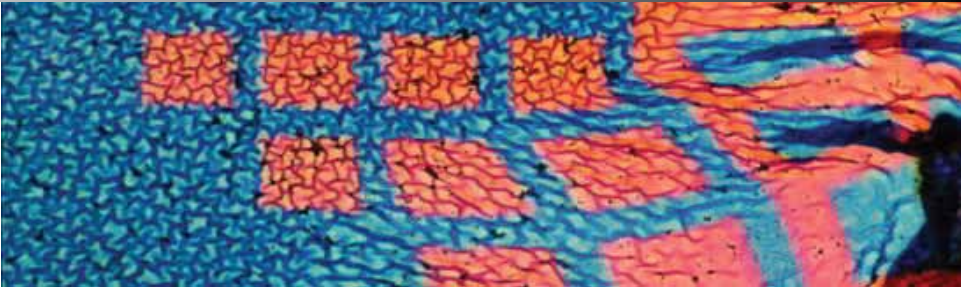
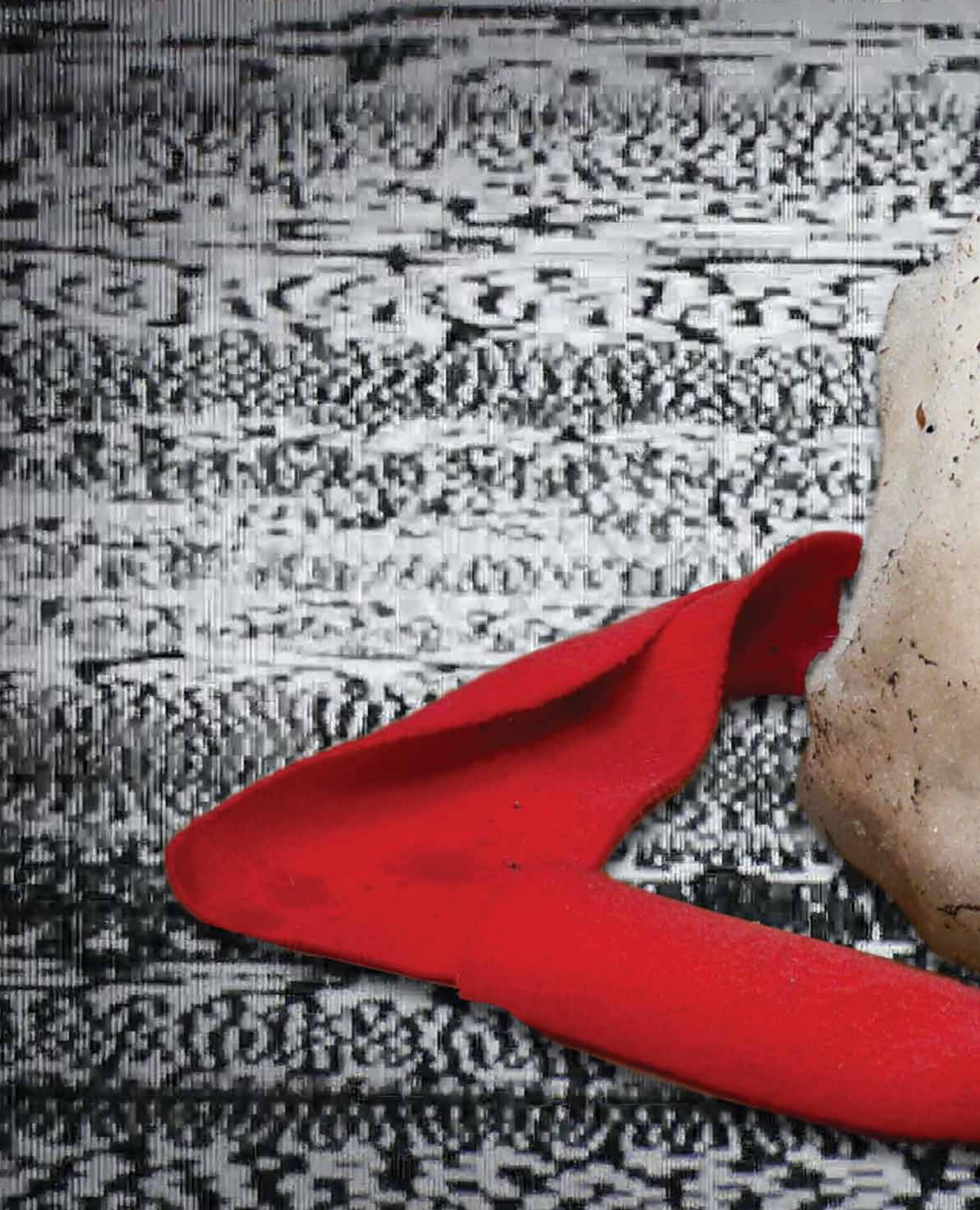


The Greater Milwaukee Foundation's Mary L. Nohl Fund
FELLOWSHIPS FOR INDIVIDUAL ARTISTS 2013





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Ray CHI

Sheila HELD

SPECIAL ENTERTAINMENT:

Bobby CIRALDO & Andrew SWANT

Cris SIQUEIRA

Tim STOELTING

Eddie VILLANUEVA

Josh WEISSBACH

OCTOBER 10, 2014-JANUARY 10, 2015

INOVA (INSTITUTE OF VISUAL ARTS)

2155 NORTH PROSPECT AVENUE

MILWAUKEE, WISCONSIN 53202

The Greater Milwaukee Foundation is a family of more than 1,200 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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Additional Images

Inside covers: Ray Chi, *Snowman* (detail), 2014
Page 26: Cris Siqueira, *Monga* | *Ape Girl* (movie still), 2013

In 2003, when the Greater Milwaukee Foundation decided to use a portion of a bequest from artist Mary L. Nohl to underwrite a fellowship program for individual visual artists, it made 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. It is administered in collaboration with the Bradley Family Foundation.

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 the art environment she created 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 lives, 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 eleven cycles, seventy-four fellowships have been awarded, and the majority of the recipients have stayed in greater Milwaukee, contributing to its cultural life. Thirty-three 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.

Over 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 greater Milwaukee to the world. These fellowships and awards have kept artists working and sharing their work with a wider public—an impressive legacy for Mary L. Nohl, the Foundation, and our community.

In 2013, seven fellowships were awarded: three to established artists Ray Chi, Sheila Held, and Special Entertainment (Bobby Ciraldo and Andrew Swant), and four to emerging artists Cris Siqueira, Tim Stoelting, Eddie Villanueva, and Josh Weissbach. 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: Naomi Beckwith, Marilyn and Larry Fields Curator at the Museum of Contemporary Art Chicago; Evan J. Garza, Exhibitions and Public Programs Coordinator at the School of the Museum of Fine Arts, Boston and Co-founder and Assistant Director of Fire Island Artist Residency (FIAR); and Gretchen Wagner, Curator, Pulitzer Foundation for the Arts, St. Louis.

The recipients of the Suitcase Fund awards regularly comment that the opportunity to travel and show their work in new places expands their sense of possibility. The act of sharing work

with a new audience can help clarify an approach to a subject or the content of a body of work; it can shape the direction of new work. Nohl Fellows refer more frequently to the value of persistence: as one artist said, the fellowship enabled him to “continue to survive as a practicing artist” for another year. For Fellows, the monetary award can make many things possible in the short term, but the larger sense of possibility may define itself more deliberately, over the course of the fellowship year or even many years, and is sometimes aided by a sense of permission bestowed by the recognition that accompanies a Nohl Fellowship.

Together, the Nohl Fellowships and the Suitcase awards can function as a creative ecosystem for artists. When Bobby Ciraldo and Andrew Swant first received a Nohl Fellowship in 2008, as emerging artists, they were already at work on *Hamlet A.D.D.*, the film they finished this year and premiered at the Los Angeles Museum of Contemporary Art as established artists. In the five-year interval between the fellowships, they received two Suitcase awards, and during the funded visits to California they not only benefited from sharing their work-in-progress with new audiences, but also made essential contacts and shot footage, positioning themselves to complete the film and to elaborate a new distribution model for their work.

For filmmakers like Special Entertainment, Cris Siqueira, and Josh Weissbach, the fellowship money disappears rapidly into production and post-production costs. It can also allow solo practitioners to take on temporary collaborators or to experiment with new approaches. Siqueira was able to finish shooting *Monga | Ape Girl* in Florida, Louisiana, and Brazil, and she enjoyed the luxury of employing a director of photography in Brazil and a cinematographer in the United States. Josh Weissbach used the funds to produce three different 16mm film prints; worked with a sound engineer for the first time; and began to engage with appropriated digital video footage. For Ciraldo, Swant, and Siqueira, the exhibition provided an additional impetus, encouraging them to consider ways to translate their work into a gallery setting.

Travel is important for Nohl Fellows, though they are more likely to travel for research, as Ray Chi did to investigate playscape design in Denmark and Sweden, and Sheila Held will be doing when she travels to Cuba with other women artists toward the end of the fellowship period. This kind of travel is beyond the reach of many artists without the assistance of the Nohl Fellowship, as are certain kinds or quantities of supplies: Held purchased a previously unthinkable amount of specially dyed yarn, new computer software, and “every colored pencil in the world for designing purposes.”

Eddie Villanueva and Tim Stoelting viewed the fellowship as an invitation to take risks with their work. Stoelting pushed his ongoing exploration of materials in new directions, working with materials that he had previously considered “daunting.” Villanueva was challenged to take a “go big or go home” approach to the work created for the exhibition. Inspired by the recognition the Nohl Fellowship confers, Villanueva allowed himself to explore “completely different ways of conceptualizing my creative ambitions.” His installation at INOVA is a significant departure from past work.

Though some of the results of the research trips, risk-taking, and rumination will be visible in the gallery this fall, much of the possibility that the Suitcase awardees speak of will only become fully legible for the 2013 Nohl Fellows over time. For some artists, the change in self-perception, and the exhilaration of allowing oneself more time for personal art practice and to pursue new directions in one’s work, will have a permanent and profound effect. This shift can also find its echo in the larger art world: for Ray Chi, the Nohl Fellowship put him “back on the arts radar after many years of quietly working in relative solitude and anonymity.” As Eddie Villanueva says, “the Nohl is a big deal” and it comes with lasting benefits for the artists and for our community.

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

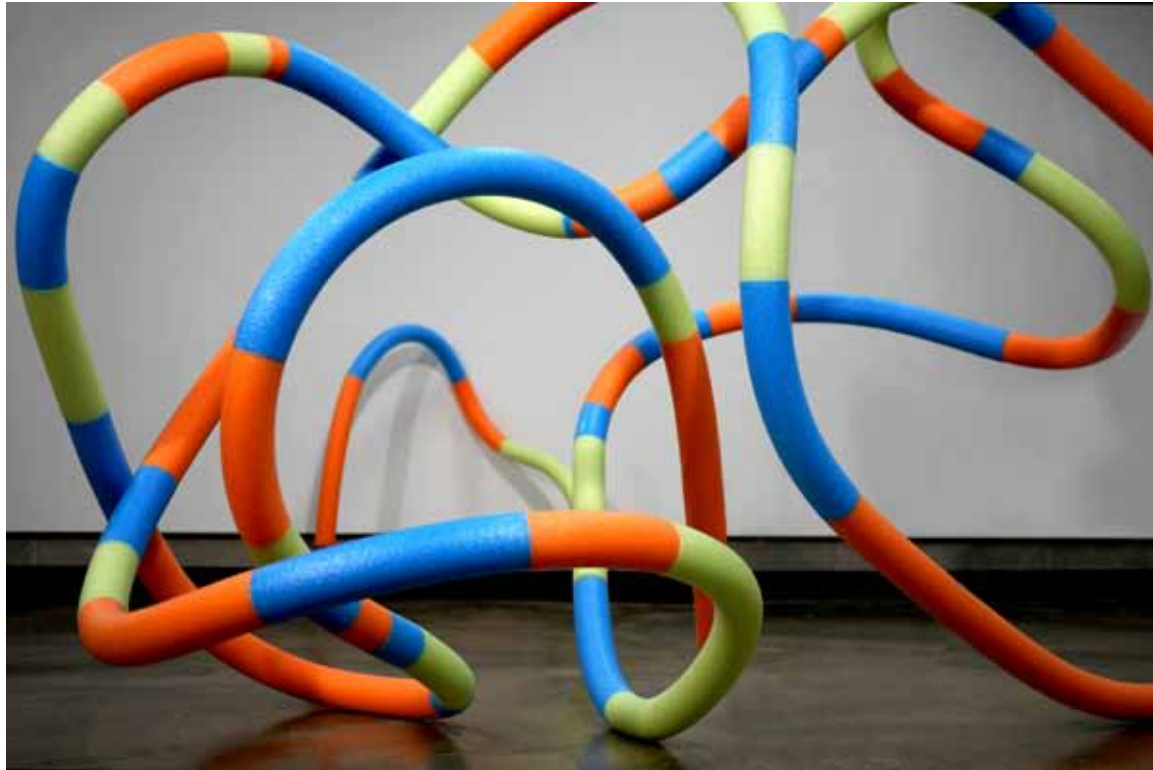
ESTABLISHED ARTISTS

Ray CHI

Sheila HELD

SPECIAL ENTERTAINMENT:

Bobby CIRALDO & Andrew SWANT



9 Ray CHI

PLAY IS NOT ONLY FOR THE CHILD

It has been said that you are what you eat. It has also been asserted that you are forged by your environment, and this speaks more directly to what follows. Let's look at the environment we provide for "our kids." Just browse through a typical manufacturer's catalog for playgrounds. All we see are Disneyesque contraptions that have little to do with promoting the child's imagination or creativity. Yet these are the first experiences children have when taken to "play" at the playground. They are confronted by standalone elements designed by industrial engineers who have little experience with early childhood development. Manufacturers and the administrators who buy playground equipment share the commonly held view that play is custodial, limited to fixed times and places—at best, a purely physical activity designed to expend excess energy. Play is something kids do while they are waiting to "grow up."

Let me suggest some outlandish notions about play:

Play — is the process by which the child learns how to become an adult. Historically the child is given toys like bows and arrows or boats to play with in preparation for adulthood, when the toy becomes the tool.

Play — is the process by which the child develops physically, socially, and intellectually.

Play — is the time when the child's imagination and creativity is honed, untrammelled by precedent, rules, and pressures of social conformity.

If this is play, why do we confine it to a flat space, a sterile playground with static, oversized toys? Why do we limit it to children? I would like to advocate a new way to see this vital activity, and I would like to start with a partner in crime, Ray Chi. By making interactive art, Chi invites the child—and the adult—to participate, and permits participants to change and transform his art through their presence and actions. Instead of confining art to the museum and play to the playground, he allows us all to engage in one of the highest forms of human expression in the environment in which we live. When he encourages children to play outside the playground, he empowers them to become active members in the world of grownups. When he moves into the public realm, he embraces one of the central joys of design: to create shared space in which the layering of experience inspires many interpretations, making for a more dynamic environment for everyone. Chi's approach is subtle and inclusive, full of possibilities for all of those who are willing to enter into it.

What is strange to me is that as we grow up we leave play and playfulness behind. We become "serious" and play is relegated to competitive games or to the translation of subsistence skills, like fishing or gardening, into recreation. Yet many artists remain playful throughout their lives, and art is the product. Ray Chi is an enviable person who allows himself to learn from the child and makes art that gives joy to us all.

M. Paul Friedberg is a landscape architect, planner, educator, product designer, and author.

Artist Statement

The creation of something new is not accomplished by the intellect, but by the play instinct acting from inner necessity.
– Carl Jung

The instinct for play is an essential function of the human brain. As a species, play has allowed us to socially interact, develop survival skills, and solve problems—in short, to evolve. Children see no boundary between play and work. For them, they are simultaneous and interchangeable actions. The act of playing promotes a diminished self-consciousness, a shedding of inhibitions, and an openness to experiencing the unknown and unpredictable. These “symptoms” describe a simple condition: creativity.

In my work, I hope to tap into the unique psychological state of play—a memory that we *all* share—and rekindle those emotions through abstract and interactive sculpture. By embracing aspects of play throughout ideation, process, and execution, the work evolves in ways that are at once whimsical and meticulous, mysterious and familiar.

About the Artist

Ray Chi is a multi-disciplinary artist based in Milwaukee, Wisconsin. He holds an M. Arch. from the Southern California Institute of Architecture and a B.S. in Architecture from the University of Michigan. His background in functional design guides his creative output, which includes furniture design, sculpture, film and video, graphic design, and public art. More recently he has been engaged in researching and rethinking playscape design as a viable site for abstract, interactive sculpture. Chi’s work has been exhibited in galleries and theaters in New York, Los Angeles, and throughout the Midwest. He is a recipient of grants from the Wisconsin Arts Board, and in 2005 was named an “Artist of the Year” by the Milwaukee Arts Board. He is an associate lecturer in the Department of Art and Design at the University of Wisconsin-Milwaukee.

Checklist

Noodle Around, 2014
Polyethylene foam, steel
Dimensions variable

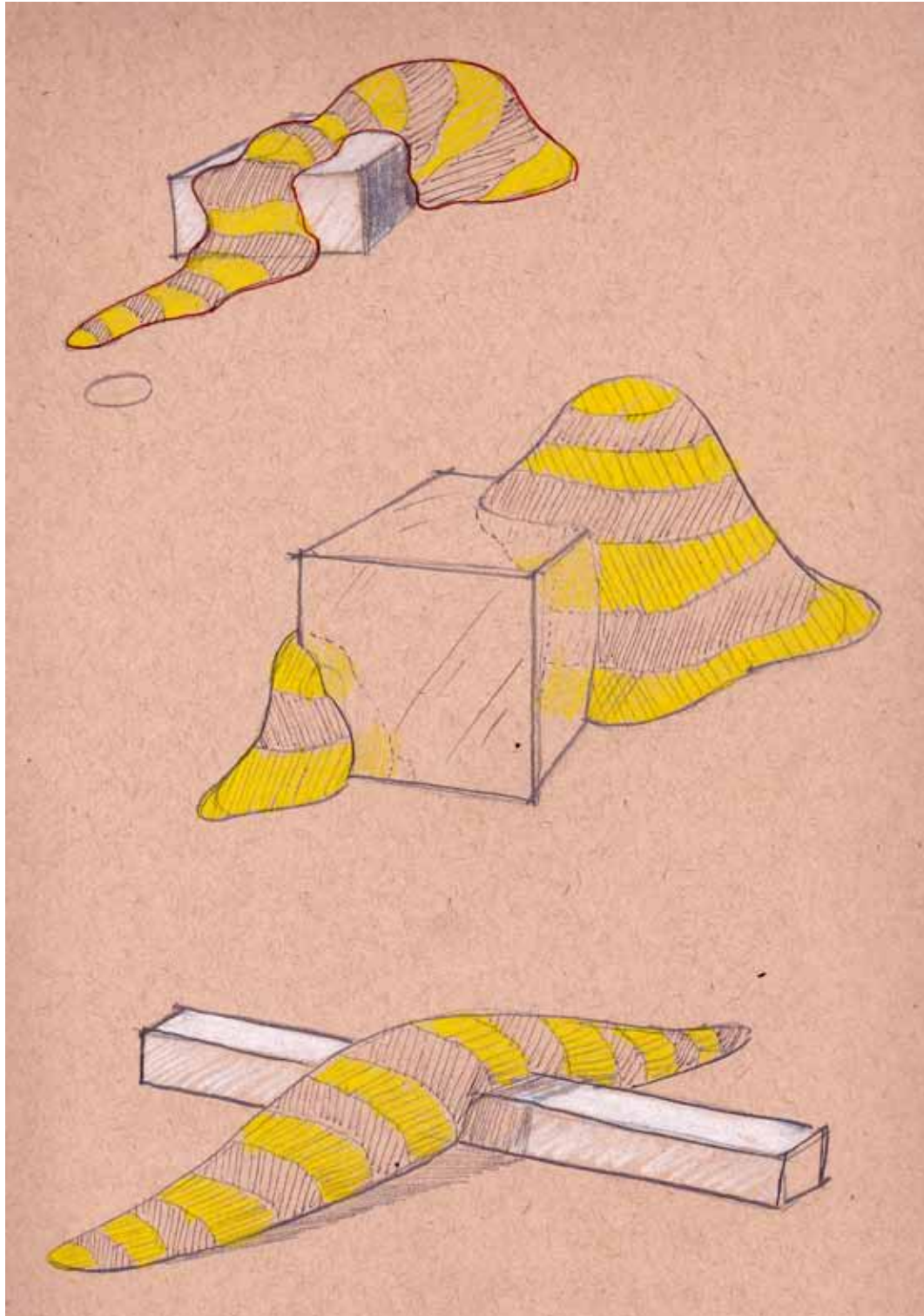
Snowman, 2014
3 channel video, CRT televisions
24 x 24 x 48 inches

Untitled, 2014
EPDM rubber, polystyrene, wood, acrylic
22 x 24 x 82 inches

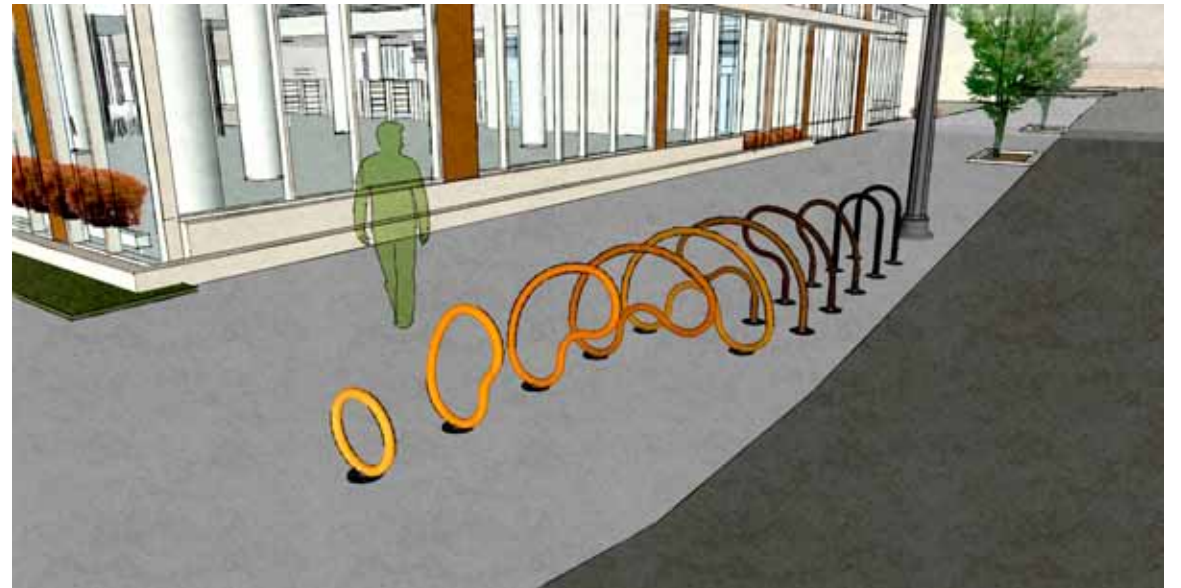
Fort, 2014
Wood, mixed media
Dimensions variable



Snowman, 2014



Untitled (sketch), 2014



Milwaukee Public Library sculpture commission (renderings), 2014

15 Sheila HELD

SHEILA HELD'S WOVEN WORLD OF MYSTERIES

The weaver of tapestries works within severe constraints. Every row requires multiple decisions about what thread, what color, what texture to use. Four rows further along is a bad place to discover that you have made a mistake. What is marvelous is that within this grid such liberated forms can occupy their place with conviction.

In Sheila Held's woven world things are never what they seem: they are always more than they seem. Her tapestries are replete with ideas in motion. Each work throws down the gauntlet to the viewer. How do you interpret these forms? What do you see when I juxtapose these objects in this particular context? Her tapestries play with contrasts of color, shapes, locations, and spatial and temporal disjunctions all in the pursuit of raising questions in the viewer.

Take her brilliant, and brilliantly illuminated, *Theme Park*. At first glance the foreground reveals a riot of blossoms and greenery. Closer inspection, however, begins to suggest emerging creatures with problematic properties. Looking beyond the verdant growth to the brightly lit street you suddenly notice the shadowed buildings in the foreground. In fact this is a theme park, but what is the theme?

The highly geometric qualities of *Runway* capture our attention. Those intersecting diagonals, with a colorfully dressed woman emerging from a tunnel, suggest airport walkways. But are not runways also platforms for displaying scantily clad women's bodies before the fashion-mongers? And what is in the upper moving walkway?

Anyone who has looked beneath the surface of a body of water will immediately recognize the patterns of light reflecting the rays of the sun that Held captures with such precision in *Beneath the Sea*. In fact, just paying attention to Held's representation of water provides a memorable aesthetic experience. But there is much more than liquid legerdemain at work in this tapestry. Here we have a woman, cigarette in mouth, walking under an umbrella at the bottom of the ocean while a rain of cakes and sandwiches descends upon her.

Ecotourism delights, puzzles, and intrigues us. A man in scuba diving gear stands on a tripod taking underwater photographs—perhaps above sea level. Happily floating in the clouds are various kinds of sea life. The tourists, more ominously, are in an enclosed room observing the events from behind barred windows.

Finally, in *Arena* we are invited into a structure resembling a Roman forum. A Hindu god makes a peace sign, and a lion desultorily moves offstage, followed by a lone Japanese tourist in traditional garb.

Sheila Held is not only accomplished in her art, but crafty in what she wants us to experience. Cultural critique, irony, humor, a dialectic of opposites, and a persistent desire to capture our attention and appreciation all conspire to increase our knowledge of our selves, our world, and their mysteries.

E. Thomas Lawson is the editor of the *Journal of Cognition and Culture*, an Honorary Professor of Cognition and Culture at Queen's University, Belfast, Northern Ireland, an author of books and articles, and a painter.



Arena, 2013

Artist Statement

Tantra means “the weaving.” Tapestry is a form of tantra: vertical warp threads *purusha*, unchanging and unseen, the ground of being holding all together; horizontal weft threads *maya*, ever-varied and visible, the outward manifestation; their union building up an image that appears to be continuous but is in actuality composed of quantified units, like matter itself.

In the hope of narrowing the gap between the ideal and the practical, I attempt, in my imagery, to access the point where magic, science, religion, art, and nature intersect and a conjunction of opposites is achieved. I am particularly interested in releasing my artworks into lives of their own in which relationships with their viewers are formed independent of my conscious manipulation. This can only happen if the metaphors transcend the messages.

About the Artist

Sheila Held has exhibited her tapestries in solo shows and in invitational and group shows around the country since the 1980s, most recently at the Lynden Sculpture Garden in 2013. She has won numerous awards in exhibitions and received a Wisconsin Arts Board Fellowship in 1994. She has executed many commissions, both private and public, including tapestries for the Medical College of Wisconsin, Marian College in Fond du Lac, and the Bethesda Lutheran Homes and Service World Headquarters in Watertown, Wisconsin. She received her B.A. in Comparative Religions and English from Western Michigan University in 1968 and currently resides in Wauwatosa, Wisconsin, where she is a full-time artist.

Checklist

Sacred Cow (from the series *Seductions*), 2006
Wool weft on cotton warp
39 x 49 inches

Family Circus (from the series *Seductions*), 2009
Wool and silk weft on cotton warp
40 x 52 inches

Ecotourism (from the series *Homo Ludens*), 2011
Wool and silk weft on cotton warp
73 x 51 inches

Arena (from the series *Homo Ludens*), 2013
Wool, silk, and metallic weft on cotton warp
57 x 50 inches

Runway (from the series *Homo Ludens*), 2014
Wool, silk, and metallic weft on cotton warp
48 x 50 inches

Beneath the Sea (from the series *Women and Water*), 2014
Wool, silk, and metallic weft on cotton warp
27 x 39 inches

Photos: David Altman



Runway, 2014



Ecotourism, 2011



Beneath the Sea, 2014



21 SPECIAL ENTERTAINMENT: Bobby CIRALDO & Andrew SWANT

TUBE, OR NOT YOUTUBE

The first performance of *What What (In the Butt)* wasn't on video, it was a live lark by Samwell and Mike Stasny, done in front of a small audience at Darling Hall, an eccentric Milwaukee performance art venue of the early 2000s. The song was funny and embarrassing, it drew laughs and howls, and it would all have been over that night, more or less, if not for the ambition of Bobby Ciraldo and Andrew Swant, who would direct the Samwell video that would eventually become a notorious viral phenomenon.

Bobby had done some sophisticated comedy work (complementing his deep computer programming skills) for *zerotv.com*, the early internet-television project that director Chris Smith founded in the wake of his success with *American Movie* (1999). *Zerotv.com* was a catalyst for Milwaukee's underground culture, drawing talent from around the country and helping to reverse the usual brain drain of a culturally marginal Midwestern city. Having studied in the University of Wisconsin-Milwaukee's film department during the Chris Smith/Sarah Price/Mark Borchardt era, Andrew was drawn back after art school in Eau Claire to join the emergent fun. I remember introducing him to artist/filmmaker/musician/performer Steve Wetzel (also a Nohl Fellow) at Quarters Rock 'n Roll Palace, where we'd all gather to see each other's bands and performances. Steve would go on to play a role in *Hamlet A.D.D.*, as would I, as would most other Milwaukeeans of the time in any way connected to the loose scene of artists, filmmakers, musicians, performers, venue-makers, and "others" that made this a suddenly much more interesting place to be.

Hamlet A.D.D. probably also began as a lark, the kind of late-night, smoke-induced idea that often goes unrealized. But the culture of this period in Milwaukee, thanks in part to the example of *zerotv.com*, inspired people to follow through. Ten long years went by, but Swant and Ciraldo, now known as Special Entertainment, stuck with it, maturing as directors as they worked on other notable projects. What started as a community-based behemoth, featuring almost everyone they knew, eventually became a focused story and a true expression of the pair's idiosyncratic interests in campy sci-fi, costume drama, stilted William Shatner-style acting, animated worlds, and the potentials of no-budget filmmaking in the dawning age of DIY distribution.

Hamlet A.D.D. emerges as a rare triumph of perseverance, having no doubt endured countless "to be or not to be" moments (and helped along in part by early support from a 2008 Nohl Emerging Artist Fellowship). The finished product is a genuinely weird and funny piece of work. Painter Laura Owens has said that Milwaukee is interesting because we're happy being each others' audience, a sentiment which didn't really sink in until I sat proudly among the Oriental Theater crowd for *Hamlet's* Milwaukee premiere, chuckling at the smartly stupid jokes and confounding take on Shakespeare's classic agonistic fable. Having shown at L.A. MOCA, and with an impending worldwide release on YouTube, the work stands as a testament to the new global reach of the local, and profoundly complicates Owens's notion of audience.

Seems like Hamlet's earnest question is answered: To be!

Hamlet A.D.D., video stills, 2014

Nicholas Frank is an artist, writer, curator, and educator in Milwaukee.

Artists' Statement

We are interested in the relationship between entertainment and art. Our work emerges from an art mindset, but typically references pop culture and aims at being inclusive of the uninitiated. Our main goal for this fellowship year was to finish and release *Hamlet A.D.D.*, a feature film and web series we've been working on for nearly a decade. We're shooting for a wide audience by premiering the project in Los Angeles and New York, then releasing it via the Internet. But we also want people to know *Hamlet A.D.D.* was made in Milwaukee and is being released from Milwaukee—something that would not have been possible when we began ten years ago. The Hollywood hierarchy can now be circumvented, and meaningful and experimental work, created in a wonderfully Midwestern place like Milwaukee, can be viewed and enjoyed by a global audience.

About the Artists

Special Entertainment is a creative partnership between Bobby Ciraldo and Andrew Swant, who began collaborating in 2003 because they shared an interest in emerging digital mediums and a desire to experiment with and blend the traditional rules of art, entertainment, and humor. In addition to *Hamlet A.D.D.*, which premiered at the Los Angeles Museum of Contemporary Art in April 2014, their projects include *William Shatner's Gonzo Ballet*, an award-winning documentary starring William Shatner, and the YouTube phenomenon *What What (In the Butt)*. Their YouTube videos have been viewed over 65 million times and their films have screened in film festivals and art galleries in the United States and abroad.

Checklist

Virtual Environments from Hamlet A.D.D., 2014
Projected video installation.

Special Entertainment will screen *Hamlet A.D.D.* as part of the Milwaukee Film Festival on September 27, 2014 (Landmark Oriental Theatre) and October 7, 2014 (Times Cinema), and at the UWM Union Theatre on November 20, 2014 as part of the *Locally Grown: The Nohl Fellows* series.



Hamlet A.D.D., video stills, 2014



Hamlet A.D.D., video stills, 2014

WARNING!
IF YOU HAVE A WEAK HEART
ARE AN EXPECTANT MOTHER
OR ARE EASILY FRIGHTENED
DO NOT EXPERIENCE
GABORA!

EMERGING ARTISTS

Cris SIQUEIRA

Tim STOELTING

Eddie VILLANUEVA

Josh WEISSBACH

29 Cris SIQUEIRA

BEAUTY IN THE BEAST

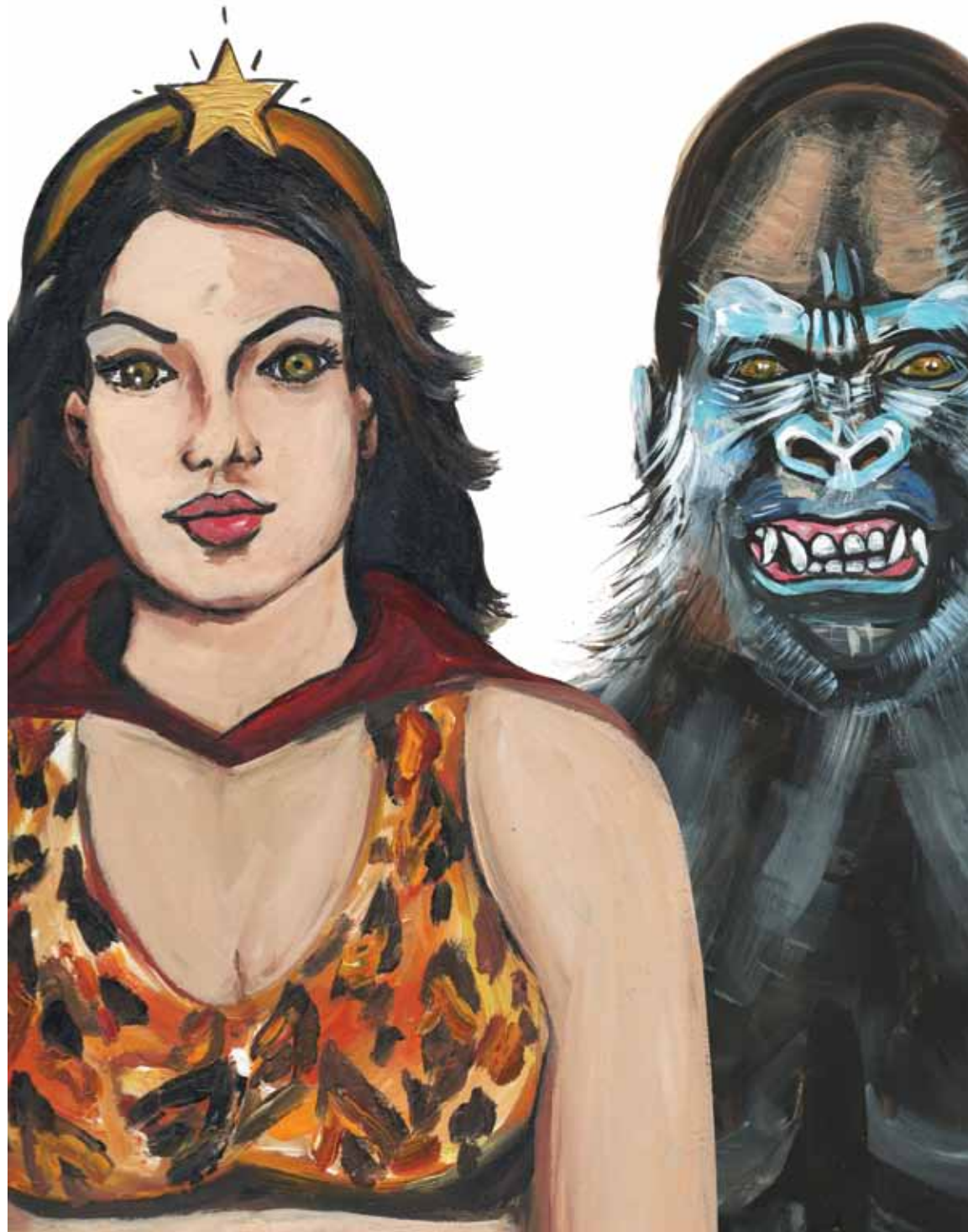
Cris Siqueira will readily tell you that a work of my imagination changed her life. I'm here to tell you that a work of her imagination will change yours. In the last century, I created *James Taylor's Shocked and Amazed! On & Off the Midway*, the first journal solely devoted to the exhibition of the weird, the strange, the bizarre, the odd, and the unusual—"weirdness as entertainment," so called. Focusing on sideshows—the carnival incarnations of such exhibitions—it caught a lot of folks off guard. One of those people—thousands of miles away, in a country nearly devoid of such shows—was Cris Siqueira, born and raised in Brazil, a market which, at the time, I never expected *S&A!* to penetrate.

The subject matter struck a deep nerve in her, so deep that she hopped a plane and headed north to the U.S. of A., the Kingdom of the Sideshow. This wasn't a journey to find a journal on its home turf; it was a journey to swim in the subject itself. I met her at the Sideshow Gathering, a now long-gone event that was part weekend-long show, part showmen's club, an event that was as come-one-come-all as there ever was in this business. And Cris was all in: she ogled the talent in all its glory, bought secondhand attractions from showmen, eventually performed in sideshows herself... and got an idea. Because being around too many show people does that.

And this was the idea: to tie one of the few sideshows in Brazil to its North American offspring, to trace the roots of a show many assume to be totally homegrown, a show that, from its infancy here (as in Brazil), has been a powerhouse in the outdoor amusement business. That show was the girl-to-gorilla, better known south of the border as *Monga*. It's one of the most venerable shows in the history of magic; as executed—the audience actually watching a "beautiful young woman" become a "hideous, primitive beast"—it touches so many core human fears, needs, and desires that it's no surprise the show makes the money. Always makes the money.

Cris Siqueira's documentary *Monga | Ape Girl* chronicles how the show, both here and in Brazil, combines all the necessary elements that make successful exhibitions just that: a triumph for the show folk and a life-changing event for the spectator. But she goes further. By putting a show and its history before a broader audience, and by examining it in two different countries, two different cultures, she takes a show that's been as important to the outdoor entertainment industry as any show ever framed and uses it to make larger points about these societies and the ways they are changing. It's a victory of her imagination, and it's your victory that she's captured it for you.

James Taylor is the president of Dolphin-Moon Press, one of Baltimore's oldest small press publishing houses. He has been featured internationally in print, digital, and broadcast media on the history and culture of novelty and variety exhibition, and he is a regularly featured on-air columnist for *Ripley's Radio*.



Monga | Ape Girl, Silvana Mello (girl) and Micaela O'Herlihy (gorilla), 2014

Artist Statement

In 2008 I was made an offer I couldn't refuse: I was invited by a sideshow owner to be Monga, the ape girl. On vacation from graduate school, I had plenty of time to hit the road and turn into a gorilla 30 times a day. I came back to the midway every summer, taking different jobs from ticket seller to snake charmer to front talker, and finally committed to a full season in 2011. I helped set up and tear down the tent and lived for five months in my van.

The *Monga | Ape Girl* project, which will culminate in a feature film, is the result of over ten years of involvement with the Brazilian circus and the American carnival, and four years of field research. My documentation of traveling shows has taken me to low-income neighborhoods in big cities, and to small towns in the backcountry of Brazil and the swamps of Louisiana—the areas where Brazil's new prosperity and the decline of the North American middle class are most evident. Through a comparison of popular culture in Brazil and the United States, my work explores the impact of these larger socioeconomic trends. As I complete the film, this exhibition provided an opportunity to create an installation related to the project.

About the Artist

Cris Siqueira is an independent filmmaker and historian from São Paulo, Brazil. She holds an M.F.A. in Film and an M.A. in History from the University of Wisconsin-Milwaukee and her experimental videos have been shown around the world. She started her career at MTV Brazil in the promo department and as a director of live shows. As a journalist she specialized in alternative comics, writing articles for the newspaper *O Estado de S. Paulo*, editing an anthology of American cartoonists, and translating graphic novels into Portuguese, including work by Daniel Clowes and Joe Sacco. She is currently working on her first feature-length documentary, about girl-to-gorilla shows in Brazil and the United States.

Checklist

Monga | Ape Girl, 2014

Miniature sideshow attraction box built in collaboration with Steve Pittella and Michael Arms with additional miniatures by Emily Belknap and artwork by Silvana Mello (girl) and Micaela O'Herlihy (gorilla); video projection.



Monga | Ape Girl, movie stills by Luciana Rodrigues, 2013

33 Tim STOELTING

USE YOUR ILLUSION

Working at the busy intersection of art, design, and narrative, Wisconsin-born artist Tim Stoelting explores concepts and materials by creating art “systems”—rich playgrounds for ideas in which to work. Through the prism of his mixed media art, concepts of truth, matter, physical form, and function all come into question.

After majoring in printmaking with a minor in video at the Milwaukee Institute of Art & Design, Stoelting began exploring new ways of working with, and deconstructing, physical space. His *Architectonic* installation toyed with perception by transforming 2D architectural drawings into a physical environment, while his ongoing *Construct* series—which the Mary L. Nohl Fellowship is helping him further—takes everyday objects and transforms them into new forms using alternate materials and methods.

“I’m very interested in how art and design can work with each other,” he explains, “how they are just each other at some point, and how I can work in both realms.”

Central to Stoelting’s practice is the use of optical, physical, and metaphorical illusion. Inspired equally by the Bauhaus and Russian Constructivist movements, Stoelting has created in *Construct* a system for artistic exploration—an alternate reality where the weight, color, transparency and very nature of objects changes. Through the playful use of and experimentation with matter ranging from plywood to concrete, Stoelting uses this new world to test and question iconic objects like cinder blocks—asking how and why they work, and whether they can function in new ways.

“I’ve been working with small objects for a while,” explains Stoelting, “and now with the fellowship I’ve been able to devote a lot more time to them, and take a few risks with new materials. Previously it was mostly wood and acrylics—now I’m starting to go really large scale and making concrete 2x4s – just trying to run with this idea and continue investigating.”

While *Construct* sees Stoelting challenging materials, another nascent project challenges and subverts the concept of truth to create a vast, cosmic canvas for the artist/designer. Since September 2013, Stoelting has been NASA’s official Artist in Residence: a coveted position, and clearly his dream gig—except that it doesn’t exist, and hasn’t since a Congressional amendment killed the program as a waste of taxpayer money following artist Laurie Anderson’s residency from 2003 to 2005.

Initiated with an exquisitely forged letter from the American space agency’s co-chair of Human Exploration and Operations, the piece allows Stoelting to explore the tantalizing potential of the now fictional position. Ideas on the drawing board include a table made from ceramic Space Shuttle heat shield tiles, a proposal for a sculpture in orbit, and numerous experiments with that most iconic of space age materials: gold foil.

Like his experimental objects, Stoelting’s work “with” NASA forces the audience to pause, take a closer look, and ask questions. Is it real? And does it matter? As Stoelting concludes, “Part of what makes the project interesting is not necessarily whether it’s true or not, but what evidence there is regardless of the truth.”

Chris Hatherill is director of super/collider—a multidisciplinary agency that explores science from a creative standpoint.



NASA Headshot, 2013 (photo: Michael Senise)

Artist Statement

Exposing, twisting, and subverting the constructs of a system, that is where the magic is. Common objects whose existence is taken for granted—2x4s, cinder blocks, bricks—can be dissected, their constituent elements identified, and remade—sometimes with the substitution of a single element—bringing into question the static nature of the built environment. This process continues a cycle that deconstructs what is known into something that can then be critically analyzed and reconfigured, and it produces shifts and reformations that can be societal, personal, technological, or even contained within the art itself. Rebuilding a system gives us an opportunity to produce something new and fantastic.

About the Artist

Tim Stoelting is an Artist in Residence with NASA and a co-founder of Imagination Giants, an alternative gallery in Milwaukee. His practice centers on subverting and inverting standard systems. Stoelting works in a wide array of media, including sculptural furniture, digital printing, object making, and semi-performative documentation. In 2010 he received a B.F.A. from the Milwaukee Institute of Art & Design. His studio, the local NASA branch, is located in Milwaukee's Pitch Project.

Checklist

IKEA, 2012

Digital print on backlit film
42 x 60 inches

Annex Publications

15 titles, published 2013-2014

Acrylic Cinder Block, 2013

30 laser-cut acrylic bricks
8 x 8 x 16 inches each

Aluminum Brick: Soldier, Sailor, Shiner, Stretcher, Header, Rowlock, 2014

6 machined aluminum bricks
7 5/8 x 3 5/8 x 2 1/4 inches each

Concrete 2x4 Wall, 2014

2 sets of cast reinforced concrete 2x4s
48 x 96 x 4 inches each

Doomsday Clock 2014

Clock, paint
14" diameter

Plywood Milk Crate, 2014

3 CNC-cut plywood crates
13 x 13 x 12 inches each

National Aeronautics and
Space Administration
Headquarters
Washington, DC 20546-0001



September 25th, 2013

Reply to Attn of: Office of Tim Stoelting

Mr. Tim Stoelting
Artist
2548 N Booth Street
Milwaukee, WI (53212-2907)

Dear Mr. Stoelting:

Please excuse our belated response.

Thank you for your kind words. It always gives the Advisory Council a smile to hear NASA has made such an impact on a personal level.

After reviewing your proposal and debating the feasibility of initiating an artist residency program, the Human Exploration and Operations Committee would like to take the opportunity to meet with you and further discuss the program.

A representative will be in contact with you within the next few days to coordinate travel arrangements.

Sincerely

Mr. Bohdan (Bo) I. Bejmuk, Co-Chair
Co-Chair of Human Exploration and Operations Committee



37 Eddie VILLANUEVA

DIE AESTHETIK DES UNHEIMLICHEN

The “uncanny” is that class of the terrifying which leads back to something long known to us, once very familiar.

— Sigmund Freud

What is curious about the meaning of “uncanny” is that it can be traced back to and, indeed, almost collapses into its opposite, the German word *heimlich*, itself ambiguous and associated with two different sets of ideas: on the one hand, that which is familiar and “belonging to the home,” and on the other, that which is concealed and kept out of sight. This contradiction between the familiar and the unknown, the intimate and potentially threatening, is at the center of Eddie Villanueva’s work and allows for a reading of his installations as complex emotional charts.

The psychic tension that arises from this conflict is most clearly felt in Villanueva’s *Pyne Camp*, a constellation of three dome tents installed in a darkened gallery space. The arrangement of the tents suggests a campsite and recalls memories of childhood adventure and play in the safety of one’s backyard. However, this sense of shelter and protection is disturbed by the other elements in *Pyne Camp*. Each tent encloses a light source that casts stark animated shadows on the surrounding walls and a sound element extracted from ASMR videos.¹ As a result of these juxtapositions, the space becomes disorienting and unstable, mysterious and threatening; both eerily familiar and pregnant with the dread of a secret that is about to be unleashed.

In *A Million Miles Away* Villanueva creates an archive of songs that can be accessed by the viewer via an electronic device in the gallery. The songs, each containing the phrase “a million miles away,” are categorized by artist, genre, location, and date of recording, and share a seemingly universal sentiment of distress due to displacement, separation, and longing. The viewer, free to browse the playlist, can listen to the relevant sound bites by recording artists as diverse as Kim Wilde, Aretha Franklin, Nine Inch Nails, and The Police. Although the metaphorical content of the phrase has long been reduced to cliché, “a million miles away” also refers to a measurable distance that Villanueva translates into a map of a location found in orbit approximately one million miles away from planet Earth. Again, the familiar is transformed into the strange in Villanueva’s work, as the viewer projects herself onto an isolated point in space, an interplanetary outpost that acts simultaneously as a monument to the distance between people and a marker for an “official” unit of measurement for loneliness.

It is Eddie Villanueva’s attention to the layeredness and ambiguity of the feelings surrounding home-as-place that makes his work so haunting and sentimental. Through his work we recognize our own desire for a homecoming, and yet are reminded that the more we search for home, the more elusive it becomes.

1. Autonomous sensory meridian response videos are an Internet phenomenon that explores perceptual events induced by specific auditory stimuli such as low whispers or rustling.

Artist Statement

For nearly a decade I have been producing abstract compositions that excavate surfaces, occupy spaces, and reverberate within found environments. I maintain a democratic approach to creative exploration, allowing myself the agency to mix and remix found and manipulated materials into graphically structured groupings with dissonant surfaces. Themes emerge from an introspective investigation into the human condition: I dissect my own lived experiences and translate the findings into emotionally charged objects and installations. Ultimately, I create work that oscillates between harmony and disorder, and experiences that are at once familiar and uncanny.

About the Artist

Eddie Villanueva (b.1983, Milwaukee) received his B.F.A. from the University of Wisconsin-Milwaukee and an M.F.A. from the University of Wisconsin-Madison. His work has been featured at the SCOPE Art Fair, Miami, and in *Global Positioning System* at the School of Visual Arts, New York, the *North American Graduate Art Survey* at the Katherine E. Nash Gallery, Minneapolis, and the *Wisconsin Triennial* at the Madison Museum of Contemporary Art. He received a Joan Mitchell Foundation MFA Grant in 2012 and has taught at UW-Madison, UW-Milwaukee, and UW-Richland. He is currently lecturing at Brown University in Providence, Rhode Island.

Checklist

Pyne Camp, 2014

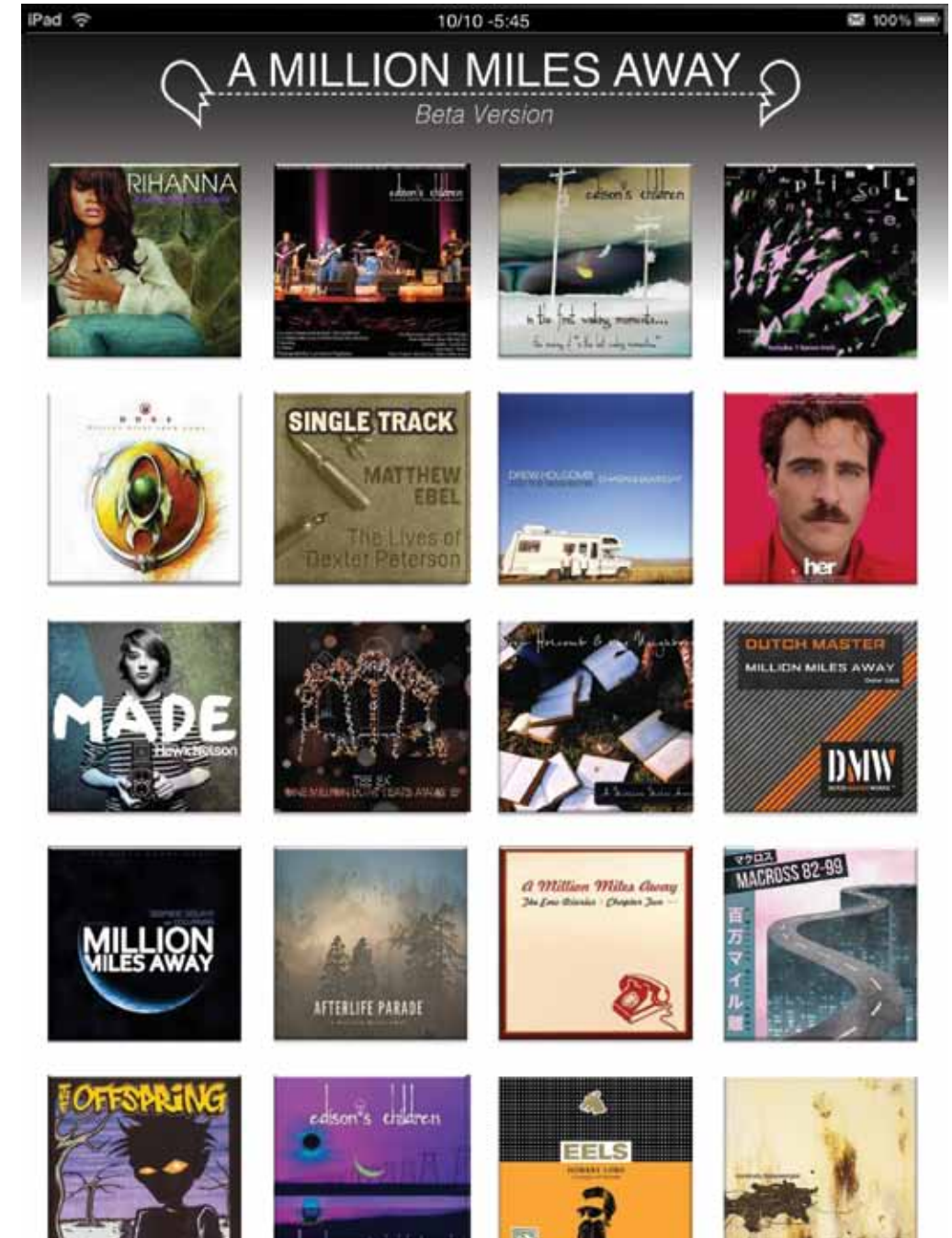
Printed wallpaper, dome tents, lights, and ASMR audio track.

A Million Miles Away, 2014

iPhone, artist-developed app, and mixed-media documentation.

Justified, 2014/2015

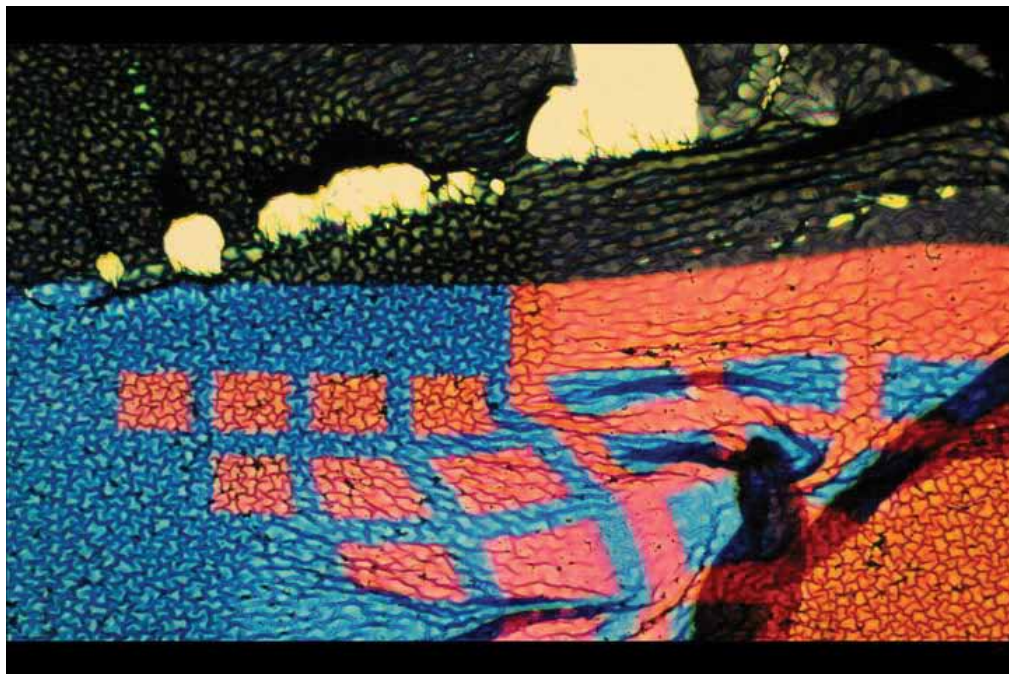
A performance with a cameo appearance by W.C. Tank.



A Million Miles Away, 2014



theoria, 2014



Model Fifty-One Fifty-Six, 2014

41 Josh WEISSBACH

THE VALUE OF DISORIENTATION

I would like to think about disorientation as something capable of producing its own rewards. Disorientation conjures navigational initiative: Where am I? What am I doing? What is this? If being lost can be considered an honest state, then creative or political agency resides in locating one's body in space, one's feelings in time.

In examining the collision of film objects and viewing bodies, the power of images and our agency as onlookers are most usefully entwined in a process of mutual consideration. Hans Belting proposes that "the act of looking is not only attracted by images but is also displayed in them, as if images had a faculty of looking themselves or could reciprocate our looks."¹ Here the philosophical potential of a reciprocated relation lies in the idea of togetherness, of relational experiencing. But the image cannot experience its audience. Images are stoic yet vulnerable, standing alone. Then what if the image is absent?

Josh Weissbach's *2843 Colborne St. E*, one of three films in the series *The Addresses*, is made of a transparent piece of leader which, through a contact film printing process, produces a black image. Though in reality the audio features two cross-generational conversations between two pairs of fathers and sons, I prefer a Jungian reading: Corey is bathing his son, floating between the tenderness of his interactions with the boy and tense, instructive exchanges with his own father, who appears to be in financial trouble as he anticipates a meeting with the social services. Corey's reassurances are met with verbal abuse. The kind that grows out of nervous tension. The kind we can only afford in love. It's familial.

Since there is no image, it is through listening that we begin to produce our own projections. Here are mine: The bathroom sits at the end of a narrow corridor, leading to a large living room. The kitchen is annexed there through a smallish hatch. The house hasn't been refurbished since the '80s. Corey is moving between two spaces, two conversations, two generations. Between tenderness and abuse.

It may take multiple viewings to note that there are no footsteps. The two conversations are not in fact happening at the same time, or in the same space. The sonic fabric gives way to a dissonance between reality and the imagined.

"The projected blackness that is not darkness," as Weissbach puts it, is partially a representation of his relationship to the material. He was not present during either of the recordings. In the absence of image, the meaning of surreptitiously recorded conversations needs to be elucidated, producing disorientation: "Do I close my eyes? Do I think of the space, the people I am sitting with? I am interested in the contract between the viewer and the screen. I want people to be next to each other when they are encountering the nastiness that's going on. Until that final moment when the title snaps you back into the space of cinema."

As is the case with all of the works in the *Addresses* series, it is disorientation that sparks our navigational initiative towards each other and our surroundings. And therein lies the power not of images alone but of the potential for relational experiencing that Josh Weissbach solicits so eloquently with these films.

1. Hans Belting, "Body and Image," in *Iconic Power*, edited by Jeffrey C. Alexander, Dominik Bartmanski and Bernhard Giesen (New York: Palgrave Macmillan, 2011), p. 187.

Minou Norouzi is a filmmaker, film programmer, and Ph.D. by practice researcher at Goldsmiths, University of London.

Artist Statement

Employing experimental and nonfiction filmmaking techniques, the entirety of my cinematic project examines themes of spatial wonderment. Originally, I focused on the relationship between the intimate and the uncanny within domestic space. Central to this process was an investigation of the visual agency of the built form and the manner in which it implicated a history of familial trauma. In my recent work, such as the latest installments of my ongoing series *The Addresses*, there has been a subversion of the built form. I have also begun to consider natural spaces that are defined by the vitality of matter and its transfer of force. In much of my work, I have explored formal strategies that alter the composition of a frame physically constituted by film grain. Lately, this approach has shifted, placing an emphasis on the texture of video pixels within appropriated, digital imagery.

About the Artist

Josh Weissbach is an American experimental filmmaker. He lives in a house next to an abandoned village with his wife, daughter, and three cats. He received his M.F.A in Film, Video, Animation, and New Genres from the University of Wisconsin-Milwaukee, and his B.A. in Film-Video Production, Photography, and Cuban Studies from Hampshire College. In 2013, he co-founded Microlights, a screening house specializing in avant-garde film and video based in Milwaukee, Wisconsin. He has shown his 16mm films and digital videos in film festivals, microcinemas, and galleries domestically and internationally.

Checklist

106 River Road, 2011
16mm on digital video, 5:53

2843 Colborne St. E., 2012
16mm on digital video, 10:56

theoria, 2014
16mm on digital video, 5:46

Football Films Presents, 2014
Digital video, 4:16

200 N.W. 5th Street, 2014
Digital video, 3:46

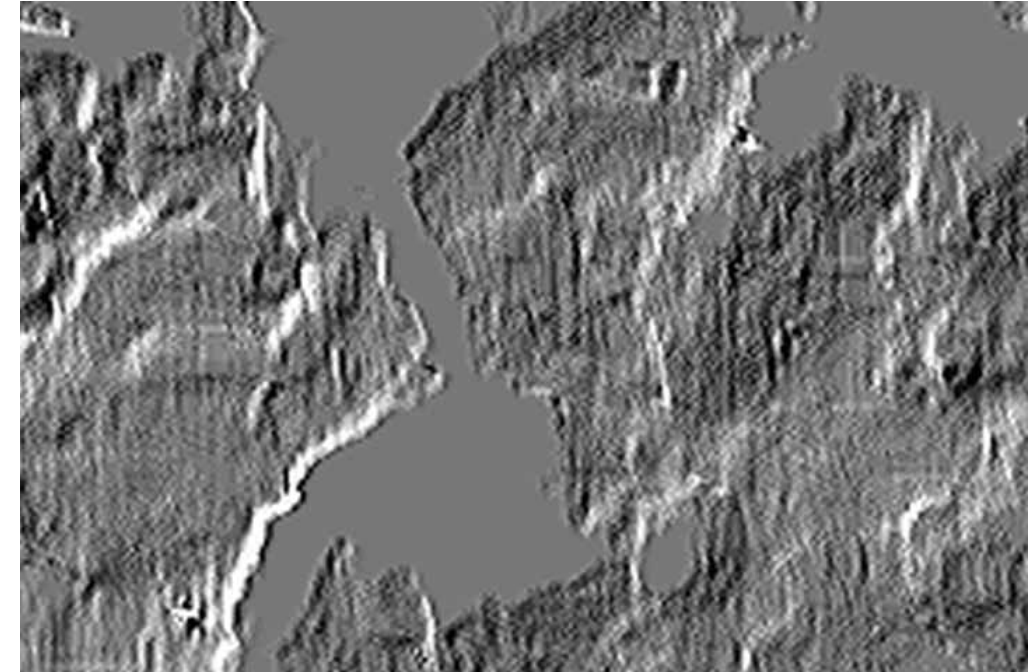
Model Fifty-One Fifty-Six, 2014
16mm on digital video, 11:02

The Material, The Machine, 2014
16mm on digital video, 3:21

Surroundings Proper, 2014
16mm on digital video, 8:00

In The Age, 2014
Digital video, 3:30

Josh Weissbach will screen a collection of his 16mm films made between 2011 and 2014 on November 13, 2014 at the UWM Union Theatre as part of the *Locally Grown: The Nohl Fellows* series.



200 N.W. 5th Street, 2014



Football Films Presents, 2014

The Greater Milwaukee Foundation's Mary L. Nohl Fund Suitcase Export Fund For Individual Artists 2013

I cannot emphasize enough the value to artists and to Milwaukee, as well as to the places the work has traveled, that this fund provides. It makes our world large. That is perhaps the most important thing for an artist, and also for a society.

—Raoul Deal, 2013 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 eleventh cycle, the Fund provided assistance with shipping and travel to thirty-one individual artists. These artists—eleven of them past Nohl Fellows—work in a range of media and their exhibitions took them to Birmingham, Alabama; Anchorage, Alaska; Weed, California; DeKalb, Illinois; Indianapolis, Indiana; Kansas City, Kansas; Bangor, Maine; St. Mary's City, Maryland; Detroit and Grand Rapids, Michigan; Winona, Minnesota; Canton, Missouri; Galloway, New Jersey; New York, New York; Columbia, South Carolina; Murfreesboro, Tennessee; Johnson, Vermont; Blacksburg, Virginia; and Kenosha, Wisconsin. Destinations abroad included Vienna, Austria; Saint-Hippolyte, Quebec, Canada; Shanghai, China; Varennes-sur-Loire and Yerres, France; Reykjavik, Iceland; Ballyvaughan, Ireland; Trondheim, Norway; Malaga, Spain; Amsterdam, The Netherlands; and Hanoi, Vietnam.

As artists continued to stretch their grants by arranging simultaneous events at other venues, scoping out new opportunities, and participating in residency programs, they commented frequently on the benefits of travel: “The impact of traveling and engaging with a new audience expands my art practice and is reflected in new work.” In a digital age, travel also expands social media networks, and as one artist noted, her updates about the Milwaukee art scene are now seen by an international group of artists, raising “awareness of the city as a destination for art viewing and making.”

2012 Nohl Fellow **Danielle Beverly**'s screening of her documentary *Old South* at the Nickelodeon Theatre in Columbia was hosted by the University of South Carolina Film & Media Studies Program. The screening kicked off a community engagement film tour on the theme of “race and place.”

Lois Bielefeld (Nohl Fellow 2012) received support for *Androgyny*, a solo show at The Rita at the University of Wisconsin-Parkside in Kenosha. The exhibition explores the power and complexity of gender identity in a series of photographic portraits, videos, and a large-scale installation.

Eighteen of **Tara Bogart**'s photographs from *A Modern Hair Study* were included in *Aspects of the Self: Portraits of Our Times*, a group exhibition at the Center for the Arts at Virginia Tech University. She traveled to Blacksburg, Virginia, to give an artist talk and meet with students.

As the recipient of a major award in a national juried Watercolor U.S.A. Honor Society exhibition, **Christine Buth-Furness** had a painting selected for *Watercolor Now!*, the 2014 WHS Small Works Exhibition in the Mabee Art Gallery at Culver-Stockton College in Canton, Missouri.

Cecelia Condit, a 2004 Nohl Fellow, traveled to Ireland for *A Stone's Throw*, a solo exhibition at the Burren College of Art Gallery in Ballyvaughan. She showed a three-channel video installation, shot in Ireland during a prior residency, and large-format composited photographs.

Larry D'Attilio was invited to participate in *Destination II*, the International Group Exhibit at the Vietnam National Museum of Fine Arts in Hanoi. The exhibition featured ten mid-career artists working in five disciplines from the United States, Japan, Malaysia, and Vietnam. D'Attilio was present to install and engage in collaborative workshops with the other artists.

Christopher Davis-Benavides and **Karen Gunderman** both traveled to China to participate in the 2014 Fourth Biennial *Shanghai International Contemporary Porcelain Art Exhibition* at the Shanghai Arts and Crafts Museum and the International Modern Pot Art Museum in Yi Xing. They exhibited their work, lectured, and served as members of the international awards selection committee.

Raoul Deal received support for a solo exhibition, *Ni de Aquí, ni de Allá / From Neither Here nor There*, at the Paul Watkins Gallery at Winona State University in Winona, Minnesota. The exhibition, which included large-format woodcuts and a motion-activated audio element featuring the voices of Latino immigrants telling their stories, was chosen to align with WSU's campus-wide theme, “Civic Action: Meeting the Challenge of Improving our World.”

During her residency at the Vermont Studio Center in Johnson, Vermont, **Melissa Dorn Richards** exhibited new work alongside paintings she brought from Milwaukee.

Paul Druেকে (Nohl Fellow 2010) was invited to exhibit a new public sculpture as part of the Marlborough Gallery's *Broadway Morey Boogie* in New York City. The group show of outdoor sculpture by American contemporary artists extends from Columbus Circle to 166th Street on Broadway.

Sally Duback is making two trips to Grand Rapids, Michigan, to participate in *ArtPrize 2014*. She is exhibiting *Nature's Children*, a large mixed-media mosaic.

Gary John Gresl, a 2007 Nohl Fellow, created a site-specific installation at the Northern Illinois University Art Museum in DeKalb as part of *Hoarding, Amassing and Excess*, an exhibition that explored the “psychological, sociological, and artistic impulses for accumulation, horror vacui, berserk collecting, and excessive mark making.”

Bruce Humphries participated in *SHOEBOX: An International Sculpture Exhibition* at the Todd Gallery at Middle Tennessee State University in Murfreesboro, Tennessee. Two of Humphries's small sculptures were selected for the juried show, and he received an Award of Merit.

Leah Schreiber Johnson was one of ten artists selected to participate in *Installation Nation 2014*, an outdoor installation exhibition sponsored by *Primary Colours*, an organization dedicated to connecting artists with their communities, at the Indianapolis Art Center.

Jenna Knapp will spend two weeks in Amsterdam at Kulter, an independent gallery and a collective that organizes projects at relevant sites. Knapp, a recent graduate of the Milwaukee Institute of Art & Design, will be participating in a site-specific group show with other artists, musicians, and performers.

Nicolas Lampert, a former Nohl Fellow (2005, 2011), traveled to Black Butte Center for Railroad Culture in Weed, California, for a one-day show of prints on environmental themes and a public talk in the Center's boxcar gallery.

The Greater Milwaukee Foundation’s Mary L. Nohl Fund Fellowship Recipients 2003-2013

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

2008 Nohl Fellow **Xav Leplae** and his Riverwest Radio project (a neighborhood radio station that broadcasts live from the window of his Riverwest Film & Video store) have been invited to participate in the Detroit iteration of *The People’s Biennial*, a traveling show curated by Jens Hoffman and Harrell Fletcher. Leplae will travel to MOCAD (Museum of Contemporary Art Detroit) with three other Milwaukee artists to create and activate a fantasy web radio installation inside the museum.

Faythe Levine (Nohl Fellow 2007, 2012) returned to Tune Farm in the environs of Birmingham, Alabama, to exhibit work and screen her recent film, *Sign Painters*. As artist-in-residence at Tune Farm, Levine collaborated with the collective Elkmont on a winter solstice happening; she also installed mixed media work outdoors and participated in a performance ritual.

Patrick Lichty traveled to Anchorage, Alaska, for a solo exhibition at the Institute for Speculative Media at Out North Contemporary Arthouse. He also taught a workshop on drone cinema using a DJI Phantom Drone, and continued his field research in Alaska, using his drone for artistic purposes, mapping, and the scientific study of global warming at the Exit Glacier in the Kenai National Wildlife Refuge.

In conjunction with her residency at Lademoen Kunstnerverksteder (LKV) in Trondheim, Norway, **Robin Luther** had an exhibition at Babel Art Space that included photographs, video, and audio created in Trondheim and back home.

Kevin Miyazaki exhibited photographs from *Camp Home*, a series that launched with the assistance of a Mary L. Nohl Fund Fellowship in 2007. The two-person exhibition at the Richard Stockton College Art Gallery in Galloway, New Jersey, addressed the Japanese internment camp story. Other activities included a gallery talk—attended by eight former internees—a radio interview, and a video interview for the college’s social media and online library.

As a finalist in the 6th edition of the Pollux Awards, **Joseph Mougel** was invited to exhibit *Blanc 016* in the 3rd International Biennial of Fine Art and Documentary Photography at the Municipal Heritage Museum in Malaga, Spain.

Mark Mulhern, a 2003 Nohl Fellow, exhibited works from his pigeon series in the gallery at Le Manoir de Champfreau in Varennes-sur-Loire, France. Aptly, the gallery was entered through a 16th-century pigeonier. Mulhern, who also makes artist books and monotypes, met with a curator at the Bibliotheque Nationale in Paris.

Christopher McIntyre Perceptions received support for a solo exhibition of his photographs at KAHBANG Arts, a nonprofit arts organization in Bangor, Maine.

Paul Rabe was invited to screen two abstract, non-representational films at the 2014 Reykjavik Visual Music*Punto y Raya Festival in Iceland. He attended the festival to participate in interviews, artist talks, and discussions, and to meet other filmmakers.

Michael Senise traveled to Vienna, Austria, at the invitation of AFG for a solo exhibition of photographs, paintings, wooden sculptures, banners, and screen-printed T-shirts that “translate iconography and the everyday into ‘art-objects.’”

Colette Ody Smith has been invited to be the guest of honor of the Société des Pastellistes de France at their fall international exhibition of pastel paintings at the Caillebotte Park in Yerres. She will exhibit fifteen paintings and meet society members at the public opening reception and in Paris.

Marc Tasman, a 2004 Nohl Fellow, exhibited twenty photographs from *Laurentian Internationale* at Galerie Remise in Saint-Hippolyte, Quebec. The documentary series spans six years and explores one family’s connection, over five generations, to a land community, and their attempts to preserve its culture and natural resources.

Lynn Tomaszewski will travel to St. Mary’s City, Maryland, for a solo exhibition at the Boyden Gallery at St. Mary’s College of Maryland. Tomaszewski will be exhibiting paintings, large wall drawings, and two interactive installations.

Christopher Willey received support for *Lanterns*, a collaborative exhibition/installation with Tonia Klein at The Hown’s Den: A Nomadic + Domestic Exhibition Space in Kansas City, Kansas. The work references doorknockers and lanterns that Willey saw in China, and incorporates Klein’s screen printing practice.

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
Special Entertainment: Bobby Ciraldo & Andrew Swant
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

2013

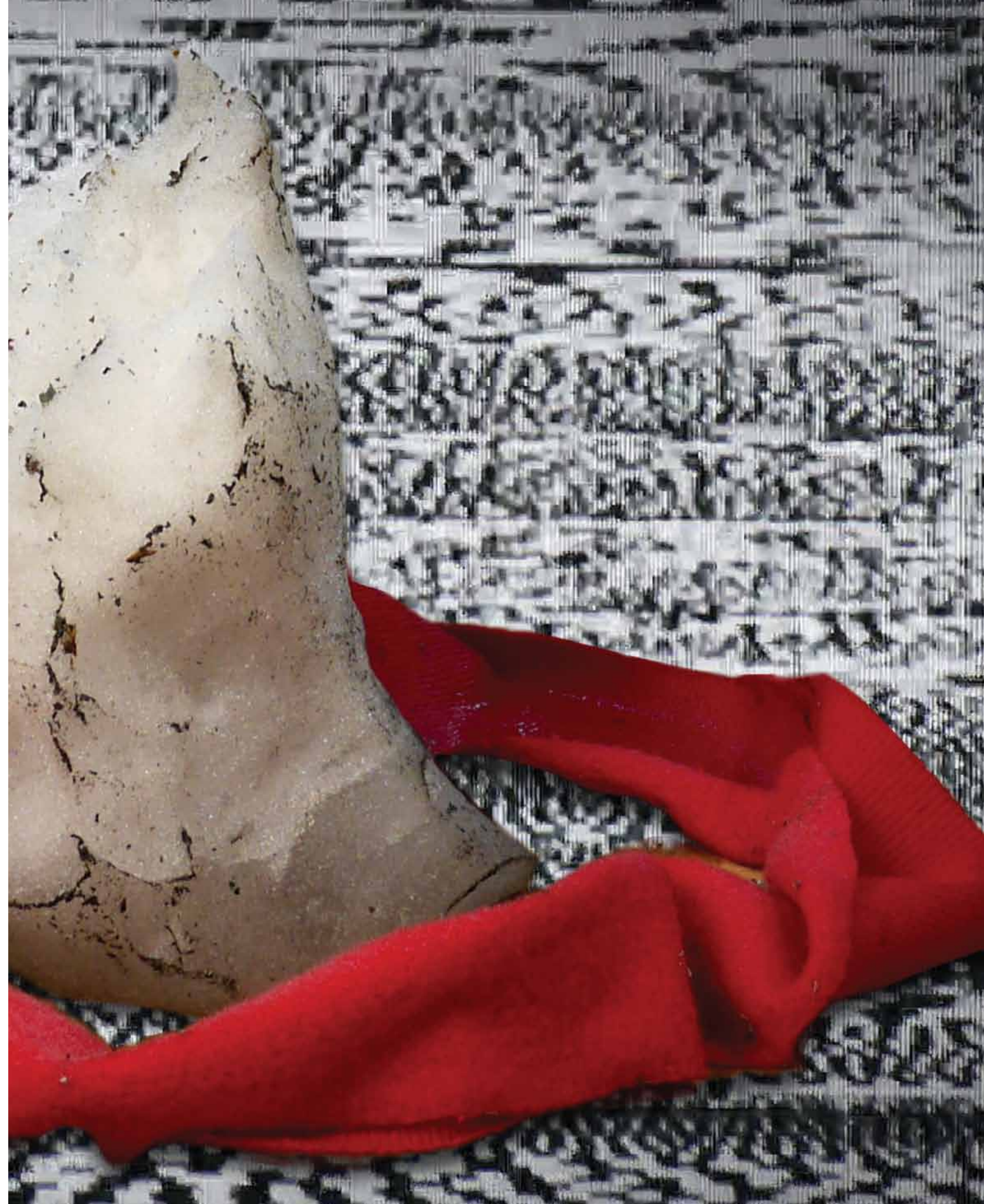
Jurors Naomi Beckwith (Museum of Contemporary Art Chicago), Evan J. Garza (School of the Museum of Fine Arts, Boston & Fire Island Artist Residency, New York), Gretchen Wagner (Pulitzer Foundation for the Arts, St. Louis)

Established Artists

Ray Chi
Sheila Held
Special Entertainment: Bobby Ciraldo & Andrew Swant

Emerging Artists

Cris Siqueira
Tim Stoelting
Eddie Villanueva
Josh Weissbach



^ — SPINE

MARY L. NOHL FUND FELLOWSHIPS FOR INDIVIDUAL ARTISTS 2013