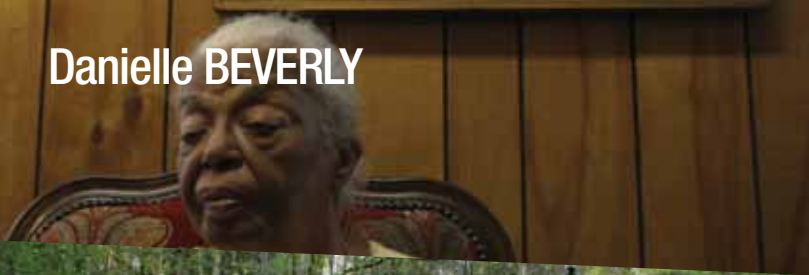


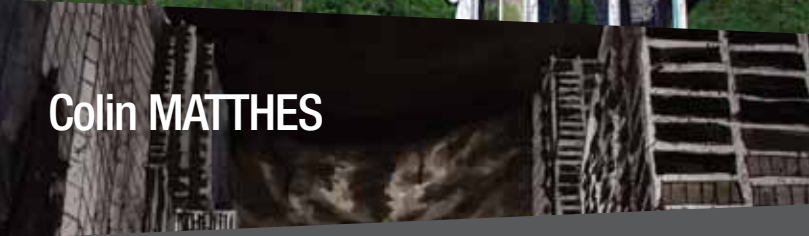
Danielle BEVERLY



Faythe LEVINE



Colin MATTHES



The Greater Milwaukee Foundation's Mary L. Nohl Fund FELLOWSHIPS FOR INDIVIDUAL ARTISTS 2012

Lois BIELEFELD



Tyanna J. BUIE



Brad FIORE



Paul KJELLAND





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FELLOWSHIPS FOR INDIVIDUAL ARTISTS 2012**



Lois BIELEFELD



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Brad FIORE

**SEPTEMBER 27-DECEMBER 15, 2013
INOVA (INSTITUTE OF VISUAL ARTS)
2155 NORTH PROSPECT AVENUE
MILWAUKEE, WISCONSIN 53202**

Paul KJELLAND

The Greater Milwaukee Foundation is a family of more than 1,100 individual charitable funds, each created by donors to serve the local charitable causes of their choice. Grants from these funds serve people throughout Milwaukee, Waukesha, Ozaukee and Washington counties. Started in 1915, the Foundation is one of the oldest and largest community foundations in the world.

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Milwaukee, WI 53212
Phone: (414) 272-5805
www.greatermilwaukeefoundation.org

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ISBN: 978-0-9840145-5-2

Printed in the United States of America

Published by the Bradley Family Foundation, Inc.
2145 West Brown Deer Road
Milwaukee, WI 53217
Phone: (414) 446-8794
lydensculpturegarden.org

Published on the occasion of the Greater Milwaukee Foundation's Mary L. Nohl Fund Fellowship for Individual Artists 2012 Exhibition, curated by Sara Krajewski. INOVA (Institute of Visual Arts), September 27-December 15, 2013.
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Phone: (414) 229-5070
arts.uwm.edu/inova

Catalogue Credits

Polly Morris, Editor
Craig Kroeger, Designer

Special thanks to Willy Dintenfass, Nicholas Frank, Lee Ann Garrison, Bruce Knackert, Mark Lawson, Annemarie Sawkins and William K. Rudolph.

Additional Images

Inside front cover: Faythe Levine, *Welcome Homo, Tennessee*, 2013 (detail)
Inside back cover: Colin Matthes, *Green Mini Demo Derby*, 2013 (detail)
p. 26: Paul Kjelland, *Victory Over Torture*, 2013 (detail)

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 artists 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 ten cycles, sixty-seven fellowships have been awarded, and the majority of the recipients have stayed in greater Milwaukee, contributing to its cultural life. Thirty 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.

Nearly 200 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 2012, seven fellowships were awarded: three to established artists Danielle Beverly, Faythe Levine, and Colin Matthes, and four to emerging artists Lois Bielefeld, Tyanna J. Buie, Brad Fiore, and Paul Kjelland. The exhibition this catalogue documents represents the culmination of a year's work by these artists. The Fellows 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: Lisa Dent, Director, Grants and Services at Creative Capital, New York; Astria Suparak, Director and Curator, Miller Gallery at Carnegie Mellon University, Pittsburgh; and Irene Tsatsos, Director of Gallery Programs, Armory Center for the Arts, Pasadena.

It is rare for the Nohl jurors to articulate a rationale for picking their particular group of seven artists; after all, they are selecting individual artists for fellowships, not curating an exhibition. Yet a collective conversation frequently emerges in the gallery a year later. The work of the 2012 Nohl Fellows shares a tempered optimism, a considered reaction to often harsh realities. Some of the artists look closely at the present, others mine the past

Danielle BEVERLY

Faythe LEVINE

Colin MATTHES

ESTABLISHED ARTISTS

to create a better present, and some look to the future, but they all—whether making films or photographs or prints, a demolition derby or a mobile art theoretical platform—have their eyes open, and they want to open our eyes, too. They believe in asking questions, and asking them publicly. They believe that imagination, thoughtfully deployed, can heal lives, solve social and political problems, build a better world.

Danielle Beverly endeavors to find room for hope in her documentary about a white fraternity in an historically black neighborhood in Athens, Georgia. Lois Bielefeld uses her camera to go out and ask questions that trouble or intrigue her: Why do people want to carry concealed weapons? What do our mundane dinner habits tell us about humanity, family, and community? She then shares her investigations with us to enrich our own internal dialogues. For Beverly and Bielefeld, close looking is a path to understanding, and they believe in the power of images to change the way we think. Paul Kjelland is another believer, and the Fellow who most directly places his art at the service of social justice and social change. The graphics he designs encapsulate the ideas of movements and the spirit of events—like the *Riverwest24*, a 24-hour neighborhood bike race—that celebrate and construct community.

If Beverly, Bielefeld, and Kjelland turn their gazes outward, Tyanna Buie draws from a difficult past to make work of sometimes baroque richness that restores what she has lost. As intensely personal as Buie's evocation of her absent father is, the questions it raises about memory, family, and connection resonate broadly (she shares terrain with Bielefeld here) and her belief in the restorative powers of reimagining are undoubtedly optimistic. Brad Fiore's project, *The Karabekian Center*, is also personal. It is animated by the single, pressing question—What's contemporary art?—that haunts his life as a young artist. Fiore has the courage, and the optimism, to take that question out onto the street to attempt a dialogue that might ultimately explain his world as well as ours.

Both Faythe Levine and Colin Matthes explore alternative futures. In Levine's case, it's the off-the-grid intentional communities whose physical environments and quotidian moments she photographs. For Matthes, it's a slightly tortured repurposing of the demolition derby, re-presenting it as a miniature, solar-powered, artist-imagined, small-business sponsored communal event. Though both Levine and Matthes have one foot in the past—rural communes of the '60s, mid-American county fairs—there is nothing sentimental or nostalgic about their work. They are figuring out how to survive, by creating space for the imagination and the potential for possibility, in late capitalist America.

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.

9 Danielle BEVERLY

The Empathetic Eye: The Work of Danielle Beverly

It is rare to watch a documentary and marvel at the field production work, but this was my introduction to Danielle Beverly's talent. The film, Jim Whitaker's *Rebirth*, follows five people connected to the tragedy of 9/11, checking in on them at regular intervals. One cannot help but be struck that thousands of such people exist, and yet Beverly found characters that are more than archetypes: they focus our collective grief and sorrow.

Beverly came to documentary work from still photography: "I pored over my parents' photography books, always drawn to the photojournalism." Of her own photography, she says, "I hated it when people posed or smiled; I always tried to catch them unaware." The work of Mary Ellen Mark, Nan Goldin, Larry Clark, and Danny Lyon shaped her view. Like them, she has an eye for the stark power of hope in the midst of decay or injustice. Her photo "Wedding Dress" exemplifies this: a white dress for sale in a ragged field, its clean, bright simplicity lighting a dreary landscape.

When Beverly transitioned to filmmaking, she began with experimental and documentary work. "There was overlap, because both are image driven," she observes. It is easy to recall vivid images from her films: an old woman witnessing the demolition of her church, a young black man in a car with an antebellum parade reflected in the glass of his window.

Learning to Swallow is an unflinching look at artist and "It Girl" Patsy Desmond. Unable to swallow due to a failed suicide attempt, Desmond courageously embraces the life she has created: recovery, healing, and eventually artistic accomplishment. Beverly's camera is uncompromising in acknowledging Desmond's humor and undying spirit, even as she becomes increasingly frail before our eyes. By the end of the film, as Desmond declares herself through her artwork and in her own terms, the camera can almost see her heart, both literally and figuratively.

Old South documents an historically African American neighborhood as it learns to make peace with an all white fraternity in its midst that continues to publicly glorify the antebellum period. The young men's blind spot regarding race is heartbreaking. They accept their neighbors' invitation to attend a local church, and they help to create a community garden, but they are unwilling to forego their annual parade celebrating the slaveholding past.

Beverly encourages us to focus on the things we turn away from, as when her camera silently watches as another church is destroyed in the vicinity of the fraternity, making room for the sprawl that threatens the integrity of the neighborhood. Her subjects may be destruction and decay, the wounded and the outcast, but her images are animated by a deep empathy as well as a sense of hope.

Deirdre Haj is the executive director of the Full Frame Documentary Film Festival. She has produced documentaries and has worked in media advocacy for many years.



Wedding Dress from Georgia Flea Market (photo series), 2008

Artist Statement

When I was in the sixth grade my family moved to Indiana. Our home straddled the dividing line between Gary, which was entirely black due to white flight, and Merrillville, where white residents fought continuously to keep blacks out. It was like living in the de facto DMZ between two cultures—my backyard was the boundary. I'd never heard the “n” word in my life, but now experienced its ugliness every day in school, even though no blacks were enrolled or even lived in the town. It frightened me. The new kid, I kept my dismay to myself for six months and spoke to no one. When I could no longer hold my tongue, I was shunned.

Thirty years later, as I toured my first feature documentary, *Learning to Swallow*, on the Southern Circuit, I witnessed an appalling disparity as I drove through poor, rural, racially segregated Southern towns. One image stuck out: the infant “onesies” emblazoned with a Confederate flag being hawked at a “Heritage Celebration” in a tiny South Carolina town. Instead of love and understanding, hate and divisiveness were being passed down. I vowed to make my next documentary in the South.

For *Old South*, I moved into the community I filmed for several years to be on the ground and to capture the struggle with sensitivity and nuance.

About the Artist

Danielle Beverly has been a documentary filmmaker since 1999. She was field producer for the longitudinal documentary *Rebirth* (2011) over the course of its ten-year production (Sundance; Peabody Award). Her debut documentary, *Learning to Swallow* (2005), screened internationally and toured small rural communities on the Southern Circuit. She provided cinematography for 2011 Noh! Fellow Brad Lichtenstein's *As Goes Janesville*. Other accomplishments include: Working Films' REEL CHANGE; Flaherty Film Seminar Fellowship; Emmy nomination; CPB/PBS Producers Academy; and grants from the Paul Robeson Fund for Independent Media, the Lucius & Eva Eastman Fund, the New York State Council on the Arts, and the Puffin Foundation. She is currently Professional in Residence in Digital Media at Marquette University.

Checklist

A compilation of excerpts from two films by Danielle Beverly will be looped in the gallery screening room—*Old South* (work-in-progress, 2014) and *Learning to Swallow* (2005)—along with the trailer from *Dusty Groove: The Sound of Transition*, her documentary currently in production.

Old South Historical Timeline (2013), a transmedia project.

Danielle Beverly will offer a work-in-progress preview screening of *Old South* (70 min., video, 2014) at the UWM Union Theatre on November 6, 2013 as part of the *Locally Grown: The Noh! Fellows* series.



Learning to Swallow, 2005



Old South (work in progress)



Old South (work in progress)



15 Faythe LEVINE

The Art of Creative Living

There are no rules...that is how art is born, how breakthroughs happen. Go against the rules or ignore the rules. That is what invention is about.

—Helen Frankenthaler

If prophetic vision is understood as one of the central provinces of art, then the art world—if it is not to limit the capacity of art as such—should aim to reach as far outside the institutional as possible as part of its function, form and vision. Faythe Levine's *The Alchemy of Everyday* documents societal outsiders who have deliberately removed themselves from mainstream culture in an effort to live according to an ethic that places human life—rather than capital—at its center. The photos illustrate what is imaginable if one has the courage to imagine, and to live according to that vision.

Levine—a curator, photographer, filmmaker, and integral member of the Milwaukee arts scene—is an autodidact, a designation increasingly found only in the realm of what is considered “outsider” art. Her photo essay documenting three intentional living communities is part of a larger chronicling of a countercultural movement with historical roots in back-to-the-land movements that today is an outgrowth of the do-it-yourself (DIY) ethos. These are not secret societies, nor are they unknown realms. They are the praxis of an ethic that holds human connectivity as its ultimate concern.

“Rehearsal, North Carolina” shows a group of musicians in the sun on a remote land project in the Appalachian Mountains. The environment and content of this unstaged photo are all the more wondrous for their unlikelihood. The essence of these intentional communities—captured in this photo—is the newness, spontaneity, and beauty of daily life within a context that deliberately transforms the preeminence of power.

How we live our lives matters: what we think, say and do, from the mundane to the sublime. It is the insistence upon connectivity and its imaginative and transformative pathways that drives Levine's creative work, her role in facilitating the careers of young artists, and the growth of the political and arts communities in which she is a participant. The photos in this essay represent not a misanthropic withdrawal from society, but the creation of living spaces outside the framework of late capitalism, designed to cultivate imaginations capable of envisioning the potential and possibility of human life beyond that framework.

Tennessee Jones is the author of *Deliver Me From Nowhere*. He is currently the Philip Roth Writer in Residence at Bucknell University.

The Alchemy of Everyday

Artist Statement

My artistic accomplishments have always been self-motivated and achieved on my own terms. Through early engagement with youth counterculture I was exposed to do-it-yourself (DIY) ethics that had a lasting impact on my art and lifestyle choices. In my work I aim to communicate honesty, authenticity, and quality of life, and it is a priority that what I make should remain approachable and accessible to a large audience. I want to interact with people in a way that establishes creativity as a path toward personal independence. I am at once artist, archivist/historian, audience, resource, witness, and curator—and at the core, an active community member. My simultaneous role as spectator and participant allows for no separation or division between the art producer (a.k.a. maker) and the documenter, therefore there is no pretense of neutrality in the documentation I create.

About the Artist

Faythe Levine is as an independent researcher, multimedia artist, curator, author, and collector. *Sign Painters*, a book (Princeton Architectural Press, 2012) and documentary (2013) about the trade of traditional hand lettering in America, is Levine's current project. She curates Sky High Gallery and produces the annual event *Art vs. Craft*, both in Milwaukee. Her artwork and writing have been published and exhibited internationally in both formal and renegade outlets. Levine's first book and film, *Handmade Nation: The Rise of D.I.Y. Art, Craft and Design* (Princeton Architectural Press, 2009), received widespread attention. Levine shares her work through slightly obsessive updates on various social media platforms as well as on her website where she visually documents her community-based projects, travels, and experiences.

Checklist

Digital prints, 16 x 20 inches each.

Dome Boat, Mississippi River, 2010

Untitled, Alabama, 2011

Bridge Building, North Carolina, 2012

Clover, North Carolina, 2012

Communal Kitchen, North Carolina, 2012

Dave's House, North Carolina, 2012

Janet's House, North Carolina, 2012

Rehearsal, North Carolina, 2012

Untitled, North Carolina, 2012

The Fanciest Shitter, Tennessee, 2013

Guest House + Kitchen, Tennessee, 2013

Welcome Homo, Tennessee, 2013

Witch Sex, Tennessee, 2013

Digital prints, 8 x 10 inches each.

Untitled, North Carolina, 2010

Decorating for the End of the World,

North Carolina, 2012

Guest Shack, North Carolina, 2012

Practice, North Carolina, 2012

Untitled, North Carolina, 2012

The New Shitter, Tennessee, 2013

Queer Scribes, Tennessee, 2013

Untitled, Tennessee, 2013

Untitled, Tennessee, 2013

Faythe Levine will screen *Sign Painters* (directed with Sam Macon, 80 min., video, 2013) at the Oriental Theatre on October 5, 2013 as part of the Milwaukee Film Festival and at the UWM Union Theatre on December 4, 2013 as part of the *Locally Grown: The Nohl Fellows* series.



The Fanciest Shitter, Tennessee, 2013



Witch Sex, Tennessee, 2013



Dome Boat, Mississippi, 2010



21 Colin MATTHES

Engineering the Absurd

Colin Matthes taps the poles of late capitalism, filling his drawings, sculptures, and installations with telltale signs of crisis and festival. His protagonists are the inheritors of our endgame scenarios: future survivalists who make do with available materials, diligently transforming the refuse of the post-industrial world into flawed utilitarian objects and compromised dwellings. Oil barrels can form an ad hoc island in rising seawaters, as in “Moving On.” The scrappy, provisional nature is in keeping with Matthes’s practice at large, which nimbly reacts to seismic forces at work on the world.

Matthes grew up in a town that annually staged “The World’s Greatest Junk Parade,” populated by backyard tinkerers and garage bricoleurs with whom he shares an obvious affinity. He describes some bodies of work as “inventions,” and they can as readily offer exit strategies as critically occupy roles within a watchdog society: the balloon-strapped life preserver of “Rising Water Improvised Rescue Device” promises certain—if temporary—relief, while “Surveillance Camera Billboard” delivers on its title, poorly concealing a camera between the letters of a “Space Available” sign.

For *Getting By in the Foreverescape*, a 2013 exhibition, Matthes drew inspiration from the impeccably post-produced skies of Hollywood posters. His drawings eschew their aesthetic decadence; instead, drippy, washy blacks conjure the dreary world of a disaster movie, its landscape scarred by the rampages of environmental and financial monsters past. The few survivors are shown departing for friendlier shores, whether by means of a canoe or a blimp stitched together from colorful advertisements. In these depictions, Matthes manages to capitulate neither to fatalism nor false optimism, retaining a measured confidence in our capacity to carry on—even in the direst circumstances.

Matthes has rigged electricity at fairgrounds for many years, partly inspiring *Green Mini Demo Derby*, the ambitious project on view in the gallery. As with the ring toss class satire of “American Dreaming,” *Green Mini* revisits the rural cultural sites of his childhood, treating the derby both as a microcosm of environmental exploitation and an admirable DIY hub where consumer capitalist junk becomes endowed with spectacularly brief reuse. This latter ethos shares something with Matthes’s investment in renewable energies, visible in *Green Mini*: the mobile, remote-control-car derby runs entirely on solar power. No detail has been overlooked; the artist has even retrofitted the cars with wood bodies, painted with the logos of local business sponsors who can provide their own racers for the public heats. In a way, the derby drivers and the spectators share something with Matthes’s post-apocalyptic survivalists. Harnessing the destructive and generative impulses of the age, they build economies, improvise entertainment, and spawn inventive communities.

Tyler Coburn is an artist and writer based in New York.

Green Mini Demo Derby

Artist Statement

I have installed solar arrays at private residences and temporary electric at county fairs. I seek out moments where these two worlds intersect. Last year I used a golf cart, customized to run 100% on solar, as my work vehicle at the Jefferson County Fair. It got reactions ranging from awe and disbelief to vocal disgust.

When working a fair, I look forward to the demolition derby. It is easy to argue that demolition derbies are an ecologically ridiculous expression of the appeal of destruction in our culture; I still find beauty in the act of spending countless hours building scrappy machines to be wrecked in a short flurry of spectacle.

Green Mini Demo Derby brings the worlds of county fairs and alternative energy into collision. Businesses were invited to sponsor a car and share in this absurd, urgent experiment in sustainable destruction. The sponsors, primarily companies looking to create ethical business models, can make a game of (and possibly comply with) the capitalist tenets of self-interest and survival of the fittest. The pleasure and pathos of this project is amplified as the viewer watches a local corporate death match wrapped in a cloak of environmental sustainability.

About the Artist

Colin Matthes makes work about engineering the absurd, which allows him to address economic and environmental crisis from a funny, critical, and perversely industrious point of view. His practice includes painting, drawing, installation, zine and graphic production, and public art projects. Matthes works collectively with Justseeds, a network of twenty-six artists living in the United States, Canada, and Mexico that runs a print collective, contributes graphics to social movements, and co-publishes books. As an individual artist, Matthes has exhibited across Europe and the United States. Solo exhibitions include Art Space Leguit, Antwerp, Belgium and Igloo Gallery, Portland, Oregon. Group exhibitions include Monash University, Melbourne, Australia; Munch Gallery, New York; and the Haggerty Museum, Milwaukee. He has participated in numerous residencies including Hotel Pupik (Austria), Werkkamp (Belgium), and Cow House Studios (Ireland). Matthes was a Nohl Fellow (Emerging) in 2007.

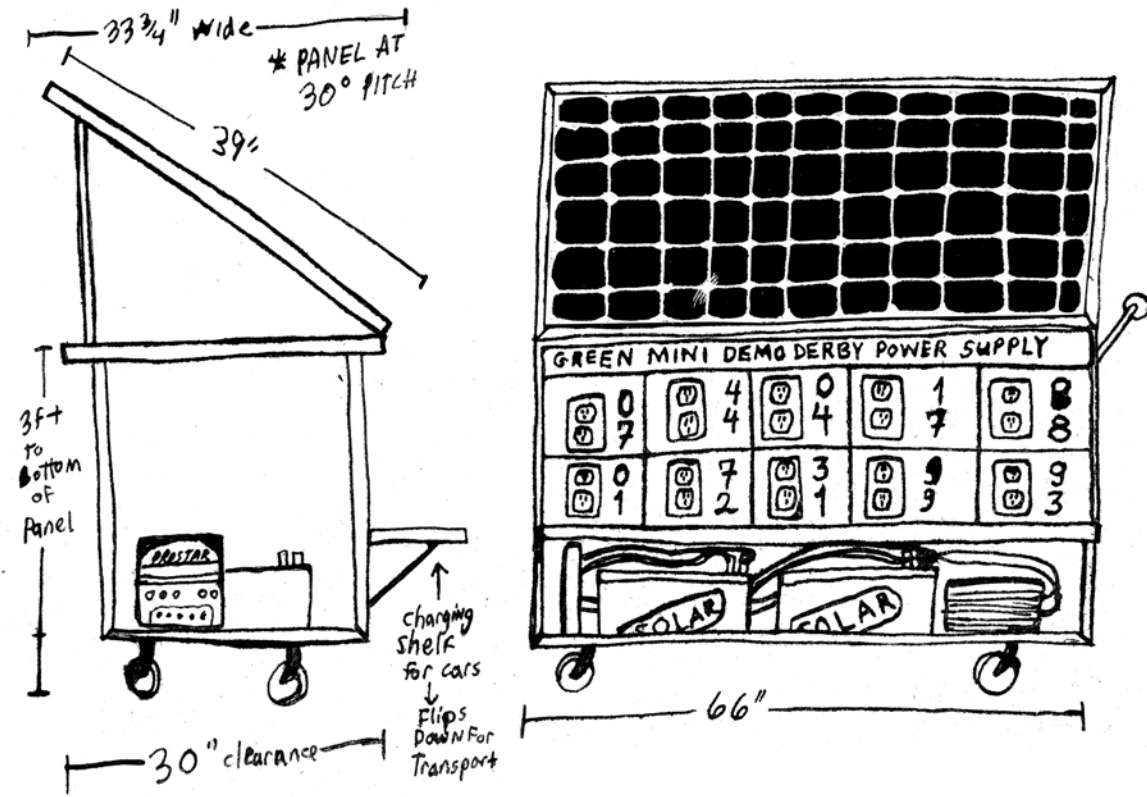
Checklist

Green Mini Demo Derby, 2013

Remote control cars, wood, paint, canvas, angle grinders, casters, tools, video, solar panels, inverter, batteries, extension cords, and sponsors including Ace Hardware – Wisconsin Rapids; *Ape Girl*, the film; Beans and Barley; BelAir; Brenner Brewing Co.; Classic Slice Pizza; Colectivo Coffee; Finksr; Helios USA; Long Arm Farm; Midwest Photovoltaics; Midwest Renewable Energy Association; Milwaukee Shines – Milwaukee's Solar Program; Riverwest Public House; and Sky High Skateshop and Gallery.



Moving On from Getting By in the Foreverscape, 2012



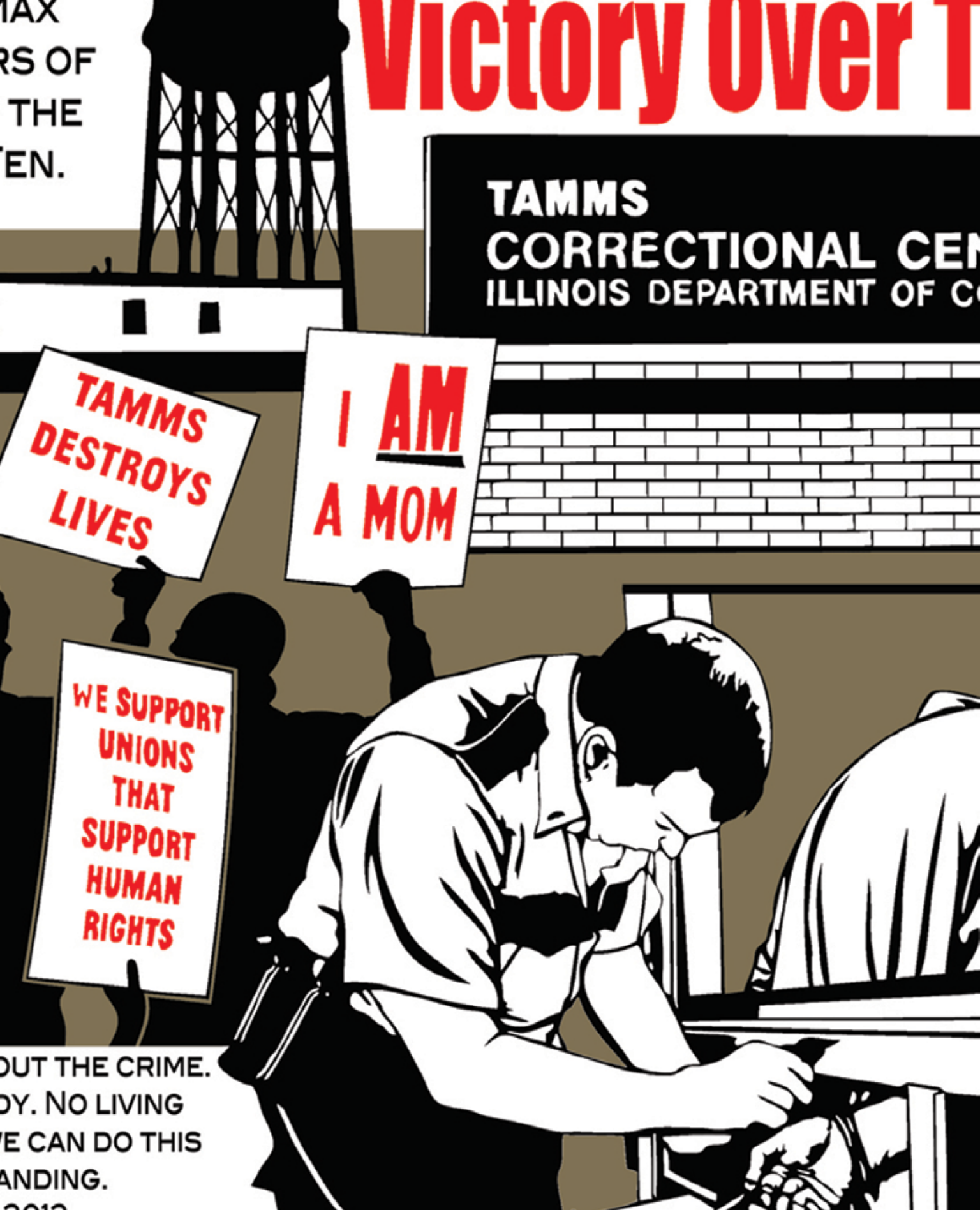
MOBILE SOLAR POWERSTATION
 FOR GREEN MINI DEMO DERBY
 NEEDS
 24 volt 1800 watt inverter
 30 AMP charge controller
 Helios 280 watt Solar Panel
 2 12 volts (245 Amp Hour) Batteries



Green Mini Demo Derby, 2013. Photograph: Cris Siqueira.



Green Mini Demo Derby Work Cart, 2013



EMERGING ARTISTS

Lois BIELEFELD

Tyanna J. BUIE

Brad FIORE

Paul KJELLAND



29 Lois BIELEFELD

Looking to Understand: New Work by Lois Bielefeld

Lisa and Pat pose proudly, handguns pointing to the narrow gap between their bodies. It's hard to determine what the most riveting detail of this very curious image is. Is it their very different personal styles? The disconnect between their pose and the idyllic domestic interior, which hovers behind them like a ghost image? The tension between all these homely details and the aggressiveness of their gestures? As in all the *Conceal Carry* portraits, Lois Bielefeld invited her subjects to choose their location; she then softened these backgrounds with a translucent silk scrim. This device intensifies our focus on the people while allowing their surroundings to augment our sense of who they are.

Handgun usage is among the most contentious issues facing American society, vying only with abortion in dividing citizens into two intransigent camps. When Wisconsin joined the rest of the nation in legalizing concealed carry permits, Bielefeld wanted to understand "...this culture that was completely foreign to me." Her photographic series *Conceal Carry* seeks to break through ideological posturing and to comprehend individuals, each of whom approaches this combative issue from a uniquely personal perspective.

Curiosity is a basic human impulse, celebrated, reexamined, and occasionally deplored throughout history. Bielefeld's conceptual portraits spring from inquisitiveness: interrogating difference, personal rituals, and quotidian experience. Seeking to comprehend the interior lives of others, she examines how people satisfy their most basic needs—for shelter (*The Bedroom*, 2008-2012), sustenance (*Weeknight Dinners*, 2013-), love (*Ladies Out*, 2013), and a sense of security (*Conceal Carry*, 2012-2013).

The serial form, embracing a wide variety of subjects within a consistent format, makes Bielefeld's portraits richly meaningful. Including people of many different ages, types, and points of view suggests a broad field with room for every nuance—including those that reinforce our own sense of individuality. In her most recent venture, she investigates coming-out experiences of middle-aged lesbians, combining these portraits into a film sequence. *Ladies Out* culminates with a dance party where many of the individuals she portrays gather in a celebration of mutual acceptance.

Whether investigating the relatively foreign desire to carry a concealed weapon or the universal experience of a central daily meal, Bielefeld encourages her subjects to set their own context and reveal as much of themselves as possible. Her skills as an investigative reporter, immediately creating a sense of comfort and connection, are evident in the ways her varied subjects open up to her and, by extension, to us, initiating the conversation that one day might yield true understanding.

Elizabeth A. Brown is an independent scholar and freelance curator specializing in international contemporary art. Former chief curator of the Henry Art Gallery in Seattle, she has written and curated exhibitions on Lari Pittman, Kiki Smith, Lead Pencil Studio, Brian Jungen, Arlene Shechet, Kimsooja, and many other artists, including Brancusi, the subject of her doctoral thesis (Columbia University).

Artist Statement

The conceptual portrait is at the center of my photographic practice. To create these series, I identify an overarching idea that ties a sometimes disparate group of people together as a way to explore the human qualities that we—subjects and viewers—all share, and then I develop a method for photographing them. My goal is to examine the rituals that define us, and the ways in which our habits and personal spaces can reveal our private selves. The focus of *Weeknight Dinners* is the typical meal, when food and space are often secondary to the busy workday. *Conceal Carry* grew out of my first experience with firearms, when my coworkers introduced me to trapshooting. Coincidentally, during this time Wisconsin became the 49th state to enact a concealed carry law. In *Conceal Carry*, my subjects display their guns, revealing the fact that they conceal. Firearms and concealed weapons laws are emotionally fraught issues; with this series I hope to spark a constructive conversation within the viewer. The documentary *Ladies Out*, my first foray into video, focuses on the spirited community of Milwaukee lesbians over the age of 40 who gather monthly to catch up and get down on the dance floor. I celebrate these women and the vibrant community they have formed by sharing their individual stories of love, coming out, and acceptance.

About the Artist

Lois Bielefeld is a conceptual photographer who splits her time between fine art and commercial/fashion photography. She was born in Milwaukee and currently resides here with her teenage daughter. Bielefeld received her BFA in photography from the Rochester Institute of Technology and lived in New York City from 2003 to 2010. She has shown at the Portrait Society Gallery and Sharon Lynne Wilson Center in Milwaukee; at the Center for Photography at Madison; and at the Honfleur Gallery in Washington, D.C. In addition to photography, she is passionate about Scrabble, urban gardening, and bicycling adventures.

Checklist

Framed digital prints.

Conceal Carry

Aaron, Glock 19 9mm, 2012
35 x 25 inches

Lisa and Pat, Smith & Wesson 642 .38 Special, 2012
25 x 35 inches

Michele, Ruger SR9, 2012
35 x 25 inches

Steve, Smith & Wesson .40 caliber, 2012
25 x 35 inches

Cheryl, Smith & Wesson M&P 9mm, 2013
35 x 25 inches

Craig, Smith & Wesson 9mm, 2013
35 x 25 inches

Dennis, Kel-Tec PF9 9mm Semiautomatic Laser Sight, 2013
35 x 25 inches

Matthew, Glock 23 .40 caliber, 2013
35 x 25 inches

Sioux, 2013
25 x 35 inches

Audio station with *Conceal Carry* interviews.

Weeknight Dinners

All works 2013 and 20 x 30 inches.

Monday: Eric and Sally

Monday: Joel and Florence

Monday: Jude

Monday: Zoe, Dave, Emma and Karen

Tuesday: Adena, Clarity, Katie and Elias

Tuesday: John and Janet

Tuesday: Matt and Ruth

Wednesday: Bruce, Heather and Wyatt

Wednesday: Glynis, Liam, Jorin and Mona

Wednesday: Kathy

Wednesday: Nik

Wednesday: Siena, Brian, Alivia and Leah

Wednesday: Willie Mae

Thursday: David and Cathy

Thursday: Romel and Jim

Lois Bielefeld will screen a trailer for *Ladies Out* (video, 2013) at the UWM Union Theatre on October 19, 2013 as part of the 28th Milwaukee LGBT Film/Video Festival. The completed documentary will premiere in the same venue on March 6, 2014 as part of the Festival's monthly screening series.



Wednesday: Glynis, Liam, Jorin and Mona from Weeknight Dinners, 2013



Monday: Eric and Sally from Weeknight Dinners, 2013

33 Tyanna J. BUIE

Honoring the Missing Parts

Tyanna Buie is a multimedia artist working in a combination of screenprinting, collage, and painting on paper. Her work is deeply biographical and she uses the story of her childhood as a source for her creative inspiration. Some of the most compelling artistic practices are born of necessity—meaning that the process derives from a state of need. It does not function as art for art's sake, but rather performs the aesthetic service toward self-expression. Buie's creative spark generates from a need to be an author of her own experience, and to share the qualities of that experience with a wide-reaching audience.

Buie's compositions emit a feeling of nostalgia. She depicts the people and things from her childhood as recalled in her memory and recounted in the stories told by family members. Her images are assembled through the motion of fleeting thoughts and evoke a sense of transience in the viewer. The image is never quite fully formed and the pictorial field is interrupted by textures of visual information. Most of her portraits are faceless, leaving it to the viewer to use the peripheral context to fill in the void. We can only wonder if these vacant portraits represent the artist, her family, and the individuals who informed her daily life as a child.

The most common objects in Buie's work are toys. Play is a very formative activity in human development and quite often the place where children use their imaginations to make sense of their social environment. Buie describes her toys as "in peril," as if they were in an imminently dangerous situation. This again goes back to her youth and the instability of a home life that has now become her greatest teacher.

Buie re-creates her past through memory as a means of honoring the missing parts. Her work is as much a social practice as it is an artistic one. She aims to immerse the viewer in the memorial sphere—a space located between fact and fiction. This is the zone of her aesthetic, and she uses the mutability to her benefit. She activates memory through storytelling, creating proximity between herself and the family members she was distanced from as a child. This connectivity is an integral aspect of the work. It manifests in her process for gathering content, in the range of media she uses, and in the relations she hopes to develop with her audience.

Kalia Brooks is a New York-based curator, educator, and writer. She is currently an adjunct professor in the Department of Photography and Imaging at New York University's Tisch School of the Arts, and a doctoral candidate in aesthetics and art theory at the Institute for Doctoral Studies in the Visual Arts.



Father Figure, 2013 (preparatory sketch)

Artist Statement

Due to the lack of a stable family structure, I grew up in the foster care system. The absence of physical evidence pertaining to my past—photographs, toys, baby clothes—has led me to other sources and strategies for reconstructing my childhood. I obtain information through my own memory, but also by sharing experiences with family members. I reassemble these pieces by a process of appropriation: photographically documenting found childhood objects, collaging photos and various forms of family memorabilia. These images are then transformed into a single iconic reference that emulates the function of memory, causing me to revive facts and recognize previous impressions from past events. The objects in my work become representational “stand-ins” for the tangible resources that were lost, taken, or discarded throughout my impermanent childhood.

About the Artist

Tyanna J. Buie is the youngest of four siblings born on the south side of Chicago. She grew up between Illinois and Wisconsin, and was directed toward the art-making process early on. Her disrupted childhood became the catalyst for her work and research, enabling her to reclaim and rewrite her experiences through visual means. Buie received her bachelor’s degree from Western Illinois University, and her MFA from the University of Wisconsin-Madison. She has participated in artist residency programs and has exhibited her work in numerous juried, group, and solo exhibitions throughout the country. Exhibition venues include the University of Hawaii at Hilo; Northwestern University, Evanston; the Madison Museum of Contemporary Art; and in Milwaukee, the Milwaukee Art Museum, the Haggerty Museum of Art, the Peltz Gallery, and the Dean Jensen Gallery. Buie is a lecturer at the Milwaukee Institute of Art & Design.

Checklist

Father Figure, 2013

Screenprint, wood
53 x 101 x 68 inches

Confection Series, 2013

Unique screenprint, collage, hand-applied ink on paper
Three images, 76 x 100 inches each



Confection #1 (detail), 2013

37 Brad FIORE

Descriptive index of all the ideas about Brad Fiore's work I could fit into 500 words or less

Brad Fiore makes work for Milwaukee. Stated more clearly: facing the challenges many young artists face, possessing few opportunities to exhibit, and recently turned out from art school with abundant, though directionless, exuberance, Fiore takes stock of his available materials and directs his attention toward what is immediately in front of him—the multiple social and artistic bodies of Milwaukee to which he currently belongs or wishes to belong.

Generally full frame in his videos and performances, works such as the self-explanatory *List of all the names of all the people I can remember, in the order I met them* (2013-ongoing) or *List of all the artists I could think of* (2013)—a video in which he recites his scattershot personal index of artists from memory—reveal a lot about Fiore and how he navigates his social and personal worlds. Fiore can also obscure himself, as in the untitled photographs depicting the artist during periods of bored downtime overlaid with an erudite descriptive caption in the style of an iPhone text bubble. This merger of a personal and diaristic informality with more formal, bureaucratic and steadfast valuation and representational systems exposes the ontological limits of Fiore's engagement with an audience (and with himself) through an artistic identity and those systems that inscribe it. There's something pitiful and abject about the lists and photographs, the over-sharing. You might sympathize with Fiore's preferring-not-to in the photographs, or know many of the same people—this is the point—but have you met them in that order? Here's Fiore's red herring, the joke.

The Karabekian Center (2013) performs many of Fiore's anxieties about belonging, communication, and the efficacy of art within its immediate social context. For *TKC*, Fiore wanders Milwaukee's streets carrying a filing cabinet, the drawers of which contain reproductions of famous artworks by friends and amateur artists (on 10 x 8-inch canvases); used theoretical texts; and rotating "exhibitions," the first of which collects self-published books under the auspicious title, *Milwaukee Artist Book Retrospective*. Possessing a generous, articulate, and gregarious demeanor and general Midwestern friendliness Fiore, who is by no means a small guy, approaches strangers on the street with a naive and almost childlike (or artistic) innocence, asking if they'd like to have a conversation that answers the question "What's contemporary art?" He then hands his (presumably startled and confused) interlocutor a pamphlet that supplies related conversational prompts, and directs them to the project's website. Conversation is optional. But by staging these encounters with strangers in Milwaukee's public spaces, Fiore tests art's capacity (as well as his own, armed with art school syllabi and imitation art), to enter into this shared context, a proposition whose absurdity, he hopes, will lead to (productive) misunderstandings and a surreal remembrance of that strange thing that happened, that somehow, and likely, had something to do with art.

Sam Korman is the assistant director of White Flag Projects, St Louis.



The Karabekian Collection of Replicated Contemporary Painting (selected works, left to right and top to bottom, by Josh Coachman, Kyra Brown, Skully Skyrocket, Brianna Kutz), 2013

The Karabekian Center

Artist Statement

The Karabekian Center is a mobile, art-theoretical platform that measures 36 x 13 x 13 inches and, when fully loaded with its collections of replicated paintings, used theoretical texts, and other pedagogical tools, weighs about 80 pounds. The Center's limited staff must be intellectually and socially equipped to lead public discussions about art, but also physically capable of carrying the Center's collections along Milwaukee sidewalks to reach its audience.

The Karabekian Center asks the question, What's contemporary art? Naïve and profound, this question reduces art theory to an elemental state where it becomes estranged from the traditional avenues of art discourse. The question stems from a genuine curiosity, and a general confusion. It is non-rhetorical.

Like any institution, *The Karabekian Center* is ultimately a web of interconnected proper nouns: A painting by Agnes Martin. A painting by Agnes Martin, replicated by Sara Daleiden. A painting by Agnes Martin, replicated by Sara Daleiden, shown by Brad Fiore . . . to Eleanor Bleksley . . . on the southeast corner of Bremen and Center.

About the Artist

Brad Fiore builds his practice by responding to social, cultural, and material contexts. This practice is an ongoing attempt to locate an identity among the restrictions these contexts impose upon him. In the past two years, he has worked on a variety of public projects including the *Nomadic Arts Center* mobile exhibition space, the local talk show *CHIPS*, and *The Karabekian Center*. He has exhibited at The Green Gallery, Redline, and the Milwaukee County Historical Society; is an active Friend of Blue Dress Park; and has participated in the MKE<->LAX residency in Los Angeles.

Checklist

The Karabekian Center

Mobile Dialogue Platform, 2013
A handmade filing cabinet.

Foundational Texts, 2012–2013
A physical bibliography.

The Karabekian Collection of Replicated Contemporary Painting, 2013
A series of paintings on canvas, each 10 x 8 inches.

Milwaukee Artist Book Retrospective, 2013
An open collection of books produced in Milwaukee.

The Karabekian Center, 2013
Digital video loop.

Theoretical Survey, 2013
Three audio stations.



Karabekian Center Mobile Dialogue Platform, 2013

41 Paul KJELLAND

Creating Art, Changing the World

The son of a steelworker and union activist, Paul Kjelland has a deep and abiding respect for the everyday person and the power of collective action. That respect imbues his art.

His major influences include people's historian Howard Zinn, novelist/activist Arundhati Roy, and the unnamed artists that did seminal work with ACT UP (AIDs Coalition to Unleash Power)—people who refused to build a wall between their personal beliefs and professional responsibilities; people who knew they could no more deny the issues of the day than they could deny their humanity.

At a time when much of the art world is dominated by museums and galleries that promote art as status symbols marketed to rich people, Kjelland has joined the growing movement of graphic artists who say “no.” Eschewing the lure of hefty prices for limited editions, these artists gravitate toward widely disseminated, non-profit “copy left” graphics that are as likely to end up pasted on a telephone pole as in a connoisseur's collection. Reflecting a spirit that is part Walt Whitman and part Occupy movement, they are artists of the people and for the people.

It is not an easy path for an emerging artist. But Kjelland knows he is part of an international movement that values collaboration over competition and collective advancement over personal fame. He is at peace with an orientation that honors democracy, community, and civic responsibility as much as aesthetics, composition, and form.

Although he is not as widely known as some Milwaukee artists, Kjelland's graphics are imprinted on the city's consciousness—from the “No Justice, No Piece” poster supporting striking pizza workers, to the graphic demanding accountability in the death of Derek Williams while in police custody. More globally, Kjelland works with groups ranging from Justseeds, a multinational cooperative of print and design artists committed to “a radical social, environmental, and political stance,” to Tamms Year Ten, a campaign that helped shut down the maximum security prison in Southern Illinois where every man was held in permanent solitary confinement.

Kjelland chooses the social justice groups he works with carefully to ensure a commonality of beliefs. But then he steps back from a dominant role and solicits collaboration: “I think this makes the work more powerful, because these on-the-ground people know so much more about the issues.”

He realizes his approach is unusual. Kjelland is less concerned about making a personal statement or being seen as compromising his artistic independence, than about acting as a facilitator who helps groups get their views across to a broader audience.

Like the best artists, Kjelland asks fundamental questions. Why are you an artist? What do you create and why? Whom do you serve? “I am an artist because I love to create,” Kjelland says. “But I am also an artist because I see injustices in the world and art is my tool, my contribution.”

Barbara Miner is a Milwaukee-based writer and photographer. In 2008, she was a Mary L. Nohl Fellow, emerging artist category.



War Chest, 2013

Artist Statement

My recent work has moved away from insular art scenes and gallery exhibitions and instead has focused on community art and organizing practices and on placing graphics directly in social justice movements. The process of collaborating with activist groups and communities is central to this work. The graphics I design include images that are produced quickly and disseminated rapidly into campaigns through the Internet or print, as well as images that develop much more slowly and organically. The events I organize range from a multidisciplinary lecture series at a local bar co-op to large-scale community projects like the *Riverwest24*. Every graphic I make and every event I organize begins with my interaction with the people in a particular movement and my engagement in community-building and cooperative structures.

About the Artist

Paul Kjelland is an interdisciplinary artist and organizer whose work focuses on social, environmental, and economic justice. He has produced visual artwork in collaboration with local, national, and international organizations including the Tamms Year Ten coalition, Educators' Network for Social Justice, Palermo Workers Union, the Ontario Coalition Against Poverty (OCAP), the Justice for Derek Williams and Darius Simmons campaigns, Career Youth Development, Chicago Teachers Union, Mahlon Mitchell for Lieutenant Governor, Justseeds, AFL-CIO, and the Bad River Tribe. Some of his recent projects include co-founding the *Riverwest24*, an annual 24-hour neighborhood event; co-curating *Night School*, a lecture series at the Riverwest Public House Cooperative; and co-organizing the mobile experimental cultural and independent media center ReciproCITY.

Checklist

Art in Action, 2012-2013

Prints, text, ephemera, and documentation related to work produced for community groups and organizations, and to events organized by the artist.



**NO JUSTICE
NO PIECE**

No Justice, No Piece, 2013



Riverwest24, 2013

The Greater Milwaukee Foundation's Mary L. Nohl Fund Suitcase Export Fund For Individual Artists 2012

Any time a Milwaukee artist sallies forth as an ambassador of the area and presents work, it helps raise awareness that our town is not a cultural backwater, but an interesting place where interesting things happen.

—2012 Suitcase Award recipient

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 tenth cycle, the Fund provided assistance with shipping and travel to twenty-nine individual artists and two collectives. These artists—eight of them past Nohl Fellows—work in a range of media and their exhibitions took them to Baker, Nevada; Eugene and Portland, Oregon; Grand Rapids, Michigan; Grand Rapids and Morris, Minnesota; Los Angeles; Miami; Nashville; New York; Peoria, Illinois; Rehoboth, Delaware; San Francisco; and Sheboygan, Wisconsin. Destinations abroad included Germany, Japan, Romania, South Africa, South Korea, Turkey, and the United Kingdom. Artists stretched their travel grants by arranging simultaneous events at other venues, scoping out new opportunities, and by participating in residency programs. Awardees—from those having a first exhibition to veterans, from painters to performance artists—noted that public exhibition provides unique insight into one's practice, reframing the questions that shape future work. Most of all, these exhibitions, screenings, and performances allowed them to step back and recognize “what a rare privilege it is to be occupied doing what you love to do.”

Beki Borman shipped her painting “Into Spring” to Morris, Minnesota for *Horizontal Grandeur*, a national juried prairie art exhibition at the Stevens County Historical Society.

Marna Brauner and **Rina Yoon** traveled to Jeonju, South Korea to participate in a group show at the Gyodong Art Center and Gyodong Studio Gallery. Yoon, who curated the show, had taken six Milwaukee artists to South Korea the prior year to learn about *hanji*, the traditional Korean paper craft. **Nirmal Raja**, who was part of the original group, sent a quilt and print/mixed media works to the exhibition.

Kevin Giese is using funds to transport himself and his work to Grand Rapids, Minnesota, where he is in a two-person exhibition at the MacRostie Arts Center.

Kristin Gjerdset was a Darwin Lambert artist-in-residence at Great Basin National Park in Baker, Nevada, in 2012. She used her award to ship a triptych of paintings inspired by the flora and fauna she saw there back to the park, where it will be put on public display and become a part of the permanent collection.

Nicholas Grider traveled to Los Angeles for *A Public Drowning*, a solo installation/performance organized by Bellyflop Gallery involving photographs and text, a reading given in a private swimming pool, and a collective reading of a performance text.

Jon Horvath and Tara Bogart organized a group exhibition at the Newspace Center for Photography in Portland, Oregon, that featured the work of Milwaukee artists Kevin Miyazaki, Sonja Thomsen, Jason Yi, Naomi Shersty, Nicholas Grider, Mark Brautigam, Lindsay Lochman/Barbara Ciurej, and the co-curators. The group used the funds to drive the work to Portland, enabling the curators to be present for the opening and gallery talk.

Yevgeniya Kaganovich received support for a solo exhibition at the Heidi Lowe Gallery in Rehoboth, Delaware. Kaganovich will be showing work from the *Pearl Clasp Necklace* series; this work reflects Lowe's emphasis on transcending traditional thinking about jewelry and her interest in alternative materials.

Tonia Klein sent four mixed media collages, two screenprints, and a site-specific installation to Izmir, Turkey for a solo exhibition at FLASH Atölye, an independent nonprofit project and exhibition space.

Adam Krause took the train to New York City for a “performance art version of a reading” from his new book, *The Revolution Will Be Hilarious*, at Bluestockings. The performance integrates sound, video projection, and kinetic sculpture.

Brad Lichtenstein, a 2011 Nohl Fellow, screened *As Goes Janesville* at Lipscomb University's Human Docs, a social justice documentary film series in Nashville, Tennessee. He also participated in panel discussions.

Shana McCaw & Brent Budsberg, who received a Nohl Fellowship in 2008, showed video installations and large-scale photographic prints from their series *States of Matter* at The York in Los Angeles, a space programmed by Culture Reference. While on the West Coast, the artists participated in residencies at Goldwell Open Air Museum in Beatty, Nevada, and at MKE-LAX.

Marsha McDonald and her latest paintings, drawings, and small bronzes traveled to San Francisco for a solo exhibition at Chandler Fine Art. She gave a gallery talk and participated in a public conversation in the gallery with poet Tinker Greene.

Christopher McIntyre shipped work to Suceava, Romania, for *Border Cities & New Identities – International Art Festival of Architecture, Photography, Video Art, Computer Graphics, Painting and Performing Art* at The Water Plant Center of Architecture, Urban Culture and Landscape.

Jessica Meuninck-Ganger and **Nathaniel Stern** returned to Johannesburg, South Africa, for *Dynamic Stasis*, a collaborative solo exhibition of new works at GALLERY AOP, and to lead workshops in collaboration with the University of Johannesburg. Meuninck-Ganger took advantage of her trip to coordinate an exhibition of South African prints for the 2013 *Print:MKE* conference.

Ashley Morgan, a 2010 Nohl Fellow, received support for her solo exhibition at the Peoria Art Guild/Foster Art Center in Illinois where she is creating three site-specific installations.

Zina Mussman shipped 28 recent mixed-media drawings to Eugene, Oregon for a solo exhibition, *Under the Sun*, at the Lane Community College Art Gallery.

Brad Pruitt screened his recent documentary, *Mark My Words*, at the Watts House Project, an artist-driven neighborhood redevelopment project in Los Angeles, in collaboration with the Watts Art Center, Otis College of Art & Design, and MKE-LAX. Pruitt also co-taught a workshop on public education and community organizing for public practice artists and screened *Bending Toward the Light* at Otis.

2009 Nohl Fellow **John Riepenhoff** flew to Tokyo to open a “John Riepenhoff Experience” with an exhibition of miniature paintings by Los Angeles artist Jeni Spota at the new Lucie Fontaine Gallery. The JRE will be in place for at least a year, with exhibitions changing quarterly.

Bobby Ciraldo and Andrew Swant of **Special Entertainment** (2008 Nohl Fellows) screened a selection of their work—past, new, and in-progress—at Actual Size Gallery in Los Angeles. They had a residency at MKE-LAX, and took advantage of their time in LA to shoot footage for a feature film.

The Suitcase Fund took **Tim Stoelting** to Grand Rapids, Michigan, to create a new installation from his series *Architectonic* for *PLAY*, an exhibition at the Urban Institute of Contemporary Arts in conjunction with Art Prize 2013.

2005 Nohl Fellow **Fred Stonehouse** will travel to Hamburg, Germany, to participate in the group exhibition *Don't Wake Daddy* at Feinkunst Kruger. The annual exhibition includes artists from across Europe and the United States.

Victoria Tasch exhibited altered and handmade books with screenprinted pedestals in *Distant in Geography, Close in Mind*, a group show at the Bumpodo Gallery in Tokyo. During her time in the city she visited galleries and the studios of local artists.

Eddie Villanueva drove to Miami to create a large wall installation in Circuit 12 Contemporary's booth at the SCOPE Art Fair.

Sean Williamson travels to London this fall to screen his debut feature film, *Heavy Hands*, at the Raindance Film Festival.

William Zuback exhibited work from *Identity*, his series of photographs taken in rear-view mirrors, at the Frank Juarez Gallery in Sheboygan, Wisconsin. Travel funds helped him deliver work and attend the opening.

The Greater Milwaukee Foundation's Mary L. Nohl Fund Fellowship Recipients 2003-2012

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 Kheradyyar (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

2012

Jurors Lisa Dent (Creative Capital, New York), Astria Suparak (Miller Gallery at Carnegie Mellon University, Pittsburgh), Irene Tsatsos (Armory Center for the Arts, Pasadena, California)

Established Artists

Danielle Beverly
Faythe Levine
Colin Matthes

Emerging Artists

Lois Bielefeld
Tyanna J. Buie
Brad Fiore
Paul Kjelland



MARY L. NOHL FUND FELLOWSHIPS FOR INDIVIDUAL ARTISTS 2012