



The Greater Milwaukee Foundation's Mary L. Nohl Fund
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Anne KINGSBURY

Shana McCAW & Brent BUDSBERG

John RIEPENHOFF

Emily BELKNAP

Jenna KNAPP

Erik LJUNG

Kyle SEIS

OCTOBER 9, 2015-JANUARY 9, 2016

INOVA (INSTITUTE OF VISUAL ARTS)

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For a century, the Greater Milwaukee Foundation has helped individuals, families and organizations realize their philanthropic goals and make a difference in the community, during their lifetimes and for future generations. The Foundation consists of more than 1,200 individual charitable funds, each created by donors to serve the charitable causes of their choice. The Foundation also deploys both human and financial resources to address the most critical needs of the community and ensure the vitality of the region. Established in 1915, the Foundation was one of the first community foundations in the world. Ending 2014 with more than \$841 million in assets, it is also among the largest.

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Additional Images

Inside cover and page 1: Emily Belknap, *Cornfield*, 2015

Page 26: Jenna Knapp, *White Media Is Killing Us* (digital sketch for neon sign), 2015

EDITOR'S PREFACE

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 twelve cycles, eighty-one fellowships have been awarded, and the majority of the recipients have stayed in greater Milwaukee, contributing to its cultural life. Thirty-six 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 250 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 2014, seven fellowships were awarded: three to established artists Anne Kingsbury, Shana McCaw & Brent Budsberg (a collaborative team), and John Riepenhoff, and four to emerging artists Emily Belknap, Jenna Knapp, Erik Ljung, and Kyle Seis. 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: Courtney Fink, Executive Director, Southern Exposure, San Francisco; Daniel Fuller, Director of the Institute of Contemporary Art at the Maine College of Art, Portland; and Naima J. Keith, Associate Curator at The Studio Museum in Harlem, New York.

Each autumn, the Nohl exhibition affords us an opportunity to stop and consider what it means to be an artist in Milwaukee at a specific moment in time. What strikes one about the 2014 fellows is that they have all found ways to participate in the local arts community—exhibiting, screening, teaching, organizing events, running galleries and organizations, sharing in collaborative projects—while simultaneously contributing to broader conversations. The dialogues they participate in, their approaches, and their subject matter transcend the present and the local.

In her essay in this catalogue, Sara Krajewski defines one aspect of this phenomenon when she describes

John Riepenhoff as being “of” Milwaukee rather than “in” Milwaukee, a hive-builder who spends his days connecting people, practices, and places as he travels the world for his own projects or those of The Green Gallery. For this exhibition, those connections are made manifest through the production of potables and comestibles rife with references to local arts organizations and history; funding mechanisms intended to perpetuate the local creative nexus; and puns about culture in this beer and cheese state.

As a freelance producer and director of photography, Erik Ljung also travels constantly, but both he and Jenna Knapp used their fellowship year to enter national political dialogues through their intense scrutiny of a local incident: the police killing of Dontre Hamilton. Knapp, who describes herself as an activist artist, spent the year in the streets, protesting alongside the Hamilton family; Ljung is working on a documentary feature about the killing and its aftermath. That Knapp and Ljung should now find themselves in a gallery affirms Chris Kraus’s assertion, in the essay from her book *AKADEMIE X: Lessons in Art + Life* excerpted on artspace.com, that “As the loose network of underground cinemas and film/video workshops established during the 1960s atrophied during the 1990s, documentary and non-narrative film-making migrated into the art world.” Though Kraus feels that the price paid for replacing the underground film circuit with the gallery was to sacrifice “volatility” for “visibility,” it would be more accurate to say that Knapp and Ljung see the gallery as another way to process the material they are living, and to bring their concerns to new audiences. They are both deeply invested in making change as well as art.

Kyle Seis literally took to the road this year, photographing pilgrimage sites. Through his project *Abstract Truths*, Seis enters the world in which religious doctrine and popular belief may be at odds. Just as he steadfastly grounds these miracles and apparitions in place, he probes the equivocal space where the evidence of the senses is called into question. Though Shana McCaw and Brent Budsberg work within a more limited time frame, their territory is also rooted in the past. Starting from the insular world created by the “interconnected legacy of home and family history,” as Sarah Carter writes in this volume, McCaw and Budsberg re-imagine a Midwestern past and then displace it temporally and geographically. By working with icons and stereotypes of this shared story—the small farmhouse, the woman serving in the domestic sphere, the man acting outdoors—they are making moving images that derive their power from the tension between history and memory.

Anne Kingsbury, who has taken the same 0.7-mile walk between her home and the Woodland Pattern Book Center daily for thirty-five years, is also a citizen of two larger worlds. Through her work at Woodland Pattern, she moves among poets, writers, and small presses; when she is beading her deer hide in her home studio on the far side of the Milwaukee River, as Laurel Reuter notes in her catalogue essay, Kingsbury is echoing the Plains Indians and their practice of making winter counts: recording the passage of time by memorializing one event each year on a flat surface that is part calendar, part history. Of course these two worlds inevitably overlap, and visiting poets who stay in Kingsbury’s house pencil lines of poetry on the hide that will, someday, be covered in beads.

Emily Belknap, from her vantage point in the farmland of Washington County, 35 minutes and nearly 27 miles northwest of Kingsbury’s urban dwelling, addresses universal environmental issues sometimes most visible on the margins of cities. She does not stop there, seeing our proclivity for making borders and boundaries—for “abstracting” the land, as she describes it—playing out in social and political realms as borders close and neighbors refuse to know each other. For Belknap, monoculture is a metaphor for a more pervasive and equally destructive homogeneity.

Each of these fellows—like the many practicing artists in this community—approaches their time and their place in their own way. Since her arrival in 2011, it has fallen to Sara Krajewski, as director of INOVA, to create a coherent picture of Milwaukee’s vibrant art scene from the work of each cohort of fellows. Now that she has departed for Portland, we add that series of snapshots of Milwaukee and its artists to the history of the Nohl Fellowship program, and thank her.

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

ESTABLISHED ARTISTS

Anne KINGSBURY

Shana McCAW & Brent BUDSBERG

John RIEPENHOFF

Anne KINGSBURY

Art That Keeps On Singing

Several years ago I was asked to judge the Mary L. Nohl Fund Fellowships. It was great fun but the only art that stayed in my mind was that of Anne Kingsbury, and she didn't even win. Unable to convince my fellow judges, I asked if I might make a solo studio visit—I know, small consolation—but I wanted to see the real stuff.

Charming, her work was charming. Not cutting edge. Not part of any important movement. Charming. Maybe she was a folk artist? Maybe just an oddball, beading line-drawn figures embedded in a field of words, saying what, I knew not.

I arrived at her studio, actually her home, to stumble into a book lover's paradise. Small books, unknown books, books salvaged from history, chapbooks and broadsides, tomes that anchor great libraries, newly published or republished poetry by famous and little-known poets. The words, she and I shared words, she as a co-founder of the Woodland Pattern Book Center (with her husband Karl Gartung), I as a one-time board member of the Jargon Society and the only one I knew who took my library along to college in a cardboard box. Here she was, intertwining words and images, a soul's companion for the likes of me.

In April 2015, I went to New York to see *The Plains Indians: Artists of Earth and Sky* at the Metropolitan Museum of Art. As one who grew up on a northern Dakota Sioux reservation, I had ordered the catalog the minute it came off the press. Again, I wanted to see the real stuff—unbeknownst to me Anne and Karl made that same April pilgrimage. I left the Met thinking about Anne Kingsbury's magnum opus, her still-unfinished beaded deerskin that she began in 1979. Clearly this is a work of conceptual art, not just word art, not just craft or beading. Or is it a performance with no script, no foreseen ending? A work that slowly finds its way a few beads at a time. Recently she has added hand-written poems alongside the figures and the printed texts. The script takes smaller beads, but she has time, hoping to finish before ending.

For over forty years Anne Kingsbury has taught, written, and published books by others. She has worked in clay, beads, textiles, and especially woodcuts. Each has added to her visual vocabulary, the foundation for her unnamed *chef-d'oeuvre*. Gradually beaded phrases of mundane tasks, whimsical drawings from sketchbooks, and records of events, reactions, and emotions crept over the emptiness, seemingly at random but carefully arranged by the artist. Where will it end up, this modern-day companion to the great beaded masterpieces made by Plains Indians centuries ago? Certainly Anne Kingsbury's deerskin will be at home alongside those ancient winter counts that just keep on singing.

Laurel Reuter is the founding director and chief curator of the North Dakota Museum of Art. She served as a Nohl juror in 2008.



Untitled (Beaded Deer Hide), 1979–present.
All photographs: Terry Clark-Bauman

Artist Statement

For years I have kept journals that record daily activities in list form aided by the use of a kitchen timer. This is not a series of “to-dos” or a record of exciting events, but rather a testament of ordinary things—the small repetitious acts that form the major part of our lives.

I bead these journal entries—one day from each year beginning in 1979—into a deer hide. Between the years I bead small drawings, notes, and phrases. The hide changes slowly in relationship with life activities. Recently, I completed a phrase in size 24 black beads, handwritten on the deer hide in 2011 by poet Anne Tardos during her visit to Milwaukee: *Everything rotates around the enormous struggle it is to get from one moment to the next.*

I also experiment with shorter “permission to play” pieces. Projects that keep the hands busy, objects made for enjoyment. The latest is a series of individual beaded figurative letters that will eventually become an entire pataphysical alphabet. Since there seem to be several versions of the letter K already, perhaps it will be a stuttering alphabet. I’m not sure...time will tell.

About the Artist

Anne Kingsbury’s entire life has been spent in various forms of the arts. She holds an MFA degree and has been the executive director at Woodland Pattern since the organization’s founding in 1979. Kingsbury’s work in mixed media has been featured in fifteen publications, the most recent being Robert Shaw, *American Quilts: The Democratic Art, 1780-2007* (Sterling Publishing: 2009). She has participated in over eighty-five major exhibitions and will be exhibiting her pataphysical alphabet at the James Watrous Gallery in Madison in 2017. In June 2008 Kingsbury was appointed to the Wisconsin Academy of Sciences, Arts and Letters as a lifetime Fellow.

Checklist

Untitled (Beaded Deer Hide), 1979 - present
Deer hide, beads
6 x 4 feet approx.

Memory Is a Kind of Accomplishment
(Beaded Beaver), 1997
Leather, beads
13 x 6 inches
Courtesy of Lisa and Paul Von Drasek

Courting Luck (Beaded Bag), 1998
Leather, silk lining, beads
8 x 6 inches; strap length 20 inches

Fairy Tale Quilt, 2002
Leather, clay, cotton thread, silk backing,
crochet, beading, couching, hand quilting
34 x 29 inches

Pataphysical Alphabet, 2013 - present
Letters A, F, F (framed); A, B, E, G, K, K,
K, K, N, Q, Z (unframed)
Leather, glass beads, metal beads
Each letter 3 x 2 1/2 inches approx.

Beaded Journal Page, c. 2003-2006
Leather, beads
14 x 12 inches

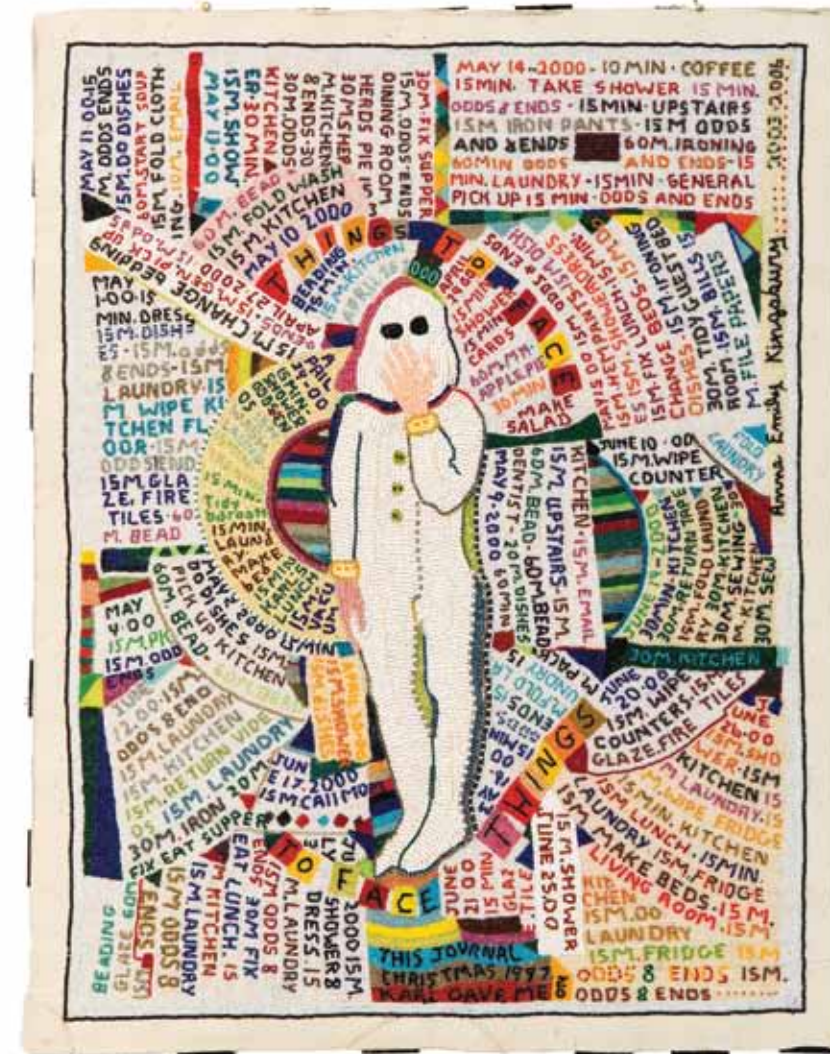
Original journals
Paper, pen, ink, colored markers
Variable dimensions



Untitled (Beaded Deer Hide, detail), 1979-present



Pataphysical Alphabet (Letter A and Letter E), 2013-present



Beaded Journal Page, c. 2003-2006



Shana McCaw & Brent BUDSBERG

History, Memory, Prophecy

Shana McCaw and Brent Budsberg's characters in *The Inhabitants* are diligent. They appear to be rural, hard-working people. She polishes furniture intently. Keenly peering, she examines the Midwestern landscape. She fuses ingredients into mysterious potions. He re-engineers walking, struggling to build and master stilts. Alone on the prairie, he frames a farmhouse. Later, he whitewashes a simple room. These activities happen slowly and deliberately. With no specific knowledge of the reasons behind their methodical actions—and no dialogue to follow—viewers are left with a sense of intensity, drive, and persistence unmoored from an immediate catalyst or broader goal. The action simply exists.

As in much of their work, a miniature farmhouse—that briefly appears as a third character and haunts the rest of the project—hints at possible motivations. The house is a synecdoche not just for the idea of a traditional home, an intermediary that negotiates many relationships between and among men and women, but also for the cultural impact of a certain kind of historically inflected domestic ideal. The miniature home sits inside the fine house McCaw's character cleans. She watches Budsberg's character through its tiny windows. Later, she works in the miniature room he painted. As he hunts for the perfect place to reframe this house as a full-sized structure, she scans the landscape—perhaps for him, perhaps for this house. The farmhouse is the one thing that seems to link them, giving McCaw's character a way to see Budsberg's.

The rural world of slow, manual labor and physical risk suggested by this farmhouse exists in a specific, bounded period in American history, reaching back perhaps 150 years. Yet this iconic structure, often associated with the Midwest, has taken on a cultural heft that outsizes its actual historical footprint. The house emerges from that funny realm between history—chronological, evidence-based study of the past—and memory—the reverberations of past events felt in the present. History and memory intersect powerfully and often problematically in the study of home, family, gender, and regional and ethnic identity. McCaw and Budsberg's work touches on all of these themes. Viewers may want to remember the small house as timeless. But, historians know that this way of life is not natural or necessary. It has its own history. Still, memories—collective or individual—often protest.

At the heart of the word “inhabitants” is the Latin verb *habeo*, to have, to possess. McCaw and Budsberg don't live in their miniature house, they possess it and what it implies: understandings, re-creations, and memories of their own immigrant ancestors. This interconnected legacy of home and family history holds them, too. Their characters dwell in the unfolding lives offered by these cultural scripts, a set of futures determined by their pasts, moments when memory may become prophecy.

Sarah Anne Carter is the curator and director of research at the Chipstone Foundation.

Artists' Statement

The Inhabitants is a suite of short films in which we embody the imagined roles of our immigrant ancestors in order to explore the subjective nature of history. Together with Milwaukee filmmaker Tate Bunker, we are using the medium of film to investigate the faultlines between linear time, genealogy, archaeology, and history.

The Inhabitants originated with a scale model of a decaying farmhouse, created for a 2006 installation at the Institute of Visual Arts in Milwaukee. The house, a composite of different examples of regional architecture, Hollywood archetypes, and childhood memories of rural family homesteads, has become a central subject in our work. *The Inhabitants* and a parallel series of photographs investigate the occupants of this dwelling and their incursions into various American landscapes including the American Southwest, the Utah salt flats, and the Wisconsin plains.

With this project we challenge the traditional notion of a film as a self-contained microcosm by creating a series of cinematic explorations that exist as components of a larger body of work. The objects and sets we create for the film are not merely props, but sculptural works mythologized by their cinematic activation. Performing without a script, a narrative arises organically out of the filmmaking process through impromptu responses to objects, location, and circumstance. Working instinctively exposes unconscious influences, enabling us to intuitively develop the characters' identities over time.

About the Artists

Shana McCaw and Brent Budsberg are a collaborative team with a fourteen-year history working in sculpture, performance, and site-specific installation. They co-teach domestic travel courses at the Milwaukee Institute of Art & Design and are co-owners of MBCDesign, where they are currently designing a suite of exhibitions for the Chipstone Foundation at the Milwaukee Art Museum. They serve on the advisory board of the cultural exchange program MKE<->LAX. McCaw and Budsberg have shown their work and been in residence in Wisconsin, Chicago, Los Angeles, Cleveland, Wendover (Utah), Beatty (Nevada), and in Canada in Moncton (New Brunswick), and Calgary. Their book of photographs, *States of Matter*, is in the collection at the Nevada Museum of Art's Center for Art + Environment.

Checklist

The Inhabitants: Persistence, 2014-15
Digital video installation. Camera: Tate Bunker.





The Inhabitants, film still, 2014-15



The Inhabitants, film still, 2014-15

THE JOHN RIEPENHOFF EXPERIENCE



John Riepenhoff

I see you.

Moving target.

Thought that was you

Actually here.

As a small token I offer you an image of this remarkable carpet.

Red keeping the night flowing.

You have no idea. You have no idea. You have no idea. You have no idea.

I'm good for one more.

Yeah we're here, barely. French Toast was supposed to help!

Mom hmmm
Mmm hmmm, I mean

Need to bring in big paintings?

Like the sound of that

Do it! I'm fried but fuck it

Great stance. Can we do one if these?
Who's legs?

Totally. I'm senile but I'll think of it

Night cap?

Hopefully not the last taste. Class is in session!

You guys fading?

DO NOT RESUSCITATE!

The mountain smells of sage.

This traffic is an asshole

Getting into trouble tonight?

Beer in the fridge!

You there!?

Dancefloor could do me some good

When the weather gets warmer I'll be making more

part 2 electric boogaloo
This is happening right now

I locked myself out

You can maintain your triangular suite of course

Tight fit

Plastic mouth eating hat
Face deep in some breakfast

Heading back to the city today, with my bounty

Abort mission follow us

We dipped in and are dipping out

I feel you. Not long for this night

No nude drawings pls.
Jumbo panties sounds rad

Nude attitude

I'm in.

Fusing methodologies and scrambling economics

Good deal

I'm with your people. You're everywhere!

Vandalized painting.
Nutty party.

Not Delivered

Somehow, with no energy

Hey you know the addy to the hills?

Smells like spring, I think the ground is starting to thaw

Night blooms of your own

The mayor on my left

Deep in the Experience

Any chance you can put out a drop cloth before bed if you retire?

Sho nuff

AMANDA ROSS-HO 2015

John RIEPENHOFF

Of Milwaukee

I currently live in the same city as John Riepenhoff but I see him as often at The Green Gallery booth in an art fair as I do at The Green Gallery building on Farwell Street. I follow him—and by extension, his work—on social media, noting his whereabouts through posts of events and pictures. Riepenhoff's peripatetic life is part and parcel of an intentionally dispersed artistic practice.

I consider Riepenhoff to be "of Milwaukee" more so than "in Milwaukee." His work is "of Milwaukee" in the way it reflects his particular experience of this place and a certain space of mind he cultivates because of it. This attitude took root early. As an art student at the University of Wisconsin-Milwaukee in the early 2000s, Riepenhoff participated in a scene marked by Milwaukee's scrappy off-center-ness, home to ambitious DIY filmmakers, performance artists, and conceptual artists. Riepenhoff's mentors talked about platforming (David Robbins), hosted international artists and curators (Michelle Grabner, Nicholas Frank, and early INOVA), and made spaces for work that resisted categorization (the performance venue Darling Hall, the early Internet sensation Zero TV, and the creative hub of Riverwest Film and Video/Pumpkin World).

Riepenhoff established The Green Gallery at the tail end of this intensely productive moment and kept up this experimental community spirit. With the addition of business partner Jake Palmert, the gallery has been morphing in response to changing conditions of art production and dissemination. Collaborations with international artists and gallerists continue to make Milwaukee a refreshing node in the hyper-networked art world. While navigating this world beyond Milwaukee, Riepenhoff deftly broadcasts about his town and his cohort there, finding opportunities to expose this work to audiences far afield. He is a two-way channel, connecting a community "of Milwaukee" not always "in Milwaukee," regardless of where they call home. This state of being "of Milwaukee" is a convivial allegiance shared over beers and brats, as well as a vehicle for creative exchange.

In his essay "Next-Level Spleen," John Kelsey describes a need to test "ecstatic and catastrophic modes" of interconnection in this post-relational moment. Perhaps one such mode, an expansion from network to hive (as Kelsey proposes) is emerging through Riepenhoff's *Beer Endowment*, a fundraising vehicle for artist-run and artist-centered organizations in Milwaukee. Authorial and creative lines blur in this collaborative, gustatory endeavor. Riepenhoff and George Bregar of Company Brewing craft a distinctive brew for each organization based on input from the artists, curators, and organizers involved. Consumers are integral to the success of the *Endowment*—and its ability to redistribute funds to the organizations from sales at local venues and events—and the primary audience for the work, be it a glass of Poor Farm Pils or Blue Dress Park Porter. Riepenhoff wants this mundane experience to inspire aesthetic contemplation at the same time it requires us to make a donation. Riepenhoff plays multiple roles in ways few artists have: ideator and maker, entrepreneur and marketer, organizer and philanthropist, and tastemaker. His system innovation is fittingly "of Milwaukee" while also "in Milwaukee."

At the time of writing, **Sara Krajewski** was director of INOVA. She is now the Robert and Mercedes Eichholz Curator of Modern and Contemporary Art at the Portland Art Museum.

Artist Statement

What transforms milk to cheese, sound to music, wort to beer, stuff to art? One of my first trips to New York coincided with a class led by Michelle Grabner, an intro to the Contemporary Art World through the venues of its capital. We were introduced to a lot of museums, some studios, publishers' offices, and many gallery openings. By this time I had already hosted shows as The Green Gallery in my blue-walled attic back home in Riverwest, and had even brewed custom ale in my kitchen to offer gallery guests. So as strange as the art was that we encountered in blue chip Chelsea or Lower East Side apartment spaces, it felt familiar to find cold beer and cheese plates in the entryways, back corners, or even in the galleries amongst the art. Snacks ranged from cheese carved in the shape of a swan swimming in a pond of fruit wedges to a bowl of pretzels; a fancier gallery didn't guarantee a finer snacking experience or more exotic beer. My cousin Patrick—who invited me to join the trip—and I joked about starting a magazine to chronicle our critical impressions of all vernissages' bounties. The idea never made it to print, but it marked my realization of a standard in contemporary art ritual that added to the framing devices—the invite, the opening, titled things in a room, conversations around the art—that were the ingredients of my early art world experiences.

The word "culture" describes things nurtured and passed from generation to generation. Both memes and genes benefit from environments that stimulate experiment and conduct experience. I started the *Beer Endowment* to support the artist-run organizations the beers are designed for: the Poor Farm, Friends of Blue Dress Park, the Mary Nohl Fellowship exhibition at INOVA, and The Green Gallery. The beer is brewed by George Bregar at Company Brewing. I help him out in the brew process when I can, but he's the technical production expert and a creative collaborator. Though Colby is Wisconsin's oldest cheese, *Double Cream Colby* is new, produced by Bob Wills of Clock Shadow Creamery and Cedar Grove Cheese. I approached Wills with the idea of revisiting the classic cheese culture and bumping up the butterfat to enrich the experience. He has an inventive mind and a passion for the form that, as with Brager, makes meetings as stimulating as my best studio visits. Our new take on an old cheese invites others to view familiar cultures as resources for conceptual exploration, rather than as inert inherited landscapes.

Instead of selecting examples of my own work for this catalogue, I have invited Amanda Ross-Ho, Roger White, Flora Klein, and Shelleen Greene to fill those four pages with words and images of their choice.

About the Artist

John Riepenhoff is the current City of Milwaukee Arts Board Artist of the Year and is represented by Marlborough Chelsea. He co-owns The Green Gallery, Milwaukee; is co-chair of Friends of Blue Dress Park; founder of Milwaukee's Beer Endowment; co-organizer of the Milwaukee International and Dark Fairs; and engineer of artistic platforms for the expression of others. Recent projects have taken him to Atlanta, Geneva, Hornby Island, Los Angeles, London, New York, Toronto, and many Milwaukee venues. He continues to program The John Riepenhoff Experience at locations around the world.

Checklist

Beer Endowment, 2014-present.

Double Cream Colby, 2015.



The John Riepenhoff Experience at INOVA, 2010

A PORTRAIT OF THE ARTIST AS A CONTEXT

The John Riepenhoff Experience is a smallish wooden box attached to the wall about eight or nine feet off the ground. It has a rectangular hole in the top fitted with a piece of translucent plastic, through which a photographer's floodlight shines, and a circular hole in the bottom. Climbing up a stepladder one at a time, viewers can put their heads inside the box and see some very small art. At the Milwaukee International Art Fair in 2006, The Experience contained drawings on notecards by Tyson Reeder. For his 2010 Nohl showing at INOVA, Riepenhoff upped the ante and commissioned three curators to arrange miniature group exhibitions in each of the three Experiences presented.

The Experience, the artist told me, is an attempt to solve a persistent problem of the Milwaukee artist: having big ideas but scant resources with which to realize them. ("You probably can't cover the walls of a normal-sized gallery entirely with chocolate," he said. "But in The Experience, you can.") It's also a functional model of the work of contemporary art, which is primarily a *context* nestled within a series of contexts that is infinitely extendable in both directions. Maybe navigating this system and registering the forms of value it generates is the experience of The Experience.

Then again, maybe not: Riepenhoff is attuned to the perennial tension between the public and private functions of art. "When you go to a movie theater you're with a big group of people, but when the lights go down you enter into the film," he said. "When you're at an art opening, you're with a big group of people and they never go away.... [The Experience] gives you both things. You have this intimacy with the work, you can get up close, and you can also have a little chat about it afterwards."

Roger White is a painter and author of *The Contemporaries* (Bloomsbury, 2015).



Sara Caron's beehive in John's garden, built by Alec Regan, Milwaukee, 2015

MILWAUKEE GARDENS

Going to Milwaukee gave me my first insight into “real” America. My reason for going there was to show my work in a recently opened art space called The Ski Club and in another exhibition, which ran simultaneously, at The Green Gallery West.

During my stay there I noticed that most people I met had gardens. Like John, they took it pretty seriously: either hosting worm farms in the kitchen or a compost pile in a corner of the garden that was used to help grow things like basil, flowers, hops, or garlic. I learned that John (who was recently awarded the Milwaukee Artist of the Year prize) started running an art space whilst he was a student in art school in Milwaukee. This was around ten years ago.

Most exhibition spaces run by artists that I am aware of tend to close after operating for only a few years. Instead of abandoning his project and moving to New York or to L.A., even after a pretty catastrophic fire destroyed the initial gallery and project space and many studios, John continued to run The Green Gallery and with help has gone on to extend the gallery across a range of new locations. He told me that he feels a sense of responsibility toward nurturing his peers and the artists in his hometown, and he wants to support the local art scene, its spaces and galleries. I remember the discussions John and I had in his garden, exchanging ideas about what it means to have a long breath and to think over the long term: creating a place to grow with peers, creating a reason to stay around—that’s what I experienced being cultivated in Milwaukee.

Flora Klein is a Swiss artist, born in Bern in 1988, who lives and works in Berlin.

AFTER THE FIRE

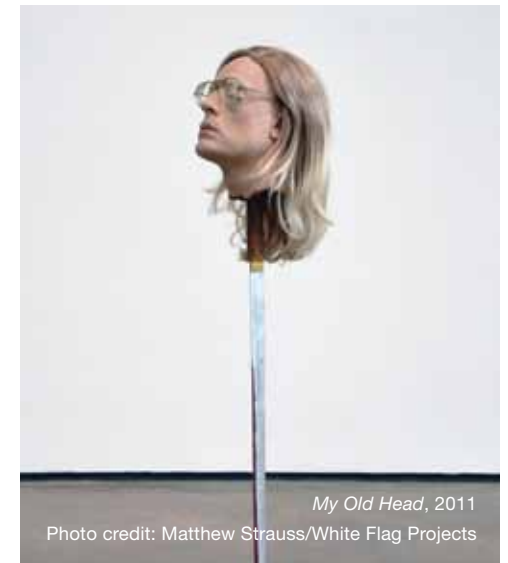
It was the year after the fire.

The trip to The Great Poor Farm Experiment was a last minute decision. In a partially renovated room in a former almshouse, I encountered John’s *plein air* paintings. The term *plein air* evokes subtle shifts of light—from the dazing blue of a cloudless midday to the scattered beams of a dark violet twilight—closely observed and rendered outdoors. Yet these *plein air* works are subject to a peculiar constraint: they were completed outdoors, but at night, in an almost-absence of light. Here, sight gives way to the other senses, making John’s *plein air* series another kind of subjective, corporeal experience. The paintings do not make of the night sky an infinite universe but, rather, an afterimage of sorts, a record of what might have been seen. Tempestuous brushstrokes, blots and streaks of yellow, magenta, vermilion, and grey—is it a star or debris in the retina of the eye? This blind cartography winds me through the streams and fields of Waupaca, back to another late summer afternoon encounter in, I think, June?

The Ski Club is located in what is known as the northern suburbs of Riverwest. The gallery is like a good neighbor—subtle, polite, neat—blending into the surroundings as though it’s always been there, like the native it wants to be. I meet John for a tour of the collaborative project *Handler*. Eight papier-mâché easels replicate the artist’s legs and feet as he “stands” presenting the work of other artists. *Handler* conveys a macabre humor. As with the magician’s trick, the artist has cut himself in two. I imagine John’s severed *Old Head* presented to a crowd before the guillotine. Heads disappear in The John Riepenhoff Experience, too. Dismemberment becomes an apt metaphor for a networked, dispersed artist-self. In *Handler*, the artist is also a multiple, a literal repetition that suggests commoditization, but one that is belied by the paintings set atop each pair of legs: from ascetic minimalism to indulgent abstraction, to a chair that is not a chair. The distinction between “body” and object disappears, and an alarmingly intimate hybrid remains.

But then, here is John, head and all, explaining this to you.

Shelleen Greene is an associate professor in the Department of Art and Design at the University of Wisconsin, Milwaukee.



My Old Head, 2011
Photo credit: Matthew Strauss/White Flag Projects

WHITE
MEDIA
IS
KILLING
US.

EMERGING ARTISTS

Emily BELKNAP

Jenna KNAPP

Erik LJUNG

Kyle SEIS

Emily BELKNAP

Not in My Backyard

Emily Belknap's practice explores the distance between our perception of the landscape and its social and material reality. By highlighting the mechanisms of social control built into urban and rural environments, and the paradoxical human desire to insert nature when it has clearly been bulldozed away, Belknap shows us what we have wrought on our everyday world.

Producing this work on the scale of the miniature, Belknap's sculptural practice—here in the form of grates for trees that one would see on the sidewalk—defamiliarizes the viewer's relationship to the mundane in order to look again at the architectural forms that isolate and contain our environment. Belknap's tiny grates call to mind relics of a recent past at the same time eluding context, their familiarity made strange. Cultural theorist Susan Stewart writes on the miniature, "For the function of the miniature here is to bring historical events 'to life,' 'to immediacy,' and thereby erase their history, to lose us within their presentness. The transcendence presented by the miniature is a spatial transcendence, a transcendence which erases the productive possibilities of understanding through time. Its locus is thereby the nostalgic."¹ These grates, reproduced and re-presented as art objects in isolation, are paired with a drawing of an unspecific and generic cornfield, an amalgam of Belknap's observations during her daily walks in the country. This work references a larger body of research on monoculture, the agricultural practice of growing a single crop at one time, widely used in industrial agriculture and criticized for destroying our natural ecosystems by relying on heavy chemical intervention. While idyllic, the green of the cornfield carries a subtle sinister note in its almost artificial uniformity, and the grate, isolated from the tree, hints at what might have escaped and may be thriving elsewhere.

Monoculture is an ecological disaster but a human one as well. Emily Belknap's work reaches us at an opportune moment to consider our issues with backyards, borders, the space between neighbors, and the way our environments have been built to keep us from running into each other, and thus reckoning with the challenges of difference. Just this past week, presidential candidate Donald Trump released a new immigration policy paper demanding an end to automatic citizenship for children born in the United States, calling into question the Fourteenth Amendment of the Constitution. New Jersey Governor Chris Christie and Wisconsin Governor Scott Walker, also competing for the GOP nomination, quickly agreed. This scapegoating of American citizens for political gain may be nothing new, but what Belknap's work shows us is the futility of control. Whatever fences, or grates, or constraints on the environment we may build to keep out what we perceive to be threatening, nature—and by extension culture—will persevere.

Abigail Satinsky is the interim executive and artistic director at Threewalls, editor of the book *Support Networks* on the history of social practice and artist-run culture in Chicago, and lecturer at the School of the Art Institute of Chicago in the Art Administration and Policy Department.

¹ Susan Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* (Duke University Press: 1992).



Artist Statement

I explore the paradoxical nature of landscapes in transition. Metal grates protect the roots of trees and create a repeating pattern along a city sidewalk. Like an eddy in a stream, traffic flows around a grassy median. A cul-de-sac exemplifies paradise, subdivided by fences. Here I suggest situations where beauty is conflated with health and maintenance with care.

Land is managed to suit human purposes. The tendency to create landscapes through isolation, division and regulation manifests in all levels of society. These abstract landscapes change the way we think about the world. The inclination to build fences along property lines is a localized version of the broader sociopolitical impulse that erects barriers between countries. A fixation on higher yields turns ecosystems to monocultures in our fields as well as our backyards

I use the miniature scale to view the local from a distance and explore the scope of landscape problems. I wonder about the relationship between ecological and civic responsibility—for whom is green space habitable?

About the Artist

Emily Belknap examines boundaries in landscape using an interdisciplinary approach that includes drawing, sculpture, and installation. Belknap received her MFA from the University of Wisconsin-Madison in 2013, where she earned the Chazen Prize for an Outstanding MFA Student. She received a BFA from the Milwaukee Institute of Art & Design in 2007. Her exhibition history includes solo exhibitions at the Chazen Museum of Art in Madison (2013), the Sharon Lynne Wilson Center in Brookfield (2010), and the Museum of Wisconsin Art in West Bend (2009), as well as group exhibitions throughout the Milwaukee, Madison, and Chicago area.

Checklist

Cedar Court, 2015

Pine and cedar

9 x 11 feet

Cornfield, 2015

Marker and colored pencil on Mylar

9 3/4 x 34 inches

Grates, 2015

Steel and concrete

Four pieces, 6 x 6 inches each

Green Space, 2015

Foam, paint, flocking

Dimensions variable

Hedgerow, 2015

Marker and colored pencil on Mylar

9 3/4 x 34 inches

Neighbors, 2014

Marker and colored pencil on Mylar

10 x 60 inches



Cornfield, 2015



Jenna KNAPP

Here Is a Headline

Here is a headline: WE THE POLICE WILL SHOOT AN UNARMED WHITE TEENAGER THIS WEEK TO SHOW GOOD WILL

In December 2014, a Dutch newspaper ran a story with a headline that read: WE THE POLICE WILL SHOOT AN UNARMED WHITE TEENAGER THIS WEEK TO SHOW GOOD WILL. It was printed just as a grand jury in the United States failed to indict NYPD Officer Daniel Pantaleo, the man responsible for the death of Staten Island resident Eric Garner. You had to read it twice, didn't you?

Garner, 43, was choked by Pantaleo after being approached and arrested under suspicion of selling "loosies," single cigarettes without tax stamps. It is quite difficult to find exact data on the number of deaths that result from police brutality, but it appears that Black men, women, and children are more likely to be victims of such violence.

You are not shocked at this headline because it is provocative. You are shocked because you know that white death at the hands of the state in this country is so uncommon it is laughable. You are shocked because there is a part of you that knows that if the word WHITE were replaced with the word BLACK, this headline—intended to be a satirical jab at a country in which a particular class of citizens is routinely killed by the very forces entrusted to protect them—would be the closest thing to truth you have read all year.

And we know that the truth is a very dangerous thing.

Here is a headline: WHITE MEDIA IS KILLING US

Jenna Knapp investigates the biases present in our most common, far-reaching apparatus for truth telling—the media. For Knapp, mainstream media could be better described as a white media infrastructure that serves the interests of the dominant power class and cloaks itself in the myth of a post-racial reality.

In the age of non-indictment, as this moment is regularly referred to, Knapp's interdisciplinary practice combines text, movement, and video to probe the relationship between race and media representation. She pays close attention to narratives of protest, Black deaths, and police brutality. In *The Whole World Is Watching*, a video performance piece, Knapp appears as a protester in various locations around Milwaukee holding a green screen in place of a sign. Instead of borrowing the contemporary language of protest, she invites audiences to imagine what their own sign might say, given our current racial and political climate.

In her quest to unpack the nuances of media culture, Knapp avoids an accusatory tone and paternalistic ideations. That she, as a white woman, makes a particular effort to engage white audiences is a testament to that fact, and this makes her work that much more poignant. Jenna Knapp's practice is one that necessitates its own headline: HOW WILL YOU TELL THE STORY OF INJUSTICE?

Jessica Lynne is a writer, arts administrator, and co-editor of ARTS.BLACK

Artist Statement

You. I. Us. When you die, I die too. If we focused on *us* and *we* instead of *I* and *me*, perhaps we could honestly say that we are living in a post-racial society and that racism is truly over. White media in the United States continues to perpetuate stereotypes with rapid justification and judgment. When another Black body hits the pavement, the media digs up mug shots instead of yearbook photos. When riots break out in Baltimore, CNN replays images of a burning CVS building instead of the thousands gathered peacefully on the other side of town. And when Dylann Roof kills nine members of a Black congregation in Charleston, the news uses descriptive words like *gunman* or *shooter*, minimizing the severity of his hate crime. These messages contribute to the cycle of oppression, and leave the majority of Americans believing that dark skin signals *thug*, *criminal*, and *danger*. The cycle reaches those who stare at computer screens—as well as television screens—where we are trapped within the echo chamber created by Facebook’s algorithms, preaching to people who agree with us rather than those we oppose.

About the Artist

Jenna Knapp is an anti-racist artist and activist living and working in Milwaukee, Wisconsin. She is a recent graduate of the Milwaukee Institute of Art & Design, the founder of Highway Excursion Agency of the Midwest, and an occupant of one of the many studios at The Pitch Project. Knapp has spent the last year in the streets with the family of Dontre Hamilton, protesting unjust police killings as a white ally. She recently received a Mary L. Nohl Suitcase Export Fund award which took her to Amsterdam and allowed her to view the protests and police killings from a distance.

Checklist

White Media Is Killing Us, 2015
Neon
20 x 30 inches

Don't Believe Everything You Think, 2015
Graphite
10 x 8 feet

Headline, 2015
Text by Jessica Lynne.
Video, 2:00

In Case You Missed It, 2015
Video, 1:00

Last Place, 2015
Video, 2:00

Marching #1, 2015
Video, 2:00

Marching #2, 2015
Video, 2:00

The Whole World Is Watching, 2015
Video, 7:00

To Show Good Will, 2015
Video, 1:00



The Whole World Is Watching, 2015



Don't Believe Everything You Think, 2015



Erik LJUNG

Why Would You Take That Picture?

Photography has shaped the way I look at the world; it has taught me to look beyond myself and capture the world outside.

— Lynsey Addario

Film is an infinitely diverse platform for creativity, able to convey true experience or embody the imaginative, mythical, and experimental. It is a realm in which the arts coalesce—combining vision, sound, and story to reveal the filmmaker’s perspective and intent. Film is often visually striking and emotionally evocative, but as a forum it is also discernibly enlightening. The experience demands attention but holds attention: initiating a discussion, stirring emotion, and altering the space in which it is consumed. When done skillfully, film is addictive, compelling, and transformative.

Over the last five years, Erik Ljung has cultivated his talent through varied experiences. From shooting the local television show *Wisconsin Foodie* across the Midwest, to filmmaking in the New Mexico desert for VICE News, to news production for Al Jazeera, his gaze through the lens has evolved from the observational to the proactive. But perhaps most notably, he has fostered his pursuit of individual creation. From researching the impact of Milwaukee’s legendary Sydney HiH building, to shooting one final roll of discontinued Kodachrome stock on the road to making the short *Vuriloche* on a horse ranch in southern Argentina, Ljung’s personal projects have taken center stage.

And so it was with a new intensity that Ljung filmed *Police Shooting Tests New Wisconsin Law* and *Mothers for Justice* over the last year and a half. The films are complementary—one journalistic, examining the law surrounding police officers’ use of deadly force in Wisconsin, and the other documentary, describing one mother’s struggle for justice after the police killing of her son. Earlier in 2014, as Ljung filmed *The Death of Corey Stingley* for VICE News, he developed his investigative editorial skills while he expanded his knowledge of Milwaukee’s political landscape. He built on this experience as he sought to uncover the stories of Michael Bell, and of Dontre and Maria Hamilton. This focus pushed Ljung’s ear to the ground, directing his attention toward issues of police brutality, equal rights, and mental health specific to Milwaukee.

Ljung took an interest as a filmmaker but more significantly as a person, employing the camera as a tool for transparency in a notably silenced story. For the last year, telling the story of Dontre Hamilton’s death—the circumstances surrounding it and the Hamilton family’s struggle for justice—became his passion, his baby. His private life came second to a very public story: he was on call and on the scene of rallies and court hearings every minute of the day and all hours of the night.

These two recent films mark a transformation in Erik Ljung’s work. He has become a storyteller, carving out the bones of the narrative and sculpting the image to best connect with the viewer. The films reveal a loyalty not only to personal craft but a promise to dissect inherently divisive topics, to explore many sides, to enlighten the audience, and to satiate the quest for understanding. They illustrate his drive to create dynamic work and a compulsion to share the stories of the oppressed. They are only the beginning of what promises to be an important career in documentary filmmaking.

Maureen Post lives in Milwaukee and works as a freelance writer and publicity manager for Milwaukee Film.

Artist Statement

Documentary filmmaking has the ability to take complex story lines and humanize them by giving voice to those directly affected. For the past year, reports of police-related deaths have dominated news headlines worldwide, from the death of Michael Brown in Ferguson to Sandra Bland in Texas. Right here in Milwaukee, Dontre Hamilton was shot fourteen times and killed by a police officer in downtown Red Arrow Park.

Mothers For Justice personalizes these national tragedies. The film is a first-hand account of Maria Hamilton as she copes with the loss of her son Dontre and attempts to mobilize mothers from across the nation who have experienced similar tragedies. During my fellowship period, I also directed a short piece, *Police Shooting Tests New Wisconsin Law*, for the *New York Times*. It examined the Michael Bell Law—which mandates that outside investigators be brought in when a police officer is involved in a loss of life—and its first implementation in the case of Dontre Hamilton. I am currently working on a feature-length documentary that examines race, mental health, and twenty-first-century policing.

About the Artist

Erik Ljung is a freelance producer and director of photography based in Milwaukee, Wisconsin. He has directed/produced/shot content and short documentaries for the *New York Times*, VICE News, Al Jazeera, PBS and the *Wall Street Journal*. In 2014 he worked on an Emmy award-winning commercial campaign, and has produced for the Emmy-nominated television program *Wisconsin Foodie*.

Checklist

Mothers for Justice, 2015
Digital video, 15:57

Police Shooting Tests New Wisconsin Law, 2015
Digital video, 10:15

Erik Ljung will screen *Mothers for Justice* at the Milwaukee Film Festival on Friday, October 2, 2015 at the Landmark Oriental Theatre.



Police Shooting Tests New Wisconsin Law, 2015. The Hamilton family holds a vigil to mark the six-month anniversary of Dontre's death. Photo credit: Jennifer Johnson.



Kyle SEIS

Wait and See

*Am I to blame if hallucinations and visions are alive and have names
and permanent residences?*

— Karl Kraus, *Half-Truths and One-and-a-Half Truths*

*Why, who makes much of a miracle?
As to me I know nothing else but miracles...*

— Walt Whitman, “Miracles”

I don't consider myself an unbeliever when it comes to miracles. I don't even consider myself an agnostic. I consider myself open to the possibility, which means that all my life I've been a) absolutely willing to see things other people might insist aren't there or don't exist; and b) I live mostly at peace—and in a state of perpetual wonder—with the inexplicable. From my earliest years I have encountered what I consider to be miracles at every turn—in human instinct and grace and compassion, in the loyalty of domestic animals, in the awe-inspiring marvel produced when a stylus settles into the groove of a phonograph record, in the microchip and the motherboard. What really is the difference between a leap of faith and a leap of imagination, particularly when it comes to such fundamental characteristics as seeing, hearing, and believing? Human beings are creatures of vision and imagination, and those are the only ingredients necessary for both miracles and faith.

In my lifetime there is virtually nothing in Ovid's *Metamorphoses*—written more than 2,000 years ago—that now seems particularly far-fetched or beyond the reach of human ingenuity, desire, or aberration. As G.K. Chesterton once observed, “We are perishing for lack of wonder, not for lack of wonders.”

When I read about statues and icons weeping tears of blood, the incorruptible bodies of saints, the intercession of angels, the stigmata of Padre Pio, and all the other miraculous visitations, appearances, and occurrences, I am nothing if not envious of those who have purportedly seen these things with their own eyes. I want little else than to see things that are wondrous and inexplicable. My life, in fact, often seems to depend on seeing such things, not because I wish to be saved or converted to any belief system, but because I believe that life is supposed to be mysterious and interesting and strange, strange, marvelously strange. If a man is going to sit up late mulling, how much better to have a store of magical raw material to roll around in the rock tumbler rather than the usual glum existential monkey business?

And so when children—or even adults—tell me that something is impossible, I always say, “Let's just wait and see.” And when Kyle Seis informed me that he intended to visit and photograph American sites where something purportedly miraculous has occurred or been observed, my response was immediate, and easy: “Take me with you.” If I found myself out in a dark field at night and saw the Star of Bethlehem, and an angel appeared bearing “tidings of great joy,” I'm no fool; I'd follow that star, and I believe Kyle Seis would go with me. At the very least I'm pretty sure we'd see some interesting things.

Brad Zellar is a writer of both fiction and non-fiction, and lives in Minneapolis. He most recently collaborated with photographer Alec Soth on *The LBM Dispatch*, a traveling newspaper project that chronicled American community life in the twenty-first century.

ABSTRACT TRUTHS

Artist Statement

Abstract Truths explores the relationship between faith and geographic location, the ephemeral nature of presence, and the power of suggestion. These themes unfold at a variety of pilgrimage sites across the United States where miraculous occurrences or apparition sightings have been reported. While faithful visitors believe in the heavenly presence at these sites, the Catholic Church maintains a cautionary distance and often does not support such claims. These instances establish a delicate balance between fact and fiction, in which followers are told to believe the invisible while questioning the visible.

Through various photographic approaches and a series of objects, the work questions the ways in which expectations and desire shape perception of places and concepts that can simultaneously mean everything and nothing.

About the Artist

Kyle Seis earned his BFA from the University of Wisconsin-Milwaukee in 2014, and is the recipient of a Midwest Society for Photographic Education Scholarship. His work has been shown in galleries and institutions such as the Milwaukee Art Museum, the Museum of Wisconsin Art (West Bend), and the Center for Fine Art Photography (Fort Collins, Colorado). In addition, Seis is the founder of Wavepool, a contemporary art blog dedicated to sharing interviews with artists who engage with the medium of photography.

Checklist

Apparition, 2015
Inkjet print on adhesive fabric
30 x 48 inches

Crutches, Holy Hill, Hubertus, WI, healings, 2015
Framed inkjet print
12 x 18 inches

El Santuario de Chimayó, Chimayó, NM, healings, 2015
Framed inkjet print
16 x 20 inches

Our Lady of the Rock, California City, CA, apparitions, 2015
Framed inkjet print
16 x 20 inches

Pool, Grotto of Our Lady of Lourdes, Emmitsburg, MD, healings, 2015
Framed inkjet print
12 x 18 inches

Relic (1-8), 2015
Found objects
Various dimensions

Rosary, Maranatha Springs and Shrine, Elyria, OH, apparitions and healings, 2015
Framed inkjet print
12 x 18 inches

Searching the Sky (1), 2015
Inkjet print on adhesive fabric
8 x 10 feet

Searching the Sky (2), 2015
Framed Polaroid photographs
6 ¾ x 10 inches

Searching the Sky (3), 2015
Inkjet prints
4 x 162 inches

St. Joseph's Catholic Church, Emmitsburg, MD, apparitions, 2015
Framed inkjet print
16 x 20 inches

Witnesses, 2015
Framed inkjet print
16 x 24 inches



Searching the Sky (1), 2015



El Santuario de Chimayó, Chimayó, NM, healings, 2015

The Greater Milwaukee Foundation's Mary L. Nohl Fund Suitcase Export Fund For Individual Artists 2014

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 twelfth cycle, the Fund provided assistance with shipping and travel to twenty-five individual artists and one collective. These artists—seven of them past Nohl Fellows—work in a range of media and their exhibitions took them to Los Angeles and San Francisco, California; Denver, Colorado; Des Moines and Fairfield, Iowa; Minneapolis, Minnesota; New York, New York; Lock Haven and Pittsburgh, Pennsylvania; Gatlinburg, Tennessee; Austin and Dallas, Texas; Park City, Utah; Farmville and Richmond, Virginia; Fish Creek, Kenosha, and Madison, Wisconsin; and Clearmont, Wyoming. Destinations abroad included São Paulo, Brazil; Vancouver, Canada; Mont Salève, France; and Gujarat, India.

Many awardees reported on opportunities created by their presence at openings and exhibition venues: future collaborations, plans for artist exchanges with the host city, invitations to return as a visiting artist or for a residency. They commented frequently on the value of being able to show their work to new audiences, or to reconnect with communities they had left many years before. In addition to selling work, meeting collectors, or beginning relationships with galleries, artists encountered a range of benefits. Some were very specific, as when Bass Structures found themselves in the midst of like-minded engineers at the CREATE Festival, and were able to brainstorm solutions to some of their technical production problems. Others were unexpected: Cynthia Brinich-Langlois taught a cyanotype workshop in Clearmont and so engaged a science teacher that he decided to incorporate the process in his curriculum. Some of the pleasures were purely aesthetic: the painter Richard Galling, who went to an international festival to teach his fellow artists how to cook beer-boiled brats, a Milwaukee specialty, was able to immerse himself in the color in the landscape around Geneva, familiar to him from early twentieth-century works. Most importantly, artists spoke of how the support they received motivated them to continue practicing. It was “heartening and encouraging,” observed Jamal Currie of the reaction to his solo show; Cristina Siqueira noted that the positive response to her work gave her the renewed energy she needed “for the many hours of editing I still have ahead of me.”

Bass Structures (Emmanuel Fritz & Collin Schipper) participated in an exhibition at the *CREATE Art and Technology Festival* in Pittsburgh, Pennsylvania, the country's largest festival focusing on the intersection of visual art and technology and part of the Three Rivers Arts Festival.

Cynthia A. Brinich-Langlois brought work made during previous residencies at the Ucross Foundation in Clearmont, Wyoming—a collection of handmade artist books that address the history of various cultures, settlements, and range management techniques that converge in this place—to a group exhibition at the Foundation's art gallery.

Katy Cowan opens a solo exhibition at Cherry and Martin in November. She will be shipping large ceramic sculptures, wooden pallet-inspired sculptures, and paintings to the Los Angeles gallery.

For his first solo exhibition, **Jamal L. Currie** showed video and video installation at the Clinton County Arts Council's Station Gallery in Lock Haven, Pennsylvania. The show included television sculptures and single-channel and interactive video works.

Maura Kelly Doyle traveled to Richmond, Virginia for *Friends*, a group exhibition at Mulberry Gallery. In addition to showing a photograph and two sculptures, Doyle gave a presentation about Present Works, the space she co-ran in Milwaukee, and explored ways to connect the two cities.

2011 Nohl Fellow **Richard Galling** took part in *Curbit*, a three-day festival in Mont Salève, France. Galling designed his culinary project as part of Lifetime Achievement, a local alternative pedagogical platform.

Michael J. Havice shipped two photographs to CORE New Art Space, a cooperative members gallery in Denver, Colorado, for *Water*, a juried exhibition.

Jon Horvath joined a former Nohl Fellow in a two-person exhibition, *On the Road: Hans Gindlesberger and Jon Horvath*, at the Longwood Center for the Visual Arts at Longwood University in Farmville, Virginia. The exhibition featured independent and collaborative works, and the artist also gave a guest lecture at Virginia Tech and offered critiques.

This summer **Julie Briede Ibar** had work in six group shows at the Edgewood Orchard Galleries in Fish Creek, Wisconsin.

Robin Jebavy rented a truck to transport her large-scale paintings to the ICON Gallery in Fairfield, Iowa, where she had a solo exhibition this summer.

Yevgeniya Kaganovich attended the Midlife Metals Retreat at the Arrowmont School of Arts and Crafts in Gatlinburg, Tennessee and participated in the accompanying exhibition. The retreat for academic metalsmiths focuses on collaborative materials research.

Angela Laughingheart participated, with Dot Spransy, in a hat-themed, two-person exhibition at the Anderson Arts Center in Kenosha, Wisconsin. Laughingheart exhibited crafted fiber hats, drawings and paintings of hats, and a sketchbook of designs.

Marsha McDonald was one of three Wisconsin artists invited to participate in a *Wisconsin Waterways* exhibition at the James Watrous Gallery in Madison, Wisconsin. She showed a video, one hundred origami canoes, moon viewing boxes, and paintings.

Nirmal Raja and **Nina Ghanbarzadeh** exhibited together for the first time in a two-person show at the Hinterland Art Space in Denver, Colorado. Work included site-specific installations, prints, and mixed media pieces utilizing writing, text, and language.

Alec Regan of **American Fantasy Classics** (Nohl Fellow 2011) collaborated with Homeland Security, an artist-run, non-commercial, domestic exhibition space in Dallas, Texas on an exhibition of 2- and 3-dimensional collaborative works during the Dallas Art Fair. The exhibition included the planting and dedication of a garden plot. AFC and Homeland Security see this as the beginning of a long-term collaboration between two artist-run organizations.

Chris J. Robleski drove to Texas to participate in *Art City Austin*, a juried outdoor art fair run by Art Alliance Austin. Robleski exhibited the night-time photographs he makes with “just a camera, flashlights, and no computers.”

Cristina Siqueira (Nohl Fellow 2013) brought a version of the video installation she made for her Nohl exhibition, and the original artwork produced for the *Monga / Ape Girl* documentary poster, to Las Magrelas Bar e Bicletaria in São Paulo, Brazil. Siquiera gave a talk as part of a “meet-the-filmmaker” night.

Roy Staab will make a site-specific sculpture installation from materials collected on the land in Gujarat for *Global Nomadic Art Project, India* 2015. The event is organized by the Korean Nature Artists Association and the Delhi-based TREES (Training and Research in Environment and Ecological Sciences).

Nathaniel Stern and collaborator Erin Manning created a site-specific version of *Weather Patterns: the smell of red* at the Vancouver Art Gallery as part of the annual International Symposium on Electronic Art (ISEA) in Vancouver, Canada. The walk-through installation includes tornado machines, spices, fans, and fabric. There will be an accompanying publication.

Christopher Thompson (Nohl Fellow 2010) and **Michael Vollman** screened *The 414s* at the Sundance Film Festival in Park City, Utah. The short film was purchased by CNN Films.

2011 Nohl Fellow **Sonja Thomsen** will participate in a group exhibition at the Rayko Photo Center in San Francisco curated by gallery director Ann Jastrab. Thomsen, who attended graduate school in San Francisco and has not exhibited in that city since 2004, will attend the opening.

Melissa Wagner-Lawler was invited to show an artist book and a new etching in *Parts of a Whole 3* at the Minnesota Center for Book Arts in Minneapolis. The group exhibition features artists recently associated with MCBA.

2005 Nohl Fellow **Steve Wetzel** traveled to New York to screen his video *From the Archives of an Inventor* as part of the Flaherty NYC series at Anthology Film Archives.

Jason S. Yi (Nohl Fellow 2005) spent several days in the downtown Capital Square Atrium making “Terraform,” a large site-specific sculpture, for Art Week Des Moines in Iowa. He was sponsored by Transient Gallery, a new noncommercial space.

The Greater Milwaukee Foundation’s Mary L. Nohl Fund Fellowship Recipients 2003-2014

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 Kheradgar (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
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

2014

Jurors Courtney Fink (Southern Exposure, San Francisco), Daniel Fuller, (Institute of Contemporary Art at the Maine College of Art, Portland), Naima J. Keith (The Studio Museum in Harlem, New York)

Established Artists

Anne Kingsbury
Shana McCaw & Brent Budsberg
John Riepenhoff

Emerging Artists

Emily Belknap
Jenna Knapp
Erik Ljung
Kyle Seis

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