



THE GREATER MILWAUKEE FOUNDATION'S MARY L. NOHL FUND
FELLOWSHIPS FOR INDIVIDUAL ARTISTS
2009

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PETER BARRICKMAN
HARVEY OPGENORTH
KIM MILLER
JOHN RIEPENHOFF

OCTOBER 8-DECEMBER 12, 2010

INSTITUTE OF VISUAL ARTS
2155 NORTH PROSPECT AVENUE
MILWAUKEE, WI 53202

EDITOR'S PREFACE

The Greater Milwaukee Foundation's mission is to strengthen communities through effective partnerships. It is made up of over 1,000 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 53212
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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
arts.uwm.edu

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ISBN: 9780981930145
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 major 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. She 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 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. Over the course of seven cycles, forty-six artists have received fellowships, the majority of whom have stayed in greater Milwaukee, contributing to its cultural life. Twenty-one 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 120 artists, including many former Nohl Fellows, have received support from the Suitcase Export Fund, which assists with the transportation of artists and their work to exhibitions and screenings outside the area. These artists have exhibited in venues throughout the United States, Europe, Latin America, Asia, Africa and the former Soviet Union, bringing their work and greater Milwaukee to the world. In difficult economic times, these fellowships and awards have kept artists working and sharing their work with a wider public. It is an impressive legacy for Mary L. Nohl, the Foundation, and our community.

In 2009 four fellowships were awarded: two to established artists Peter Barrickman and Harvey Opgenorth, and two to emerging artists Kim Miller and John Riepenhoff. The exhibition this catalogue documents represents the culmination of a year's work by these artists. The artists were selected by a panel of jurors who spent two days reviewing work samples and artists' statements, making studio visits and talking to local artists: Brooklyn-based artist Jennie C. Jones; Toby Kamps, senior curator at the Contemporary Arts Museum Houston; and Barbara Wiesen, director and curator of the Gahlberg Gallery in the McAninch Arts Center at College of DuPage in Glen Ellyn, Illinois.

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 in 2003, and to those who have assisted with the jurying process and participated in the production of the catalogue over the years.

Polly Morris

Polly Morris is the executive director of the Lynden Sculpture Garden.



PETER BARRICKMAN

LIVING AND WORKING WITH BARRICKMAN

I will never forget entering a small alternative space and artist residency in Milwaukee, Wisconsin in 2007 to see—on its last day—an exhibition of paintings by a young artist I had never before encountered. As a middle-aged art historian and museum professional—in town lecturing at the Milwaukee Art Museum on the painting of Camille Pissarro—I had become accustomed to my own jaded responses to new work....“Do we really need any of this?” I thought. But, it turned out that I was completely enchanted and, at the same time, mystified by an extraordinary group of paintings by Peter Barrickman. Something happened to me that had not occurred in fifteen years: I desperately wanted to own one of the paintings. Never mind that there were no free walls at home in Dallas and that my university office was chock-a-block with paintings by my students. I wanted one of the paintings VERY MUCH, and I committed on the spot to buy it and to have it sent to Dallas. When it arrived some weeks later via FedEx, I was again nervous about cutting into its cardboard-box container for fear that it had all been a mistake. Yet, when the painting was at last free, it was even more dazzling and exciting than I had remembered...and I recalled my mantra as a curator of European Paintings at the Art Institute of Chicago years ago: When the second sight of a work of art one loved on first encounter is better than the already exaggerated mental image of it, BUY IT. But this time it was not a Dirk Bouts or a Frans Snyders or a Nicolas Largelière or a Claude Monet, but a Peter Barrickman.

The painting is called *Rhineland* and, because there was no room at home, I installed it in my university office, where it receives powerful side light in the morning from a wall of glass. What I realized is that it represents a landscape alternately lit and in darkness, the top of which could be the bottom and the converse. It is also alive with hundreds of carefully cut-out—and generally tiny—collage elements of painted canvas pasted in precisely the right location on the already painted support canvas, meaning that it was “painted” and then “collaged” and then “repainted” and then “re-collaged” in a dizzying dance of color and form. The old cliché, “I could look at it for hours,” has morphed from hours into weeks and now years, and I cannot even begin to fathom the painting’s complexities. Yet, for all that, it is a PLEASURABLE complexity, and everyone who looks at it with me becomes an instant art pal who joins in a quest to “explain” the painting and its title.

I was so happy with Peter’s painting that I asked him if he would like to apply for CentralTrak, the artist residency that I founded in Dallas. He replied positively and, in less than a year, was in Dallas coming to terms with another simmering provincial art scene. While here, he worked in a ferocious way, yielding to the giddy superficiality of Dallas’s aesthetic. Sometime after he returned home to Milwaukee, CentralTrak mounted a small exhibition of the work he made in Dallas, which opened to great local acclaim (though we were too poor to afford to fly him back for the opening!). The painting on the mailing card was called *Lodger*. As soon as I saw it—pile after pile of books arranged in a comfy room with good light and the sock-clad feet of a “lodger” resting comfortably in the lower right corner while a tea pot steams—I took it (arrogantly, of course) to be a kind of portrait of me. *Lodger* has no collage elements and is much simpler in construction and composition. It projects an atmosphere of domestic clutter on the brink of disorder that is so much the atmosphere of a scholar. How could I not buy this “portrait,” and how could I not find a place in my bulging library for it to live happily in precisely the environment it described? So, the middle-aged art historian—now three years older—has one Peter Barrickman at work and one at home and is the wiser—and the happier—for it.

Richard R. Brettell

Richard R. Brettell is Margaret McDermott Distinguished Chair, Arts and Humanities, The University of Texas at Dallas.

Artist Statement

My way of working is usually planned in advance and it involves a rebellion against those advance plans. This reminds me of someone who carefully composes a speech before willfully delivering it with hiccups. The contradiction is a kind of alternative justice. It means that I'm never completely sold on any single view. I try not to privilege my way of working over the way I imagine I could be working if I were someone else. I'm interested in how I can make things without being the boss of the idea, so I try to make a structure where something can happen on its own. This is like making rooms in a building. Dry wallers can't dwell on the arguments or parties their structures will likely contain. Allowing an ambivalence can be like reserving space for something that isn't there yet.

About the Artist

Peter Barrickman was born in Arizona in 1971. Over the years he has worked with installation, painting, set design, film, animation, performance and music. His work has been shown around the US, in Mexico, and Europe. This year his work was included in *Paintings from England and America* at Crisp London, *No Soul for Sale* at the Tate Modern and *Halbjahresgaben 2010* at Tanzschuleprojects, Munich. He earned a BFA in film from the University of Wisconsin-Milwaukee and an MFA in painting from Bard College. He was a resident artist at Skowhegan School of Painting and Sculpture, CentralTrak in Dallas and the Millay Colony in Austerlitz, New York. His work has been reviewed in *Art Papers*, *Street Cave* and *Art Lies*. Barrickman is represented in Milwaukee by the Green Gallery.

Checklist

Channels

2010

48 x 54 inches

pen, pencil, paper and acrylic on canvas

Podium Found

2010

48 x 54 inches

pencil and oil on canvas

Use and Beyond

2010

48 x 54 inches

pen, pencil, paper and acrylic on canvas

The Lunts

2010

48 x 54 inches

pen, pencil, paper and acrylic on canvas





Lodger, 2009





HARVEY OPGENORTH

ATTENTION SEEKER

Working for over a decade between painting, sculpture, installation, performance, photography and drawing, Harvey Opgenorth has produced a potent and provocative body of work that continually challenges us to assess the efficacy of our own two eyes. Opgenorth's intentions are acute—to reveal the neglected sites of sight—but his work possesses both a humor and generosity that position his ethos closer to that of a guide than a guru. In fact, his particular role under the rubric of Conceptual Artist might be more playfully titled *Cartographer of Invisible Rabbit Holes*—one who maps the pitfalls and the portals that lie fallow in our fields of vision.

The tool for his excavations, his delineations? A sharpened question mark. For example in *Museum Camouflage*, an early series of interventions begun in 1998, Opgenorth stood in front of the paintings of Ellsworth Kelly, Mark Rothko and others while wearing outfits designed to allow him to blend into the works he was often accused of obscuring. In *Subliminal* (2006), he sculpted the very word in eye-searing crimson neon, both upending its definition and undermining its potency by making a spectacle of it. And for *Objet Trouvé – Accidental Awareness* (2010) in this exhibition, Opgenorth installed caution/traffic signs he had collected from various roadsides, each one bearing evidence of having been hit by a car. With reflective stripes that slyly nod to Op Art, these found sculptures serve as further proof of the ways in which we as a culture tend to ignore—or, at least, bump up against—even the most obvious of signs.

Opgenorth's work doesn't only call attention to what we might be seeing, but also what we might be doing. In *Peripheral Vision* (2010), the black void that engulfs our view—that at once advances and recedes from sight—paradoxically releases us from the distractions of looking at it, and we who have been given “nothing” to see by the artist are now enabled to generate (or project, or hallucinate) a vision of our own for the gallery wall. In this manner, the painting doubles as a certain reminder that an artist may very well pave the way for seeing, but that what is perceived is, in effect, always produced in collaboration with the viewer.

Pay attention to Opgenorth's work even more closely, and one begins to realize that his proposed alliance between artist and audience conveys a message that carries far beyond the confines of the museum. Reminded of our own creative powers—made aware of our tendency toward inattention—perhaps we will be moved to re-envision ourselves, and to recognize that illusions – whether optical, political, social or otherwise –succeed only with our consent.

Jennifer Krasinski

Jennifer Krasinski is a writer who lives in Los Angeles.

Artist Statement

Sensory and cultural perceptions, camouflage, and the use of simple means and materials to propel larger ideas are recurring conceptual threads within my work. Using everyday objects, visual puns, perceptual games and social behaviors, I examine ways of seeing. Discovery, realization, and the “opening of eyes” are my tools. Common materials, objects and spaces—things people see in their everyday lives—are essential to my work. When transforming a mundane object by imposing a different use or idea onto it, reality shifts and perceptions change. Most recently, I have been juxtaposing the malleability of perception with the physical limitations of sight and memory. My goal is to actively engage viewers in the experience of looking, encouraging them to pay closer attention to what they see and how they understand the stimuli of daily life.

About the Artist

Harvey Opgenorth received a BFA from the Milwaukee Institute of Art & Design in 1999 and studied at Parsons School of Design. He is a founding member of The Rust Spot, a Milwaukee artist collaborative, and is the 4th corner of the WhiteBoxPainters. In 2006 he was invited to speak at an international conference, “Camouflage: Art, Science, and Popular Culture,” at the University of Northern Iowa. Opgenorth has shown in solo, group and collaborative exhibitions in New York, Los Angeles, Chicago, Milwaukee, Minneapolis, Kalamazoo, Finland and Spain. His works reside in Microsoft’s permanent collection and have been auctioned at Christie’s.

Checklist

Peripheral Vision

2010
95 x 141 inches
black fabric on board

Objet Trouvé – Accidental Awareness

2010
dimensions variable
(each sign approximately 36 x 12 inches)
street signs

Spasm of Starlight – Phenomenon of Celebrity

2010
63 x 36 x 15 inches
metal cabinet, strobe lights, electrical sensors

Night Sky Man

2010
20 x 68 x 25 inches
wire, papier-mâché, clothing

What I See

2010
19 x 24 inches
black paper

Extraordinary Anaglyph 3-D

2010
8 x 92 inches open
mat board, colored film

No Photography Allowed

2010
24 x 48 inches
enamel on board

Blind Spot

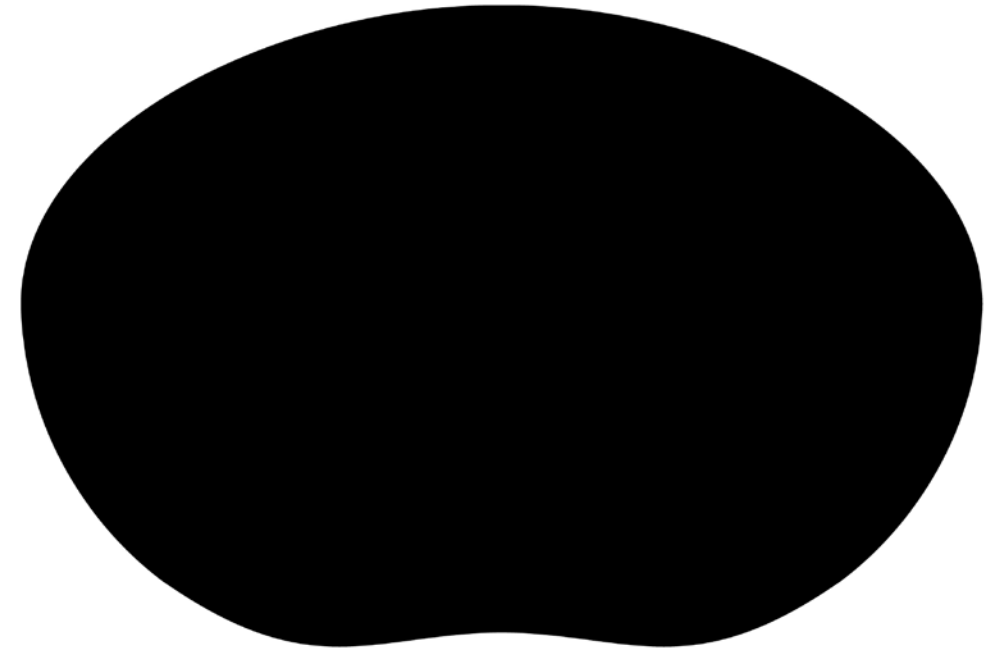
2010
24 x 48 inches
enamel on board

Graffiti (relic of a performance)

2010
dimensions variable
spray paint

Minimal Museum Interventions

2010
A series of nearly invisible interventions/installations throughout the gallery that interrogate the relationship between art and exhibition space.







KIM MILLER

THINKING IN ACTION

One of my favorite activities as a sophomore in college was the hour per week that I spent with my Spanish class in the language lab. We each sat in a language cubicle, put on a set of headphones and spoke to an imaginary friend/acquaintance/stranger about the time of day, how to get to the post office and what we wanted for dinner.

The voice that pumped into our headphones, the voice we were supposed to repeat, changed from conversation to conversation: a woman, a man, a young child, a retiree. We, of course, were preparing ourselves for conversation, practicing how to communicate by speaking into a microphone to ourselves or, more accurately, by speaking to no one at all.

Kim Miller's work, focused and intensely awkward, reminds me of this delightful experience of rehearsing for future communications.

Probing a set of questions around the nature of communicative acts, the constitution of self and the profound possibility inherent in an exchange around and through a work of art, Kim's work asks, What is a political action? How does one act with conviction? How does the labor of a body moving in front of us help us grasp the other moments in which we labor: labor to understand each other, labor to keep ourselves and our families secure? Can a piece of art open up a radical democratic space in which the speaker and the listener can both access a kind of agency?

The formal vocabulary of Kim's performance and video work is extremely sparse: she places herself in front of an audience or in front of the camera and she speaks. Often, but not always, she uses a microphone. Often, but not always, her body moves while she speaks but moves according to a script other than that of the text: in some cases, a movement score from a different moment of performance history (as she attempts to perform an Yvonne Rainer dance or an excerpt of a Martha Graham work); in other cases, a set of movement tasks or gymnastics that hilariously disrupt the speaking scene, disrupt the clarity of Kim's address (as a speaker) to us (as listeners), disrupt (even) the air that flows from her diaphragm through her vocal box and out of her mouth. In each work, Kim wears a different costume, assumes a different mode of address, is on a larger or smaller stage, is closer or farther away in the video frame—but the basic activity is almost always the same: Kim talks to us from somewhere else in time and space, she "transmits" events, communications and/or people, she asks us to question the very scenario we find ourselves in. Is this meant for me? Am I the "you" that she is speaking to? Through this purposeful ambiguity, Kim places us in an exceptionally vibrant space of possibility. A space in which we can rehearse for future communications, for future moments of recognition as well as future moments of misidentification, future moments of constraint and future moments of fully-realized freedom.

Sharon Hayes

Sharon Hayes is a New York-based artist and assistant professor at The Cooper Union.

Artist Statement

Grant Proposal - Tear Factory

Oh...thank you so much. Thanks a lot...it means a lot to me to be standing here with you. It means a lot...it means so many things, looking at you looking at me. It's almost as if you expect something from me, like you're waiting for me to say something or to do something. Am I right? The pressure's on, hey? I almost don't know what to do with myself...almost...I mean, *[sniff quickly & audibly]* I almost don't know what to do with all these emotions. There are so many emotions right now, I don't know...it's hard...*[start crying]*...I'm sorry...*[try to stifle crying]*...it's hard...to know what to do with these emotions...I mean, what if we *[sniffing loudly]* what if we could somehow harness these emotions, and put them to some use? *[wipe tears away]* I mean, so they weren't just some byproduct of an experience, but actually became the catalyst for something? Something like an art experience, or a money-making opportunity? Make our emotions work for us!

Yeah! *[produce paperwork]* So, anyway, what I have here is a grant application, proposing a performance art piece where I, and others, harvest our tears and with them produce apple pies, which then would be sold in a gallery. We would make real apple pies, and the secret ingredient is tears! The crying part is the performance part, the actual baking is a secondary process that would take place off-site somewhere else.

Getting people to cry isn't that hard, just play some slow R&B or a sad movie, like *Miami Vice*, the hard part is getting them to sustain that emotion. I'm a little up and down, I'm unpredictable, but gathering some depressed teens may be a reliable source of tears. Let me know if you think you qualify.

About the Artist

Kim Miller holds a BFA from Cooper Union and an MFA from Vermont College. Her work has been shown in Milwaukee, New York, Helsinki and Bangkok, among other places. Interests include stand-up comedy, modern dance, ballet, performance and more.

Checklist

Liza's Fosse Hands, 2010
video, fabric

Money Worries, 2010
video, 12:30

L'Apres-midi, 2010
video, 6:45

What's Underground About Marshmallow Architecture?, 2010
text panel, chair, shelves, printed material

Hello I'm in Jail, 2010
video, 2:45

This Is Not a Dance, 2010
video, printed material

Arendt's Staircase, 2010
video, 5:30

Dance Accessories, 2010
text panels, audio, wood platform

Tarelkin's Death
2010
8 x 18 x 3 inches
balsa wood, paint

Thelma & Louise, Imagined
2010
9 x 14 x 12 inches
plaster, cardboard, modeling materials, paint

Stormy Weather, Nicholas Brothers
2010
10 x 39 x 16 inches
cardboard and balsa wood

Kim Miller will also screen her work on November 30, 2010 at the UWM Union Theatre as part of a program entitled *Locally Grown: Kim Miller & Friends*.





L'Après-midi, 2010 (still)



We May or May Not Need to Lead, 2010 (still)



JOHN RIEPENHOFF

HATS OFF TO JOHN RIEPENHOFF

Slipping into the role of impresario, John Riepenhoff has developed a strategy that enables an examination of the many positions within the art world. In his praxis he is an artist, curator, installer, gallerist—even an art fair director. Each role is adopted as a means to locate and make visible the greater framework in which an individual participates. Projects are not limited to a specific format or medium; they overlap in their aim to facilitate community on one hand, and enhance a viewing experience on the other.

Riepenhoff's art experiments, because they straddle the border between platform and art object, stress the necessity of a community. Colleagues, curators and often the spectators complete these otherwise half-finished artworks and experiences. The gesture is concrete in *The John Riepenhoff Experience*, a miniature white cube with a circular hole removed from its base. Fixed high on the wall, the sculpture is reached by a ladder, allowing the viewer to literally put her head inside the box. Riepenhoff highlights artists in his community by presenting exhibitions of their work in the tiny gallery. In the Nohl show, he extends the project by commissioning guest curators to participate with artists of their choice.

The gallery as object dovetails with artist as host. In the *Art Stand* series, pairs of papier-mâché legs outfitted in Riepenhoff's pants and shoes hold large-scale paintings by other artists. These unconventional easels simulate the perspective of the art-handler, making visible one of the unseen laborers integral to exhibition making. By ascribing equal value to handler and artist, the artwork suddenly renders the social boundaries within the art community permeable. This thematic continues with *Physical Pizza Networking Theory*, a thirty-inch pizza festooned with twenty smaller pies, each catering to a specific taste—Hawaiian to vegan to the Meat Lover's pie. Developed for a collage show, the sculpture is an alternative to a flat artwork. Aroma and taste enrich the shared experience for spectators, and food is used to facilitate a visceral exchange between viewers and artists. Success hinges upon audience participation. Riepenhoff's scenario activates the public and compels them to complete the work.

Riepenhoff's experiments remind us of the very precariousness of the relationship between individual and community. They give shape to an otherwise intangible set of connections. When viewing these art objects, the theoretical and personal networks are indivisible from the work itself. The creation of sculptures that function as pedestals and showcases points to a larger construct—the "art world." In a society where the narrative around art making can be broadcast as a soap opera set in a major art museum—and the authentic viewing experience is neutralized in advance by blinding lights, rolling cameras and screaming fans—genuine appreciation for art is abandoned for art-as-entertainment, and community—interaction and exchange between human beings—is replaced by a togetherness synthesized in the editing room. Riepenhoff's playful approach and his ability to suit up for a variety of roles gently remind us that we are all merely players.

Piper Marshall

Piper Marshall is a writer and assistant curator at Swiss Institute New York.

Artist Statement

This week I heard that Colby cheese was invented in Wisconsin. I had to Google it to believe it. Colby is so delicious. Sometimes things that are distant seem more legit and valuable than the things that are at hand and sometimes they are, but thinking that value is far away isn't very helpful unless it takes you where you want to go.

Imagine all the little discoveries that people have stumbled upon in pursuit of their evolving needs and desires. Cultures that are the hardest to see are often the newest ones: the ones that haven't yet been named or slotted into a category; the ones we're living so close to they are a part of us. These are the cultures I have a taste for.

I haven't figured it out but I have fun engaging with structures that determine how we value things. You and I are a part of it. We're the ones running the show together now. Even if you can't invent a new cheese I'm sure you'll discover something — maybe you're an artist?

About the Artist

John Riepenhoff is an artist, curator, gallery director, art fair co-organizer and inventor of artistic platforms for the expression of others. Riepenhoff opened the Green Gallery while still an undergraduate at the University of Wisconsin-Milwaukee. His first solo show, *Group Show*, took place in 2010 at the Jackpot Gallery in Milwaukee, and his work and projects have been presented at the Tate Modern and Frieze Art Fair (London); Gavin Brown's Enterprise and the Swiss Institute (New York); Angstrom Gallery and Ooga Booga (Los Angeles); Tokyo 101 Art Fair (Tokyo); Kölnischer Kunstverein (Cologne); Karma International (Zurich); Fredric Snitzer Gallery (Miami); The Suburban (Oak Park, Illinois); Madison Museum of Contemporary Art; Milwaukee Art Museum, Dean Jensen Gallery, and Small Space (Milwaukee). Most recently, he completed a 2010 Summer Studio Residency at the Sullivan Galleries, School of the Art Institute of Chicago, and opened a meta-gallery at Pepin Moore in Los Angeles, where he is regularly programming a *John Riepenhoff Experience*.

Checklist

The John Riepenhoff Experience presents:

Te KKKiero un Potosi curated by Agatha Wara

Narda Alvarado, Douglas Rodrigo Rada,

Alfredo Román, Julio Gonzalez Sanchez,

Roberto Unterladstaetter, Raquel Schwartz

2010

98 x 35 x 21½ inches

paint and wood

The John Riepenhoff Experience in cooperation

with MISA KO & ROSEN, Tokyo presents:

SSS - Contracted Paintings curated by Fuminao Suenaga

Shimon Minamikawa, Fuminao Suenaga, Shunsuke Imai,

Katsuhisa Sato

2010

98 x 35 x 21½ inches

paint and wood

The John Riepenhoff Experience presents:

PROVENCE curated by Piper Marshall

Daiga Grantina, Tobias Kaspar, Hannes Loichinger

2010

98 x 35 x 21½ inches

paint and wood

Plein Air

2010

various sizes

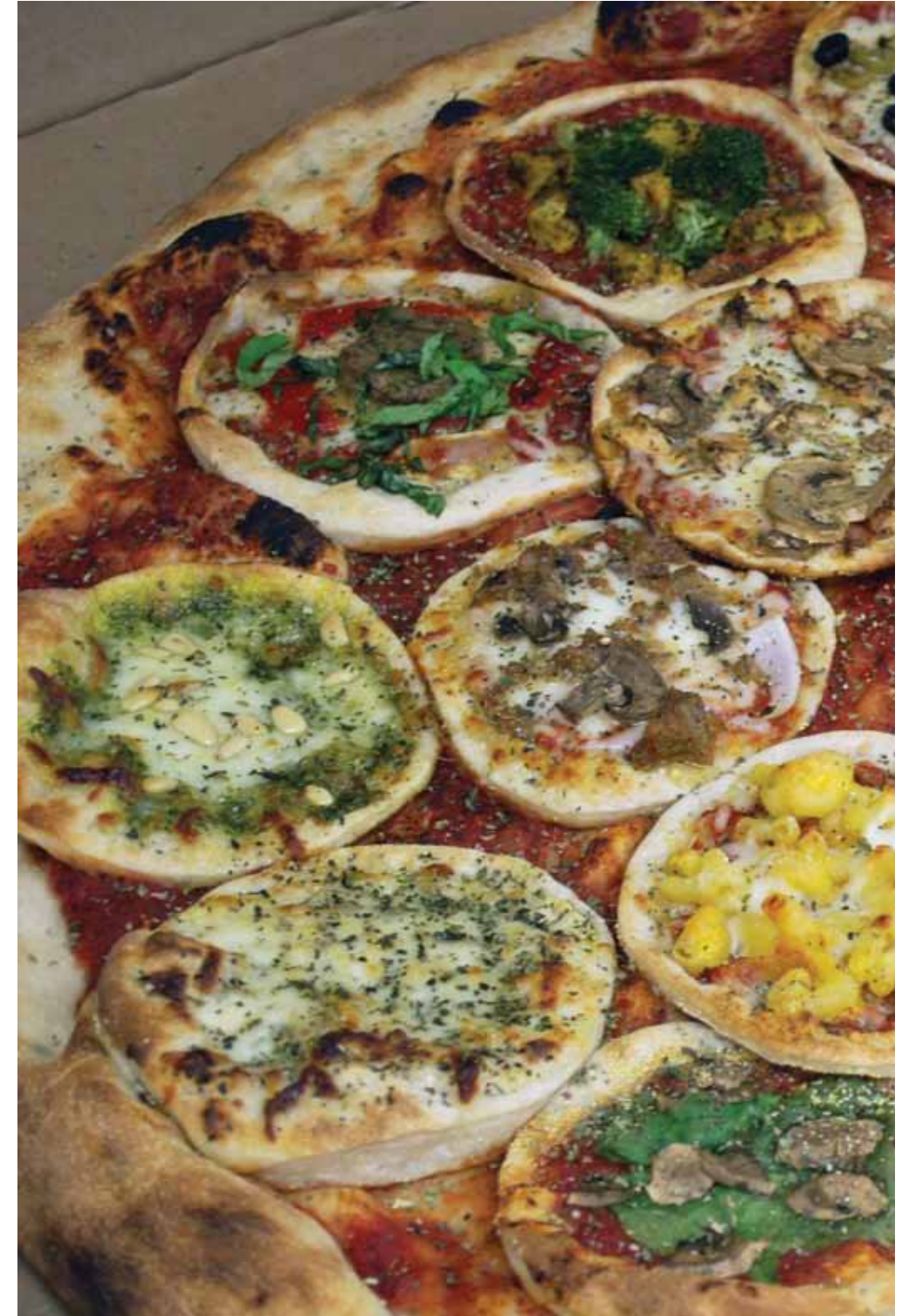
acrylic on canvas

Art Stand

2010

72 x 22 x 13 inches

chicken wire, papier-mâché, wood





*Lecture by Steve Wetzel with Good Day Sir Studios
by Stephanie Barber at Jackpot Gallery, 2010*



THE SPIRIT OF COLLABORATION

In 2008, in a departure from previous years, only four Mary L. Nohl Fellowships were awarded. And while this catalogue tells us something about how each of the Nohl artists has spent the last year, it also signals something quite new: a collaboration among the fellows. Perhaps it was the size of the group that made it possible—it is easier to make arrangements and establish camaraderie with a group of four than with seven. Though the fellows did not all know one another, they had some familiarity with each other's work and those who hadn't met had, as they said, "heard about each other." Harvey Opgenorth sent up a trial balloon in December, inquiring via email if the group would consider collaborating. Peter Barrickman—the first former emerging artist fellow to win, several years later, as an established artist, and therefore a veteran of the process—agreed that it made sense to get together to discuss their ideas because they would be showing together.

From that initial impulse a structure grew: a round of visits, each at a different artist's space, devoted to getting acquainted. They talked about ideas and approaches. They courted each other with food. They made soup, they made curry, they made chicken wings. At a European-style buffet, they made the first in a series of group portraits—reproduced here—in which the three guests drew the host. Their intention was not to make work for the exhibition, but to use the act of making to get to know each other. Introductions accomplished, they continued to meet to explore ideas and undertake increasingly elaborate collective projects.

They experimented with leading and following. John Riepenhoff taught them how to make the wire and papier-mâché structures that he uses for his "art stands." Kim Miller wrote a play and then recruited the fellows to act in the video. Barrickman, Opgenorth and Miller contributed miniature versions of their work to Riepenhoff's collective painting of the Inova gallery (pictured on cover). As the exhibition approached, they debated which of their group projects to include in the show, and they talked about integrating the ancillary events—occasions for the artists to interact with the public—into their collaboration. Each artist chose a date and a theme for an event of their devising, and the other three signed on as crew.

Although Milwaukee has been home to many permanent and temporary artists' collaboratives and collectives—and each of the fellows had participated in some of these groups in the past—and despite the fact that ongoing gatherings of artists organized around disciplinary or social affinities are a feature of the landscape, the fellows had stumbled upon something new: an opportunity to meet regularly with three other artists, some of them strangers, who all make different kinds of work. "It was a missing piece in the community for me," noted Barrickman. "It's always exciting to get together to talk about ideas," observed Miller who, like the others, found the particular challenges of talking (and making) across boundaries especially satisfying. It was exhilarating to learn to remain open to artists who do different things, to be generous and articulate in sharing their own resources. They took the gift of time they received with their fellowships and made time for one another. Together, they indulged in the luxury of thinking things through over a long period, circling around, returning to subjects and themes. "I slowed down in my own work to find common ground," said Riepenhoff, "and I came to appreciate the value of the ephemeral, non-object art experience." Trust grew, both toward each other and of themselves. "I discovered that you can rely on yourself to respond to a situation and to others," said Barrickman. "You don't have to prepare, because you bring so much with you." They poked and they prodded. "We learned about ourselves," added Opgenorth, "as we learned about each other."

So there it is, one year on, the totally unexpected outcome. Jennie C. Jones, Toby Kamps and Barbara Wiesen traveled to Milwaukee and awarded fellowships to four artists who showed great promise. Unwittingly, they created the conditions for a group of artists who had no prior reason to work together to embark on an experiment in intimacy and understanding—a kind of arranged marriage. These involuntary matchmakers opened the door to a new kind of experience—intellectual, artistic and personal—for the fellows. They swooped in, chose them in a blind jurying process, and let them loose together for a year of exploration and artmaking.

When I asked Barrickman, Opgenorth, Miller and Riepenhoff if they thought this fellowship of the fellows would endure, they reframed the question. What they wanted to know was, How will we live up to our collaboration? How will each of us carry this experience into our own work and into the future? A future, no doubt, of solo and collaborative work.

Polly Morris

Collaborative Works Checklist

Four Portraits (Peter Barrickman, Harvey Opgenorth, Kim Miller, John Riepenhoff)

2010

32¾ x 24 inches

marker, pencil and pastel on paper

Temporary Tribe

2010

43 x 60 x 48 inches

mixed media on pedestal with audio loop

Shiny Lake, 2010

video, 14:00

Written and directed by Kim Miller, with Peter Barrickman, Harvey Opgenorth, Lillie Reddy and John Riepenhoff.

Mary L. Nohl Fund 2009 Fellows

2010

John Riepenhoff with Kim Miller (foam), Peter Barrickman (drawing) and Harvey Opgenorth (reflective tape)

32 x 50 inches

foam, drawing and reflective tape on acrylic on canvas

THE GREATER MILWAUKEE FOUNDATION'S
MARY L. NOHL FUND

SUITCASE EXPORT FUND FOR INDIVIDUAL ARTISTS 2009

The Suitcase Export Fund was created to increase opportunities for local artists to exhibit outside the four-county area and to provide more visibility for individual artists and their work as well as for greater Milwaukee. In its seventh cycle, the Fund provided assistance with shipping, travel and promotion to sixteen individual artists and two collaborative groups. These artists—eight of them past Nohl Fellows—work in a range of media. Their exhibitions took them to California, Massachusetts, Nebraska, New Jersey, New York and Wisconsin in the United States, and to Hamburg, Johannesburg, Prague, Shanghai, Vancouver and Vienna. While many awardees cited benefits ranging from the sale of work to new invitations to exhibit, all agreed that the most significant outcome of the program was the chance to meet the artists and to discover the art and architecture of other cities.

Kyong Ae Cho is driving a large, fragile work to Nebraska for *New Material World: Rethreading the Technology*, a curated group show at the Sheldon Museum of Art in Lincoln, to be held in conjunction with the Textile Society of America's 12th Biennial Symposium.

Bobby Ciraldo and **Andrew Swant** have been invited to screen a video in a group show at Pepin Moore in Los Angeles in October. Swant and Ciraldo were joint 2008 Nohl Fellows.

Matt Cipov exhibited 160 small drawings and prints in *Masquerade*, a solo art exhibition at Advanced Minority Artspace in Vienna, Austria. In addition to selling work, Cipov was invited to contribute to an Austrian magazine and Advanced Minority commissioned a new series of shirt designs featuring his art.

Michael Davidson transported large paintings and drawings to his solo exhibition at the Re Institute, a new alternative arts/exhibition space in Millerton, New York, where he designed the exhibition, installed the work and attended the opening.

Chris Davis-Benavides and **Karen Gunderman** represented Peru and the United States respectively at the 2nd Shanghai International Teapot Biennale at the Shanghai Arts & Crafts Museum in China. The biennale took place in conjunction with the Shanghai World Expo 2010, and Gunderman and Davis-Benavides were among artists from more than 50 countries invited to make teapots for the exhibition that then entered the museum's permanent collection. Other activities in China included a workshop and a symposium.

Nicholas Grider curated *Queer Territories*, a group show exploring the intersection of the idea of the "landscape" and the politics and practicalities of queer artwork at Sea and Space Explorations, a non-profit gallery in Los Angeles. He contributed a sculpture and two photographs to the exhibition, installed the show and offered a public rehearsal of *Masculinity Cycle (Houdini)*. Grider has been invited to return to Los Angeles in October to perform that piece at Human Resources.

2005 Nohl Fellow **Nicolas Lampert** received his first Suitcase Award to participate in a two-person exhibition at 58 Gallery, an artist-run space in Jersey City, New Jersey. Lampert spent five days building the installation for *Plausible Inventions: New Work by Nicolas Lampert and Colin Matthes* and attended the opening.

Frankie Latina traveled to New York City to screen *Modus Operandi*, his feature film, at the Lasca Gallery and to field questions from independent theatre and film artists. As a result, he was invited to screen at the IFC Center in New York. Latina was a 2008 Nohl Fellow.

Liquid Landscapes/Denizens & Diorama, **Angela Laughingheart's** solo exhibition at the Anderson Arts Center in Kenosha, Wisconsin brought together more than 40 knitted/felted sculptures, painted backdrops and sculptural props. Laughingheart also published a pamphlet and performed a "swimming dragon dance" with bio-luminescent sea creature hand puppets.

Colin Matthes, a 2007 Nohl Fellow, drove large sculptures and drawings to the nonprofit New Art Center in Newtonville, Massachusetts for *Sailing the Barbarous Coast*, a two-artist exhibition. The show later traveled to the Walker's Point Center for the Arts in Milwaukee.

Collaborative artists **Shana McCaw** and **Brent Budsberg**, joint 2008 Nohl Fellows, were invited to create a site-specific work in a vacant storefront on Hollywood Boulevard in Los Angeles as part of *MKE->LAX*, an ongoing project curated by Sara Daleiden designed to bring Milwaukee art and artists to Los Angeles. They also gave an artist talk, "Housework: Peeling Back the (Tiny) Layers," at Woodbury Hollywood Exhibitions. McCaw and Budsberg are documenting the impact of the research they did on this visit—particularly investigations into the work of architects Rudolph Schindler and Richard Neutra—on a new blog, taproot1.blogspot.com.

Jessica Meuninck-Ganger traveled to Johannesburg, South Africa, for *Passing Between*, a collaborative solo exhibition with Nathaniel Stern at Gallery AOP. While there, she met many South African artists, collectors, curators and critics; sold work; and participated in exhibition-related events. This was Meuninck-Ganger's first major solo exhibition and it resulted in her first catalogue. She has been invited for another solo show at Gallery AOP in 2011.

Julie Murray has been invited to the Czech Republic for a public screening of her films at the Film and TV School of the Academy of Performing Arts in Prague.

Greg J. Schoeneck flew to Vancouver, Canada for the *One World Art Show & Haiti Fundraiser* organized by artist Monika Blichar. In addition to bringing small paintings to display, Schoeneck participated in a live painting event. The paintings were auctioned and the proceeds went to the Haitian Relief Fund. Schoeneck remains in contact with the collectors and artists he met in Vancouver.

Nathaniel Stern installed a mixed reality installation that inhabited the space between the physical gallery and the networked virtual environment of Second Life for his solo exhibition at the Greylock Arts Gallery in Adams, Massachusetts. The trip to the East Coast enabled Stern to meet with artists and curators; planning has begun for future exhibitions in New York and Brazil. Stern also extended invitations to Milwaukee, and plans to host some of his new contacts in the coming year.

Fred Stonehouse, a 2005 Nohl Fellow, went to Hamburg, Germany for a five-person show at Feinkunst Kruger. He exhibited ten paintings and met with his fellow artists from Germany and the Netherlands—Ryan Heshka, Atak, Heiko Mueller and Femke Hiemstra—to foster international awareness of his work.

Vertigo in Flatland, **Jim Zwadlo's** solo exhibition at the University of Wisconsin-Madison's Porter Butts Gallery, focused on his works on paper: small paintings and cutouts. Funds supported transportation of the work, Zwadlo's attendance at the opening, and the invitation.

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. Inova is committed to educating audiences by presenting artists who are shaping our visual culture in the present and for the future. arts.uwm.edu/inova

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.

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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, Nicholas Frank, Lee Ann Garrison, Jennie C. Jones, Toby Kamps, Bruce Knackert, Craig Kroeger, Mark Lawson, Mary McCoy and Barbara Wiesen.

Cover credit:

Mary L. Nohl Fund 2009 Fellows, 2010

John Riepenhoff with Kim Miller (foam), Peter Barrickman (drawing) and Harvey Opgenorth (reflective tape)

Opposite title page:

Shiny Lake, 2010 (still)

Written and directed by Kim Miller, with Peter Barrickman, Harvey Opgenorth, Lillie Reddy and John Riepenhoff.

←--SPINE

MARY L. NOHL FUND FELLOWSHIPS FOR INDIVIDUAL ARTISTS 2009

