



The Greater Milwaukee Foundation's Mary L. Nohl Fund
FELLOWSHIPS FOR INDIVIDUAL ARTISTS 2015

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JON HORVATH
FRANKIE LATINA

BEN BALCOM
ZACH HILL
MAGGIE SASSO

June 9-July 31, 2016



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 and is now among the largest.

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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 historically lacked access to support. The program, the Greater Milwaukee Foundation’s Mary L. Nohl Fund Fellowships for Individual Artists, makes 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 support artists at two critical career stages; to encourage artists to remain in greater Milwaukee where they can continue to enrich our lives; and to establish—through the jurying process—an opportunity for curators from outside the area to see the work of local artists. Over the course of thirteen cycles, eighty-six fellowships have been awarded, and the majority of the recipients have stayed in greater Milwaukee, contributing to its cultural life. Thirty-nine curators from around the country have come to Milwaukee to view the work of more than 150 artists each year, acquiring knowledge of the area’s artistic production that would be impossible to gain in other ways.

Over 270 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.

To the casual observer, the Nohl Fellowship program has remained much as it was when it began in 2003. Yet it has evolved, with small alterations from year to year made in response to the needs of artists, jurors, and institutions; as well as to shifts in the art world and the local art landscape. Although far smaller, the Suitcase Export Fund has changed repeatedly, and perhaps more visibly, to accommodate the expanding pool of artists who apply.

When the number and sizes of awards were determined in 2003, \$15,000 for an established artist was among the more generous fellowships in the country, and \$5,000 still made a difference to emerging artists. Over the years, the economic realities shifted, and the awards, especially for emerging artists, were no longer large enough to tempt fellows to take time off from their day jobs. Although awardees still acknowledged the professional and psychological impact of the fellowship, the lack of sufficient financial support undermined the purpose of the fellowship: to create time and space for artists.

Consequently, the 2015 cycle has been a time of transition for the Nohl Fellowship program. Awards were increased to \$20,000 for established artists, and \$10,000 for emerging artists, realigning us with peer fellowship programs and necessitating a reduction in the number of awards. In the thirteenth cycle, two fellowships were awarded to established artists Jon Horvath and Frankie Latina, and three emerging artists were recognized: Ben Balcom, Zach Hill, and Maggie Sasso. 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: Jamillah James, Assistant Curator, Hammer Museum, Los Angeles; Eric May, Executive Director, Roots & Culture Contemporary Art Center, Chicago; and Jodi Throckmorton, Curator of Contemporary Art, Pennsylvania Academy of the Fine Arts (PAFA), Philadelphia.

The new fellows had barely finished celebrating their good news when they learned that the exhibition was moving to a new venue, the Haggerty Museum of Art at Marquette University, and would be opening four months earlier than in prior years. In the past, the exhibition documented in the catalogue represented the culmination of a year’s work by the fellows; this year, it is a testament to a very intense period of production for five artists.

Each year, the Nohl exhibition invites us to stop and consider what it means to be an artist in greater Milwaukee at a specific moment in time. “Affect” is a word that recurs in the descriptions of the work, and the exhibition has a strong emotional undercurrent that swirls between the poles of loss and discovery. Jon Horvath, Zach Hill, and Maggie Sasso have made immersive narrative installations that refer to places both real and imagined. Whether exploring the relationship between Bliss, Idaho and the state of bliss; materializing the journey of a young non-conformist to the new world of The Watering Hole, a phantasmagoric bar; or examining the Milwaukee Breakwater Lighthouse and the dangers of the semi-seafaring life, these artists move adeptly among forms and each makes sly use of materials to comment on their subjects. Because the gestational period for filmmakers frequently extends beyond the confines of the fellowship year—as Jesse Malmed writes in his essay, “[Ben] Balcom’s movies are mostly months long,” and Frankie Latina’s features take years to complete—they are often contextualizing unfinished work, or focusing on the process of making, in their gallery exhibitions. Balcom, a filmmaker with a strong interest in materiality, allows us to enter the interior world of his films in an installation, while Latina offers glimpses of his latest narrative feature film and the domestic/aesthetic environment from which all of his work springs.

While the accelerated timeline has required the fellows to devote more of the first half of the fellowship period to working on the exhibition, it also opens up space to continue to develop ideas—under less pressure—in the latter part of the year. We are working with the fellows to make these months meaningful: a time to take risks, make experiments, and think expansively about practice. Both Balcom and Latina will be screening their new projects in the autumn. Horvath, Hill, and Sasso—painfully aware of the amount of material their research has generated and the amount left unprocessed and unfinished—are thinking iteratively, considering ways their projects can expand and re-emerge in new locations and different forms. Here again we are aided by some of the structural changes in the program. If, over the years, we have steadily increased the amount of time we spend advising fellows, working with them on the exhibition and catalogue, and making and arranging studio visits with curators, critics, collectors, and fellow artists, then working with a smaller class of fellows guarantees that the quality of this professional development and support will only improve.

None of this improvisation would be possible without the enthusiastic support of the director of the Haggerty Museum of Art, Susan Longhenry, and her staff, and the brave cooperation of the five artists who received the Nohl Fellowship in 2015 and are helping us to redesign it for the years to come.

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

ESTABLISHED ARTISTS

JON HORVATH

FRANKIE LATINA

EMERGING ARTISTS

BEN BALCOM

ZACH HILL

MAGGIE SASSO



JON HORVATH

What's in a Name?

I never reached Bliss. I got close once, travelling along Interstate 84. With an eye towards expediency, I had opted for the very type of roadway whose formation served as a catalyst for the demise of many small towns like it. Fortunately, however, Jon Horvath made it there. Weighed down by shattered personal expectations and faltering dreams, the discovery of a place named Bliss proffered a warm flame to Horvath's moth. The question, What is bliss? began to swirl in his mind. What he discovered nestled within Idaho's Snake River Valley, a twenty-four-hour drive from Milwaukee, was a town born out of the American Dream, a remnant of Manifest Destiny performing the final words in Samuel Beckett's 1953 novel, *The Unnamable*: "I can't go on. I'll go on."

Horvath's practice is rooted in a space where burdening myth and stark reality coexist. Motivated by a yearning for what he describes as "unfixed photographic experiences," he adopts conceptual rubrics to propel his practice. With *This Is Bliss*, he has crafted a collection of episodic vignettes set deep within the withered dirigible that is the emblematic American roadside town. Each piece dwells atmospherically within *l'heure entre chien et loup*, an unsettled juncture when the line that differentiates the familiar from the foreign; the safe from the threatening; the true from the false—the dog from the wolf—is blurred, creating a new whole. A study of dichotomies, *This Is Bliss* presents what once illuminated the western landscape with splendor boiled down to its essence, a husk of its former self. There, within a setting draped in bleakness and melancholy, Horvath uncovers the warmth of our humanity.

Permeating *This Is Bliss* is the lingering grace of a gesture and the enduring yearning to connect. Through performance and documentation, Horvath traces the residue of failure. We witness him continuously circling a dirt road at night, never getting beyond where he started; reenacting Evel Knievel's famed attempt to jump the Snake River by skipping stones across the river's surface; and painstakingly redacting every word in J.D. Salinger's *Catcher in the Rye*, leaving a single passage legible that speaks to the promise of a new start out west. Each stop in the artist's travels through Bliss explores the attempted, the futile, or the unrequited. If Horvath's performed solo acts tend toward despondency, he counterbalances them with documented encounters he has with the citizens of Bliss. There is Cndrlla, who pours Jon his first beer; Pastor Greg Wood, who offers salvation in the form of freestyle rap; and Buck T. Hall, who shares his million-dollar idea with him. Through these rituals and exchanges, Horvath discovers—and shows us—the kindness of strangers. This is Bliss.

Ariel Shanberg is an independent curator and writer specializing in photography and related media based in upstate New York.

This Is Bliss

Artist Statement

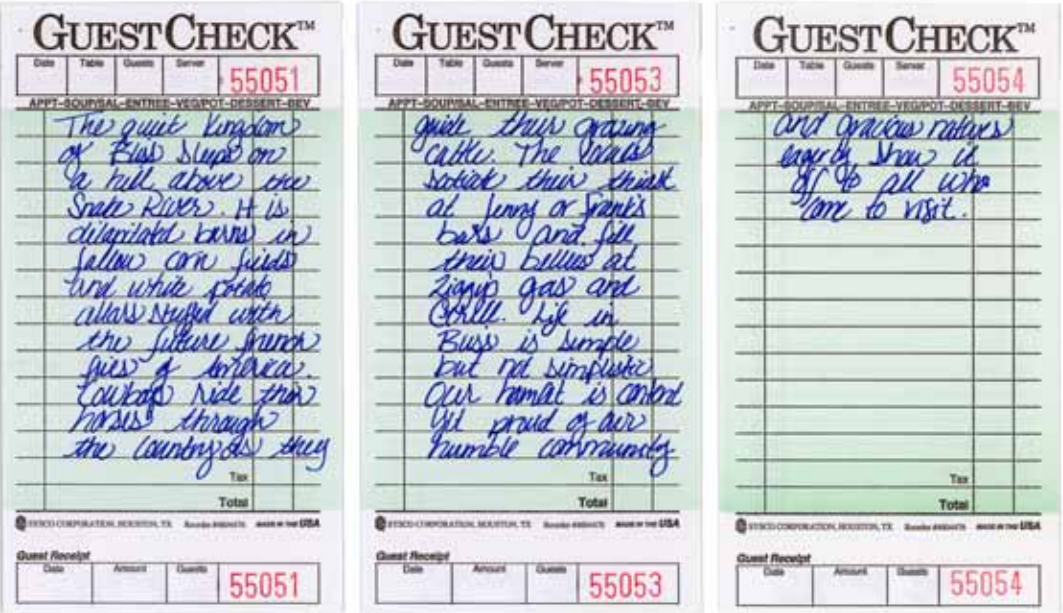
Jon Horvath’s interdisciplinary practice adapts systems-based strategies to photography, performance, and new media works. His work is influenced by American literature, pop culture, and his interest in the unfixed nature of a photographic experience. *This Is Bliss* emerges from a very personal point of departure—a decision to exit the highway to visit Bliss, Idaho during a difficult period in Horvath’s life—and continues through a series of research trips, camera in hand, to investigate the vanishing roadside geography and current residents of the rural town. The Bliss Horvath constructs with objects, videos, and photographs draws on the town’s own distinctive romanticism—it has a prince, a bartender named Cndrlla, and a rapping minister who delivers a “Rhymin’ Timin’ Prayer with Care”—and the artist’s personal exploration of the meaning and practice of bliss. Ultimately, Horvath asks how we—a town with a complex history of booms and busts; an individual suffering inevitable setbacks; Holden Caulfield of *The Catcher in the Rye*, who makes a brief appearance in Bliss and in the show—reconcile our personal and collective experience of failure with our idealized and deeply entrenched mythologies of place and happiness.

About the Artist

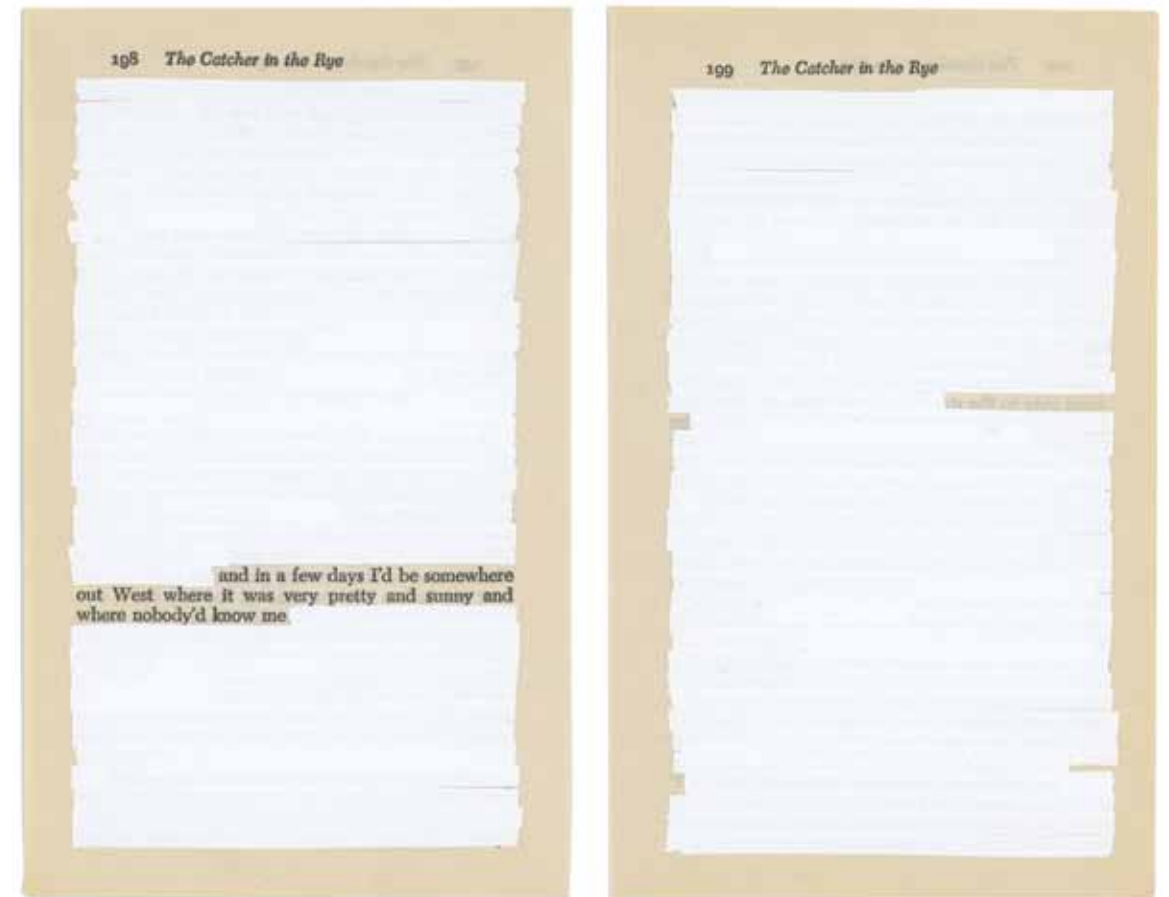
Jon Horvath received his MFA from the University of Wisconsin-Milwaukee in 2008, and a BAS in both English Literature and the History of Philosophy from Marquette University in 2001. His work has been exhibited nationally and internationally, and is in the permanent collections of the Philadelphia Museum of Art and the Haggerty Museum of Art; it is also included in the Midwest Photographers Project at the Museum of Contemporary Photography. Horvath currently teaches in the New Studio Practice program at the Milwaukee Institute of Art & Design.

Checklist

All work 2014-2016 unless otherwise indicated.	<i>The Tetons and the Snake River</i> Archival inkjet print 24 x 30 inches	<i>Bliss Arrows</i> Adhesive fabric Dimensions variable
<i>10 Blissful Sunsets</i> Multi-channel video, 40:00	<i>The Tetons and the Snake River</i> Throw rug, puzzle, trucker hat.	Additional archival inkjet prints: 24 x 30 inches each
<i>Buck Hall’s Million Dollar Postcard</i> , 2015 Postcard 4 ¼ x 5 ¾ inches	<i>Serenity Lane</i> Video, 36:00	<i>Jared</i> <i>Cash</i> <i>Jonathan</i> <i>You are Here (Bullet Holes)</i> <i>Fruit Snacks</i>
<i>A Welcome Message from the Prince of Bliss</i> , 2016 Ink on paper 3 pieces, 6 ¼ x 3 ½ inches each	<i>Evel’s Fall</i> Multi-channel video loop	16 x 20 inches each <i>Mayor Pruitt’s Arrowhead Collection</i> <i>Frank’s Bar</i>
<i>Cndrlla and the Glass Slipper</i> Glass slipper, etched vitrine Dimensions variable	<i>Easter Vases</i> Marshmallows, jellybeans, artificial flowers Dimensions variable	
<i>Somewhere Out West</i> , 2016 Paperback copy of <i>Catcher in the Rye</i> by J. D. Salinger, white out Dimensions variable	<i>A Portrait of Holden Bowler</i> Archival inkjet print 4 x 10 inches	Jon Horvath will publish <i>Coyote</i> , a chapbook, in conjunction with the exhibition.
<i>A Rhymin’ Timin’ Prayer with Care</i> (<i>A Blessing with some Dressing for My Brother Jon</i>) Prayer cards 4 ¼ x 8 ¼ inches	<i>Easter Vase</i> Archival inkjet print 32 x 40 inches	
	<i>Skipping Stones across the Snake River Canyon (After Evel)</i> , 2014 Archival inkjet print 42 x 39 inches	



A Welcome Message from the Prince of Bliss, 2016



Buck Hall's Million Dollar Postcard, 2015: Indian Chief Cliff, Malad Gorge State Park, Bliss, Idaho. Concept by Buck Hall, photo by Jon Horvath. Produced and published by Jon Horvath.

Somewhere Out West, 2016

COYOTE

“You see that over there?” Jared pointed as we drove down Bliss Grade, a long, winding road that crossed over the Snake River and was the last paved surface before entering the desert.

“All of those holes in the hillside?” I asked.

“Yeah. You know what those are?”

“When I was down here yesterday I wasn’t sure what I was looking at.”

Scattered on the face of a small sandy cliff were a couple hundred holes, each of them four or five inches in diameter. Had I been slightly more naïve, I would have guessed that they were made by somebody fending off boredom with a semi-automatic weapon, something I had frequently encountered in the desert last summer. But even I knew that the holes were too big for that.

“Swallows,” Jared said. “They burrow into the side of the cliff looking for insects to feed on and sometimes they nest.”

“That makes more sense than what I was thinking,” I replied.

“What’s that?”

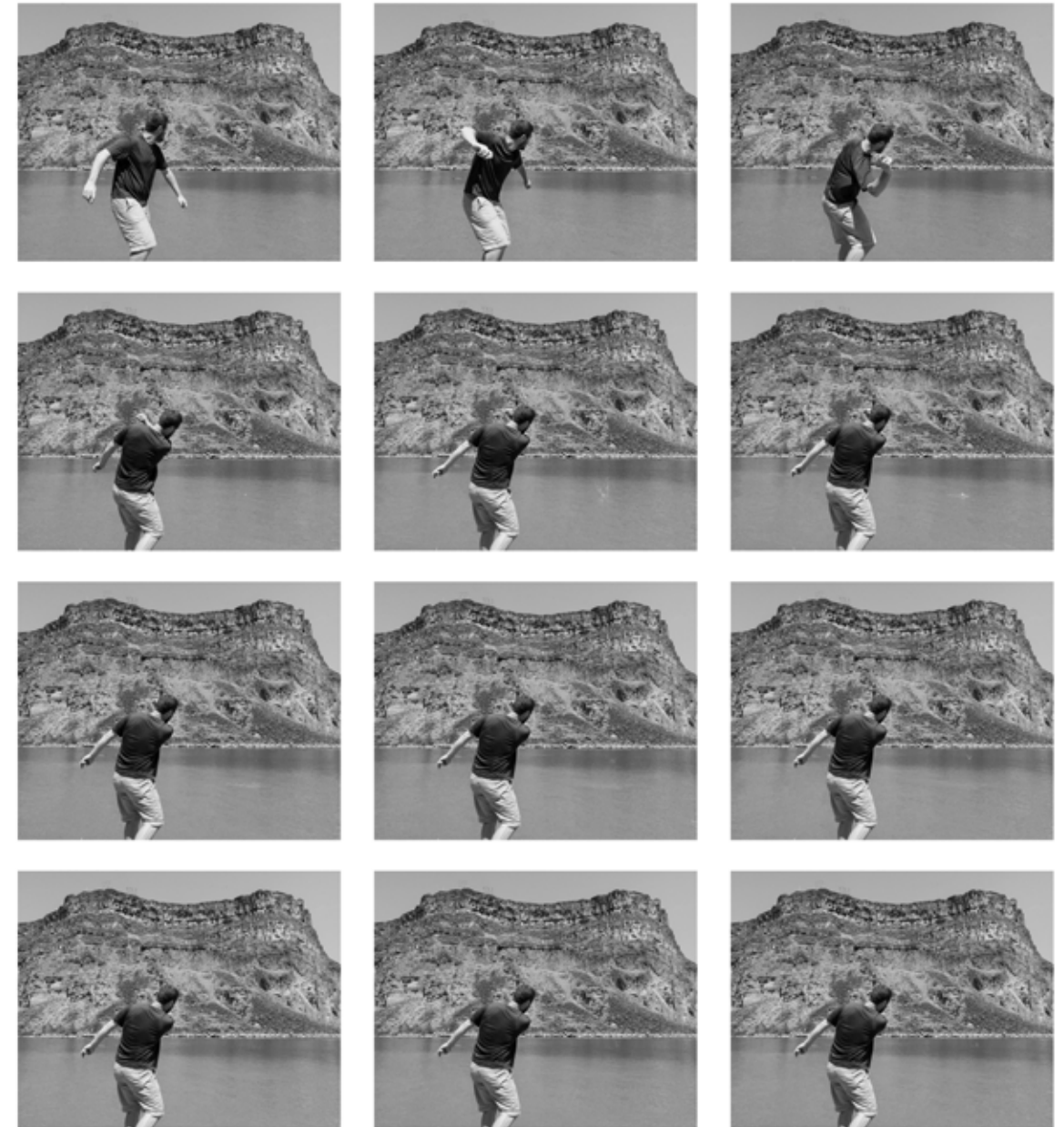
I smiled at him and said, “Nothing.”

Jared smirked. “Actually, that would be a good place for us to pull off. Not unreasonable to think that we could call in a coyote looking to feed on some young birds.”

“Do the swallows nest in the winter?” I asked.

Jared paused.

“No, I suppose not. Let’s head out a few more miles then.”





FRANKIE LATINA

24 Hours in Milwaukee

Every once in a while a young director comes along and completely blows my mind. With some it's their work ethic, others their artistic vision or talent, and others still it's their inventiveness; with Frankie Latina, it is all of the above. That kid has a way of doing things entirely his own... Now, I'm not gonna sit here and tell you that I always understand it, but because of the level of trust I have for him, I just hit my mark and let him do his thing. I can honestly say that I've been impressed, without fail, every time.

I'll never forget my first experience working with Frankie. He'd been on my agent for months, calling every day to see about getting me out to Milwaukee for 24 hours, and I realized I had an opportunity to give someone the kind of opportunity afforded to me when I was just coming up. Plus he was hungry, which I respect.

I knew that he was a young kid doing his first feature, and that he didn't have anything in the way of a budget, so I wasn't expecting much... But when I got off that plane and there was a police escort waiting on me, I realized that with Frankie Latina, you're better off leaving any preconceived notions at the door. We pulled up to my hotel, the Pfister, and I could have sworn it was the Sistine Chapel. I don't know how he did it—what palms he had to grease, or cards he had to pull—but that was definitely one of the grandest entrances I've ever made. I felt like a king.

The next day, we arrived at the location, one of those beautiful old Hollywood golden-age theaters he had decked out in all these vibrant colors, everything meticulously placed and coordinated, and I kept thinking to myself, "Where's the camera?" I get changed into my wardrobe (a white-on-white suit with a white tie), Frankie sits me down at a telephone between two half naked girls and yells out "Camera speed!" Meanwhile, I'm still looking around for the camera. Then I hear it... That same sound I heard when I was a kid... A sound I hadn't heard in at least 20 years... The little click of a Super 8. All of this! Police escorts; beautiful architecture; bright, bold colors—and this kid is shooting Super 8!

That is the artistry of Frankie Latina, blending the experience with cinema. And with an artist like him, it's fun to just stand there and watch. I've seen him obsess over a frame, shifting the tiniest aspects of his shot to find his ideal image. And that's just what he gets, ideal images, or he isn't satisfied.

Danny Trejo is an American actor who has appeared in hundreds of films, including *Modus Operandi*. He is best known for his roles in *Machete*, *Heat*, and *Desperado*.

China Test Girls on set behind the scenes: Cookie Johnson.
Photo by Kevin Przybylinski.

China Test Girls

Artist Statement

For me, cinema enables audiences to escape into a better—or at least more interesting—reality. The son of counterculture parents, I was raised by both sets of grandparents. Immigrant entrepreneurs on one side, and labor union activists on the other, they exposed me to the inspirational and contradictory values of the American dream. My work is inspired in equal parts by this upbringing and the city of Milwaukee, with its desolate streets, abandoned buildings, and unique color palette. Story lines and concepts come to me from a combination of life experience, focused daydreaming, and meditation on the work of photographer Helmut Newton, architect Frank Lloyd Wright, and filmmaker Wong Kar-wai. Regardless of the genre in which I’m working, my goal as a filmmaker is to transcend and transform reality, and to create an intense and unique cinematic experience that lingers with the moviegoer long after he or she has left the theater.

About the Artist

Italian-American independent film director, producer, and screenwriter Frankie Latina was born in Milwaukee in 1978. Using his Uncle Dave’s Super 8mm camera, he began making movies when he was a teenager. Latina worked as a sales clerk in video rental stores across Milwaukee, shooting experimental films on the weekends with friends and family members. Eventually he crossed from experimental work to narrative filmmaking. He studied film at the University of Wisconsin-Milwaukee, and was a Nohl Fellow in the Emerging Artist category in 2008. Latina’s first feature film, *Modus Operandi*, was released the following year, and he is now completing his second, *China Test Girls*.

Checklist

China Test Girls - Sasha Grey T.V. Show, 2016
Super 16mm transferred to digital video, 1:03

Amateur, Thrift & Prop Art Collection of Frankie Latina & Cookie Johnson
Dimensions variable

Drive Thru (China Test Girls Car Reel), 2016
Super 16mm transferred to digital video, 9:44

Frankie Latina will offer an in-progress screening of *China Test Girls* at the UWM Union Cinema in the autumn of 2016.



China Test Girls on set behind the scenes: director Frankie Latina and cinematographer Marcin Szocinski. Photo by Cookie Johnson.

THE MEMOIRS OF FRANKIE LATINA (excerpt)

Written by Frankie Latina With Mark Borchardt

A sophisticated New York producer, sharp from head to toe, with a slick outlook and shoes to match, had watched my first feature film "Modus Operandi." He asked what other things I could pull out of my hat. I told him about "Skinny Dip," he was interested and read it over the weekend. Monday morning I got his call. Something was decidedly different about this producer, because he was actually moving forward with this project. It wasn't just idle Hollywood talk, there was some actual action going on. He was as hungry as I was, and he had the means to do something about it. Through a Basquiat collector, he had the potential power to move the mountains that needed to be moved.

Now that all of the pieces of the puzzle were coming together, along comes an unforeseen curve ball. The producers determined that the tax incentives weren't strong enough for them in Wisconsin - so shooting in my home state wasn't going to be a viable possibility. And despite numerous meetings with them, I realized that they were really headstrong about filming in Colombia which had the most attractive tax incentives.

I knew that going down to South America wasn't going to be just a weekend jaunt. Once there, I realized I'd be there for a bit - but never did I dream I'd serve the long 6 month stretch of time that I did in the ever-increasing throes of depressing, panicked inaction. Time became an enemy and hope was a lost friend I could barely see on an increasingly distant horizon. I became embedded in a foreign land.

Home was a concept that became increasingly surreal as my memories of it became more precious. My five story walk-up in Milwaukee now seemed like a gleaming bastion of warmth and familiarity that I achingly longed for but no longer possessed. For all intents and purposes, home now seemed as distant as Pluto, orbiting lost in a dark, unfathomable universe that held no mercy for the dispossessed.

It's been raining for three weeks now. The streets are flooded. The mosquitoes have taken over the house. No production work can be done other than the producers making indeterminate phone calls to the investors in hopes of salvaging an increasingly uncertain situation.

Some of the crew sleep with bug nets in their rooms. It reminds me of the scene in E.T. with the government guys clad in Jiffy Puff protective gear, using whatever it took to shield themselves from an alien disease. One of the crew members was bitten on the lip by a mosquito and it looks like he caught a right hook from Mike Tyson. I haven't left my room for three days. Luz Marina, the housekeeper, has been trying to force me to eat. I'm not on a hunger strike but my lack of appetite is in direct correlation to my increasing depression. The highlight of these three God-forsaken weeks of torrential downpour has been sitting watching telenovelas with Luz Marina. While in the meantime looking out the window, watching my future go down the drain along with the monsoon.

I found myself in my own Vietnam; a soldier of cinema, lost in the jungles of an indifferent hell, without any bullets for my weapon, eternally waiting for a shoe that refused to drop. It was that waiting that became a hell unto itself.

Despite the seemingly infinite onslaught of daunting circumstances with which I was invariably faced, I continued to ceaselessly march forth, reminding myself that to quit now would assure failure. Only through perseverance would I unlock the door that otherwise is impenetrable to those with a weaker constitution. Sometimes big dreams are a hard pill to swallow, but you gotta take the leap if you want to see the glories of a greater day. It all sounds well and good but the fact remained that days wore heavily with the weight of the god-awful world on my shoulders, often times with few answers in sight.

It turns out that the producers' dealings with the primary investment company had fallen through and they were seeking fiscal alternatives. They never materialized but my growing anxiety did. I packed up my bags and headed to the airport. I didn't give a shit if that plane ever made it back home. I would've preferred the plane going down into the ocean. At least Jacques Cousteau could've made a film about that. At least then, someone would have got some filming done on my account.

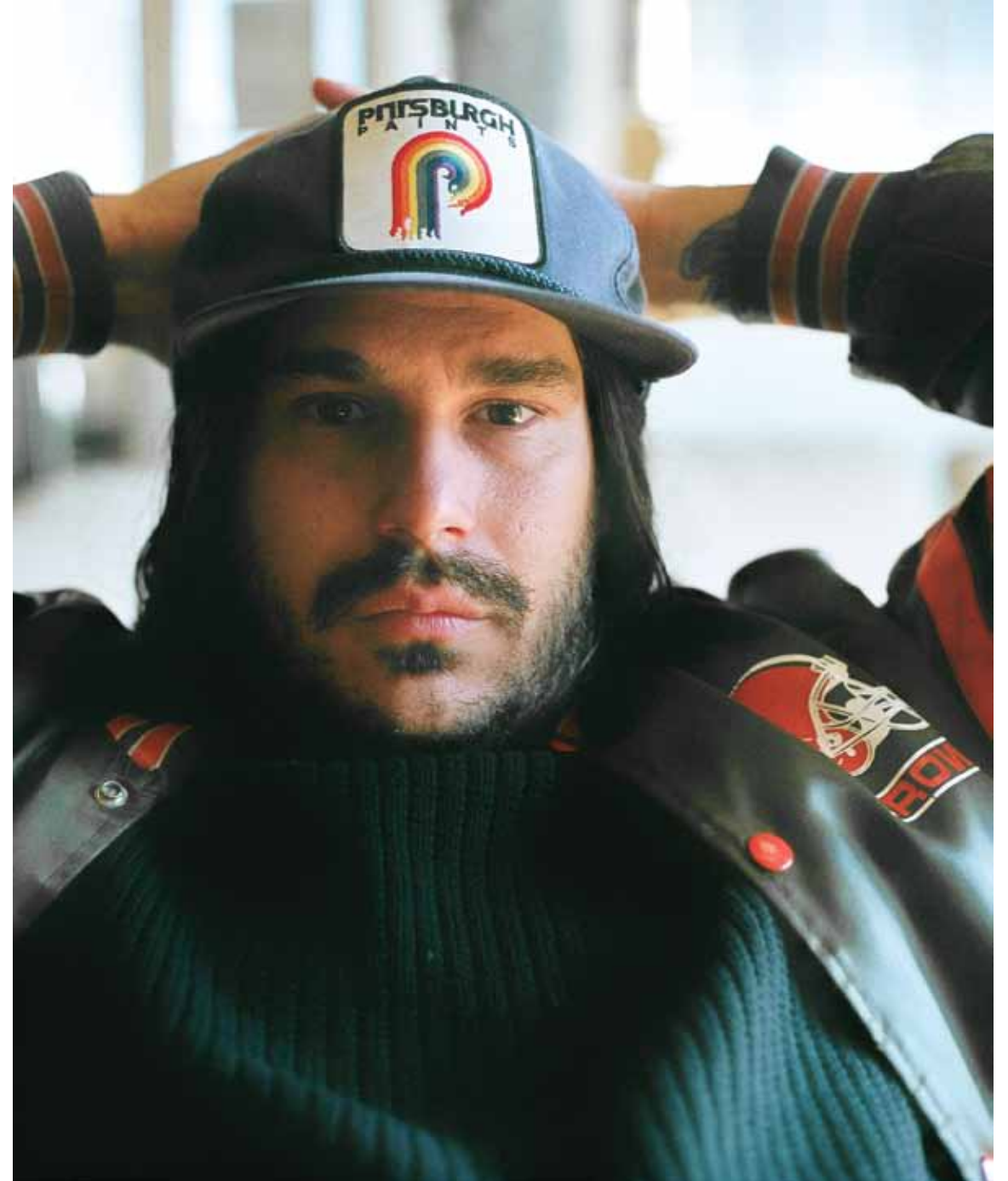
Entering my apartment. I didn't feel like it was home anymore, instead I felt like a visitor. The walls echoed with a foreignness that I was no longer familiar with. I had truly become a stranger in a strange land.

I could no longer sleep at night and I found myself with cold sweats. I obsessed over the producer taking a chance on a wildcard director. He had put me under his wing and always looked out for me. In hindsight, it was worse to lose him as a friend than it was to lose the film.

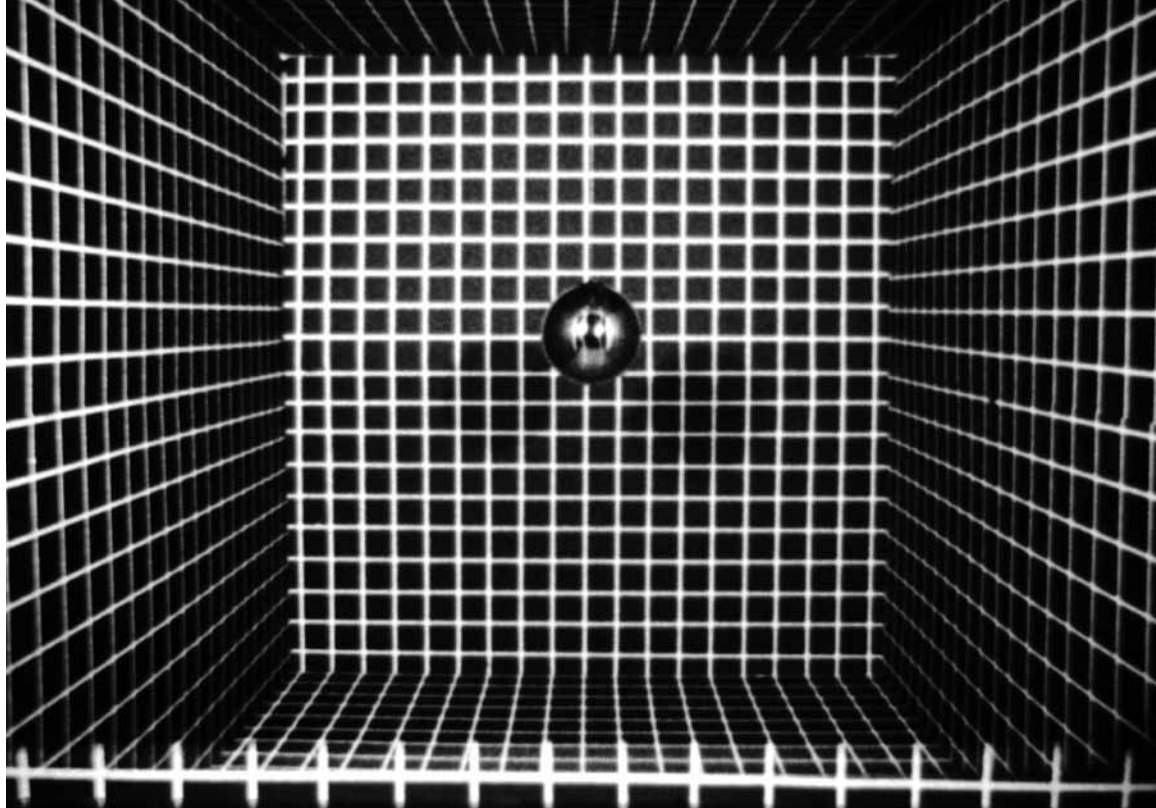
And now I had to face the daily onslaught of people's endless enquiries as to just what had happened down there. Looking into their eyes, I wondered where exactly their curiosity was coming from. I felt genuine concern from some, while others carried that sense of their own relief that someone else wasn't going to be more successful than them after all. They were relieved that, try as I might, I just couldn't get away from the gravitational pull of that world that so unwaveringly had held them down so successfully up to this point. I was now a walking reference point for other people's psychological realities, a fractured mirror reflecting either sincere empathy or codified damnation. An awkward smile hid a latent smirk. A welcoming pat on the back was often times a secretive nudge back into the death cult of eternal marginality.

It's a path I'd only recommend to the truly determined, those that really don't have a choice in the matter. The better prepared you are, the better chances you'll have for survival. You live by the roadmap of your own design, so mark it well. Life is full of detours and doesn't always occur on the main roads. If I was going to make it, I would have to beg, borrow, and steal my way, by hook or by crook.

to be continued...



China Test Girls on set behind the scenes: Frankie Latina waiting for investor from South Africa to wire funds to complete the principal photography. Photo by Marcin Szocinski.



BEN BALCOM

But What Do Metaphors Like?

Some ideas are like soup and some are like gum.

At the philosophical toy store, objects move in and out of blurriness. Parentheses around words act like a lens, brackets around words act like the edges of the screen. It's useful to remember something from a film you just saw and imagine it was in another film you just saw. Birds were the first musicians. Trees were the first signposts. Caves were the first architecture. I think their orders might not go that way. Aroundness is a less spatial way to think of a round ness. A round ness of moon, of mirror ball, of sphere revealing its emotional life to be its skin. Sometimes we use language—which comes from inside of us and goes into other people—as a way of expressing ourselves. We're really literal that way. We use abstractions for what they represent. Representations of abstraction, like forms of content or contented forms or portraits of landscapes, are like taking your glasses off so you have to get closer to the thing itself. We wear spectacles to see the spectacle more clearly, though we bathe instead of just dousing our noses in cologne because smelling and smelling are two different things.

We have all sat in the cinema and lost our bodies. An argument for bad chairs is that they keep the sitter more aware of what sitting is. Genre calls attention to its structures through a habituation of emotional shapes and trajectories. A study someday will be done solely on the forms and folks employed in structuralist cinema: the room with the postcard, the hallway in Binghamton, the flicker typography and song, who's walking up what hill. The photographic image is brilliant for its mutual, sustained insistence on the specificity and generality of its purview: a specific fraction of a specific second looking at a specific tree in a specific forest is simultaneously a hazy memory illuminated through retelling and everyone's tree in everyone's fantasy. Yours is the body in the chair—good or bad, ergonomic or moral—yours is the caution against the *the* over your *your*.

Video has sumptuousness and film is hard plastic. Every cinephile knows most old movies were grey. The sum total of early cinema is neutral grey and is all about projection. Some objects are meant for public contemplation and others for a domestic directness. One joy of making art is that it's with you all the time. No one has watched a film more than its maker and no one else knows exactly how it got there. I've never once heard an A to a Q about process that lasted as long as the process itself. In this way we remember that Balcom's movies are mostly months long. I am invested in inviting others' images, ideas, and sounds to find their way into my mind where they evolve and refract so that every re-viewing is like the first and the fiftieth time. The best bootleg remains a child recounting their favorite movie; watching a film flopped and in reverse comes a close second. The collaboration between the camera and the body remains a primary instantiation of cyborges. When we read that "nothing like this has ever happened to me before," we know that in the recounting it's happening again but differently, statically fixed on the film and in zeroes and ones and endlessly elastic as it sits in its room reverberating.

Let's end at the beginning: Ben Balcom's work does so many things I need work to do. There are images I want to abandon my apartment to live inside of; the works' individual senses of time are captivating and insistent, bringing my internal rhythms into concert with theirs; the ideas are urgent, evocative, and playful, lodging themselves into my minds and mouths to be chewed on and to season the ins and outs

of my days. We use the proletarian *my*, hoping you may agree. When they say a work of art is poetic, I imagine a lazy poetry school across town calling a poem artistic, I imagine a work of philosophy being called cinematic. I carry a sign demanding “name the poem, name the philosophy,” but whose verso reminds us that “poetry makes bad philosophy, which is better anyhow.” If the works flout aboutness, they surround aroundness. In an endlessly materialist cinema, we are drawn to the surfaces. A film is a series of interruptions if you’re looking for light. Time isn’t money; it isn’t spent, it’s been: when is where we are.

Some films are like soup and some are like gum.

Jesse Malmed is an artist and curator living and working in moving images, performance, text, occasional objects, Chicago, and their overlaps and gaps.

All I Desire

Artist Statement

By invoking familiar forms of speech and the everyday failures of communication, my work embraces the essential messiness of subjectivity. Moving between analog and digital media, the films explore the material image in various forms. Although materiality doesn’t produce simple analogies, it evokes the many textures of real experience. Using visual and linguistic abstractions that point towards the slippages and incoherences fundamental to our perceptual lives, I work through the complexity of ordinary affects. Cinema channels affect. It helps us to know ourselves by encouraging us to leave our bodies behind and then drawing us back through sensual immersions. In the curious relay of the theater we think through our bodies at a remove. My films attempt to expose the abstractions that structure our internal, virtual worlds.

About the Artist

Filmmaker Ben Balcom was born in Massachusetts and raised in Illinois. He received his MFA in Film, Video, Animation, and New Genres from the University of Wisconsin-Milwaukee, and his bachelor’s degree in Film-Video Production from Hampshire College. He is the co-founder and co-programmer of Microlights Cinema. Since 2013, Microlights has hosted nearly thirty film and video artists from around the world.

Checklist

Our Own Private Universe, 2016
16mm on digital video

Various Affects, 2016
Multi-channel digital projection

Post-Script, 2016
16mm film loop

Magnificent Obsession, 2016
Artificial plants encased in glass.

In the fall, Ben Balcom will screen a collection of his films made between 2012 and 2016 at the UWM Union Cinema.



Notes from the Interior, film still, 2015



Untitled, film still, 2016



Fountain, 2016

ZACH HILL

Everyday Animacy and Queer Metamorphosis

A young man in rolled-up jeans and white socks slips into a pair of brown leather shoes, grabs an army jacket off a coat rack, and heads into the night. Street lights blur in the distance; the image dissolves into a wash of flashing lights, bursts of color. Curious figures enter the scene: a field of sock-puppet hands swaying in a club, a pair of dancers dressed in zebra suits spinning, swaying, voguing to a beat. Like Dorothy amazed by her ruby red slippers, the young man suddenly finds his shoes covered in zebra stripes. Transformed, he moves deeper into the night, deeper into the flow of images, until he arrives at a bar, reaches for the door, and enters. Welcome to *The Watering Hole*.

The video I've described forms the nucleus of a new installation by the artist Zach Hill. Consisting of images, objects, and performance, *The Watering Hole* orchestrates a platform where forms of imagination, desire, and queer sociality deliquesce to get their dance on. At once an extremely succinct narrative ("a man walks into a bar...") and a complex object of fantasy, the project mobilizes a shifting field of identities and embodiments: male and female, black and white, human and animal, private and public, the live and the mediated.

The metamorphoses of *The Watering Hole* are keyed to clothing and costuming, the second skin that codes the body even as it serves as the vehicle for its transformation. This concern for the (re)signifying power of surfaces unites the various components of Hill's practice, which extend from drawing and sculpture to video, theater, puppetry, and performance. Whimsical and wry, committed to a perpetual testing and questioning of subjectivity, his work animates a playful queer imaginary. Rooted in the structures of the everyday—hanging out, catching up, talking, dancing, crafting, doodling—his practice teases out hidden affects and bedazzled gestures. *3pm Ghost Rush* (2015), for example, is organized around the anxieties of post-graduation life in the era of massive student debt, but from there spins a delirious fantasia on the idea of "where we come from, where we are going, and what we do in the meantime."

The "we" in Hill's work is less the subject of these vectors than the *effect* of their diverse forces. Performance animates these forces, but they're already pulsing in the objects, props, and installation architecture that Hill designs for his projects. In *There's No Place Like* (2015), Hill hijacks his television to riff on the formats, clichés, and personas of contemporary broadcast media, ventriloquizing (and trolling) the news anchor, the political press conference, the celebrity interview. Sequenced across three monitors set atop foil-wrapped plinths, the installation serves DIY *Pee-wee's Playhouse* realness with a sprinkle of Warhol glitter and a Yellow Brick Road painted purple. There's no place like Hill.

Nathan Lee is a critic and curator based in Providence, Rhode Island. He served as a Nohl juror in 2010.

The Watering Hole

Artist Statement

The Watering Hole is a multimedia narrative mapping the physical and psychological journey of a young nonconformist, The Zebra, as they cruise the Milwaukee bar scene. The Zebra is the manifestation of the outlier, the outsider: the one that innately, instinctively doesn't fit in. After peering through countless windows at disappointing scenes of normativity, The Zebra miraculously stumbles into *The Watering Hole*, a fictional bar unlike any other. As the character quenches their thirst in a variety of ways, they are immersed in a queer-extravaganza-free-for-all-art-house of uninhibited expression. At *The Watering Hole*, interior and exterior collide to create a fantastical and raucous environment that is truly unhinged from a world that values uniformity over individualism, stability over spontaneity, and hate over love. Using objects, video, and performance, *The Watering Hole* exposes the sliver of magic that can be found in the everyday.

About the Artist

Zach Hill is an artist, organizer, and recent graduate of the Milwaukee Institute of Art & Design. He has shown in institutions and underground spaces throughout Milwaukee including Imagination Giants, Portrait Society, and Cardinal Stritch University. Hill's video work was recently included in a *Video! Video! Zine* screening at Giron Books in Chicago; a collaborative exhibition at Skylab Gallery in Columbus, Ohio; and a group show at the State University of New York at Albany. He is a founding member of the collective After School Special, which seeks community engagement through feminist/queer arts programming.

Checklist

Fighting the Crowd, 2016
Digital video, 3:35

The Watering Hole, 2016
Neon
2 x 4 feet

Shot Skis Nos. 1-5, 2016
Plywood, felt, found objects, mixed media
Dimensions variable

Fountain, 2016
Foam, cardboard, mixed media, assorted beverages
4 x 8 x 7 feet

Mural, 2016
Mixed media
5 x 9 feet

Lily Pad, 2016
Plywood, mixed media
4 x 3 x 1 feet



Brain Storm Map, 2016



Shot Ski No.4, 2016



A.S.S. Newsletter - Season 2 Teaser, 2016



MAGGIE SASSO

Too Much Sea for Amateurs

The site-specific sculpture inspired by the Milwaukee Breakwater Lighthouse is the largest work Maggie Sasso has ever made. It might also be the loneliest—for the lightkeepers, conditions were tough, isolated, and could be very dangerous—but it is likely to encourage viewers to learn more about the landmark. The lighthouse has long been an object of fascination: there was something about its distant glow that made land-dwelling folks curious and perhaps a little jealous. Once an active and necessary beacon in Lake Michigan’s Milwaukee Bay, later a mysterious, deteriorating Art Deco artifact, today it is an historic landmark about to embark on a new life as a “lakefront attraction.”

The Breakwater, constructed in 1926, was designed to protect sailors, but in doing so it isolated the people who inhabited it. This spectacle of a space that can be viewed by all but accessed by only a few, and the history of the lighthouse, resonate with the way that our public spaces are sometimes segregated, allowed to fall apart, and occasionally rescued and revived. Today’s world is vastly different from the world of 1926; we lead lives that are materially easier and more efficient. But we’re also increasingly separated from one another, in what Sasso describes as the “isolating architecture” of our living spaces, and in our consumption of culture and news, which has grown more tailored and atomized in the age of the Internet.

Sasso’s installation draws its narrative content from nine decades’ worth of communal memories. It combines a lighthouse constructed from steel and outdoor-grade fabric, a signaling buoy made from marine vinyl, and a cloth sailboat—an impossible object—that hangs in an adjacent room. Specific moments from the lighthouse’s history are captured in textiles. Audio and special effects convey the experience of a fierce storm, the lighthouse and buoy mutually signaling as though they were two brave souls attempting to keep track of one another during the tumult.

As an artist creating a major work for an exhibition, Sasso *hasn’t* time to kill, which makes it all the more compelling that she fabricates the work on her own small home sewing machine: “I like to push the craftsmanship so far that it’s made better than an industrially manufactured object.” In a recent work, “Haul Away Home,” she invented sea-themed merit badges that appeared professionally made, their embroidery was so exact. Yet their perfection was a result of hand-skill, not machine work.

Sasso’s fascination with flags, maps, and the material world of sailing has led to an unexpected fusion of her craft-intensive art school training in metalsmithing and woodworking with a sphere of activity not generally associated with craft in the popular imagination. Yet craft is everywhere in this world—from the construction of ships and sails, to scrimshaw, flags, and sailor’s knots—much of it labor-intensive and bespoke, the result of skilled handwork, elaborate precisely because sailors often have time to kill. The maritime milieu has what Sasso calls a “flexible aesthetic.” It can be funny or serious, decorative or plain, and embodies a wild variety of associations: excitement, discovery, and victory, as well as tragedy, sorrow, and loss.

Sarah Archer is a writer and curator based in Philadelphia.

Too Much Sea for Amateurs

Artist Statement

The personal narratives in my work function as allegories, collapsing the space between artifact, theatrical set, and artwork, and relying on humble textiles to tell powerful stories. Frequently the cloth plays a comedic role, using its soft edges and abject insubstantiality to reshape and humanize serious subject matter. *Too Much Sea for Amateurs* investigates longing, loneliness, dependability, and the certainty of death: universal realities of maritime life. It presents the lighthouse, a visible yet inaccessible Milwaukee landmark, as a symbol for the dysfunction of a contemporary urban life that prizes self-containment over camaraderie, isolation over obligation, and comfort over valor. By rendering a chaotic moment at sea in fabric, I make this re-imagined scenario, with the Milwaukee Breakwater Lighthouse as its central character, tactile and penetrable, inviting us to simultaneously explore the past and consider our collective future.

About the Artist

Maggie Sasso has had solo exhibitions in Madison, Milwaukee, Portland, Oregon and Lexington, Kentucky, and her work has been included in many group shows throughout the United States and Canada. She received her MFA from the University of Wisconsin-Madison and her BFA from Murray State University in Murray, Kentucky where she was born and raised. She was a visiting artist and instructor at the Oregon College of Art and Craft and currently teaches at the Milwaukee Institute of Art & Design.

Collaborators: Ben Jones, robotics and engineering; Laura Meine, historical research; Fred Bell, model; Claudine Nuetzel, photographer.

Checklist

Marooned, 2016
Mixed media
10 x 12 x 15 feet

Capsize/Baptized, 2016
Mixed media
9 x 11 x 11 feet

Boon, 2016
Mixed media
3 x 3 x 5 feet

The Storm of Oct. 22, 2016
Framed photograph
18 x 22 inches

Heroic Work of the Old Salt, 2016
Framed photograph
18 x 22 inches

It Is the Outsider Who Thrills to the Significance of the Lightkeeper's Work, 2016
Framed photograph
22 x 18 inches



At 68 He Retains the Vim of a Man of 30, 2016

Unmooring the Past: Art, History, and the Milwaukee Breakwater Lighthouse

History is about remembering but also about understanding. Examine a place or an object or an event, turn it around: create meaning from of a plain set of facts.

Maggie Sasso has traditionally incorporated an historical element in her art practice, and her past work demonstrates her awareness of how objects transform once their origin is known. For her Milwaukee Breakwater Lighthouse installation, she wanted a broader foundation of historical knowledge, and approached me about a research-based collaboration. As Sasso pointed out, “The studio can be very isolating. It’s vital to my practice that I draw upon and learn from the expertise of others.”

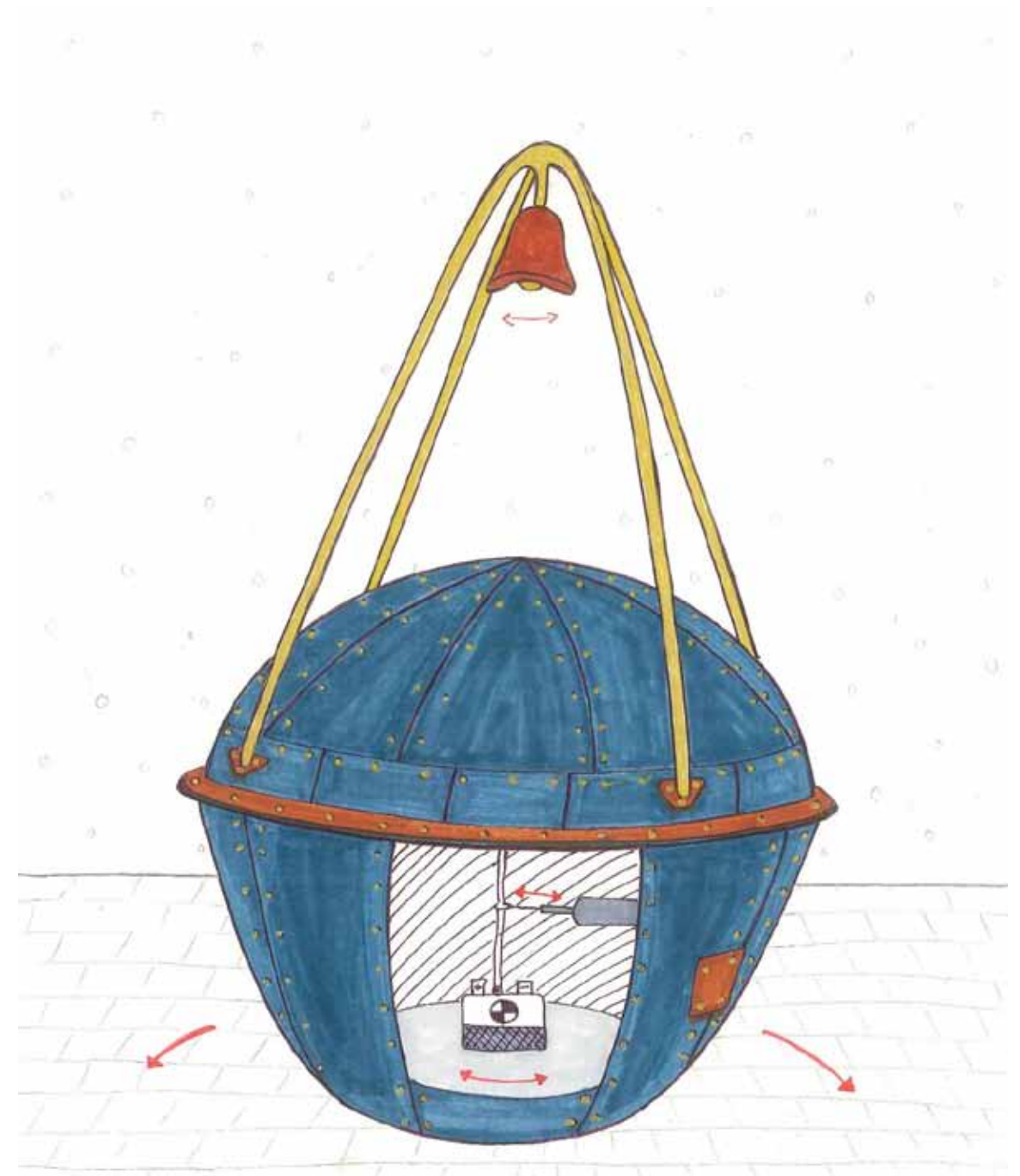
While Sasso began conceptualizing her piece, I dug into newspaper clippings, city directories, and historic photographs, pulling out fragments I hoped would inspire. Together, we dove deeper into the history of the lighthouse, identifying themes and concepts that would provide the foundation for her installation.

As a Milwaukee lighthouse superintendent said in 1931, “No government activity outranks the lighthouse service in romance or heroism.” My research findings echoed this sentiment: an 1893 manual specifying lighthouse keeper’s uniforms down to the silver-embroidered anchors on lapels; the story about keepers’ children receiving chests of books from the Milwaukee Public Library each season; the tale of a seventy-six-year-old keeper crawling on hands and knees over an icy bridge to activate the foghorn.

A story of a troop of capsized Sea Scouts suggested the theme of guardianship and the cost of heroism, while a newspaper article about a tugboat chopping through the ice of Milwaukee Harbor to reach a trio of marooned keepers became a meditation on loneliness and isolation. Tales of storms lashing the three-foot thick walls and breaking every porthole served as reminder of the limits of the power of architecture to protect. A photo of the installation of a radio beacon in 1927 sparked thoughts about the uneven progress of technological change.

For my part, the collaboration was an opportunity to deconstruct and unmoor the solidity of historical fact. The Milwaukee Breakwater Lighthouse is a place where real people worked, cooked, slept and, in more than one case, died. However, through Sasso’s vision, the unmovable past can change shape, become mobile and full of new emotional resonance, just as a steel-framed structure can become unriveted and transform into billowing cloth.

Laura Meine is active in Milwaukee’s nonprofit community, with past experience at Public Allies and the AIDS Resource Center of Wisconsin. She currently works at United Way of Greater Milwaukee & Waukesha County and volunteers with Historic Milwaukee, Inc. as a researcher and neighborhood tour coordinator. She explores and writes about public spaces and their hidden histories at wisconsinparksproject.com.



Boon (sketch), 2016

The Greater Milwaukee Foundation’s Mary L. Nohl Fund Suitcase Export Fund for Individual Artists 2014/2015

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 made thirty awards to individual artists and collectives to assist with shipping and travel; thus far, in the thirteenth cycle, it has made eleven awards. The eighteen artists described below—four of them current or past Nohl Fellows—work in a range of media and their exhibitions took them to Sonoma, California; East Lansing, Michigan; New York, New York; Minot, North Dakota; Columbus, Ohio; Ashland and Portland, Oregon; and Park City, Utah. Destinations abroad include Scheifling, Austria; North Vancouver, Canada; London, England; Kolkata, India; and Monte Castello di Vibio, Italy.

In addition to selling work, meeting artists and collectors, and beginning relationships with galleries, awardees encountered a range of benefits. Being present at openings, exhibition venues, and screenings has consistently created opportunities for artists: future collaborations; plans for artist and curatorial exchanges with the host city; the essential contacts filmmakers require to get their work in front of an audience. Recent graduates gained insight into what it means to function as a professional artist and learned about the value of MFA programs. Established artists were able to let colleagues know that current practices and discourses—community engagement, expanded cinema—were alive and well in Milwaukee. Some artists took advantage of the travel to do research or to promote their home institutions. Cynthia Hayes, who volunteers for a local Indian classical music school, contacted maestros in Kolkata and booked two concerts for the spring. Lessons were learned and kinks were ironed out: how to build a crate and navigate international shipping; how to make a collaborative group show function as an integrated exhibition. Many were proud of representing Milwaukee, and representing it well.

Artists commented frequently on the value of being able to show their work to new audiences, in new places: “the audience response helped me understand the work differently,” observed Kelly Kirshtner, who received several invitations to restage her audiovisual work. Erik Ljung noted that his screening at the Sonoma International Film Festival was the first time that he had shown his film about the shooting death of Dontre Hamilton to an all-white audience. It was important to expose communities “that don’t feel the effects of these incidents and to bring the issue closer to home by humanizing the individuals directly affected.” Conversely, some awardees have already found local opportunities to show work made specifically for their Suitcase exhibitions. Most importantly, artists spoke of what the support meant to them.

“On a most basic level,” observed Kim Miller, “the award from the Suitcase Export Fund is a small confirmation of my commitment to myself as an artist.” For Josh Hunt, participating in his first international exhibition, it was “a good feeling to be recognized and have my work supported through the Suitcase Fund.”

Jim Brozek received support for *Iron Hulls and Turbulent Waters: Ore Boats, Workers and Great Lakes Shipping* at the Michigan State University Museum in East Lansing. The solo exhibition included twenty-four photographs made while working on the iron hulls.

Grant Gill, Kyle Seis (2014 Nohl Fellow) and **Zach Hill** (2015 Nohl Fellow) took a group exhibition to Skylab Gallery in Columbus, Ohio. They created a multimedia installation containing individual and collaborative works that responded to places visited on their way to the Four Corners Monument.

Cynthia Hayes travelled to Kolkata, India, for a solo exhibition of her paintings—which focus on Southeast Asian art history—at the government-run Academy of Fine Arts Central Gallery. She spoke at the opening, met many Indian artists, appeared on national television, and was able to use some of her time in India to do museum research.

Joshua Hunt sent two paintings that “represent misogyny as a historically systemic issue” to STOPJECTIFY, an invitational group exhibition at Gallery Different in London. The show was organized by artist and freelance curator Jess de Wahls to coincide with International Women’s Day.

Maeve Jackson will spend time at Hotel Pupik in Scheifling, Austria, for a residency that culminates in a public exhibition. Hotel Pupik hosts up to thirty artists each year from around the world; they live and work on the grounds.

Recent MIAD graduate **Nicholas Kinsella** was invited by a fellow alum to exhibit at Pacific Northwest College of the Arts in Portland, Oregon, as part of a series promoting exchange between PNCA students and emerging artists from around the country. The solo exhibition included film recorded on VHS, sculptures that function as props in the videos, and clothing designed for the characters.

Kelly Kirshtner presented her live audiovisual work “Falling in Terms of Silent” at *The Third Work: Sound/Image/Interaction*, a research symposium on sound in non-fiction media at Hunter College in New York City. In addition to performing, Kirshtner discussed the work’s design and development.

Matthew Konkel (screenwriter/co-producer) and **Erin Maddox** (producer) attended the Slamdance Film Festival in Park City, Utah, where their feature-length narrative film, *Neptune*, was accepted for competition. They were on hand to support the film and seek distribution.

Erik Ljung was invited to screen *Mothers for Justice*, a short film he completed while a Nohl Fellow, at the Sonoma International Film Festival in Sonoma, California. Ljung, who is making a feature-length film on the same subject, met with distributors, investors, and fellow filmmakers.

Shane McAdams was the sole Wisconsin participant in an exhibition of mostly Oregonian artists at the Schneider Museum of Art at Southern Oregon University in Ashland. He co-curated *Exploring Reality* with Scott Malbourn, the director of the museum, wrote the catalogue essay, and delivered a talk.

Jessica Meuninck-Ganger is headed to the International Center for the Arts Monte Castello di Vibio for a solo exhibition. The exhibition is part of a program promoting contemporary applications of traditional intaglio printmaking and handmade papermaking in the region known as the cradle of modern papermaking. The artist will share her research on sourcing native plant materials and fibers for papermaking and pigments and give a lecture in the local theatre.

Kim Miller (Nohl Fellow 2009) took part in *Life/Death*, a program of experimental documentaries curated by Lana Lin and Cauleen Smith on the Flaherty NYC series at Anthology Film Archives in New York. She was on hand for the screening of her video *Madame Mae Nang Nak* and the Q&A that followed.

Kendall Polster participated in a two-person exhibition at the Lindsay Gallery in Columbus, Ohio. Polster’s contribution included ten welded, repurposed scrap metal sculptures, several of which were purchased by collectors.

Greg Schoeneck will bring work to the one-day *Art World Expo* in North Vancouver, Canada, and make a live painting at the charity auction. Two works will remain on exhibit at MAB Studios through the end of June.

Tori Tasch exhibited “Tokyo”—an accordion-fold sculptural book made following a Suitcase Fund-supported trip to that city in 2013—in *Paperworks 2016*, a national exhibition at the Northwest Art Center in Minot, North Dakota. Attending the exhibition helped Tasch to plan the 2017 Wisconsin Visual Artists exhibition, which is devoted to paper.

Shane Walsh will execute an installation painting for a group show at Asya Geisberg Gallery in New York City. The exhibition will include several of Walsh’s paintings.

The Greater Milwaukee Foundation’s Mary L. Nohl Fund Fellowship Recipients 2003-2015

2003

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

Established Artists

Dick Blau
Michael Howard
Mark Mulhern

Emerging Artists

Paul Amitai
Peter Barrickman
Mark Escribano
Liz Smith

2004

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

Established Artists

Terese Agnew
Cecelia Condit
Jennifer Montgomery

Emerging Artists

William Andersen
James Barany
Steven Burnham
Frankie Martin

2005

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

Established Artists

Nicolas Lampert
Fred Stonehouse
Jason S. Yi

Emerging Artists

Juan Juarez
Michael K. Julian
Mat Rappaport
Steve Wetzel

2006

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

Established Artists

Santiago Cucullu
Scott Reeder
Chris Smith

Emerging Artists

donebestdone
Dan Klopp
Christopher Niver
Marc Tasman

2007

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

Established Artists

Gary John Gresl
Mark Klassen
Dan Ollman

Emerging Artists

Annie Killelea
Faythe Levine
Colin Matthes
Kevin J. Miyazaki

2008

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

Established Artists

Brent Budsberg & Shana McCaw
Xav Leplae
Iverson White

Emerging Artists

Tate Bunker
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 (MCA 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

2015

Jurors Jamillah James (Hammer Museum, Los Angeles), Eric May (Roots & Culture Contemporary Art Center, Chicago), Jodi Throckmorton (Pennsylvania Academy of the Fine Arts, Philadelphia)

Established Artists

Jon Horvath
Frankie Latina

Emerging Artists

Ben Balcom
Zach Hill
Maggie Sasso

