bamboobox* (2005), a box for the boombox, out of bamboo.

Reeder invites viewer participation and collective production, and yet the end result is not just a gathering place, a transformed viewer and viewing space, but discrete images and objects that are made with an almost old-fashioned artistic integrity—considered, convincing and pleasurable.

Rachel Kushner
Novelist and Art Writer

ARTIST STATEMENT

January 11th
Met this guy whose head had a different name than his body

January 25th
Played an organ that had microphones connected to the ocean—when you hit the keys it played the sound of waves, but there was no way to turn it down or turn it off.

February 12th
I was teaching at a big university trying to get students to throw basketballs at each other with their eyes closed.

February 20th
Some hippies surrounded my car—they were all named after days of the week

March 7th
I had to fight a lion who was wearing a sweater and jewelry

March 13th
Read something in the newspaper about the “Life Is Somewhat Meaningless” sailing team

April 14th
dream idea: footsteps to the end of a record

June 20th
A comedian was doing impressions of different flavors of ice cream

September 17th
A movie theater went out of business while I was standing in line to get tickets

November 14th
Tried a new gum flavor: “Yoda’s Head”

December 2nd
Watched a movie of people with video cameras waving by moving their cameras, then the camera filming them would wave back

ABOUT THE ARTIST

Scott Reeder is an artist, filmmaker and independent curator. His recent projects include a soon-to-be-completed feature film, *Moon Dust*. Other activities include co-directorship of the General Store, an alternative art gallery based in Milwaukee that has organized several prominent exhibitions in New York (“The Early Show” at White Columns and “Drunk vs. Stoned” at Gavin Brown’s enterprise) as well as shows in Los Angeles, Miami and Chicago. Reeder’s work has been reviewed in *The New York Times*, *The New Yorker*, *Artforum*, *Art in America*, *Art & Text*, *artnet.com* and *Art Review*. Reeder is assistant professor of painting and drawing at the School of the Art Institute of Chicago.

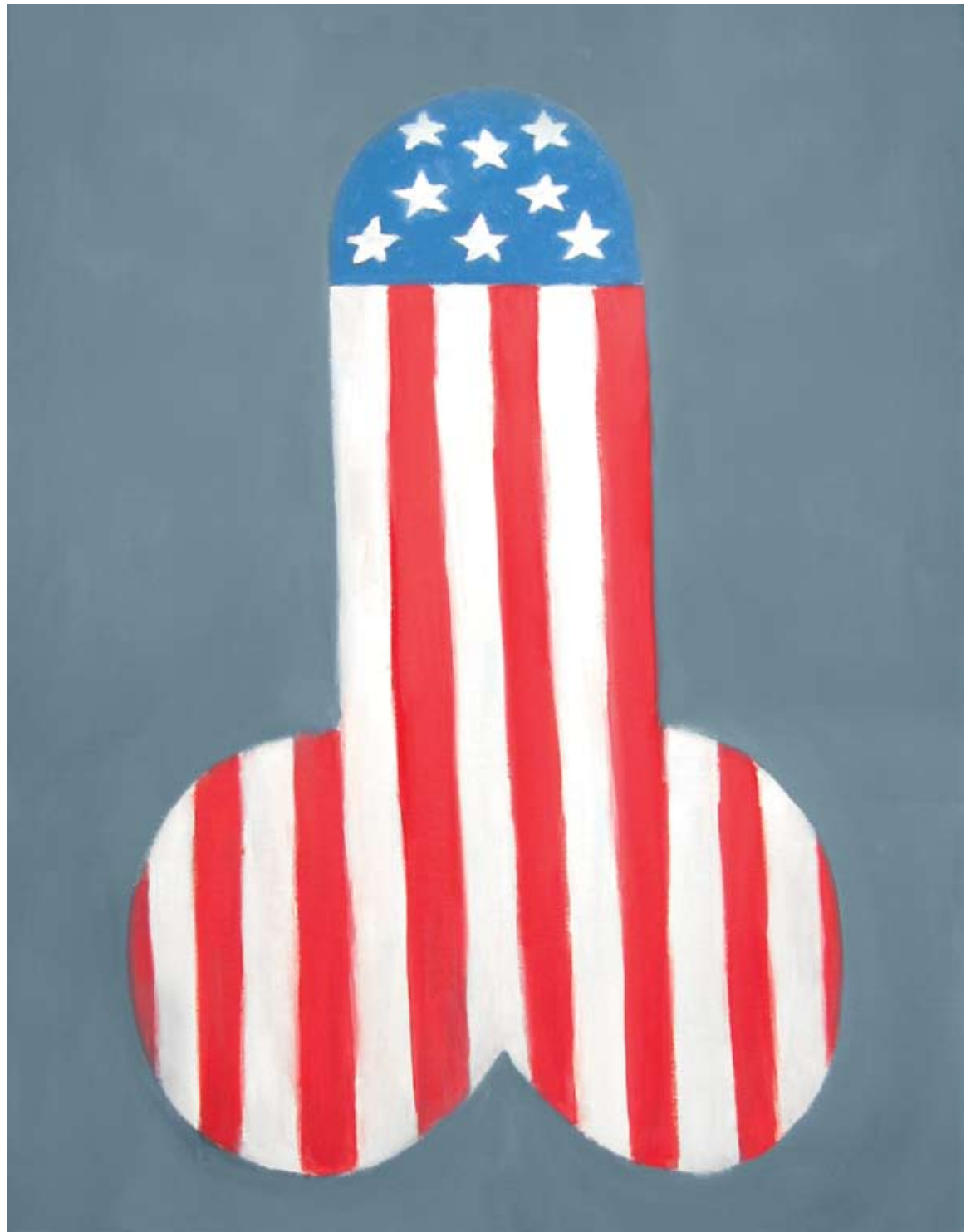
CHECKLIST

<i>Bamboobox</i> 2005 16 x 13 x 34 inches bamboo, stereo system	<i>Symmetrical Pirate</i> 2006 70 x 50 inches oil on canvas
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<i>Panda Protest</i> 2007 58 x 30 inches oil on canvas	<i>Paper at Night</i> 2007 72 x 96 inches oil on canvas
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Panda Protest, 2006



American Dick, 2006



Symmetrical Pirate, 2006



Paper at Night, 2007

CHRIS SMITH

SIMILAR DIFFERENCES

Chris Smith has a gentle but determined spirit; a silent creative fire burns perpetually in his eyes. He is seeking the undetected riches in seemingly routine life. He looks for meaningful content in the cracks and crevices of the ordinary, uncovering the unsung textures of our culture, its peoples and geographies.

Smith's early cinematic subjects were predominantly Midwestern but his themes—alienation, disenfranchisement from the normal societal velocity, relentless individual determination—are as universal as any. Now he presents us with a collection of photographs, their subjects ranging from the cosmopolitan elite to the American down-home, from austere fashion to hostile winter environments and to the warmth (?) of the holidays. Smith juxtaposes a European realm with Milwaukee's snowbound universe. Ironically, even though these photos are documentary in nature, they convey and uphold myths of people and places.

This photographic ensemble defeats the expected pattern of recognizable theme and instead thrusts us wholeheartedly into a world of bewildering discordance. The collection starts in Europe with entrapped mannequins staring blankly, forlornly out into the abyss. They are lit underneath as in a horror film, their horror being their lifeless entrapment. But to get to this realm we have an airline advertisement, a calling to another land, another idea. Alas, there is immediate trouble in paradise. Even in this glorified sell-shot, graffiti mocks the blank space and foreshadows the urban blight that might await us. (The grass may not be greener on the other side but a little more snowbound as we shall soon see.)

We arrive back in the hinterland to the purported banality and bleakness of the Midwest. We see scenes of the desolation of the cruel snowscape and dip into the interiors that protect against it as well. Where Smith's European chic is an exploration of the imagination, with no limits or adhesion to practical considerations, he consistently portrays the Central States—its farms, its brace against the cold climate—with a utilitarian look. But we all know that these are only mythic portrayals.

In these photographs as in life, there is little sense of rhyme or reason. The jarring juxtapositions send our sense of order reeling, leaving us torn between wonderment and antagonism. But isn't it these intermittent wake-up calls that provide new life and fresh perspectives? Smith's collection of images does not offer catharsis; instead, we are left in an unresolved state of flux. Chris Smith's usual medium is motion pictures, but in providing these still photographs he transcends that realm showing us that his vision remains steadfast in any milieu.

Mark Borchardt
Filmmaker/Writer

ARTIST STATEMENT

I work a lot on instinct. When I find time to look to new projects I just try to assess what seems most interesting to me at that point in time. I hope the projects speak for themselves and are able to connect with people in either a humorous or an emotional way.

ABOUT THE ARTIST

Chris Smith is an accomplished artist/filmmaker whose previous films include *American Job* (1996, Sundance Film Festival), *American Movie* (1999, Grand Jury Prize-Sundance Film Festival, Sony Pictures Classics), *Home Movie* (2001, Sundance Film Festival) and *The Yes Men* (2004, United Artists). His newest film, *The Pool*, premiered at the 2007 Sundance Film Festival where it won the Special Jury Prize. In addition to filmmaking, Smith has had his photography shown in New York at Gavin Brown's enterprise as part of the "Drunk vs. Stoned" group show and at the NADA International Art Fair in Miami in 2005.

CHECKLIST

Modern Architecture
2007
36 x 48 inches
digital photographic print

Holiday
2007
36 x 48 inches
digital photographic print

Milwaukee
2007
36 x 48 inches
digital photographic print

Spanish Trash
2007
36 x 48 inches
digital photographic print

Untitled
2007
36 x 48 inches
digital photographic print



Image from *Untitled*, 2007



Image from *Untitled*, 2007



Image from *Milwaukee*, 2007



Image from *Holiday*, 2007

EMERGING ARTISTS



donebestdone

A NETWORK OF EGOS AND MACHINES

There is no real one way to describe what donebestdone is or what they do. I have a sneaking suspicion that the members of the group are still trying to figure that out. Their output is an amalgam of highly articulate, sonically abstract multimedia and playground potty humor. One minute you're getting lost in the trance of a 30-minute live drone performance and the next you're laughing your ass off at a bunch of peepee jokes and swear words. It is their artful manipulation of that contrast—not taking themselves too seriously while being incredibly mindful of what they're doing—that creates their unique and chimerical aesthetic.

And to demonstrate this contrast even further through this textual medium, I'm now going to hand my laptop over to my son (who is a complete disappointment in every way imaginable) to finish the remainder of this essay. Lord-God, please save him from the upcoming beatings.

Donebestdone is kinda pretty much totally sweet and totally cool and they're like 3 dudes and they make videos about a bunch of things and sometimes their videos don't make sense but also and sometimes they do and sometimes they throw in a total bunch of a peepees in their videos and also they make prints and musics and the thing you have remember about them is that they total try to do things as fast as possible and whatever comes out is what come out they don't think about things too much or try to perfect everthing to make it super perfect so things tend to turn out kinda a bit grungy and maybenot super polished but that's kinda their style and if you don't like it they kind of don't really care that much but maybe they do care a little. Filler words filler words filler words. Bye

Peepee count: [2]
[brilliant]

Vince Ream
Filmmaker and Visual Artist

ARTIST STATEMENT

Donebestdone is an interdisciplinary multimedia collective that dissolves the boundaries between archetypal media forms such as photography, video, music, animation, drawing and graphic design. We illuminate the expressive substance of these domains as we interconnect them in an experimental, collaborative environment. The speed and pervasiveness of technology informs our practice, providing tools to accelerate and distribute our process. Computers, digital cameras, cell phones capable of capturing media, portable voice recorders, re-purposed video game hardware all make media gathering and synthesis possible at an unprecedented rate and in any environment. Interactivity is also central, with live performances blurring the distinction between audience, performer and environment. Our produced work stresses the interaction between members of the collective and the distribution of expressive influence, personally and mechanically. We acknowledge the dynamic between us and our tools: we are a network of egos and machines, and what we create is as much the product of the configuration of these machines and particulars of software applications as it is human expression. Just as members of the collective have unique voices that can be discerned, so too does our software speak in peculiar voices. We meld these forces, exploding into a sensory overload of images, sounds and motion: experiences emanating from a cybernetic organism both unitary and multiple.

ABOUT THE ARTIST

Donebestdone was formed as a small collaborative experiment by Jason Nanna, Kyle Vande Slunt, and Mike Winkelmann in October 2005. Dedicated to the rapid production of technology-fueled work, the collective quickly expanded to include over twenty collaborators, each invited to contribute esoteric and unconventional devices, talents and techniques. Several hours of music, over one hundred videos and a website overloaded with audio and visual components resulted. At the same time, donebestdone began to develop experimental live multimedia performance techniques. They have performed at Lawrence University, Darling Hall, the University of Wisconsin-Oshkosh, the Milwaukee Art Museum and the Milwaukee Institute of Art & Design (where they also exhibited a multimedia installation). Their work has screened at the Boston Visual Music Marathon, Provflux Film Festival, Miramar Theatre, and the Milwaukee International Film Festival, where they won first place in MIFF's 24-hour film competition in 2006.

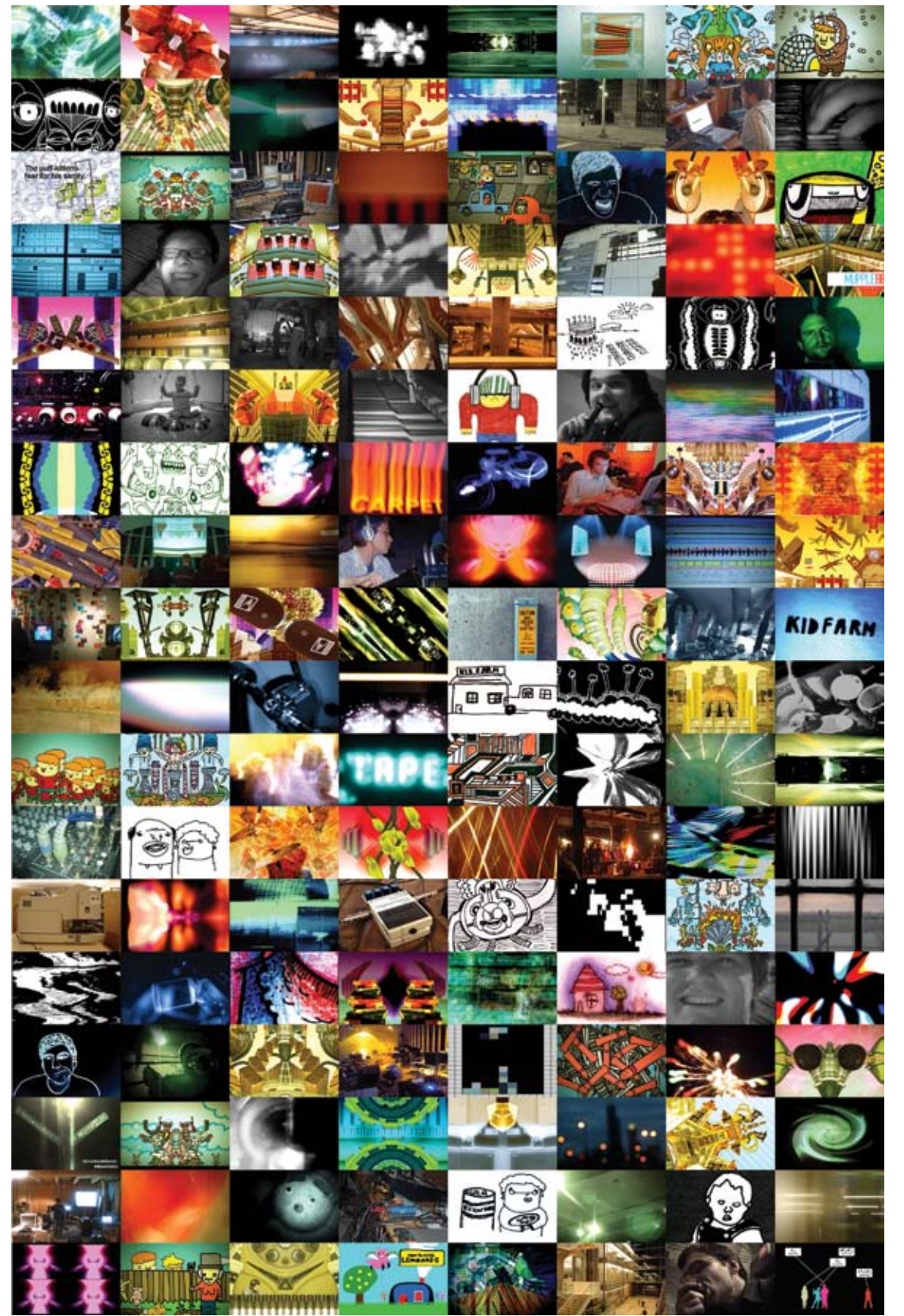
CHECKLIST

Super Marimba (a collaboration with composer/performer Payton Macdonald), 2007 and *Muppleberry* (with samples from the Minneapolis Public Library), 2007: source photographs, graphic designs and related audiovisual compositions and improvisations.

Dreambubbles, 2007
video and associated graphic designs

How to be a Spy, 2007
video

Dougbertdoug, 2007
video



DAN KLOPP

EXPERIMENTS IN PINHOLE PORTRAITURE

For me, Dan Klopp's pinhole photography is an experiment in surrealist documentation. His portraits bring to mind a fundamental condition of the photographic enterprise: that a photograph's iconic reflection of a reality is the product of the photographer's camera-mediated interaction with the world. Pinhole cameras lack a lens and an adjustable aperture and therefore often require a protracted shutter speed to get an evenly distributed exposure. The subjects and their surroundings must remain still for several seconds to get a clear image, and uncontrolled light conditions are likely to change from moment to moment. These qualities of pinhole as a photographic medium provide interesting challenges for an artist interested in documenting people within their own environments. Klopp's embrace of both the confines and potentials of this medium has resulted in a style of portraiture that joins the documentary photographer's urge to "capture the moment" with the avant-garde's tendency toward experimental modes of representation.

I became aware of the importance of this tension between documentary and experimental perspectives in Klopp's work when he enlisted me as an interpreter. I was living in Trivandrum, South India, where I was conducting ethnographic research. Klopp needed my help to recruit subjects for a series of portraits of men and their motorcycles. We found our subjects in the streets, markets, back alleyways and parking lots of Trivandrum's lively urban center. I'm sure I'll never forget the image of Klopp steadying his box-like, wooden Leonardo Polaroid pinhole camera on the pavement, counting down the seconds of his exposure as onlookers gathered and auto-rickshaws and other market traffic sped by just behind him. A difficult context for experimental photography indeed, but one that allowed Klopp to represent his subjects within a lived environment. The images also have a surreal quality, the result of the artist's creative interventions into the photographic process. It was Klopp's ability to maintain a critical balance between documentary and experimental modes of photography that inspired me to push my own photography in India beyond nuts-and-bolts ethnographic documentation. Having seen Dan-the-Artist at work, I left my flash at home and forced myself to reflect creatively and critically on my production of images.

Klopp's desire to image a person in surprising and subtle ways is at the heart of both his pinhole portraiture and his documentary filmmaking. *Swim Jim Swim*, now nearing completion, is about the ultra-marathon swimmer Jim Dreyer who in 2005 became the first person to swim across the five Great Lakes. Klopp's account locates Dreyer's momentous achievements within the network of intriguing personalities who struggle to keep him afloat. Here, as in his pinhole photography, Klopp displays a commitment to a more complex and challenging visual characterization of his subjects.

Matthew Wolfgram
Anthropologist

ARTIST STATEMENT

My father made art, although I know that he himself never considered his incredible works as such. In thinking today about my own career, I am forced to wonder at the social forces that relegate one artist's work to the basement while another's hangs on the gallery wall. An artist's identity and the idea of art-as-object-of-appreciation are the result of many influences: social constructions, the viewer's perspective, and the artistic process itself. It is because of these mutable qualities of artistic production and consumption that I believe it is important for artists to be constantly aware of the multiple ways their work is seen. I try to facilitate this multiplicity by finding something about my subjects' complex life stories and environments that can inform my own perception within our photographic encounters. In this way, I acknowledge the challenge of reflecting in the medium the unique space-time of those encounters.

ABOUT THE ARTIST

Dan Klopp is a filmmaker, photographer and musician. He is a graduate of the University of Wisconsin-Milwaukee Film Department, and he was responsible for bringing an international crowd of artists to Milwaukee as the curator of the UWM Union Theatre in the 1990s. In 2006 he received an Artist Fellowship Award in Media Arts from the Wisconsin Arts Board. Klopp's feature film debut is a documentary about ultra-marathon athlete Jim Dreyer, the first person to swim directly across all five of North America's Great Lakes. *Swim Jim Swim* is due to premiere in the fall of 2007.

CHECKLIST

Jim Dreyer on a Rock
2005

23 x 30 inches

4 x 5 Polaroid negative enlargement

Jim Dreyer in Full Wetsuit
2005

23 x 30 inches

4 x 5 Polaroid negative enlargement

Jim Dreyer in Lake Michigan
2005

23 x 30 inches

4 x 5 Polaroid negative enlargement

From the series *Motorcycles of Kerala, 2006:*

Shopkeeper and his Royal Enfield

Motorcycle Rider and Autoshaw Driver

Older Man and his Royal Enfield

Young Man with a Royal Enfield

Autoshaw Driver and a Royal Enfield

Man and his Yamaha in the Market

Grocery Man and his Motorcycle

Newspaper Photographer and his Royal Enfield

Woman with Broken Arm in the Market

Royal Enfield Motorcycle Cop

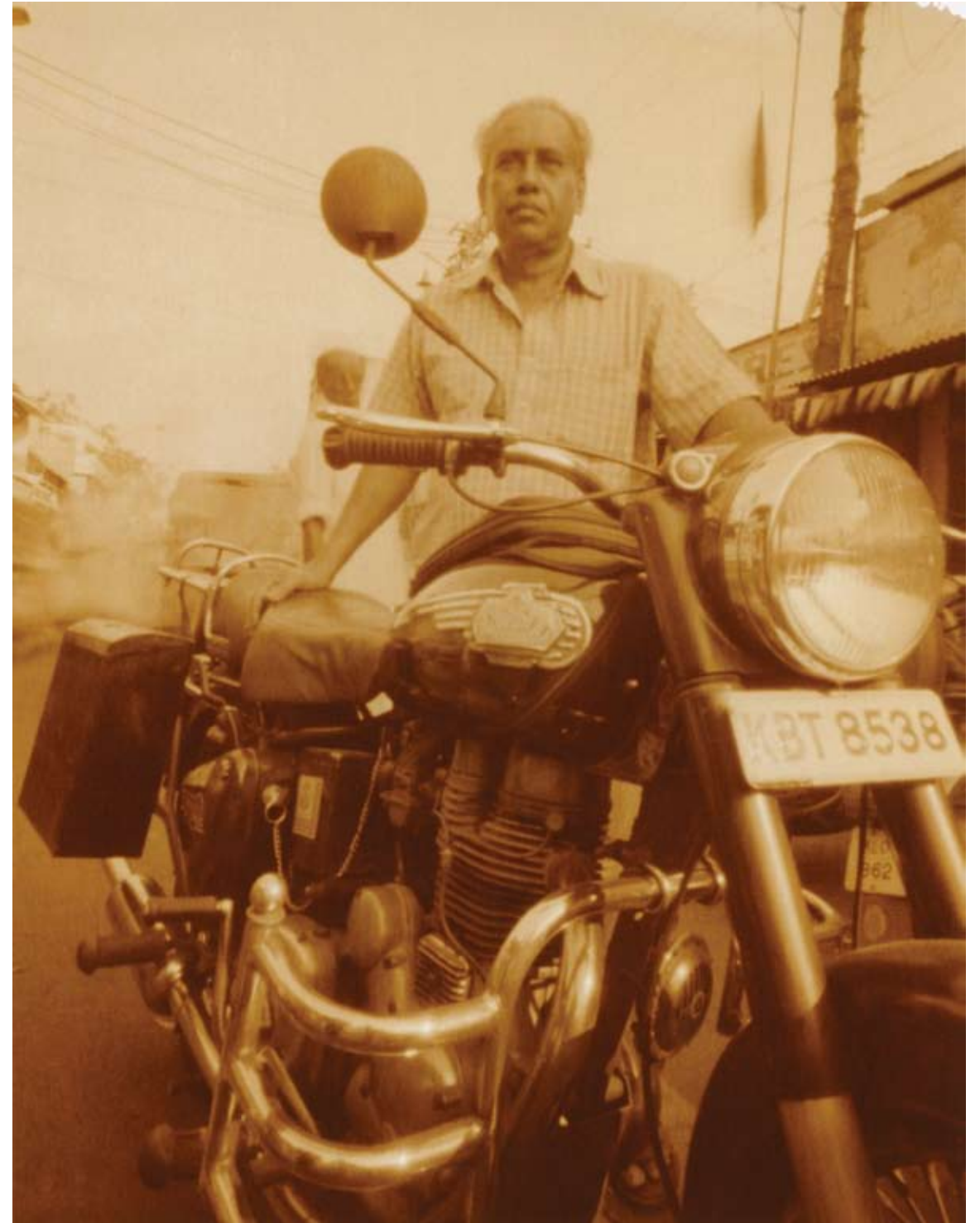
Father and Daughter on their Motorcycle

Man and his TVS

All works 23 x 30 inches, Polaroid enlargements.



Jim Dreyer in Full Wetsuit, 2005



Older Man and his Royal Enfield, 2006

CHRISTOPHER NIVER

SIMPLE BUT NOT EASY

Made with simple black sewing thread drawn through plain white cotton muslin, Christopher Niver's embroideries are the approximate size and substance of handkerchiefs.

Handkerchiefs...it's nearly an archaic reference, like button hooks or washboards or typewriter ribbons. Like so many things in our disposability-oriented culture, handkerchiefs have given way to something easier to consume, easier to throw away, effortless. The work once involved in something so banal as handkerchief use—the washing, starching, ironing and folding—is no longer necessary. But along with the effort, what else is lost?

Niver's recent images appear, at first glance, simple. Nearly effortless. A few quiet black lines, centered on almost-square white grounds, describe prosaic landscapes: sluice pipes trickling water into modest pools, narrow ravines split by well-behaved waterfalls, somewhat humorous renditions of Skull Island, stripped of its menace and foreboding.

Their simplicity is deceptive, though. Spend a minute looking at any of the "Sluice" images. In each of them, a small, quiet pool of water nestles between sloped banks of earth—steep but not too high, some grass and weeds apparent here and there. A drainpipe pokes from the bank; we can see into its dark, round mouth, but we don't know where it goes. Maybe a little water trickles out. These images offer no context—our viewpoint is starkly limited to the pool, the banks, the pipe. There's no distant background to orient us, no color to offer clues about the climate or vegetation, not enough shading to determine the time of day, weather or season.

As Niver limits our view of the scene, he widens our perception of it. These images are spartan and objective. We're not led by the nose to any particular conclusion about them, so we're left free to imbue them with our own interpretations, to project our own idiosyncratic visions and anxieties upon them. They may seem funny. Or lonesome. Or sexual, with their fluid-spewing orifices, undulating mounds and bushy vegetation.

The route Niver takes to arrive at these seemingly simple images is deceptively laborious. They begin as sketches, black ink on white paper. Niver sketches the same scene repeatedly, multiple versions differing only in the quality of a mark, the gesture of a line. Most of the landscapes are invented—fictional, yet authentic. Sometimes, they are copied from works by notable artists of the past: Courbet, Church, traditional Chinese painters. By starting with a scene already studied and composed by another, Niver adds yet another round of repetition.

But we never see the ink drawings. They, in turn, are repeated in embroidery, stroke for stroke; quick marks of the pen reinterpreted as careful stitches of black thread through white cloth. As sketches, these images might be nearly effortless, a simple artistic exercise. But as painstakingly stitched embroideries, they become something else entirely. They're absurd, in a way. Why has Niver chosen to spend his time—hours and hours of it—repeating these humble scenes in the labor-intensive medium of hand embroidery?

Like most intricate handwork, it's a meditative process, an essential combination of thinking and not-thinking, of looking, drifting and doing. And therein lies its value, for both artist and viewer. These pictures take us somewhere, but it's likely not Skull Island, a drainage pond, or a remote mountain ravine. It's somewhere different for each of us, and we can't get there without a little effort. Niver shows us a path that's simple. But it's not necessarily easy.

Ann Wiens
Artist/Writer/Editor

ARTIST STATEMENT

Embroidery mediates experiences, insights, memories and fears. It frequently illustrates keepsakes from travels: the hand-stitched tablecloth from a Grand Tour, machine-embroidered handkerchiefs proffered at gift shops, or blackwork sea tales created by scrimshanders.

My embroidery documents imagined places and people. The works record secluded and verdant grottos, stagnant pools and drainage ditches, and ominous islands shaped like skulls. The people are large, muscle-bound and hairy: men who are hiding something behind their excesses.

I can imagine a nineteenth-century sailor stitching this linen. The sailor is preoccupied with water and death. He is all too aware of the messiness and fragility of life because he is vulnerable to the enormous power of the sea, disease and the malevolence of others. He counters his anxieties by slowly and painstakingly rendering them in stitches, the repetition like a chant that quiets the voices of doubt.

ABOUT THE ARTIST

Chris Niver earned a B.F.A. from the School of the Art Institute of Chicago and an M.A. from the University of Wisconsin-Milwaukee. He has received fellowships from Milwaukee County and the Wisconsin Arts Board. Niver has exhibited nationally, including a solo show at Lawrence University. His website is www.huggettandniver.com.

CHECKLIST

<i>Fall</i> 2004 9½ x 9½ inches	<i>Hairy Chris</i> 2002 8½ x 8½ inches	<i>Sluice #2</i> 2001 9½ x 9½ inches	<i>Waterfall</i> <i>(after Tzu-Chiu)</i> 2007 10 x 10 inches	<i>Overgrown</i> <i>(after deYoung)</i> 2007 9½ x 9½ inches
<i>Skull Island</i> 2004 9½ x 9½ inches	<i>Hunk</i> 2007 9½ x 9½ inches	<i>Sluice #3</i> 2006 9½ x 9½ inches	<i>Plateaus</i> 2007 10 x 9½ inches	<i>Bridge</i> <i>(after deYoung)</i> 2007 9½ x 9½ inches
<i>Dust</i> 2004 9½ x 9½ inches	<i>Man</i> 2006 10 x 10 inches	<i>Sluice #4</i> 2006 9½ x 9½ inches	<i>Rocks and Clouds</i> 2007 9½ x 10 inches	<i>Stream of the Puits-Noir</i> <i>at Ornans</i> <i>(after Courbet)</i> 2007 10 x 10½ inches
<i>Isle</i> 2005 10 x 10 inches	<i>Savage</i> 2006 9 x 9 inches		<i>Crag</i> 2007 9½ x 9½ inches	

All works black thread on cotton.



Stream of the Puits-Noir at Ornans (after Courbet), 2007



Sluice #3, 2006

MARC TASMAN

MATERIALIZING A NEW CONSTELLATION

Marc Tasman's "Proposal for The New American Flag" takes the oft-repeated claim that "everything changed after 9-11" to its logical extreme. If the collapse of the twin towers gave birth to a new America, then perhaps, Tasman suggests, we should change our nation's symbols to reflect our new origin legend. Out with Betsy Ross, the thirteen original colonies, and a star for every state. In with the nineteen hijackers and the eternal commemoration of what CNN dubbed "a 21st century 'day of infamy.'"

At a cursory glance, Tasman's flag looks the same as the familiar Old Glory, but subtle changes—nineteen stripes to reflect the naïveté of September 10, ninety-nine stars on the blue field—clue the viewer that the state of the Union has shifted. Tasman's flag does more than materialize the supposed historical turning point of September 11, 2001. It makes visible in iconic form the beliefs that justify profound changes in far more significant pillars of our democracy: those civil liberties established in the bill of rights and human rights standards set by international law.

Tasman does not betray just how firmly his tongue might be planted in his cheek. In a mesmerizing video documenting ninety-nine American flags in Milwaukee to be replaced by his new one, Tasman takes an unabashed pleasure in the beauty of the Star Spangled Banner that will make the satirically inclined squirm. The doubled symbolism of the nineteen stripes, which represent both the innocence of September 10 and the nineteen "evildoers," prompts uncomfortable questions about what and whom the flag is actually celebrating, about what it means to place trauma so squarely at the center of American consciousness. For those who might peg his flag as just another ironic art project, Tasman offers it as an opportunity to reconsider the complex relationship between the nation, its symbols, and its future. For those who would read this project as a genuine political campaign—the flag comes with letters asking Wisconsin Senator Russ Feingold to spearhead legislation and President George W. Bush to support its adoption—it becomes an exasperating limit case of post-9-11 logic.

Sarah Kanouse
Artist and Writer

ARTIST STATEMENT

Excerpts from letters sent to President Bush and Senator Feingold proposing a constitutional amendment to change the American flag:

It is an undeniable aspect of the national reality that we now experience any given phenomenon in terms of before or after September 11, 2001. This new American flag represents our reality more accurately, paying tribute to the heroes that sacrificed, the innocent victims that were lost, and the courage and resolve of the survivors—we, the American people. We also remember how the laws were changed to protect us, yet not without sacrifice to our rights and privileges as citizens. This flag is a representation against the notion that the actions our government has taken since 2001 are not radical.

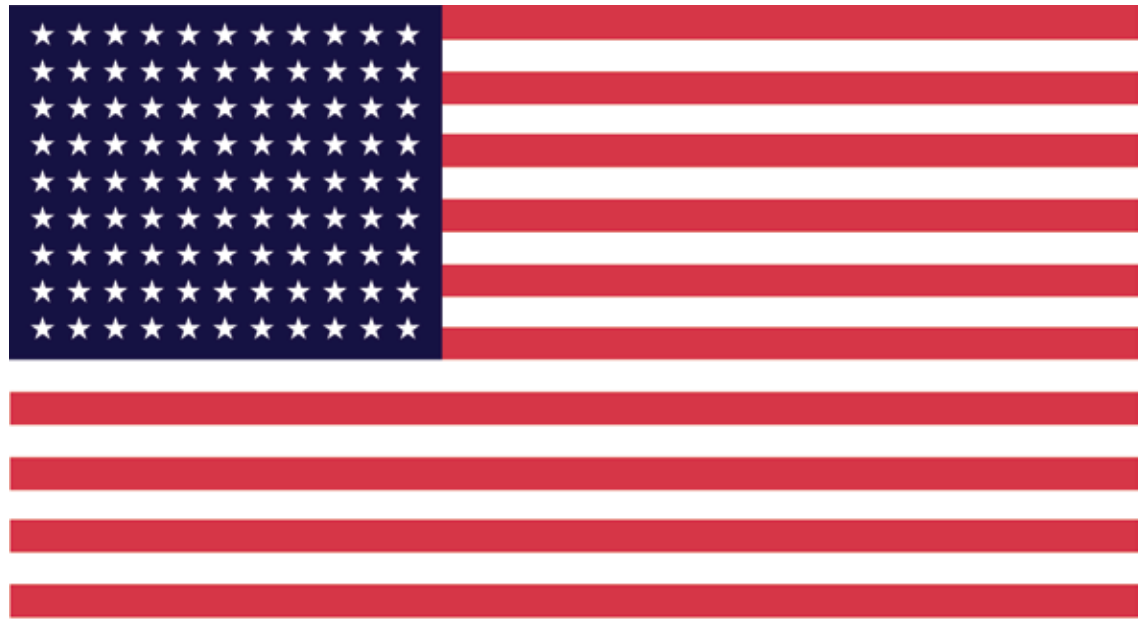
Certainly the debates on the amendment would be lively, improving the health of our democracy, and inspiring a vital assessment of the direction our country is headed.

ABOUT THE ARTIST

Inter-media artist Marc Tasman is the coordinator of the Digital Arts and Culture program and lecturer in the Department of Journalism and Mass Communication and for the Center for Jewish Studies at the University of Wisconsin-Milwaukee. He received his M.F.A. in photography from The Ohio State University and a B.F.A. in photography from the University of Louisville. He is the creator of the performance art character "The Chocolate Messiah" and his video *Who is Stealing My Signs?* was selected for the competition program at the 45th Ann Arbor Film Festival. Tasman recently presented a paper about Borat at a Holocaust conference in Poland.

CHECKLIST

Proposal for The New American Flag: Representing a New Constellation, 2007
flags, posters, video, interactive display



Proposal for The New American Flag

99 stars (9x11) = September 11 19 stripes (9+10) = September 10

Concept and Design: Marc Tasman



Ninety-Nine Star American Flag, 2007

Ninety-Nine Flags of Milwaukee: A Tribute (detail), 2007

SUITCASE
EXPORT
FUND
THE GREATER MILWAUKEE FOUNDATION'S MARY L. NOHL FUND
FOR
INDIVIDUAL
ARTISTS 2006

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 fourth cycle, the Fund provided assistance with shipping, travel and promotion to fifteen individual artists. These artists—one of them a Nohl Emerging Artist Fellow—work in a range of media. Their exhibitions took them to locations throughout the United States and to Thailand, Switzerland, Vietnam, Germany and Argentina.

BEKI BORMAN and **KATIE MUSLOFF** both shipped work to the 10th Annual National Juried Art Exhibition at the Baker Arts Center in Liberal, Kansas.

BRIAN CARLSON traveled to the Recoleta Center in Buenos Aires for the 6th Encuentro of the Hemispheric Institute of Performance and Politics, *Corpoliticas/Body Politics in the Americas: Formations of Race, Class and Gender*. There, he and artist Fahimeh Vahdat installed *Handwriting on the Wall/What Will Befall Her* and invited participation in an interactive performance, *La Traca Luminosa*, that drew attention to the violence suffered by women and children.

KYOUNG AE CHO's solo exhibition, "Tranquil Moment," was part of *Mind & Body*, the Surface Design Association International Textile Conference at the Belger Arts Center in Kansas City, Missouri. The exhibition remained on view for a month at the Center.

LAWRENCE D'ATTILIO will exhibit twenty-eight color photographs at the Hanoi Fine Arts Museum alongside those of Vietnamese photographer Tran Khoc Khanh. D'Attilio spent three months in Hanoi in 2006 on an artist residency, and will return for the exhibition installation and opening in November.

PAUL DRUECKE celebrated the 10th anniversary of *A Social Event Archive* (a collection of snapshots contributed by the public) at Aurora Picture Show in Houston, Texas. In addition to attending the exhibition commemorating the anniversary, Druecke was able to offer a digital presentation of the complete archive and to produce a catalogue.

SONJI HUNT transported work to Fort Smith, Arkansas for her first solo exhibition, "Bundles and Icons: A Dialogue of Color, Shape and Texture," at the Fort Smith Art Center. Hunt was on hand for installation and the opening.

LAURA IBBOTSON participated in "Into the Heart of the Southwest: 20 Painters Interpret Forbes Trinchera Ranch" at the Forbes Gallery in New York City. The exhibit was the culmination of a national competition sponsored by *American Artist Magazine* and Forbes; Ibbotson was one of twenty artists selected for a residency at the Forbes Trinchera Ranch in Colorado. Three of her paintings were chosen for the exhibition and the Suitcase Fund enabled her to attend the opening.

YEVGENIYA KAGANOVICH created an installation of sculptural body extensions at the Quirk Gallery in Richmond, Virginia.

The Suitcase Fund sent **SHELBY KEEFE** to Florida, where she participated in the Coconut Grove Arts Festival, a juried outdoor fine art show.

GREGORY KLASSEN will exhibit nine large paintings in a solo exhibition at Galerie Jurgen Kalthoff in Essen, Germany. He will ship work and attend the opening.

JOHN RIEPENHOFF premiered his installation, *John Riepenhoff's Experience*, at the Angstrom Gallery in Los Angeles. The *Experience* is a head-sized gallery at the top of a ladder that showcases Milwaukee artists, one at a time, on a miniature scale. The first artist to show in the *LA Experience* was Peter Barrickman, a 2003 Nohl Fellow.

RICHARD TAYLOR exhibited his sculptural reliefs in a solo exhibition at OK Harris Works of Art, New York.

STEVEN WETZEL, a 2005 Nohl Fellow, screened two works, *Men's Hockey* and *In Part a Treatment of Success*, the latter completed during his fellowship year, at Chiang Mai University in Thailand. He also gave a talk on his work and art practice in the university's Department of Media Arts & Design.

CHRISTOPHER WILLEY created a site-specific installation for an international juried exhibition, "contained art", at galerie sei-un-do in Zurich, Switzerland.

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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DESIGN: CRAIG KROEGER

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 Ellen Ash, Jamie Bilgo, Nicholas Frank, Lee Ann Garrison, Bruce Knackert, Mark Lawson and Korin Schneider.

←--SPINE

MARY L. NOHL FUND FELLOWSHIPS FOR INDIVIDUAL ARTISTS 2006

INSTITUTE OF VISUAL ARTS