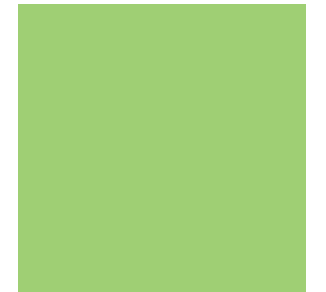


The Greater Milwaukee Foundation's Mary L. Nohl Fund Fellowships for Individual Artists 2011



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Fellowships for Individual Artists 2011





NICOLAS
LAMPERT

BRAD
LICHTENSTEIN

SONJA
THOMSEN

AMERICAN
FANTASY
CLASSICS

RICHARD
GALLING

HANS
GINDLESBERGER

SARAH GAIL
LUTHER

OCTOBER 5-DECEMBER 9, 2012
INSTITUTE OF VISUAL ARTS

2155 NORTH PROSPECT AVENUE, MILWAUKEE, WISCONSIN 53202

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 United States and abroad.

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Additional Images

Brad Lichtenstein, *As Goes Janesville*, 2012 (p. 2).
Sarah Gail Luther, *Milwaukee: Spaces to Places – Flower Cart*, 2012 (p. 4).
Richard Galling, *12-012*, 2012 (p. 26).



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 and 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, 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 nine cycles, sixty fellowships have been awarded, and the majority of the recipients have stayed in greater Milwaukee, contributing to its cultural life. Twenty-seven curators from around the country have come to Milwaukee to view the work of about 150 artists each year, acquiring knowledge of the area's artistic production that would be impossible to gain in other ways.

More than 160 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. As one Suitcase recipient observed, these funds "level the playing field" for emerging artists who rarely have the wherewithal to travel to distant exhibitions. 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 2011 seven fellowships were awarded: three to established artists Nicolas Lampert, Brad Lichtenstein and Sonja Thomsen, and four to emerging artists American Fantasy Classics (Brittany Ellenz, Liza Pflughoff, Alec Regan and Oliver Sweet), Richard Galling, Hans Gindlesberger and Sarah Gail Luther. 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: Xandra Eden, curator of exhibitions at the Weatherspoon Art Museum and adjunct faculty in Art History at The University of North Carolina at Greensboro; Tumelo Mosaka, curator of contemporary art at the Krannert Art Museum, Urbana-Champaign, Illinois; and Elizabeth Thomas, Phyllis Wattis MATRIX Curator at Berkeley Art Museum/Pacific Film Archive.

Porousness may be the hallmark of this year's exhibition. This is not a show that sits quietly in the gallery, awaiting visitors; nor is it one that keeps the outer world—the world of national,

ESTABLISHED ARTISTS

NICOLAS
LAMPERT

BRAD
LICHTENSTEIN

SONJA
THOMSEN

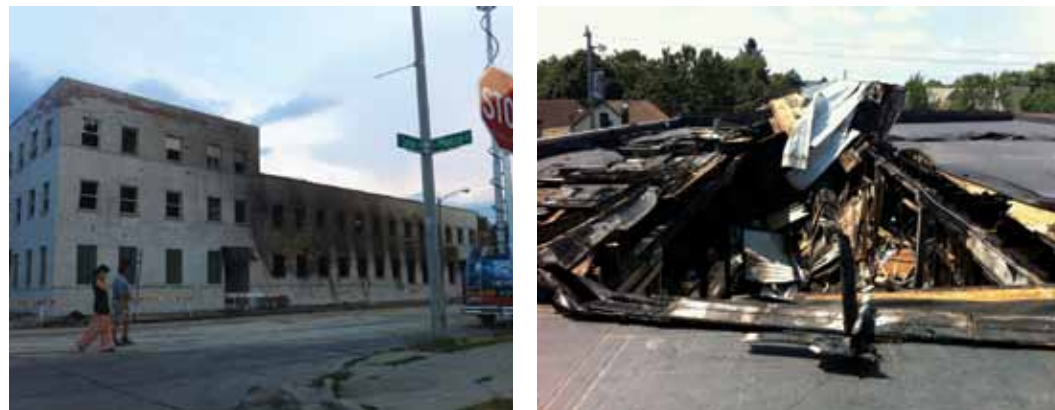
local and historical events—at a distance. The recent Wisconsin Uprising permeates the work of Brad Lichtenstein and Nicolas Lampert, and Hans Gindlesberger's *Partial Architectures* is built upon the devastation of World War II. Others, even as they turn the microscope on what is close at hand, ask larger questions about politics, history and the meaning of community. Ancillary events spill outside the gallery walls. These talks, performances and screenings have always been a part of the Nohl program. They are an invitation to the public to engage with contemporary art and artists, and they enable artists to broaden the context for their work, to reveal other facets of their practice, or to share projects that do not fit within the gallery's confines. Lichtenstein premieres *As Goes Janesville* at the Milwaukee Film Festival, and Richard Galling, who is a DJ as well as a painter, enlists fellow DJs for an "after the after party" at a nearby bar. On Saturdays, Sarah Gail Luther crosses an "invisible Milwaukee boundary line" as she transports her flower cart, laden with wildflower bouquets from abandoned plots, to carefully chosen public locations. For *Sunset Theatre*, she invites the public to watch the sun go down from a local viaduct.

Things are not static in the gallery, either. The flowers in Luther's cart are replaced, the plants in her soil cubes grow, and Sonja Thomsen introduces a temporal element to *nexus* by changing the photographs displayed on a wooden shelf. American Fantasy Classics has invited a rotating host of special guests and collaborators to activate *The Streets of New Milwaukee*, their immersive installation—a natural extension of the platforming and collaborative practices that have shaped them as young artists in Milwaukee.

If Wisconsin's political strife is a palpable presence, the impact of a devastating fire in Milwaukee's Riverwest neighborhood is also felt. The building was home to many former and current Nohl Fellows, and when it was destroyed in July it not only deprived artists of living and working spaces, and years of production; it also deprived all of us of exhibition and gathering places, and the critical mass of creative energy that transforms bricks and mortar into an influential site and scene. American Fantasy Classics lost their living space, their studio, and their gallery; Sarah Gail Luther lost nearly all the drawings she had ever made. Such events have enormous consequences, both for individuals and communities.

The Mary L. Nohl Fund Fellowships are administered in collaboration with the Bradley Family Foundation. 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 and exhibition over the years.

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



631 East Center Street. Photos: John Riepenhoff

Wisconsin Uprising(s)

In *Milwaukee Commandos*, Nicolas Lampert simultaneously excavates radical Milwaukee history and explores the visuality of sports vis-à-vis a body of large-scale screenprints and a series of embroidered baseball uniforms. Both facets of the project evoke Wisconsin's urban history as a way to clarify the state's recent move against its people. In response to the neo-liberal and anti-union legislation of the last few years, multiracial coalitions have called for Governor Scott Walker's recall. Situated within the reality of Wisconsin's changing social dynamics, Lampert's project reconsiders Milwaukee's rich history of grassroots radicalism, asserting its importance in the present day.

As a member of the collective Justseeds, Lampert is no stranger to creating politically-charged work. He intentionally evokes the Milwaukee Commandos, a group of black activists who, alongside Father James Groppi, a white priest, organized a series of Freedom Marches in the late 1960s to confront Milwaukee's institutionalized racist housing practices. These grassroots civil rights activities, which received less attention than their counterparts in the South, followed earlier African-American political action in the city, including school desegregation efforts. During his year as a Nohl fellow, Lampert engaged in both archival and secondary research; he also spoke directly with the Commandos themselves. By inviting the Commandos to participate in the reconstruction of their own narrative, Lampert visually performs what labor historian Staughton Lynd calls "guerrilla history." Recalling the Commandos, figures nearly forgotten in Wisconsin's historiography, Lampert challenges the state's move towards the right and instead narrates against antiseptic mainstream history. For Lampert, history is not simply a moment in the past: these stories have tangible effects on our day-to-day experience.

Moving beyond local activist history, Lampert utilizes the visual language of major league sports in his team jerseys. By referencing official baseball uniforms, Lampert subtly demonstrates that the logics of professional sports and the art market are one and the same: simultaneously globalized, capitalist, and hierarchical. But neither sports nor art should be reduced to the structures within which they function, and both can be reclaimed as modes of resistance. Sportswriter Dave Zirin notes that "if we challenge sports to be as good as they can be—a force to break down walls that divide us, a motor for inclusion—they can propel us toward a better world, a world worth playing in—and worth fighting for." By creatively investigating Milwaukee's radical history, Lampert inserts sports into his artistic practice as a metaphor to "propel us toward a better world."

In the age of art's technological reproducibility, to paraphrase Walter Benjamin, Lampert utilizes forms of "mechanical reproduction" to recontextualize the corporate dominance of sports by linking both sports and art with the history of popular struggle in Wisconsin. Because neither sports nor art operate on level playing fields, Lampert's work critiques both institutions in a way—particularly in the shadow of the recent Wisconsin Uprising—that makes the history of the Milwaukee Commandos relevant to the day-to-day lives of all Wisconsinites. Through prints and sportswear, Lampert creates an authentic and socially just counter-history.

Dylan AT Miner is an assistant professor of transcultural studies in the Residential College in the Arts and Humanities at Michigan State University.



Nicolas Lampert, *Wisconsin Workers United Against Union Busting* & Colin Matthes, *Union Made*, 2011

Artist Statement

Artists need movements. Movements need artists. I am drawn to screen-printing because of its speed and the ease of disseminating images, and for the opportunities it provides for collaboration—an essential part of my practice. I am drawn to history because it informs us of a radical past and alerts us to tactics we can use in the present. For *Milwaukee Commandos*, Paul Kjelland and I collaborated on a series of prints and the jerseys of an imagined team uniform inspired by the Commandos and by Father James Groppi, their advisor during their formative years. The Commandos were formed in October 1966 as part of the NAACP Youth Council. Their role was to nurture black leadership and to protect Civil Rights workers from racist white mobs and police brutality as they marched across the 16th Street Viaduct (dubbed the “Mason-Dixon line”) and into Milwaukee’s nearly all-white south side neighborhoods. These acts of civil disobedience and nonviolent direct action finally forced the Common Council to approve the Fair Housing Law in 1968, six years after it was first proposed. By October 1967 the Commandos had broken away from the Youth Council and formed their own organization, focusing on summer job programs for inner city youth and mentoring programs for community members recently released from state youth correctional facilities. The shirts represent a new direction for me. They place the radical past on the body and invite conversation about the Commandos’ history and the injustices they struggled against—racism, inequality, and segregation—injustices that continue to plague us today. The shirts serve as a call to action to achieve a more just and equitable society.

About the Artist

Nicolas Lampert is an artist and writer whose work focuses on themes of social justice and ecology. His work is in the permanent collections of the Museum of Modern Art, the Milwaukee Art Museum, the Oakland Museum of California, the Library of Congress, the Center for the Study of Political Graphics, Los Angeles, and the New York Public Library, among others. Lampert is part of the Justseeds Artists’ Cooperative and has worked as an artist with the Rain Forest Action Network, Tamms Year Ten, and Iraq Veterans Against the War. His first book, *A People’s Art History of the United States*, will be published by The New Press in 2013.

Checklist

The Commandos and Father James Groppi, 2012

We Demand Fair Housing Now, 2012

Father James Groppi: Black Power, 2012

silkscreen prints

26 x 40 inches each

Designed and printed by Nicolas Lampert and Paul Kjelland.

Milwaukee Commandos, 2012

Embroidered shirts designed and made by Nicolas Lampert and Paul Kjelland.

The Wisconsin Uprising, 2012

Various signs and texts from the Wisconsin Uprising, winter/spring 2011.

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The Wisconsin Uprising (above, print by Lampert; below, print by Matthes), 2011



The Commandos and Father James Groppi, 2012 (with permission from the Wisconsin Historical Society for use of image #WHS-1912, a 1968 photograph by Howard M. Berliant)



Milwaukee Commandos, 2012



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BRAD
LICHTENSTEIN

The Compassionate Cinema of Brad Lichtenstein

Brad Lichtenstein has been making documentary films for many years, documentary films that give voice to those who are often not heard or seen. In *Almost Home* (2006), an unusually frank and revealing look at a Milwaukee nursing home, we meet Ralph Nelson, an 84-year-old man who put himself in St. John's On the Lake five months after his wife died. Lichtenstein's subjects have agency! Patients have control in the evolution of their treatment. The filmmaker respects not only the individual he is filming, but also their voice patterns and mannerisms. An older man with Parkinson's tries to enumerate what has happened to him. Sentences break off and he stops in the middle of a word. The gaps and shadows of memory are fully revealed in this compassionate study of dementia and aging.

People really talk to Brad. Dolores Haig tells him it feels unacceptable to her not to participate in life the way she used to. In Saint John's, employees have voice, too, and tell about the difficulties of working as a team. Two patients, the man still married, fall in love in the home. Even though the husband is failing, he still has the capacity to care, and we see it. His estranged wife does physical therapy, saying, "I'm a survivor, I'm not going to give in." We, the audience, don't give in either as we find a unique approach to the documentary genre. Did I say "compassionate"? Yes, and to say it again: there is visible heart behind every shot.

As Goes Janesville (2012) is a masterpiece of socio-political filmmaking, intercutting the social and economic dilemmas of one town in one state in one country—the U.S.A. To take on the challenge of dissecting the dissolution of manufacturing, the corruption of banks, the plight of people hurt and suffering during this national *depression* is wrenching, but to also include the strife between politicians and union leaders with even-handedness is beyond my comprehension. I couldn't do it, but Lichtenstein has done it. *As Goes Janesville* is a wake-up message for all of us in a divided nation that has seen better days.

Maybe there is redemption, and maybe Lichtenstein's films that do not foreclose, cut off, or preach will help us see better days again. He sets the scene, finds the people to investigate, and allows us to reach our own conclusions or none at all. We can be satisfied with simply increasing our understanding of new and complex subjects. This is responsible, ethically rich documentary filmmaking that treats the viewers as well as the subjects with respect and dignity.

Barbara Hammer is a visual artist primarily working in film and video. *HAMMER! Making Movies Out of Sex and Life*, a book of memoirs and personal film theory, was published by The Feminist Press, City University of New York.

Artist Statement

When the United States economy crashed, I went looking for a story that would let me explore this question: *Is it possible to rebuild our economy without sacrificing the middle class promise of America?* The closing of the century-old General Motors plant in my wife's hometown of Janesville, Wisconsin presented the perfect opportunity—a solid middle class community faced with a dire existential threat, and a range of characters who engaged with my guiding question in different ways. By treating each character in the film with the utmost empathy, I try to give audiences the freedom to challenge their own assumptions, political or otherwise. *As Goes Janesville* is not a polemic. I offer more questions than arguments. My hope is that the film's questions will encourage audiences to find ways to engage with civic life in their communities. These polarized times demand that we all participate if we are to solve our most vexing problems.

About the Artist

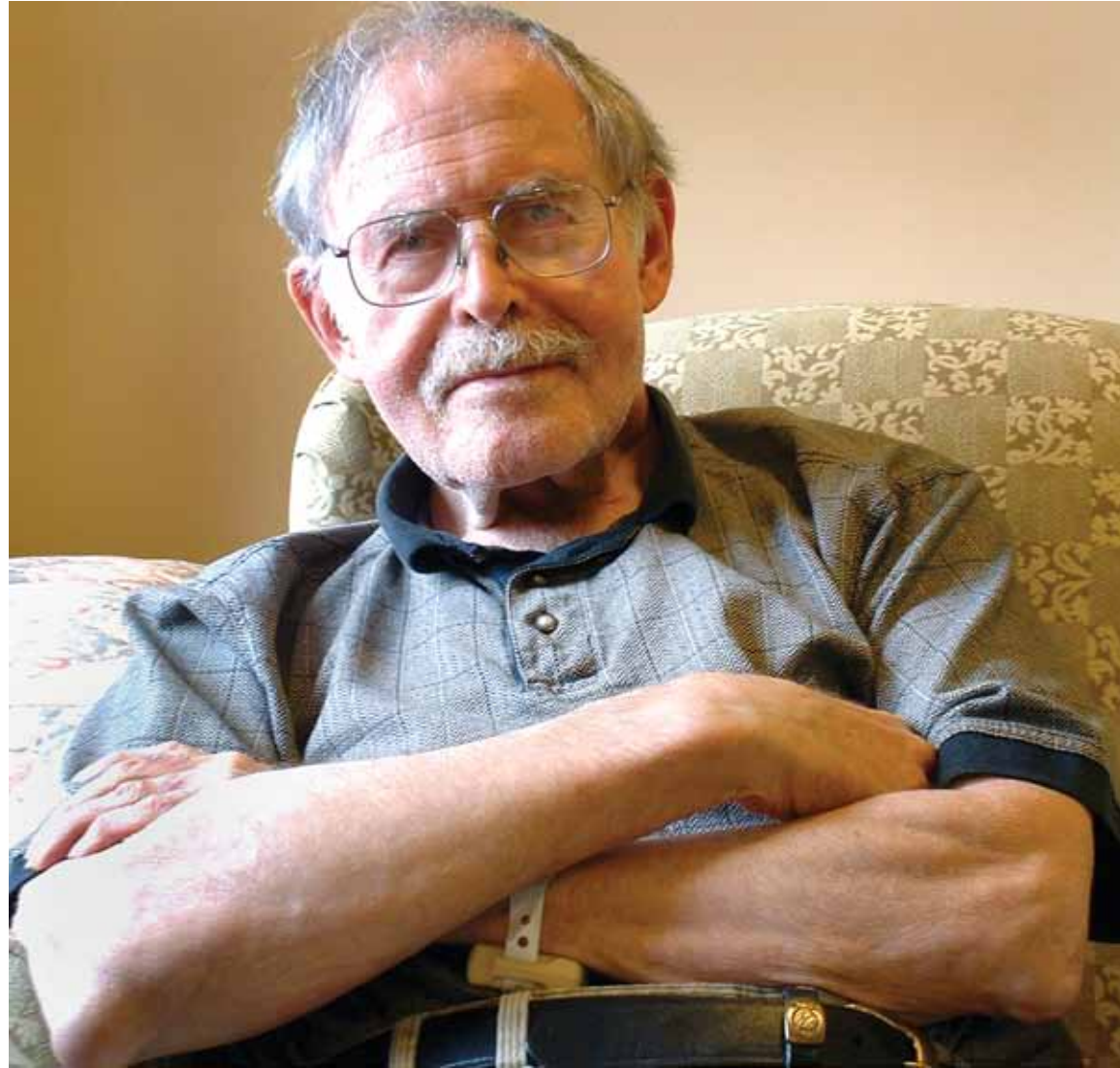
Brad Lichtenstein is an award-winning filmmaker and president of 371 Productions, a company that creates media and technology projects about a range of social issues that contribute to the common good. Lichtenstein's career was inspired by John Lewis, the civil rights leader whose congressional campaign he worked on as a high school senior in 1986.

Checklist

A compilation of excerpts from the following films by Brad Lichtenstein will be looped in the gallery screening room: *As Goes Janesville* (2012); *Almost Home* (2006); *Caught in the Crossfire* (2002); *Ghosts of Attica* (2001); *Safe: Inside A Battered Women's Shelter* (2001); *Local News: Grace Under Pressure* (2001); *Andre's Lives* (1998); and *With God On Our Side* (1996).

Brad Lichtenstein will screen *As Goes Janesville* (88 min., video, 2012) at the Oriental Theatre on October 6, 2012 as part of the Milwaukee Film Festival and at the UWM Theatre on November 28, 2012 as part of the *Locally Grown: The Nohl Fellows* series.





Almost Home, 2006 (Photo: Jim Herrington)



Ghosts of Attica, 2001

Hourglass: The Art of Sonja Thomsen

Time haunts photography. Photography occupies every point on the temporal spectrum, from instantaneity to permanence. Hailed upon its invention for its ability to preserve forever what would otherwise fade away, the photograph is itself vulnerable to the effects of light and loss. Not infrequently, a photograph disappears while its subject remains, although just as often a photograph must act as a surrogate for its absent contents.

While time is the declared motif, even obsession, of many contemporary photographers, it is rare that an artist can get at its paradoxical nature, as if setting the clock to wind in both directions, or conjuring an hourglass to trickle sand upward and downward. Sonja Thomsen, in her exploratory, empathetic work, manages something like this. While concerned with metaphysical ideals and essences, her art remains humanist in its acceptance of imperfection and the limits of knowledge.

The very title of Thomsen's 2009 project, *lacuna*, points to just such limits. A series of seventy small photographs installed in an array, the gaps between images point to the gaps in memory, to the life experiences—whether trivial or momentous—that went unrecorded or slipped through the cracks. Another component of *lacuna*, the stacks of peel-away reproductions (not unlike page-a-day calendars), offers the participant an image with which to fill a gap. Time is restored in a new, improvised configuration.

Thomsen's own environment and family provided rich subject matter for *lacuna* and other bodies of work up to around 2011, when residency and exhibition opportunities drew her into other places and communities. At the same time, curiosity about new media prompted a re-engagement with the primary elements of photography—light and space—in dialogue with time. The Nohl Fellowship allowed Thomsen to explore a continuum of internal and external concerns, fluently shifting between representational and abstract visual languages. We cannot understand the world without reflecting on the self, she suggests; we cannot decipher an image without sensing its substance. For example the white-on-white still lifes of the *vessel* series, graceful and mysterious, reveal the insecurity of our figure-ground perception. Lacking our usual firm footing in three-dimensional space, we are left by default in the fourth dimension of time. A similar re-orientation is forced by Thomsen's mirrored-cave sculpture, *trace of possibility*, which functions metaphorically as a translation of the expansive landscapes she shot in Iceland, and as an imagined interior of the vessels she shot in the studio.

Together the vessel photographs, the landscapes, and the cave environment trigger an instinctual, corporeal awareness. The individual feels a connection to intangible processes of perception, which—like photography—occurs in objective time but also creates subjective time. For Sonja Thomsen, temporality is an artistic medium and a conceptual space. In time, personal experience and universal recognition can converge.

Britt Salvesen is Curator, Wallis Annenberg Photography Department, and Prints and Drawings Department, Los Angeles County Museum of Art.

Opposite: *vessel* (detail), 2011

Artist Statement

Milk glass, Milky Way, bear witness to the setting sun. Mark the tempo to a turn of generations. Facets demarcate light and time. Shifting perceptions dance like the dawn of the north wind. Linger long enough and you can see in the dark.

About the Artist

Sonja Thomsen is an artist who is not afraid to break into a dance while contemplating in the studio or in the classroom. Her practice has evolved from minimalist photographic series to more recent interactive installation-based works that weave place, person and object. She is especially interested in discourse about the elusiveness of perception. Dedicated to the relationship between images, she believes in the power of the sequence to carry content. She recently began making sculptures. You can find her most evenings with her husband and child in their backyard.

Thomsen was born in Chicago in 1978. She received a BA from Kenyon College in 2000 and an MFA from the San Francisco Art Institute in 2004. Exhibitions include the Reykjavik Museum of Photography, Iceland; Catherine Edelman Gallery, Chicago; the New Mexico Art Museum, Santa Fe; Silverstein Photography, New York; the Madison Museum of Contemporary Art; Cynthia Reeves Gallery, New York; David Weinberg Gallery, Chicago; Silver Eye Center for Photography, Pittsburgh; and the Haggerty Museum of Art, Milwaukee.

Checklist

trace of possibility

2012

12 x 14 x 10 feet

steel, polycarbonate, vinyl

witness

2012

dimensions variable

pigment print on vinyl

nexus, 2011-2012

Archival pigment prints, variable sizes, on a wooden shelf.

vessel, 2011

Nine pigment prints on vinyl, 10 x 8 inches each; one C-print, 30 x 30 inches.

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nexus (detail), 2012



Left: *trace of possibility* (detail), 2012. Right: *witness*, 2012.



EMERGING
ARTISTS

AMERICAN
FANTASY
CLASSICS

RICHARD
GALLING

HANS
GINDLESBERGER

SARAH GAIL
LUTHER



Still from "Noitalumis," collaboration
with Francoise Gamma, 2012



Untitled collaboration with the
WhiteBoxPainters, 2011



Untitled collaboration with Brenna Murphy, 2011

Artists have solicited the talents of fabricators for hundreds of years, of course. Exacting technical processes such as bronze-casting or printmaking become collaborative affairs that position the artist at a slight remove from the finished product; the bronze, print, or what-have-you looks the way it does because the skilled fabricator, working from the artist's direction, produced those effects. To engage a fabricator is thus always to blur, however subtly, the authorial signature. Conceptual art, from Marcel Duchamp forward, thematized the matter by elevating a de-emphasis of the artist's hand, heretofore only implied, to an intentional component of the work. In exploring this (self-bestowed) permission conceptual art availed itself of the myriad production systems of the modern world. The use of industrial grammars and impersonal techniques to make art became increasingly familiar to audiences, since works that have their origin in ideas can engage a variety of media and take any number of forms. Additionally, conceptual art dramatically broadened our understanding of "fabrication" to include all the presentational aspects of the art context—the conventions of production, display, and reception—as informing our perception of a given work (and indeed of art itself). Conceptual art thus trained the viewer to regard art as, broadly speaking, a form of *information packaging*—an entirely appropriate stance in an information society.

It was perhaps only a matter of time before artists began taking this more expansive definition of fabrication as a basis for their own artistic practice. American Fantasy Classics, an artists' collective and a company facilitating the what, how, and where of contemporary art production, adopts a wholistic approach. The AFC four will approach artists whose practice inspires, orchestrate production of a fresh body of work, such as Francoise Gamma's laser-etched crystal sculptures, and host the exhibition at their Milwaukee gallery. "Our medium is other people's ideas, as a starting point. Through collaboration we arrive at something new for us and for the artist as well. Both parties get to a place we wouldn't get to otherwise." The collaborative process is understood as an occasion for connecting—initially to other artists then, rippling outward, to audiences. Rather than privilege critical theory—about authorship, craft versus art, divisions of labor within the elite economy of fine art—the content of the AFC program develops organically, deriving from what is actually made. It's a flexibility they share with more traditional fabricators, and indeed AFC can be hired to fabricate work for exhibition elsewhere—Anicka Yi and Maggie Peng's asymmetric wooden Shigenobu Twilight perfume bottles, and the site-specific version of my own *Open-Air Writing Desk* being examples. The AFC model consciously crossbreeds a commercial "bus-stop bench-ad American business thing" with a community-minded, DIY optimism and the experimental ethos of an artist-run gallery, arriving at a viable mutation that alters how we perceive the fabricator's role.

David Robbins is an internationally active artist and writer. His most recent book is *Concrete Comedy: An Alternative History of Twentieth-Century Comedy*. All quotations from conversations with the author.

American Fantasy Classics

Brittany Ellenz • Liza Pflughoft • Alec Regan • Oliver Sweet

Artists' Statement

The Streets of New Milwaukee does not represent a specific group of people or generation of artists in Milwaukee. Rather, it is the continuation of an approach to art making we've learned in Milwaukee. As part of a new, younger generation of artists working locally, we find our roots, and a precedent to expand upon, in Milwaukee's tradition of collaboration and platforming. *The Streets* is a way to synthesize the bits of culture that led us to this point—the institutions, art, and pop that provided us with the opportunity to imagine—and to acknowledge the youthful optimism inherent in our style. It is physical science fiction, as well as a venue for artists to explore their own projects in a fictional context born of the swirling miasma of our collective fears and insecurities about the future, our relationship to the past, and the process of building a functioning production model based on the reality of the present.

About the Artists

American Fantasy Classics was established in early 2011. Since its inception, AFC has worked with artists locally and internationally, encouraging ambitious experimentation by dedicating its resources as collaborators, organizers and fabricators. AFC has chosen a multivalent role within the art experience—part artist, part curator, part gallery, part studio—because we recognize that a fractured, segregated hierarchy does not serve our purposes when tangible commercial opportunities are scarce. We prefer a wholistic, collaborative approach to creating and exhibiting artwork in our self-made, non-commercial sphere. *The Streets of New Milwaukee* is the congealed essence of AFC's swan song. In the summer of 2012, after nearly two years of arduous collaboration, trial and cross-contamination, our clubhouse, studios and gallery headquarters exploded.

Checklist

The Streets of New Milwaukee, 2012

Mixed media installation. American Fantasy Classics will activate their installation on three occasions by presenting *Nite Life* with a host of collaborators and special guests. Walk *The Streets of New Milwaukee* and experience all that the *Nite Life* has to offer: arts and entertainment, architecture, cuisine, nightclubs, dancing, education, cinema and friendship.



Oliver Sweet, *MKE at Night*, 2012



Crossdressing

Examining velocity in contemporary art, critic and art historian David Joselit's catalogue essay for the 2012 Whitney Biennial is stirring and perceptive, yet nonetheless shrewdly acritical.¹ Within an infrastructure contoured by speed and rapidity he props up contemporary painting as a welcome comedic condition, a practice with the ability to trip up the art apparatus's super-celerity, its instantaneous promotion and global consumption. Joselit presses into service the philosopher Henri Bergson (*Laughter: An Essay on the Meaning of the Comic*) to underscore his theory: "Comedy depicts characters we have already come across and shall meet again. It takes note of similarities. It aims at placing types before our eyes." In this argument Joselit does not suggest that the deployment of "familiar characters" is a form of critique, nor does it embrace the all-or-nothing drive of appropriation.

In lieu of *appropriation* then, I wish to substitute *travesty*. What happens, for instance, when Wade Guyton wears Kasimir Malevich, or R.H. Quaytman wears Bridget Riley, or Jutta Koether wears Nicholas Poussin? Such performances need not conform to the contours of broad parody—instead they establish an intimate, if belated, physical engagement of one body with another defunct body, active at a previous moment in time. To appropriate is to transfer property, but to wear the art of another—to try it on through the gestures of one's own body—is a living process that is as unpredictable as *Commedia dell'Arte*.

Richard Galling is a painter who can be folded aptly into Joselit's theory of contemporary painting as travesty. Galling's near systematic dispersions of irregular and enlarged pixel-like flecks, his oscillating graphic lines, and his bold allusion to framing devices evoke appropriation strategies but hold no allegiance to critique. Drawing on an unoriginal set of visual graphics to compose his stacked and layered compositions, his lexicon of marks appears mechanized, not hand-painted. Color in Galling's paintings is unaesthetic. Similarly the material quality of his paintings is impartial: he avoids surface seduction and material affect, keeping things thin and economical. His tools—stencils, aerosol cans, and squeeze bottles, along with the occasional paintbrush—conspire to construct a vocabulary of familiar signifiers that nod to twentieth-century abstraction and '80s graphic design. But in combination, these signs de-historicize both their modern and postmodern moorings. If Galling "wears" a painter, that painter would be an aggregate of Milton Avery, Sam Francis, Sigmar Polke, and David Row. And if painting has a "secret weapon," as Joselit attests, in "its capacity for travesty and its provocation to laughter," then Galling's painting elicits a sly, gratified nod, the kind that accompanies smart, deadpan humor. No unwieldy corporal belly laughs here.

1. David Joselit, "Painting Travesty," in *Whitney Biennial 2012*, edited by Elisabeth Sussman and Jay Sanders (New York: Whitney Museum of American Art, 2012), pp. 34-37.

Michelle Grabner is an artist and writer who lives and works in Oak Park, Illinois. She is professor and department chair in the Painting and Drawing Department at The School of the Art Institute of Chicago. With her husband Brad Killam, she runs two artist project spaces: The Suburban (Oak Park) and the Poor Farm (Waupaca County, Wisconsin).

Artist Statement

Through process and reference, my work posits a consideration of the contemporary by way of “abstract painting.” Mechanical marks and patterns, derived from stenciling, masks, and paint released from squeeze bottles, are combined with casual and incidental gestures of the hand. This “painted” vocabulary makes reference to signifiers drawn from the history of Modernist painting. In application, these signs are repeatedly overlaid, effectively striking-through that which is beneath. Functioning as cancellation that reveals a trace of the referent below, layers of thinly applied paint allow for a continuous interference of interchangeable painted information. This amalgamation presents a painted mark as a nullified residue suspended on and within a surface of paint and canvas.

About the Artist

Richard Galling is an artist, music producer, and DJ. Galling received his BFA from Art Center College of Design, Los Angeles and his MFA from Yale University, New Haven. He has exhibited at Autonomie, D-Block, Commonsplace, The John Riepenhoff Experience at Pepin Moore, The William Grant Still Art Center, Compact Space Gallery, and the University of California, Irvine Room Gallery (Los Angeles); LVL3, Peregrine Program, and Ebersmoore (Chicago); The Green Gallery East and CENTER (Milwaukee); The Green Gallery at 47 Canal (New York); Double Break (San Diego); Andi Campognone Projects (Pomona, California); and Bentley Projects (Phoenix, Arizona). He has had work featured in the Flagstop Alternative Art Fair in Torrence, California; the MDW Fair, Chicago; and NADA, Miami. Galling teaches at the Milwaukee Institute of Art & Design.

Checklist

12-010, 2012

oil and alkyd on linen
18 x 12 inches

12-011, 2012

oil and alkyd on canvas
20 x 15 inches

12-012, 2012

oil and alkyd on canvas
40 x 30 inches

12-014, 2012

oil and alkyd on linen
24 x 18 inches

12-016, 2012

oil and alkyd on linen
20 x 15 inches



12-015, 2012



Untitled #1 (Overlooking Nürnberg, Bavaria from Sinwell Tower), 2011-2012

Not Pictured

In one photograph—is that the right word?—four structures stretch up from a clearing. The clearing is bare, save for a dirt path that bisects the image, the path bordered with stumps of fence posts. Geometries more skyward than rooted, the structures, still, look more planted than built. In their approximations they recall the architecture of *Caligari* but they don't boast distortion or clamor to announce a disordered psychology. Odd, yes, but just slightly. They are intriguing, like gestures. They adorn the otherwise stripped space—a field without declared events—as a village, or a model of a village, cryptic but intentional, the start, or maybe the end, of something.

At the end of W.G. Sebald's *The Emigrants*, the narrator loses himself in a photograph. Sitting alone in a hotel room, he suddenly recalls an exhibition of the documentation of the Lodz Ghetto by Nazi apparatchik Walter Genewein. This epiphany concludes a book full of acts of excavation. The narrator, working from artifacts and photographs and wandering, culls portraits of four men lost to war, tales of destruction's aftermath. The portraits can read like a series of drafts, one attempt after another to get it right. How to meet a landscape so erased? In his room, the narrator isolates one image from the recollected exhibition. It is a photo of three women working a loom. He tries to resuscitate it, to sustain it, by describing it. The description, however, is not enough, and he hazards fiction: he christens the three women pictured. Or he tries to: "Roza, Luisa and Lea, or Nona, Decuma and Morta..."

Hans Gindlesberger's *Partial Architectures* is no less mad, or quixotic; the photographer daring one process, then another, to restore—and to claim—an act of witnessing lost to time. The grandson of an American serviceman stationed in Germany during World War II, Gindlesberger savors a trace of his grandfather's time there: a single roll of film, never developed, now impenetrable with exposure. A photographer two generations removed from another, Gindlesberger affirms his familial loyalty—he will reveal what his grandfather started—and a materialist conviction—surely, this strip of film harbors facts, the world seen. Working from these images lost and with others still extant, Gindlesberger drafts a series of interventions and translations, the range of techniques transhistorical: the drawing of lines spidery and reparative; the fixing of sketches as cyanotypes; extrapolating across dimensions. He tetrises conjured models into photographs (his) of landscapes known, actual. The models loom in these final composites, apparitionally: monuments but somehow offhanded, memorials not to the fallen or otherwise forgotten but to recollections lost. Their presence, like the processes behind them, compensatory and, therefore, self-consciously, necessarily, poignantly, excessive. They testify to acts of generation, of reconstruction, from a field leveled by time. They can be measured only on the scales of absurdity and desire and grief.

Carl Bogner is a senior lecturer in the Department of Film, Video, Animation, and New Genres at the University of Wisconsin-Milwaukee.

Artist Statement

Partial Architectures began with a roll of film shot by my grandfather in Germany during World War II. He returned to America with it, undeveloped, in 1943. The film sat untouched for almost seventy years. After he passed away in the summer of 2011, I had it developed. However, upon unspooling the roll of film, each frame revealed only a black fog, the evidence of its exposure to light and time.

Surviving in my grandfather's archives were a small number of photographs showing the remnants of buildings leveled by Allied bombings. Referencing these images, I began drawing a set of architectural diagrams that imagined the fallen portions of the buildings my grandfather had recorded. Binding together photographic and architectural processes, I re-inscribed my diagrams into the blank space of the found negatives, printed them as cyanotype blueprints, and then physically manifested them as objects through a rapid-prototyping process. These scale models were re-photographed and composited into images of the German landscape significant to both national and familial history. In the translation from nothingness and memory to the tangibility of a physical object and back again to the ambiguity of the photograph, these partial and speculative architectures serve as uncanny monuments in dialogue with both the generational loss of familial memory and the German obligation to remember its history.

About the Artist

Hans Gindlesberger examines how contemporary society constructs and represents concepts of place. His projects span photography, video, and installation and have been shown widely in exhibitions, festivals, and screenings including: Galleri Image, Aarhus, Denmark; Gallery 44, Toronto; Jen Bekman Projects, New York; Voies Off Photography Festival, Arles, France; and the International Symposium on Electronic Art, Albuquerque, among others. Gindlesberger is an assistant professor of digital imaging in the School of Visual Arts at Virginia Tech. He earned his MFA in photography from the State University of New York at Buffalo in 2006.

Checklist

Partial Architectures, 2011-2012

Twelve archival pigment prints on Hahnemühle German Etching paper, 30 x 20 inches.

Accompanying cyanotypes on Hahnemühle Ingres paper, 2 ¼ x 2 ¼ inches each.

Untitled #1 (Overlooking Nürnberg, Bavaria from Sinwell Tower)

Untitled #2 (Schloßgarten Park, Stuttgart, Baden-Württemberg)

Untitled #3 (Schloßplatz, Wiesbaden, Hesse)

Untitled #4 (Outside Seggebruch, Lower Saxony)

Untitled #5 (Rhine River, Rhineland-Palatinate)

Untitled #6 (Near Heubrücke, Nürnberg, Bavaria)

Untitled #7 (Schloßplatz, Wiesbaden, Hesse)

Untitled #8 (Drachenfels, North Rhine-Westphalia)

Untitled #9 (Kaiser-Friedrich-Platz, Wiesbaden, Hesse)

Untitled #10 (Birkenkopf, Stuttgart, Baden-Württemberg)

Untitled #11 (Siebengebirge, Bad Honnef)

Untitled #12 (Kennedybrücke, Bonn, North Rhine-Westphalia)

Light box with 12 laser-etched negatives, Bessapan Voigtländer film, and film box,
24 x 24 x 32 inches.

39



Untitled #2 (Schloßgarten Park, Stuttgart, Baden-Württemberg), 2011-2012

Everyday Wonder

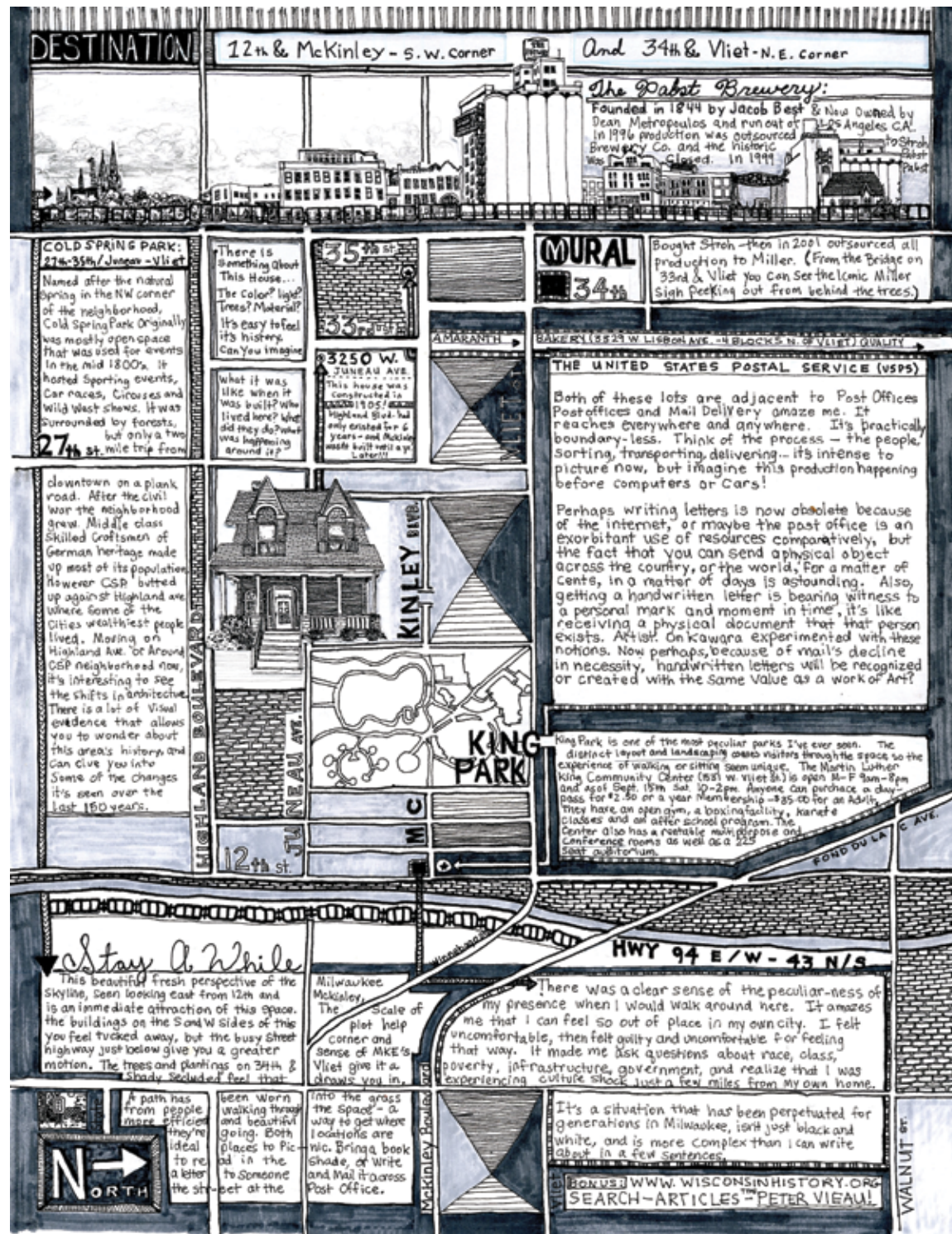
I can't complain enough about Carsten Höller's *Experience* and my frustration at encountering a less-than-wonderful amusement park inside the New Museum. If Höller's intention was my utter disappointment, or dejection maybe, at having the markers of (predominantly childhood) joy deadened like souvenirs under glass, he succeeded. Of course, much of what Höller featured was relatively benign: a slide, a carousel and a fish tank you lie down to look in, among other more discrete science center-y encounters. These are not my primary utopias of escape, but they define a "type" and operate as symbols of somewhat everyday ideas about wonder. Displacing those otherwise accessible sensations to the Art Museum seemed to diminish them, darken them even. I would rather be stung by the pungent odor of plastic inside a slide on a hot day or hear the din of a crowd beneath the carousel music than be whisked through those moments locked inside the white box. The joy of most experiences is not that the experience itself is isolated from all other sensations, but that it manages to rise up out of the camouflage of life and reveal itself to you despite the commotion.

Sarah Gail Luther also takes up experience as the subject of her practice. Perhaps any artist who seeks to redirect the attentions of her audiences towards the everyday and the overlooked and away from the virtuoso craft of the specialist is making a fool's bargain. Or maybe it is a question of how gently she maneuvers our viewfinder so as to trigger wonder itself as the subject not just of art, but of life. Unlike Höller, who experiments on his audience, turning the museum into a laboratory, Luther returns hers to the world and gently suggests they go in search of their own discoveries. There is no experiment. Just look where you weren't looking, but were always looking, and you'll find something rare.

Luther's *Sunset Theater* reminds us that sunsets are readily available, and can be just as surprising perched amongst the rubble as they are from a beach veranda. *Souvenir Stand*, while it might not carry your souvenir, redirects your desire away from pre-packaged sentiment to the talisman that you found under your feet. *Neighborhood Floral Arrangements* evokes the naturalist's collection and frames rambling about one's home as prime for an adventure as a walk through faraway woods.

Between the emergence of relational aesthetics, the explosion of performance and a segue into participatory practices that put the viewer squarely in the position of "motor" (necessary to make the art "work"), the hunger for art that frames the slippery sensation of experience, and evokes, evokes, evokes, may be at its peak. Perhaps Luther's strategy, to step away and release an audience back into the world, is a fool's bargain. Or perhaps it's a necessary palette cleanser; a reminder that experience is all around us—sometimes we just have it on mute.

Shannon Stratton is co-founder and current Executive & Creative Director of threewalls Chicago, a not-for-profit residency and exhibition space. She was appointed the 2012 Critical Studies Fellow at The Cranbrook Academy of Art, Michigan.



Milwaukee: Spaces to Places – Let the World Entertain You Field Guides (12th and McKinley), 2012

Artist Statement

I create visual experiences by using satire, comedy, exaggerations of my own personality, and an unflinching and intuitive sense of optimism to recontextualize ordinary, sad, simple, fragile, ugly, under-appreciated things. I adopt familiar roles—performer, anthropologist, journalist, writer, painter—and conduct experiments to discover the most interesting, accessible, fun and meaningful way to present my ideas. I want to start dialogues. What is a community? How do you create it? How do you belong to one? What is my culture? How do you value the place you are in, or the things you have? I want to show people a new direction in a seemingly familiar place, or to point out the humor in something that's not usually funny. I like to wonder and I like to ask people to wonder with me.

About the Artist

Sarah Gail Luther was born in Milwaukee, and is devoted to creating work that expands her knowledge of her city. She's worked with IN:SITE, a Milwaukee-based temporary public art organization, for three years. Other public art projects include *The Amplifier*, a pop-up community center funded by the Wisconsin Arts Board and located in Milwaukee's Silver City neighborhood. Luther has exhibited work at The Green Gallery, the University of Wisconsin-Milwaukee, and the Milwaukee Institute of Art & Design in Milwaukee; La Esquina Gallery, Crossroads Gallery, and Dolphin Gallery in Kansas City; and the Transformer Gallery in Washington, D.C. She has lectured on public art and performance at the Art Institute of Chicago, MIAD and UWM.

Checklist

Milwaukee: Spaces to Places – Flower Cart, 2012

22 x 21 x 44 inches

wood, paint, bike wheels, site specific bouquets of weeds and wildflowers

Milwaukee: Spaces to Places – Let the World Entertain You Field Guides, 2012

4 x 5 ½ inches each

photocopied pen and ink

United States Postal Service, 2012

Desk, pens, postcards, stamps, chicken wire, wood and fabric.

Power Lines, 2012

Fabric, chicken wire and string.

Land Samples, 2012

Five Plexiglas cubes (12 x 12 x 12 inches each) and soil and plants removed from five different locations.

Milwaukee: Spaces to Places – Distribution Documentation, 2012

Digital photographs, 4 x 6 inches each.

Map of Milwaukee: Spaces to Places Abandoned Plots and Distribution Locations

2012

39 x 26 inches

Milwaukee County Destinations map, pen and ink



Neighborhood Floral Arrangements, 2011

The Greater Milwaukee Foundation's Mary L. Nohl Fund Suitcase Export Fund For Individual Artists 2011

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 ninth cycle, the Fund provided assistance with shipping, travel and promotion to twenty-two artists. These artists—four of them past Nohl Fellows—work in a range of media. Their exhibitions took them to Albuquerque, Colorado Springs, Daytona Beach, Los Angeles, Miami, New York, Philadelphia, Raleigh, San Diego and Santa Fe, and to China, Poland, Sweden, Switzerland and the United Kingdom. Artists stretched their travel grants by arranging simultaneous exhibitions at other venues, or by participating in residency programs. While the opportunity to make connections—with artists, curators, collectors and others in their field—was important, for many the sense of validation and affirmation that came from interacting with new audiences was the most powerful benefit of the program.

Blanche Brown had three pieces selected for *Faces of Color*, an exhibition of works by contemporary artists at Bethune-Cookman University in Daytona Beach, Florida. It was Brown's first exhibition in Florida, and she was particularly pleased to be showing her work in an educational setting.

James Charles and **Jessica Kaminski** travelled to Los Angeles for *Replacing Home* at the Jaus Gallery. Charles showed work that addressed the traces of function within the built environment, and Kaminski contributed photographs and a conceptual garment she made in collaboration with exhibition curator Jennifer Johung.

Paula Christensen and **Susan Kamholz** were both juried into the Parallax Art Fair New York, where they exhibited paintings and met collectors and fellow artists from around the world.

Brent Coughenour toured the East Coast to perform *Mysterium Cosmographicum*, a piece he completed as part of his 2010 Nohl Fellowship. Stops included Raleigh, North Carolina and the Paradigm Lecture Series at the University of the Arts in Philadelphia. Interacting with live audiences gave Coughenour a deeper understanding of the work.

Paul Druecke spent a week in Los Angeles where he presented *Near Here*, his 2010 Nohl Fellowship project, at the Habeas Lounge. As a participant in the MKE->LAX residency program, he researched locations for a Los Angeles iteration of *Near Here*, and was invited to exhibit in *House Beautiful*, a group exhibition in San Gabriel.

Waldek Dynerman created an interactive installation of fifteen small sculptures and a live video projection for his solo exhibition at Test Gallery in Warsaw, Poland. He enjoyed being part of Warsaw's "very invigorating young art scene."

Anthony Ferraro participated in the American Black Film Festival's first "Webisode Challenge" in Miami with his web series *Gettin' Grown TV*. GGTV screened before an audience of 400 actors, producers, writers, directors, studio executives, programming directors and sponsors, and was picked up by a film festival in Alabama. Ferraro identified writers and directors for future episodes of the series: "Each contact made confirmed the significance of our work."

Nicholas Frank had a solo exhibition in the miniature John Riepenhoff Experience at Pepin Moore in Los Angeles. Frank explored a new facet of his video-based work, and an MKE->LAX residency gave him time to follow up with contacts and renew connections with Los Angeles artists and curators.

One of **Ashley Janke's** black and white etchings was shown in *Where My Cones At?*, an exhibition curated by Ryan Travis Christian at Double Break in San Diego. Janke extended her stay on the West Coast with an MKE->LAX residency, and set up a gallery exchange with a new venue in San Diego.

Gregory Klassen brought eight of his recent paintings to Zurich, Switzerland, for a two-person exhibition at Galerie Rosenberg.

Kay Knight participated in *International Painting NYC*, a group show at the Jeffrey Leder Gallery in Long Island City, New York. Knight attended the opening and her painting was included in the exhibition catalogue.

Colleen Ludwig received funding to transport *Shiver*, an immersive, interactive environment, to the Albuquerque Museum of Art & History. *Shiver* was juried into *Machine Wilderness*, the 2012 International Symposium on Electronic Art conference exhibition.

C. Matthew Luther created work for *Harnessing the Nordic Wind*, an exhibition in Harlosa, Sweden during a residency sponsored by Arna Fagelriket (the avian kingdom). Luther met Swedish artists and craft workers, sold work, and laid the groundwork for future exhibitions in Sweden and Denmark. "The experience as a whole was inspirational," he notes.

Nicole Ridgway, her collaborators Stephanie Springgay and Nathaniel Stern, and local volunteers installed *Market Seam*—an ephemeral, site-conditioned, publicly performed architectural structure—at the Kirkgate Market in Leeds, England. The work referenced the city's social and material histories; inspired dialogue during Performance Studies International at the University of Leeds, of which it was a part; and led to the possibility of future installations in Sydney, Toronto and Zurich as well as reciprocal visits to Milwaukee by artists who experienced the work.

The new G44 Gallery in Colorado Springs has selected **Greg J. Schoeneck** for its first exhibition. Schoeneck's solo show will include a dozen new oil paintings.

Richard Taylor transported nine sculptures to New York for his third solo exhibition at OK Harris. He met artists and collectors, and enjoyed giving informal tours of his show.

Bilhenry Walker shipped sculptures to Artisan Direct for inclusion in Artexpo New York. As a result, Walker has developed a lasting relationship with Artisan Direct.

Shane Walsh and his paintings travelled to Seattle for a group exhibition at the Francine Seders Gallery.

Jason S. Yi is creating an installation onsite for an international exhibition at the Inside-Out Art Museum in Beijing, China. The exhibition, which coincides with the Beijing Biennial, examines East Asian cultural influences and inaugurates the museum's new space.

Jim Zwadlo received support for his first solo show outside Wisconsin, at Beals & Abbate Fine Art in Santa Fe, New Mexico. Zwadlo sold work, established contact with several galleries around the country, and had one of his paintings featured on the cover of *American Art Collector*.

The Greater Milwaukee Foundation's Mary L. Nohl Fund Fellowship Recipients 2003-2011

2003

Jurors Lorelei Stewart (Gallery 400 at the University of Illinois-Chicago), Tim Peterson (Franklin Art Works, Minneapolis), Barbara Hunt (Artists Space, New York)

Established Artists

Dick Blau
Michael Howard
Mark Mulhern

Emerging Artists

Paul Amitai
Peter Barrickman
Mark Escribano
Liz Smith

2004

Jurors Patricia Hickson (Des Moines Art Center), Habib Kheradyar (POST, Los Angeles), Sue Spaid (independent curator, Cincinnati)

Established Artists

Terese Agnew
Cecelia Condit
Jennifer Montgomery

Emerging Artists

William Andersen
James Barany
Steven Burnham
Frankie Martin

2005

Jurors René DeGuzman (Yerba Buena Center for the Arts, San Francisco), Nato Thompson (MASS MoCA, North Adams, Massachusetts), Jane Simon (Madison Museum of Contemporary Art)

Established Artists

Nicolas Lampert
Fred Stonehouse
Jason S. Yi

Emerging Artists

Juan Juarez
Michael K. Julian
Mat Rappaport
Steve Wetzel

2006

Jurors Dominic Molon (MCA Chicago), Alma Ruiz (Museum of Contemporary Art, Los Angeles), Nadine Wasserman (independent curator, New York)

Established Artists

Santiago Cucullu
Scott Reeder
Chris Smith

Emerging Artists

donebestdone
Dan Klopp
Christopher Niver
Marc Tasman

2007

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

Established Artists

Gary John Gresl
Mark Klassen
Dan Ollman

Emerging Artists

Annie Killelea
Faythe Levine
Colin Matthes
Kevin J. Miyazaki

2008

Jurors Eva Gonzalez-Sancho (FRAC Bourgogne, Dijon, France), Valerie Mercer (Detroit Institute of Arts), Laurel Reuter (North Dakota Museum of Art, Grand Forks)

Established Artists

Brent Budsberg & Shana McCaw
Xav Leplae
Iverson White

Emerging Artists

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



2009

Jurors Jennie C. Jones (artist, New York), Toby Kamps (Contemporary Arts Museum Houston), Barbara Wiesen (Gahlberg Gallery, College of DuPage, Glen Ellyn, Illinois)

Established Artists

Peter Barrickman
Harvey Oppenorth

Emerging Artists

Kim Miller
John Riepenhoff

2010

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

Established Artists

Brent Coughenour
Paul Druecke
Waldek Dynerman

Emerging Artists

Sarah Buccheri
Neil Gravander
Ashley Morgan
Chris James Thompson

2011

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

Established Artists

Nicolas Lampert
Brad Lichtenstein
Sonja Thomsen

Emerging Artists

American Fantasy Classics
Richard Galling
Hans Gindlesberger
Sarah Gail Luther

^ — SPINE

MARY L. NOHL FUND FELLOWSHIPS FOR INDIVIDUAL ARTISTS 2011