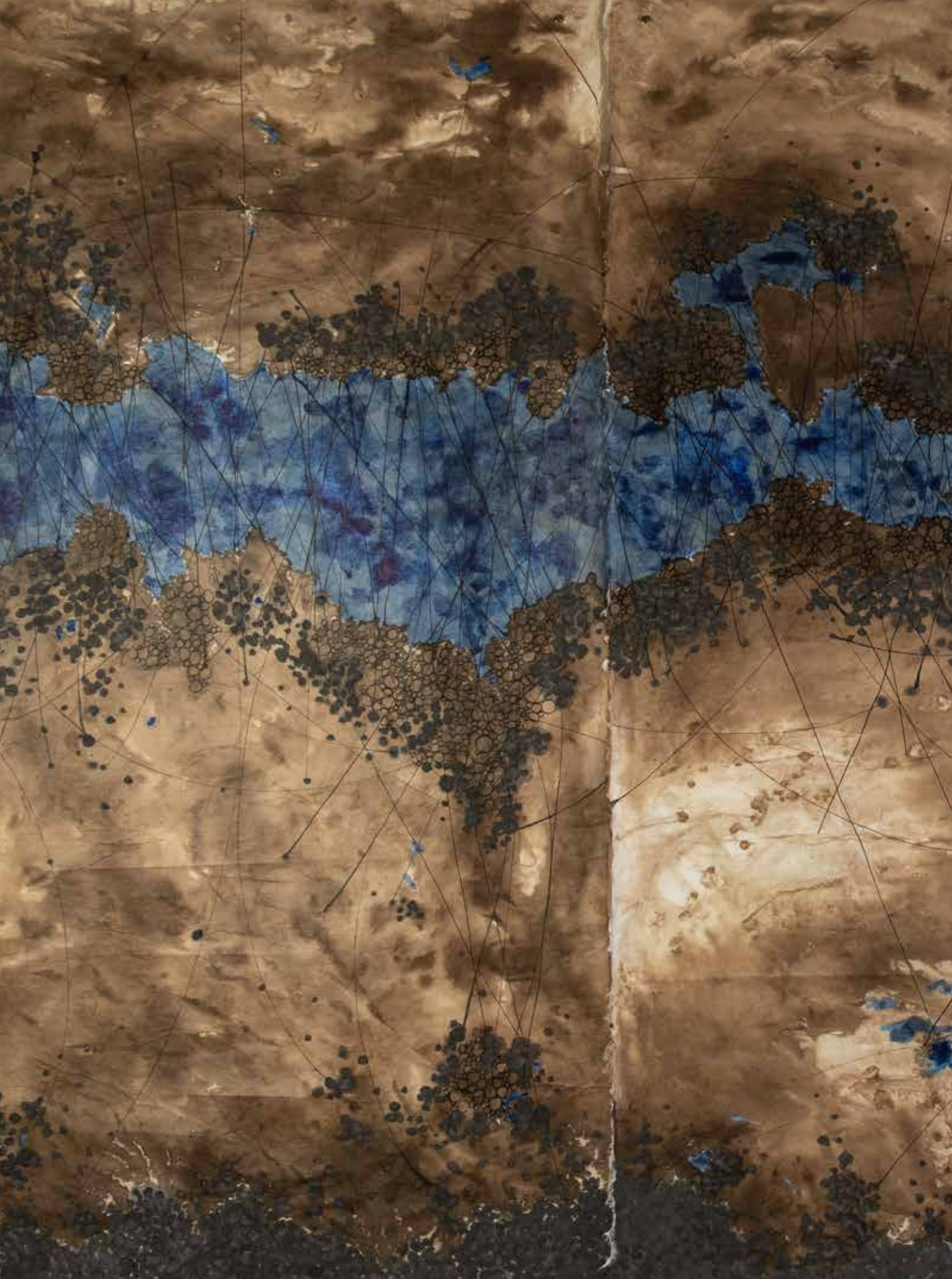


The Greater Milwaukee Foundation's
Mary L. Nohl Fund
FELLOWSHIPS FOR
INDIVIDUAL ARTISTS
2020





The Greater Milwaukee Foundation's Mary L. Nohl Fund
FELLOWSHIPS FOR INDIVIDUAL ARTISTS 2020



The Greater Milwaukee Foundation's Mary L. Nohl Fund
FELLOWSHIPS FOR INDIVIDUAL ARTISTS 2020

Ck **LEDESMA**

Nirmal **RAJA**

Janelle **GRAMLING**

Rosy **PETRI**

Leah **SCHRETENTHALER**

June 11, 2021-May 22, 2022

Haggerty Museum of Art



For more than 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 1,400 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.

The Greater Milwaukee Foundation
101 West Pleasant Street
Milwaukee, WI 53212
Phone: (414) 272-5805
www.greatermilwaukeefoundation.org

©2021 by the Bradley Family Foundation
ISBN: 978-0-9975445-9-6
Printed by The Fox Company, Milwaukee, WI

Published by the Bradley Family Foundation, Inc.
Polly Morris, Executive Director
2145 West Brown Deer Road
Milwaukee, WI 53217
Phone: (414) 446-8794
lynden.art

Published on the occasion of the Greater Milwaukee Foundation's Mary L. Nohl Fund Fellowships for Individual Artists 2020 Virtual Exhibition, curated by Emilia Layden.
<https://www.marquette.edu/haggerty-museum/online-exhibitions.php>,
June 11, 2021-May 22, 2022.
Marquette University
P.O. Box 1881
Milwaukee, WI 53201-1881
Phone (414) 288-1669
www.marquette.edu/haggerty

Catalogue Credits

Polly Morris, Editor
Craig Kroeger, Designer

Additional Image Credits

Nirmal Raja, *Unknown Geographies*, 2021 (inside covers) and *Where the Wind Blows*, 2021 (opposite title page);
Ck Ledesma, *Proyecto Conbif*, 2020-ongoing (p. 8); Rosy Petri, *Zora*, 2020 (p. 55); Leah Schretenthaler,
In These Unprecedented Times, 2021 (p. 56).

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 Lynden.

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 eighteen cycles, 111 fellowships have been awarded, and the majority of the recipients have stayed in greater Milwaukee, contributing to its cultural life. Fifty-four 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.

More than 380 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 Greater Milwaukee Foundation, and our community.

The eighteenth cycle of the Nohl Fellowship took place entirely in the COVID-19 pandemic world. Jurying, which had always been in-person, moved online, unfolding in several stages over a period of seven weeks instead of across a concentrated two and a half days. The faces of Kimberli Gant, McKinnon Curator of Modern & Contemporary Art at the Chrysler Museum in Norfolk, Virginia; Ashley James, Associate Curator, Contemporary Art at the Solomon R. Guggenheim Museum in New York; and Shamim M. Momin, Director of Curatorial Affairs at the Henry Art Gallery in Seattle, Washington, popped up on my Zoom screen periodically as they reviewed the work samples, artist statements, and resumes of 151 artists. In the final weeks, we worked with the seven finalists to prepare for the virtual studio visits, and in early December the jurors awarded two fellowships to established artists Ck Ledesma and Nirmal Raja, and recognized three emerging artists: Janelle Gramling, Rosy Petri, and Leah Schretenthaler.

We missed the mysterious chemistry and the camaraderie of the jury room, and the opportunities to learn more about the jurors and their interests through their public talks and the informal conversations that take place over lunch breaks or while travelling from one studio visit to another. We missed introducing curators to the city, its artists, and its art spaces, and the spontaneous interactions that occur when a curator enters an artist's studio. In the ongoing calculus of challenge and opportunity that has defined the pandemic, we also saw advantages: the convenience of completing at least some of the selection process online, a studio visit format that encouraged artists to think deeply about presenting their work concisely, in images and words, to the jurors. If the studio visits were less interactive, they were also more focused and, perhaps, a little less nerve-wracking for the artists than having three strangers and the Nohl entourage invade their space.

Curator Emilia Layden and I had been watching the toll the pandemic was taking on artists for nearly a year, and we were determined to keep the 2020 cycle as straightforward as possible. Our goal was to support the fellows in any way that seemed necessary without burdening them with (changing) expectations. If we helped five artists survive another year, that was enough for us. Nor were we alone in this desire to support artists. Nirmal Raja, one of the two Established fellows, generously elected to share her monetary award with the five Established finalists: Portia Cobb, David Niec, Heidi Parkes, Valaria Tatera, and Della Wells. Examples of their work are included in this catalogue for the first time.

Knowing from the outset that the exhibition would be virtual, we encouraged artists who already had projects underway to adapt to this exhibition environment by providing progress reports or creating archives rather than rushing production of new work. Ck Ledesma had already been cooking *conbif*, a beloved childhood dish made by his grandmother, to gather people, but with the advent of COVID-19, *Proyecto Conbif* snapped into focus. Ledesma offered an antidote to isolation by snail-mailing care packages of ingredients, instructions, and a play list to participants; what had begun as a personal act became a conversation about the effects of enslavement and colonization on the cultural landscapes of the Caribbean and Puerto Rico.

In the wake of George Floyd's murder, Rosy Petri posed a question to her community—a community that had witnessed suffering and death: What is your message to Black women in the future? She completed twenty-five interviews with Black people of marginalized genders (MaGes) and captured them mid-interview in digital portraits. By embedding these materials in a flexible structure of text, images, and video, she has made it possible for the project, *With Harp and Sword in Hand*, to manifest in a variety of forms and places in the future.

Nirmal Raja, an artist who has spent her career examining global movement, the cultural and material legacies of colonialism, and the lingering traces of memory from the perspective of one who has lived in several places, turned to repetitive mark making in sumi ink and homemade gouache on hanji for *Recall and Response*. This mindful—and often very large-scale—drawing practice created a visual equivalent for what it felt like to attempt to process a surfeit of information, like the 24-hour COVID news cycles, without any certainty about what it all meant.

This linking of the artist's inner and external worlds is also visible in Janelle Gramling's work. Gramling, known primarily as an object-maker, took advantage of this opportunity to experiment with performance for the camera. She collaborated with filmmaker Maeve Jackson to produce a video documenting the artist's interaction with her latest sculpture, *Chrysalis*. A reflection on the transformation of her life in the past year, the video also enabled Gramling to explore the latent capacity for movement, change, and response in her shape-shifting objects.

Leah Schretenthaler confronted her experiences as a K-12 art educator during a pandemic head-on. She transformed the sense of being weighed down by an impossible and ever-growing pile of tasks by collecting the to-do lists of colleagues far and wide and using them to construct a monument to her fellow teachers. Schretenthaler turned to her traditional methods, photography, laser etching, and metal fabrication, to reproduce these piles of lists in mild steel, and then to photograph them in a series of guerilla installations on the grounds of local schools. In the future she plans to find a permanent home for a collection of these sculptures—willing us not to forget.

Kantara Souffrant, in her catalogue essay for Ck Ledesma, references African art historian Babatunde Lawal's concept of "art for life's sake," the profound creativity of art that fosters human hopes and desires. Immersed in what Rosy Petri describes as "the concurrent pandemics of COVID-19 and racism," the 2020 Nohl Fellows did not look away.

The Nohl Fellowship program would not be possible without the support of the Greater Milwaukee Foundation or the collaboration of Susan Longhenry, director of the Haggerty Museum of Art, and her staff.

Polly Morris

19 June 2021



ESTABLISHED ARTISTS

Ck **LEDESMA**

Nirmal **RAJA**

EMERGING ARTISTS

Janelle **GRAMLING**

Rosy **PETRI**

Leah **SCHRETENTHALER**

Proyecto Conbif: Ritual Gatherings for Survival

by Kantara Souffrant

Ck Ledesma is an Afro-Boricua/Caribbean artist born and raised in San Juan, Puerto Rico, who lives and works between Milwaukee and San Juan. Perhaps it is because of the nature of living and working as a diasporic artist—rooted in multiple histories, cultures, and kinship networks—that Ck’s work gathers people through the shared language of food. The kitchen is a “cultural archive,” writes African diaspora scholar Elizabeth Pérez in *Religion in the Kitchen: Cooking, Talking, and the Making of Black Atlantic Traditions* (2016). Kitchens are spaces where knowledge is passed, and recipes are shared through acts of making. The kitchen is a classroom and a site of emotional dialogue. In my mother’s and grandmother’s kitchens, I learned not only how to make Haitian cuisine but also about their hopes and dreams (as well as my own). In the act of cooking we became unguarded, able to share more of ourselves.

Proyecto Conbif was born of the vulnerability and cultural archive of the kitchen. The corned beef dish that Ledesma facilitates with participants was a favorite dish growing up, and their grandmother cooked it for them whenever they asked for it. Conbif symbolizes love for Ledesma. Yet, corned beef is a product of the transatlantic slave trade, brought to the Caribbean by Europeans to feed enslaved African and Indigenous laborers. The emotional crux of *Proyecto Conbif* is how Ledesma navigates the nuances and tension of gathering people when the legacy of violence is always with us—literally in our food. “I don’t want to center slavery; not for this project,” says Ledesma. “I am celebrating my lineage. It is about my grandmother, lineage, place, [and] joy.”

Proyecto Conbif honors the kitchen as a site where colonized Black and Brown bodies have rendered joy from within violence. The project is symbolic of a Black art of survival. The artist snail-mails the ingredients required to make the dish as care packages. Ledesma provides a how-to video on preparing the meal and an intuitively curated playlist—featuring Puerto Rican artists from global pop stars Marc Anthony to the “Princess of Salsa,” La India—and then encourages participants to cook and dance along. The mailed ingredients, video tutorial, and dance-worthy playlist are invitations to commune and (re)center the kitchen as hearth/heart. To cook, to become unguarded, to play in the kitchen: we forget these small gestures are essential until loneliness strikes due to illness, grief, or social isolation. Ledesma knows that sometimes a good meal and a playlist are all you need to feel whole, human, and connected. Ledesma also knows that BIPOC bodies gathering in a colonial system that deprives us of our shared humanity is an act of survival, an art of hope.

Ledesma’s social engagements reflect African art historian Babatunde Lawal’s observation that “Human creativity is most profound in art for life’s sake [when art] is used to foster human hopes and desires.”¹ *Proyecto Conbif* is art for life’s sake. The “art” is the ritual performance of gathering across time and space to remind us that we must feed ourselves and each other to survive.

¹Babatunde Lawal, *Art for Life’s Sake, Life for Art’s Sake: An Inaugural Lecture Delivered at the Obafemi Awolowo University, Ile-Ife on Tuesday, 18th May, 1982*. Obafemi Awolowo University Press, 1987, 35.



Artist Statement



In my practice, the intersectionality of my identities acts as a departure point to play with the realities of diasporic life while exploring culture, history, place, ancestry, and experiences. These explorations manifest in a range of disciplines and materials shaped by the nature of each project: many of them socially engaged through the performance of culture and rooted in sharing and building community. My work navigates through history and humanity, developing a dialogue around oppositions: scarcity against abundance, trauma vs. joy. It is a conversation about the unknown effects the legacies of enslavement and colonization have on the cultural landscapes of the Caribbean and Puerto Rico. *Proyecto Conbif* was born of the desire to build togetherness from within pandemic isolation, sharing experiences and creating bonds while connecting at a distance.

About the Artist

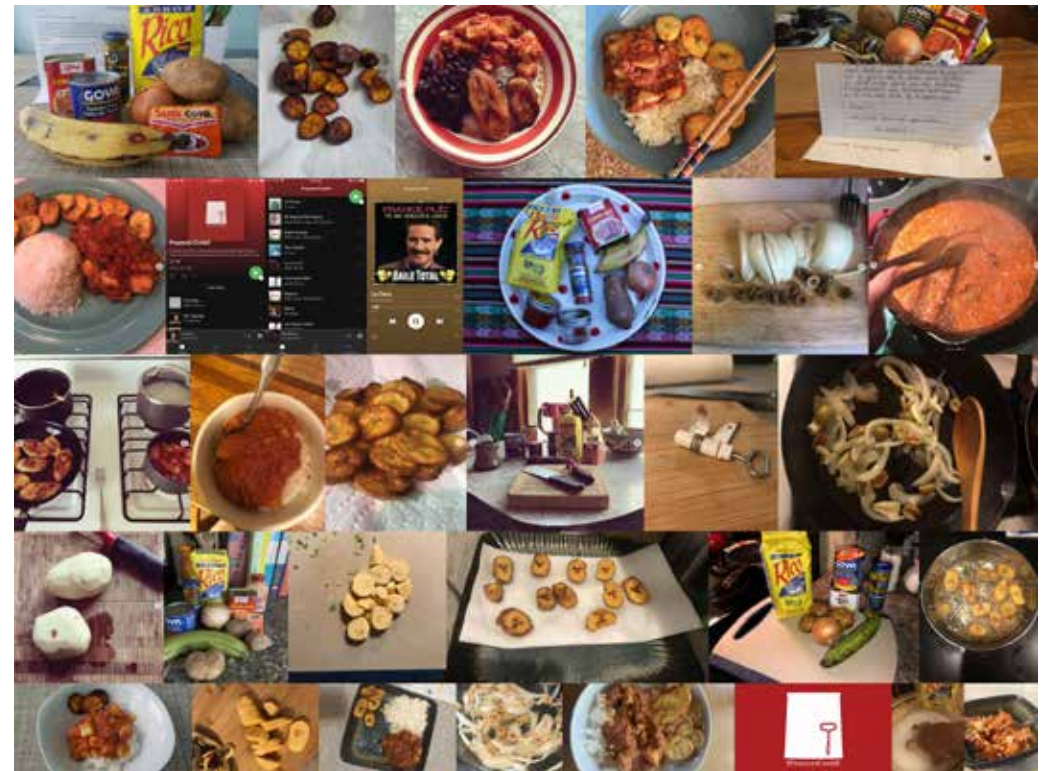
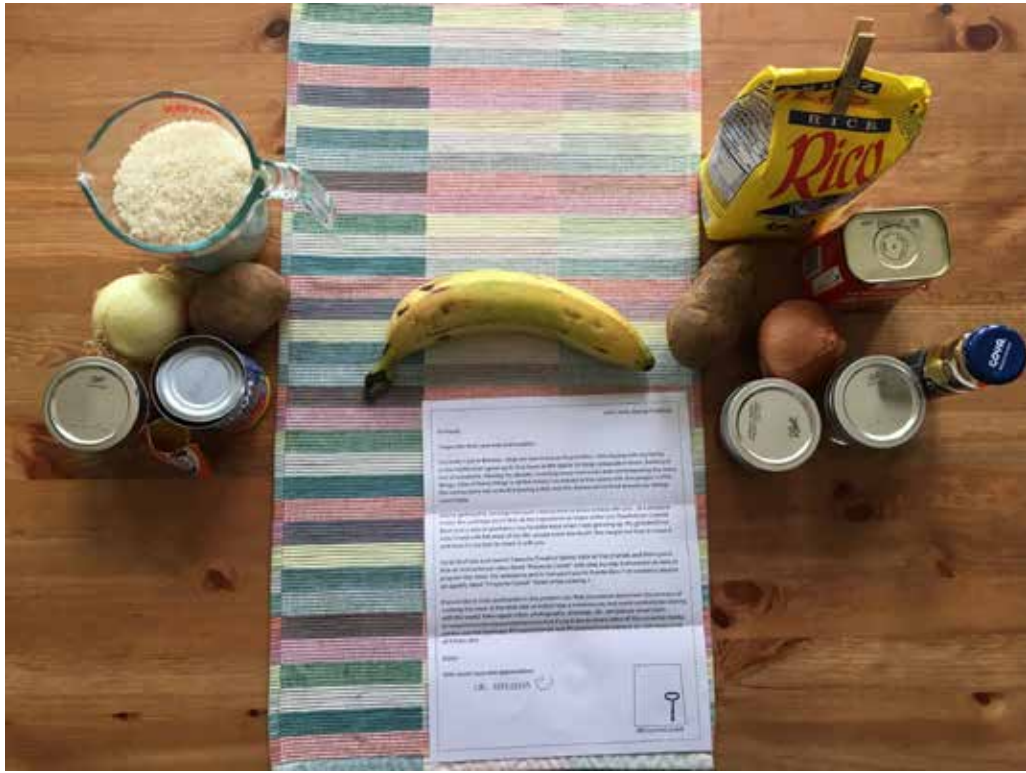
Ck Ledesma is a transdisciplinary artist from San Juan, Puerto Rico, living in the diaspora in Milwaukee, Wisconsin. Besides art practices, they are passionate about serving their community while building authentic relationships and the liberation of all BIPOC people. They co-founded Cosecha Creative Space, a community focused “space” that centers connections, understanding, and building togetherness through creative engagement, mutual aid, and the arts: “We connect with our community(ies) to understand our collective/shared humanity and build togetherness—building together through art creation.” Ledesma has served as an artist-in-residence for the Cesar Chavez Drive Business Improvement District in Milwaukee, the Mitchell Street branch of the Milwaukee Public Library, and Casa Candela in Cayey, Puerto Rico. Their work has been exhibited nationally and internationally at the Racine Art Museum and through the Museums Association of the Caribbean and, most notably, within the community.

Checklist

Proyecto Conbif, 2020-ongoing.

Rice, plantain, canned corned beef, potatoes, onions, green olives, vegetable oil, tomato sauce, sazón, water, letter, YouTube video, and Spotify playlist.





Always Elsewhere

by Shubigi Rao

In any aesthetic attempt at describing the Indian immigrant experience, there is the added onus of essentialist perceptions of culture and gender, made reductive and non-threateningly palatable to an unfamiliar audience. Nirmal Raja's methods eschew such easy forms. She chooses instead to situate her work within the Milwaukee community, in a way that smudges the linearity of exodus narratives into the multiplicity of nomadism and ceaseless rewriting of place.

Reimagining the scaffolding that buttresses sense of place, specifically her place in community, Raja rebuilds fraught ideas of citizenship through empathy and a precise, direct sensitivity. Running through pieces like *Wrapping Air in Cloth* are entwined threads of dislocation and the burden of cultural "authenticity." Beyond describing the sharp pain of dislocation, Raja understands how materiality and tactility act as powerful mnemonic devices. Speaking as they do of the peculiar numbness that also accompanies migration, Raja's work with hanji (included here) probes the dependence on shiftless memory to evoke ghostly shades of semi-forgotten tastes, words, and textures. By countering the fetishization of "Asianness" through her fragmented yet archival photographic series *Latitude*, she expands the scope of the narrative towards a more universal experience of restless, inconstant memory. Relying on the specificity of key recollections as reconstructive mechanisms, her method is immediately familiar, mirroring our own subjectivities.

There is confrontation, too, in her work, a provocation that coexists with an aesthetic ethereality, a provocation that nomadism is resistance. Recognising that such negotiations often involve the state and its institutions of power, claims of ownership and entitlement, of rootedness and belonging, she adroitly reworks text and gesture into articulate explorations of the substructures of immigrant identity. Grappling with truncated notions of cultural continuity often reinforces a sense of alienation, which Raja counters with her work on redefining her own social networks. In works like *The Wall Within* and *Neverending Line*, there is also a visible recognition of Okwui Enwezor's point about the political nature of all aesthetics.

Raja's charged performances—*What is recorded / What is remembered* and *Reaching through 5 ½ yards, 8497 miles*, in particular—and text-based installations challenge the treacherous translation of lived experience into exoticized tropes of cultural authenticity and neatly distilled bon mots on ethnicity. Her articulations of the complexities of femininity and agency defy superficial Orientalisms. Given that the experience of migration is culturally destabilizing, the truths of selfhood, the shapes of family, the longevity of friendships and social connections are all fragile, and provisional. Rejecting the "sedentarist metaphysics"¹ of nationalisms, Raja's work invokes these conflicted territories in the nomadic, metaphysical landscapes of her practice with an unflinching, yet ultimately tender, honesty.

¹Tim Cresswell, "Theorizing Place," *Thamyris/Intersecting: Place, Sex and Race* 9 (2003): 21.



Clockwise from upper left: *Wrapping Air in Cloth* (2019); *Latitude* (2016); *Reaching through 5 ½ yards, 8497 miles* (2018); *Neverending Line* (2014); *The Wall Within* (2020).

Artist Statement

My work examines global movement, the cultural and material legacies of colonialism, and the lingering traces of memory by making visible the underlying interconnectedness of all beings. Having lived in several places before calling Milwaukee home, I experience the local through a global lens. Loss and wonder are consistent experiences for an immigrant: we experience place as transient and objects as mutable in their meaning. In the studio, I process all that goes on around me by experimenting with materials and ideas. I am drawn to objects and images that have dual cultural and personal significance. Photographs, found objects, maps, clothing and fabric, personal video recordings—all become raw materials. Through my practice, I acknowledge these materials as receptacles of memory and transform them into artwork that resonates across cultures, framing them within a landscape shaped by the mundane and the political.

In *Recall and Response*, my photo archive served as the catalyst for a new series about memory and place, particularly the bits of sensory or somatic information that get lost when we recall the past. As I scrolled through my old photos I experienced a sort of memory fragmentation that inspired me to abstract pieces of these memory-images, enabling a kind of temporal bridging between the forgotten past and the pandemic moment. These image fragments made their way into large-scale drawings that were rendered through repetitive mark making in sumi ink and homemade gouache on hanji (Korean paper).

About the Artist

Nirmal Raja is an interdisciplinary artist who lived in India, South Korea, and Hong Kong before immigrating to the United States thirty years ago. She holds a BA in English Literature from St. Francis College in Hyderabad, India; a BFA from the Milwaukee Institute of Art & Design, and an MFA from the University of Wisconsin- Milwaukee. Raja's work has been exhibited widely in the Midwest, nationally, and internationally. She often collaborates with other artists and strongly believes in investing energy in her immediate community while also considering the global. She is a mentor for the Milwaukee Artists Resource Network's mentorship program.

Checklist

To See the Forest but Also the Trees and Leaves, 2020
Sumi ink and homemade gouache on hanji
57 x 60 inches

By the Shore a Year Ago, 2020
Sumi ink and homemade gouache on hanji
57 x 60 inches

Where There Is Smoke, 2021
Sumi ink and homemade gouache on hanji
60 x 171 inches

Unknown Geographies, 2021
Walnut ink and homemade gouache on paper
57 x 85 inches

Where the Wind Blows, 2021
Sumi ink, homemade gouache,
and silver acrylic paint on paper
57 x 60 inches

Untitled, 2021
Sumi ink and homemade gouache on paper
57 x 120 inches

The Thorn and the Banana Leaf, 2021
Sumi ink and homemade gouache on paper
57 x 60 inches



The Thorn and the Banana Leaf, 2021



Untitled, 2021

Love Object

by Faythe Levine

With the typewriter effecting such cacography that the survival of handwriting is questionable; with twentieth-century working hands stretching out only to make some part of a product; with mass production engendering a detached attitude toward the object, it seems logical, in retrospect, that some creative sensibilities would revolt, would return to the studio with the most unpretentious of goals: to create from start to finish objects with which a public could personally identify.

Lee Nordness, *OBJECTS: USA*

In 1969, the formative exhibition *Objects: USA* opened at what is now the Smithsonian American Art Museum. A publication, authored by the exhibition's curator, Lee Nordness, followed in 1970. The book features over 300 object makers working in enamel, ceramic, glass, metal, jewelry, plastic, mosaic, wood, and fiber, cataloguing the contemporary craft movement of that time. In the introduction, Nordness observes that painters and sculptors had been blurring the accepted boundaries between fine art and craft and "confusing museum officials, critics, and collectors by creating works which do not fit into established categories." This insight became the foundation for the way we now classify and write about craft materials in the context of art making. The exhibition and catalogue represented a turning point in the art world, bringing craft processes into the limelight and paying long overdue respect to artists who were working with traditional craft materials.

Janelle Gramling is an artist who successfully joins disparate materials to create beautiful objects. In 2012, this passion for combining materials followed her into the clay studio. It is here that the pivotal shift occurs that brings us to her current body of work and that places her within the historical timeline of studio craft. Gramling's recent works, such as *Sluice* and *Hasp*, are in conversation with pioneers of the contemporary fiber movement. Lenore Tawney, Sheila Hicks, and the perhaps lesser-known but equally important Janet Kuemmerlein, who are all featured in the *Objects: USA* publication, are visible inspirations within Gramling's oeuvre. *Construction* (1969), Kuemmerlein's piece in *Objects: USA*, is made of rope, wool, yarn, seeds, and Philippine straw and could easily hang in a contemporary exhibition next to *Sluice*. These two works were created nearly fifty years apart, yet the masterful organic flow of the materials in each communicates a similar message of momentum.

Gramling is a woman who cannot live without making. In her work for the Nohl exhibition, she has built upon her skills as an artist and gone on to harness movement, gravity, flow, and texture to tell a new story about where she is and where she has been. With the introduction of performance and video into her ever-evolving practice, we witness the beginning of a new chapter of vulnerability and openness. Taking her place in the inspired lineage of object makers who came before her, Janelle Gramling's devotion to material and process continues to push her into uncharted territory.



Sluice, 2018

Artist Statement

Themes of ecology, gender, and personal symbolism speak through the ways in which my traditionally craft-centric materials interact with each other within a contemporary, minimalist aesthetic. Ceramic, wood, and natural fibers colored with plant-based dyes are materials that feel basic and elemental. Combining “animal, vegetable, and mineral” in very simple and deliberate ways can highlight the narratives of each material. Craft processes reveal the human: forms that are mathematical and perfect in concept become flawed and natural when brought to life in clay and fiber. Geometric shapes are slightly imperfect, ceramic pieces warp in the kiln, and surfaces bear blemishes, including my own fingerprints. Gravity, too, is an important element in my wall- and ceiling-mounted sculptures, activating my intended drape and balance by distorting and bending the arrangement of objects.

As a Nohl Fellow this year, I took the opportunity to work in video, a brand-new medium for me. The past twelve months have brought a lot of change in my life and I felt called to create work that was more personal and emotional. I made a sculpture for my body to interact with, and the resulting film is a narrative about transformation.

About the Artist

Janelle Gramling is a Milwaukee native who has been working as a sculptor for over fifteen years. She operates her fine art practice, as well as a business selling her small works as functional pieces and home décor, out of her Milwaukee studio. She lives with her three children and their two pet mice in Bayview.

Checklist

Chrysalis, 2021
Porcelain, cotton, linen, steel
Dimensions variable.

Chrysalis, 2021
Digital video
8:59
Cinematography by Maeve Jackson and Cristina Ossers; edited by Maeve Jackson.



Hasp, 2018



Video stills from *Chrysalis*, 2021.

Advocating Boldly

by Natassa R. Chambliss

In my experience, it is artists who tell the best stories: they capture moments through their works that shape our world view. I met Rosy Petri more than ten years ago at Alverno College when she was giving an oral presentation. She was a brilliant storyteller. So, it came as no surprise that I instantly connected to *With Harp and Sword in Hand*, each figure in it, and the moments in which they were captured. Much like Petri, these women are community leaders and advocates.

How did she get here—so confident, so strong, boldly engaging us through her works? More importantly, how did she develop the ability to recognize and portray those same amazing qualities in others and translate this to new audiences through her art?

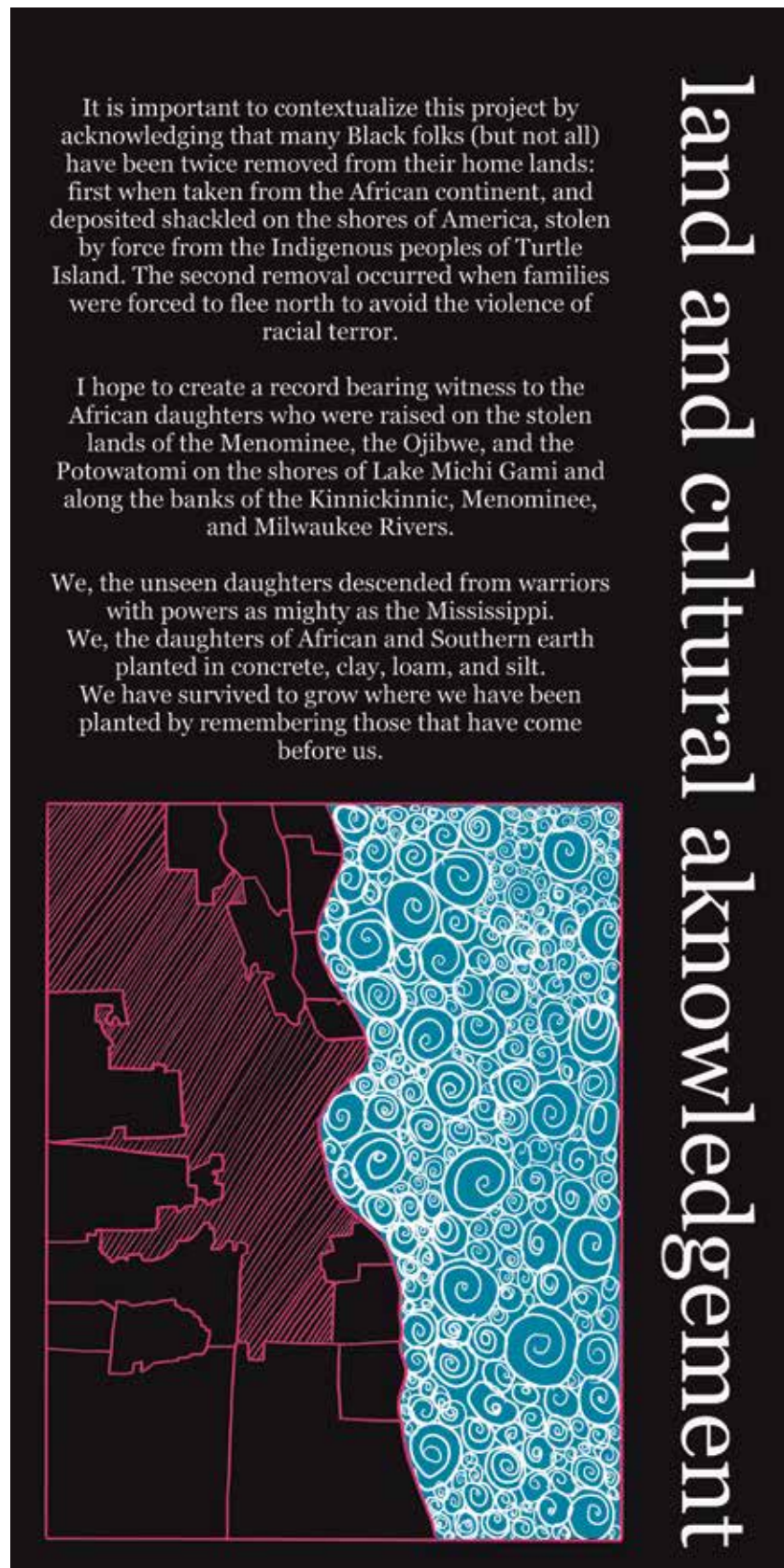
Here's a quick story. A little girl enters an art museum for the very first time. She is surrounded by art and one item stands out: a sculpture. The little one moves in for a closer look, and the details she discovers in the materials spark pure joy! Something inside of her is ignited and she will forever be reminded of this day and that feeling. The little girl grows to be a beautiful woman. Art is an integral part of who she has become and how she relates to the world around her.

Let's imagine the little girl returning to a museum now, as a woman, a community advocate, and an artist. I envision a joyous experience filled with pride and a profound sense of accomplishment at being in such an institution with her works prominently on display. What actually happens is not as I imagined—nor, I am certain, as Petri imagined—it would be. She leaves the space feeling like an outsider, discriminated against, and with a clear sense that her art is appreciated and welcomed in a space where she herself is not.

What I admire about Petri is that despite situations like this, she rises above and shifts the focus back to what is most important: the stories that inspire, motivate, and encourage others to live their lives boldly. Petri challenges us to see these gifts in others. Like Petri, the women she highlights in *With Harp and Sword in Hand* are propelled by the adversity they have experienced in their lives and careers.

Petri's recent museum experience made me wonder what the role of the artist is in shifting the ways institutions welcome BIPOC into their spaces. My conclusion: it is not the role of the artist at all. They are already doing their part as the creators and the storytellers. The responsibility to make this shift happen rests squarely with institutions, patrons, and art lovers (like myself).

Thank you to the Nohl Fellowship program and its supporters for shining a light, not just on the works of brilliant artists like my friend Rosy Petri, but on the artist as a person worthy of acknowledgment.



Artist Statement

I am a self-taught artist fusing printmaking, photography, and multimedia storytelling into my fiber arts practice. Inspired by the sacred art and architecture of churches and cathedrals, I create contemporary iconography seasoned with Black history, music, and culture. Part autobiography, part documentary, my work is about self-discovery, history, and radical Black Joy. It is important for me to acknowledge that my ancestors are the descendants of the survivors of the Middle Passage. In my art, I hope to honor the ancestors (known and forgotten) by carrying on cultural traditions as they have manifested in my life. My work is an offering of rhythm, color, and celebration for them.

With Harp and Sword in Hand was born through a virtual study group where we dreamed of possibilities for a world where Black people might thrive. The murder of George Floyd on May 25 was a graphic and sobering reminder of our place in the constellation of now, and a visceral reminder of the plight of our diasporan ancestors.

Over the course of the year, I interviewed 25 Black MaGes (Black folks of marginalized genders) about their experiences living through the 2020 concurrent pandemics of COVID-19 and racism. We have witnessed suffering and death, so for this phase of the project I have decided to share a compilation of responses to the final question of each interview: What is your message to Black women in the future?

About the Artist

Rosy Petri is a mother, artist, and storyteller from Milwaukee, Wisconsin. In 2020, Petri received the Mildred Harpole Artist of the Year award from the City of Milwaukee Arts Board. In 2019, as the 11th Pfister Artist in Residence, she created a space to showcase her fabric portraits, record podcast interviews, and celebrate traditions of the African diaspora. The prior year, Petri was a Milwaukee Artist Resource Network mentee under artist Della Wells. Petri's work can be viewed in several prominent Milwaukee locations, including the Pfister Hotel, where *Shavonda's Bridal High Tea*, a legacy piece, commemorates her residency; Northwestern Mutual's Giving Gallery, where her gestural portrait series *Together* is featured; and at the Milwaukee County Courthouse, where her *MKE WI* series is installed outside the county executive's office.

Checklist

With Harp and Sword in Hand, 2020-2021. Three introductory text and image panels; one fabric portrait of Zora Neale Hurston; digital illustrations of twenty-five contemporary Black MaGes; two videos; concluding text and image panel.

Special thanks to photographer Daniel Seung "Pugs" Pugliese, without whose photographs this project would not have been possible. Additional support provided by Artists Working in Education through a Greater Milwaukee Foundation On the Table grant.





collaborator

With gratitude to Daniel Seung “Pugs” Pugliese, without whose beautiful photography, this project would not have been possible.

 A large black and white line-art illustration of a man with long hair, wearing sunglasses and a white button-down shirt, with his hands raised in a gesture. The style is reminiscent of a woodcut or a high-contrast graphic print.

In These Unprecedented Times

by Darren Ching

Leah Schretenthaler is an interdisciplinary artist working across photography, video, and sculpture and responding to cultural and environmental issues. For example, in her previous project, *The Invasive Species of the Built Environment*, she physically altered photographs by laser-cutting through silver-gelatin prints, removing man-made structures from Hawaiian landscapes to express the environmental destruction and lasting implications of over-development in the islands.

Schretenthaler's inspiration for *In These Unprecedented Times* stems from being an educator in Milwaukee. In 2020, the COVID-19 pandemic forced much of the United States into lockdown and restrictions. This resulted in Schretenthaler's ability to work—both as a teacher and an artist—being sent into a tailspin and dramatically altered. Circumstances required the artist and her colleagues to pivot quickly, speedily learn new technologies, and transform classes into remote, virtual lessons with hastily rewritten curriculums. Teaching then hybridized into part virtual/part in-person, requiring yet more pivoting. Amidst the necessary embrace of digital technology, however, it was an old technology that resonated most with the artist: the familiar tool of the written note, the to-do list.

Schretenthaler and other educators relied on handwritten to-do lists to keep abreast of a highly pressured workload that was fast-paced and fluid. The lists themselves were a random mix of sticky notes and notepad pages, each handwritten and often an abbreviated document of tasks. Over time, the old-fashioned slips of paper became dog-eared, crumpled, and otherwise worse for wear. However, they represented more than a never-ending list of tasks. They became a metaphor for a collective struggle—one that was invisible to those outside of their experience. Schretenthaler's new work, *In These Unprecedented Times*, is an articulation of this.

Pulling together her own to-do lists, and those collected from her fellow educators, Schretenthaler translated the discarded slips of paper into sculptures rendered from steel. Scale remains true, text is etched onto the surface, and crumpling and paper dog-ears are replicated. The physical weight of the material reflects the workload of the educators, and its durability, their ability to rise above the pressure of the task at hand.

Finally, Schretenthaler sets up an interesting dichotomy through her methodology of installation. Each sculptural arrangement of the steel to-do lists is temporarily installed in front of a school building. Photographed in-situ, the diminutive sculptures are juxtaposed with monumental school signs, or within sight of imposing architectural structures—perhaps thus becoming obsequious to the educational institution itself. And while the artist has brought strength and durability to the subject in her choice of materials, the sculptures reflect a sense of vulnerability—allowed to show evidence of age and distress through rust, patina, and wear from exposure to the elements. Through Schretenthaler's artworks, *In These Unprecedented Times* offers a glimpse into the changed reality and hardships of being an educator during the COVID-19 pandemic.



Artist Statement

Beginning in the spring of 2020, COVID-19 drastically changed K-12 education in this country. Teaching shifted online and teachers were asked to transform their curriculums within a matter of weeks. Teaching has always been a demanding profession and expectations continued to be piled on teachers. The new school year brought more tasks for educators. Suddenly, it felt like everyone was teaching for the first time again: whether simultaneously inhabiting virtual and in-person classrooms, or adapting music, art, and the library to travel from room to room while trying to find new places to prep, plan, and grade.

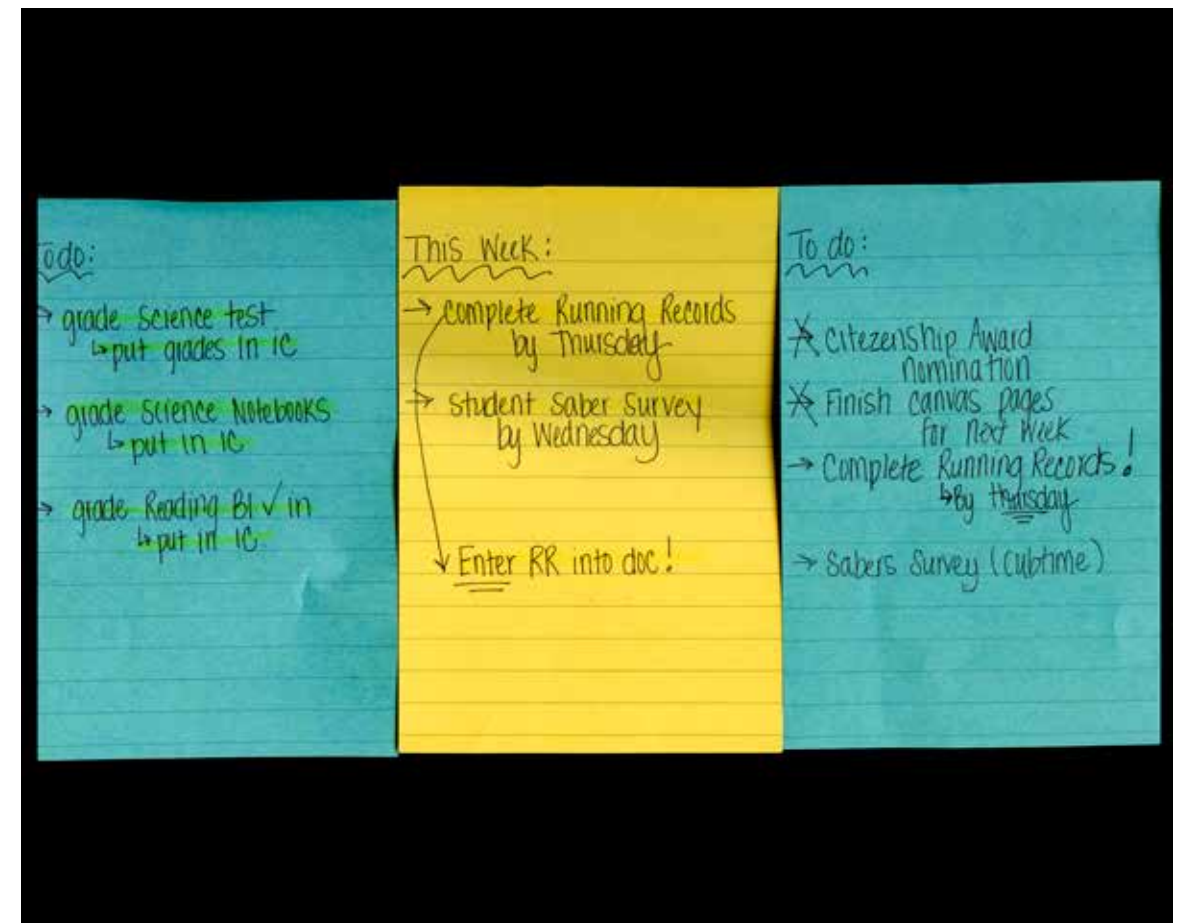
For this project, I have turned to my traditional methods—photography, laser etching, and metal fabrication—to create a monument to teaching during the COVID-19 pandemic. In these unprecedented times, educators have relied heavily on to-do lists to keep up with their personal and professional lives. For each list, the scribbled language that only the writer can understand has been rusted onto a piece of bent steel, transforming it into an object that materializes the weight of the tasks those notes originally carried. The steel has been folded and crumpled, much like a to-do list that has been carried around, used, and tossed out. In the latest stage, the welded piles of discarded—sometimes half-finished—tasks are documented in front of schools in and around Milwaukee. As an artist-educator working in the suburbs of Milwaukee, my notes have joined those of my fellow educators, bearing witness to the tasks that have weighed all of us down.

About the Artist

Leah Schretenthaler was born and raised in Hawaii, and Hawaii remains a point of reference in her research and studio practice. She was named one of LensCulture's Emerging Talents of 2018 and placed second in the Sony World Photography Awards the same year. In 2019, she received the Rhonda Wilson Award through FRESH2019 at the Klompching Gallery as well as a Film Photo Award. The following year she was awarded the College Art Association Professional Development Fellowship for Visual Arts. Her work has been displayed nationally and internationally. Schretenthaler holds a BFA, a master's degree in art education, and an MFA, and currently teaches elementary art education in Wisconsin.

Checklist

In These Unprecedented Times, 2021 (work in progress). Ephemera, photographs, digital scans, laser-etched and welded steel





Contributors

Natasha R. Chambliss, MBA is an advocate and champion for the arts as the founder of Lines Gallery, Inc. She is also a community shareholder who serves on several nonprofit boards that strategically align with her values of serving others, supporting the arts, and educating our children. Chambliss currently serves as the director of student affairs for the National Black MBA Association, Atlanta Chapter, and as the chair of the board for the Atlanta Printmakers Studio.

Darren Ching is the owner of the Klompching Gallery in Brooklyn, New York. Established in 2007, the gallery specializes in the exhibition and sale of contemporary fine art photography. Additionally, Ching is a freelance art consultant, graphic designer, and educator.

Faythe Levine has been in service to the arts for over twenty years, advocating for creativity to be used as a vehicle to build community, personal independence, and empowerment. She has worked in both traditional and DIY spaces focusing on communicating artist process and materials to the public through curatorial projects, documentary film, writing, and happenings.

Polly Morris is the executive director of the Lynden Sculpture Garden and the Bradley Family Foundation. She administers the Greater Milwaukee Foundations Mary L. Nohl Fund Fellowships for Individual Artists.

Artist and writer **Shubigi Rao**'s interests include histories and lies, literature and violence, anthro-ecologies and natural history. Her art, texts, films, and photographs look at current and historical flashpoints as perspectival shifts to examine contemporary crises of displacement, whether of people, languages, cultures, or knowledge bodies. She is currently the artistic director for the upcoming Kochi-Muziris Biennale.

Dr. Kantara Souffrant is a Haitian-American artist-scholar, museum educator, and curator who brings her passion for community engagement, dialogue, and facilitation to her work as a performer, educator, and community member. Souffrant is the inaugural Curator of Community Dialogue at the Milwaukee Art Museum.

Nohl Finalists

Portia **COBB**

David **NIEC**

Heidi **PARKES**

Valaria **TATERA**

Della **WELLS**

The 2020 Nohl Finalists

In an unprecedented action born of our collective and personal experiences over the past year, Established Fellow Nirmal Raja chose to share her monetary award with the five finalists in her category. Raja described her decision this way: “I value tremendously the support and camaraderie of the artists’ community in Milwaukee and find it truly unique. There is so much talent and generosity here and I feel lucky to be part of it. This has been a tough year for many and I would like to share the prize money with the other five finalists. Their work is strong and opportunities for recognition and growth are few. It is my pleasure to share this prize, in admiration and respect, with all of them. I am grateful for the opportunity to do so.”

The finalists in the Established category were Portia Cobb, David Niec, Heidi Parkes, Valaria Tatera, and Della Wells.

Raja has a history of sharing her time, encouragement, and opportunities with her fellow artists: her wish to share her Nohl award was simply the latest episode. More broadly, her generous gesture also confirmed that the artists in this community can be very quick to help each other. This year has been a real test of their capacity for mutual support.

When word went out to the finalists, their responses spoke of Raja’s vital role in Milwaukee’s community of artists and her generous spirit; of hope in dark times; of gratitude for the recognition; of speechlessness and tears. “What an uplifting message to find on a difficult day,” wrote one, and “Chi miigwech for...giving selflessly in a time that is so uncertain,” wrote another. Although several acknowledged that the money came “at a time when it is very much needed,” there was also a sense that Raja’s gift extended beyond financial aid to individual artists to become a “powerful statement” that “illuminates our community” and “uplifts the whole.”

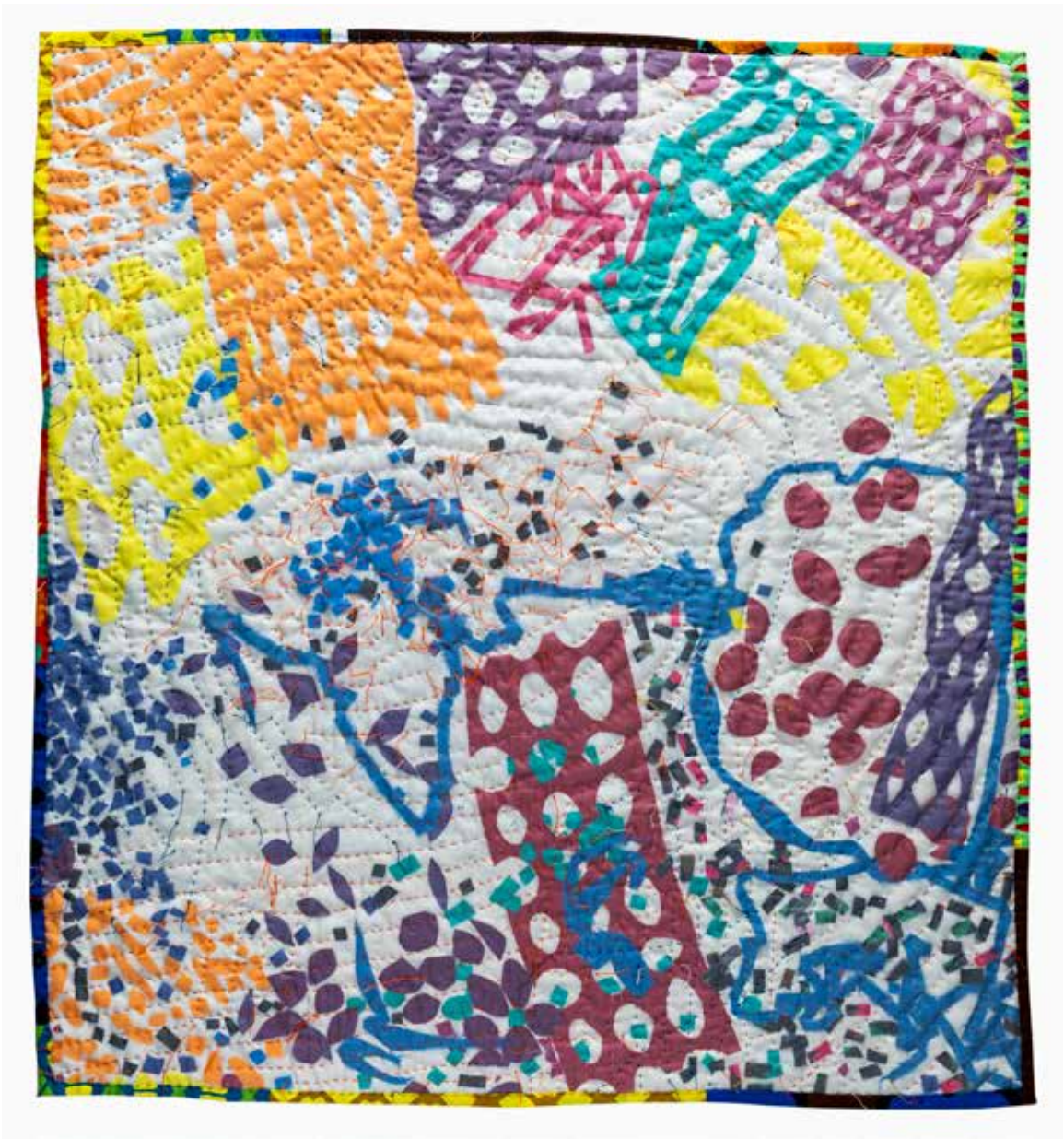
Raja responded to these messages with one of her own: “May we survive this time together!” The pages that follow demonstrate that these five artists survived and continued to make work in a difficult and uncertain year.



Portia Cobb, *Last Known Address ii: He invited me to the plantation, so I dressed for the occasion*, 2021



David Niec, *April Moon Span and Set at 96-8% Illumination*, 2020



Heidi Parkes, *Double Happiness, 1*, 2020



Valeria Tatera, *Justice*, 2019-ongoing

About the Finalists

Portia COBB

Last Known Address ii: He invited me to the plantation, so I dressed for the occasion is drawn from a series of narrative photographic prints based on my experience of meeting a descendant of the enslavers of my first documented African ancestor, who was brought to South Carolina, USA. As the project develops, I will introduce animation.

Portia Cobb is an interdisciplinary artist whose work draws inspiration from personal and collective history and memory to create narratives concerned with the politics of identity, place, dislocation, and forced forgetting.

David NIEC

Observing the moon move across the sky, throughout any night of the year from a point removed from city light, offers several variables. The moon's illumination is perpetually increasing or diminishing. The moon's rise and set positions change nightly as does the apex of the moon's span. The atmosphere is constantly in flux, subtly or dramatically affecting the moon's appearance. The ambient noise changes with each season. Winter, for instance, is mainly silent whereas spring offers a cacophony of frogs and birds. Paying attention, as time elapses throughout a given night, offers an experience that can be a very rich drama. *April Moon Span and Set at 96-8% Illumination* was painted in oil on panel and measures 48 x 102 inches.

David Niec has been creating paintings that focus on the activity of the moon and the greater night sky for thirty years. Niec often seeks out nocturnal happenings in locations removed from city light. These experiences become source material for his paintings and drawings. Most of these experiences occur in and around Milwaukee, with the shore of Lake Michigan being a frequent vantage point. Niec occasionally explores views from other regions, most notably the desert of New Mexico. He exhibited with the Dean Jensen Gallery from 2000 through 2016 and currently shows with the Portrait Society Gallery in Milwaukee.

Heidi PARKES

This piece, one of two made for the *Double Happiness* exhibition with oQamoQa in Seoul, South Korea, exemplifies the commingling of personal and public in my home studio. The organizers of the invitational mailed materials to the participating artists and hosted a joyful and multisensory Zoom gathering. I worked to turn the concept of double happiness into a verb, pairing with my 4-year-old nephew for the composition, and hosting an Instagram Live for the quilting. I listened to *Joyful* by Ingrid Fetell Lee. This sharing of choice-making led to a confetti-filled, easily portable quilt that honors the influence traditional Korean patchwork has had on my artmaking process. See more at #DoubleHappinessWithOqamoqa.



Della Wells, *Our Ancestors Remind Us*, 2020

Before Heidi Parkes was born in Chicago, Illinois, in 1982, her grandmother organized a collaborative family quilt to commemorate her birth. Now based in Milwaukee, her quilting and mending celebrate the hand, and her works tug at memories and commemorate shared experience. Often using specific textiles, like an heirloom tablecloth, bed sheet, or cloth teabag, Parkes incorporates subtle meaning and material memory from the start. Engaging in the worlds of art, quilts, mending, and social media, Parkes is an advocate for the domestic realms, slow stitching, and mindfulness. Parkes is currently an artist-in-residence with ARTservancy, a program of Gallery 224 in Port Washington, Wisconsin.

Valaria TATERA

Justice addresses the crisis of missing and murdered Indigenous women, girls and two-spirits (MMIWG2S). It goes hand-in-hand with the commodification and exploitation of Indigenous lands and resources. When that happens, it makes it easier to objectify, fetishize, and exploit Indigenous people. The judicial system often memorializes the crime while erasing MMIWG2S identities. These women, girls, and two-spirits held important roles in their communities. They made decisions, they held spots on tribal council, they worked to revitalize their languages, they carried cultural knowledge and memory. They were mothers, grandmothers, aunts, sisters, cousins, and friends. This piece, begun in 2019, measured 192 x 84 x 7 inches in this installation and is made from ribbons with “JUSTICE” printed on them.

Valaria Tatera is a Wisconsin-based installation artist, activist, and lecturer whose work investigates the intersection of ethnicity, gender, commerce, and the environment. An enrolled member of the Bad River Band of Lake Superior Chippewa, Tatera explores self-identity and contemporary Indigenous issues such as the impact of colonization on Indigenous erasure, visibility, and resilience. Her intention is “for the work to hold visual and personal space for statistics that often erase the individual.” Tatera earned an MFA in 3-D from the University of Wisconsin-Madison, and an MA and BFA in Ceramics from the University of Wisconsin-Milwaukee.

Della WELLS

Being a master of your spiritual self does not come until you understand your origins. My work layers history and surreal dream worlds within a social justice landscape pitted with the triumphs and difficulties of being an African American woman in America. Each collage presents female subjects empowered to make choices and to educate younger generations to avoid the societal projections, prejudice and limitations that loom everywhere. As a medium, pictorial strategy, and storytelling device, collage is a form of art that relates historically to women and quilting. Concepts of worth and value central to the diasporic Black experience play out as every discarded, disavowed remnant is called out and repurposed. My mother quilted and I connected it to “piecing together” the fragments of one’s life: the cut-and-paste manner of our personal narratives.

Della Wells has appeared in various publications and has been exhibited in Europe and throughout the United States. Solo exhibitions include the Loyola University Museum of Art, Chicago, and the Wright Museum at Beloit College in Wisconsin. Her work has been included in the Outsider Art Fair in New York and in exhibitions at Maus Contemporary, Birmingham, Alabama; the Hickory Museum of Art, Hickory, North Carolina; and in Wisconsin in the 2019 Wisconsin Triennial at the Madison Museum of Contemporary Art; the Trout Museum of Art, Appleton; and in *Wisconsin 30* in conjunction with *30 Americans* at the Milwaukee Art Museum. Della Wells is represented by the Portrait Society Gallery in Milwaukee.

The Greater Milwaukee Foundation’s Mary L. Nohl Fund

SUITCASE EXPORT FUND FOR INDIVIDUAL ARTISTS 2019/2021

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 a typical year, the fund assists approximately thirty artists over the course of twelve months, enabling them to take themselves, and their work, around the world.

In the six-month period since December 2020, when we last reported on the program, the Suitcase Export Fund made three awards to individual artists. In addition, one exhibition postponed during the pandemic has been rescheduled. The artists—three of them past Nohl Fellows—will be sharing their work in Elmhurst, Illinois; Guayllabamba, Ecuador; and Siracusa, Italy.

In the past, artists have taken advantage of Suitcase travel to layer on residencies, meet their counterparts (activists, organizers of DIY spaces) in other locations, or undertake research on new projects. The latest awardees represent the first wave of post-pandemic travellers, and they are embracing opportunities to venture far afield and work among other artists. We have just opened a new cycle of the Suitcase Fund, and judging from the response, artists are on the move once again.

2019 Winter Cycle (December 2019-May 2020)

Current Projects (Shana McCaw, Brent Budsberg, Alec Regan, Joseph Thrasher) has been commissioned by the Elmhurst Art Museum in Elmhurst, Illinois, to create one of 18 holes for a playable miniature golf course—a response to the 1988 exhibition *Par Excellence* that was exhibited at School of the Art Institute of Chicago. For this project, Current Projects will produce “Straight Shot,” a mini golf hole inside a small room that is constructed in forced perspective. Several members of Current Projects are former Nohl Fellows: McCaw & Budsberg (Nohl 2008, 2014) and Alec Regan, as part of American Fantasy Classics (Nohl 2011).

2020 Winter Cycle (December 2020-May 2021)

Recent graduates **Felipe Pagan Cancel** and **Jacquelin Valadez** are both traveling to Guayllabamba, Ecuador, for residencies at Nave Proyecto, a program of New Works, an artist-run project space based in Chicago, Illinois. The residency provides an immersive space for “contemporary thinkers and makers who demonstrate an uncompromising critical engagement towards their practice” and encourages collaboration and connection among the visiting artists. Each residency culminates in an exhibition.

Carey Watters will mount a solo exhibition following a three-week residency at Made Labs in Siracusa, Italy. Watters has been developing a new body of work that weaves together concepts regarding feminism, historic map making, and religious and pagan symbolism based on her travels in Italy and her study of Byzantine architecture, design, and religious reliquaries.

The Greater Milwaukee Foundation's Mary L. Nohl Fund

FELLOWSHIP RECIPIENTS 2003-2020

2003

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

Established Artists

Dick Blau
Michael Howard
Mark Mulhern

Emerging Artists

Paul Amitai
Peter Barrickman
Mark Escribano
Liz Smith

2004

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

Established Artists

Terese Agnew
Cecelia Condit
Jennifer Montgomery

Emerging Artists

William Andersen
James Barany
Steven Burnham
Frankie Martin

2005

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

Established Artists

Nicolas Lampert
Fred Stonehouse
Jason S. Yi

Emerging Artists

Juan Juarez
Michael K. Julian
Mat Rappaport
Steve Wetzel

2006

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

Established Artists

Santiago Cucullu
Scott Reeder
Chris Smith

Emerging Artists

donebestdone
Dan Klopp
Christopher Niver
Marc Tasman

2007

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

Established Artists

Gary John Gresl
Mark Klassen
Dan Ollman

Emerging Artists

Annie Killelea
Faythe Levine
Colin Matthes
Kevin J. Miyazaki

2008

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

Established Artists

Brent Budsberg & Shana McCaw
Xav Leplae
Iverson White

Emerging Artists

Tate Bunker
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 Opgenorth

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

2016

Jurors JoAnne Northrup (Nevada Museum of Art, Reno), Valerie Cassel Oliver (Contemporary Arts Museum Houston), Julie Rodrigues Widholm (DePaul Art Museum, Chicago)

Established Artists

Jesse McLean
Joseph Mougel

Emerging Artists

Rose Curley
Robin Jebavy
Brooke Thiele

2017

Jurors Michelle Jacques (Art Gallery of Greater Victoria, Canada), Allison Peters Quinn (Hyde Park Art Center, Chicago), Gabriel Ritter (Minneapolis Institute of Art)

Established Artists

Tom Berenz
Lois Bielefeld

Emerging Artists

Sara Caron
Sky Hopinka
Ariana Vaeth

2018

Jurors Lucy Mensah (independent curator, Chicago), Risa Puleo (independent curator, Chicago), Ashley Stull Meyers (2019 Portland Biennial, Oregon)

Established Artists

Chris Cornelius
Keith Nelson

Emerging Artists

Nazlı Dinçel
Makeal Flammini
Rosemary Ollison

2019

Jurors Dean Daderko (Contemporary Arts Museum Houston), Janet Dees (Mary & Leigh Block Museum of Art, Northwestern University, Evanston, Illinois), Jessica S. Hong, Hood Museum of Art, Dartmouth, Hanover, New Hampshire)

Established Artists

Cecelia Condit
Ras 'Ammar Nsoroma

Emerging Artists

Vaughan Larsen
LaNia Sproles
Natasha Woods

2020

Jurors Kimberli Gant (Chrysler Museum, Norfolk, Virginia), Ashley James (Solomon R. Guggenheim Museum, New York), Shamim M. Momin (Henry Art Gallery, Seattle, Washington)

Established Artists

Ck Ledesma
Nirmal Raja

Emerging Artists

Janelle Gramling
Rosy Petri
Leah Schretenthaler



App smashing
ideas

Estate Planning
8:00 Basics
9:00 Investing for
Women
10:00 Understanding WRS
11:00 Long term care planning

On pages 56
and 59 Miller
says ~~it~~
hard work and
use what they
have. Stay
hopeful.

Second Step
Check in
Thur. 25th
1:20-1:35



← SPINE

MARY L. NOHL FUND FELLOWSHIPS FOR INDIVIDUAL ARTISTS 2020

