



The Greater Milwaukee Foundation's
Mary L. Nohl Fund

**FELLOWSHIPS FOR
INDIVIDUAL ARTISTS**

2023

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Mikal **FLOYD-PRUITT**
Janelle **VANDERKELEN**

Siara **BERRY**
Fatima **LASTER**
Alayna N. **PERNELL**

May 31-August 4, 2024
Haggerty Museum of Art



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The **Greater Milwaukee Foundation** is Wisconsin’s largest community foundation and was among the first established in the world. For more than a century, the Foundation has been at the heart of the civic community, helping donors achieve the greatest philanthropic impact, elevating the work of changemakers across neighborhoods, and bringing people and organizations together to help our region thrive. Racial equity is the Foundation’s North Star, guiding its investments and strategies for social and economic change. Leveraging generations of community knowledge, cross-sector partnerships and more than \$1 billion in financial assets, the Foundation is committed to reimagining philanthropy, recentering communities and remaking systems to transform our region into a Milwaukee for all.

Joy Engine, a nonprofit organization, was founded in 2019. Joy Engine uses public art as an “engine” to break barriers, spark meaningful human connections, and create equitable access and belonging within Milwaukee’s arts and culture community. Their goal is to activate creative community spaces through art.

Lynden works with artists, educators, students, and communities to create, support, and share experiences at the intersection of art, nature, and culture. We operate as a laboratory, continually reimagining Lynden’s landscape, collection, and place in the community through exhibitions, performances, residencies, and hands-on education programs.

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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, is administered by Lynden and makes unrestricted awards to practicing artists residing in Milwaukee, Waukesha, Ozaukee, and Washington counties to create new work or complete work in progress. Since 2022, with significant additional funding from Joy Engine, we have been able to deepen the support we offer artists.

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, established and emerging; 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 twenty cycles, 121 fellowships have been awarded, and the majority of the recipients have stayed in greater Milwaukee, contributing to its cultural life. Sixty 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. At its best, the Nohl program improves the professional and material lives of artists, supports high-quality artistic production, and raises Milwaukee’s profile nationally.

More than 460 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, and Africa, 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.

In fall 2022, Jadine Collingwood, assistant curator at the Museum of Contemporary Art Chicago; Thomas James, independent curator and executive director of The Last Resort Artist Retreat in Baltimore; and Kimi Kitada, the Jedel Family Foundation Curatorial Fellow at Charlotte Street Foundation in Kansas City, Missouri, reviewed the work of 157 artists. After two years of fully virtual jurying, we were delighted to have the jurors back in Milwaukee for studio visits with the twelve finalists, six in each category. In January 2023, the fellowships were awarded to established artists Mikal Floyd-Pruitt and Janelle VanderKelen, and to emerging artists Siara Berry, Fatima Laster, and Alayna N. Pernell.

Eighteen months later, it is clear that the 2023 Nohl jurors selected a cohort of artists whose eyes are firmly on the world around them. Issues of home and housing thread their way through the work of Floyd-Pruitt, Berry, and Laster. For VanderKelen, imminent environmental catastrophe is the subtext for her exploration—across time and space—of the connections between the nonhuman and the human. Though Pernell’s investigations turn inward, she is using her own experience to shine a light on the “mental well-being of Black people in relation to the spaces we inhabit whether physically or metaphorically.”

Faced with destruction—of neighborhoods, ideals, ways of life, planets, individuals—these artists practice different forms of repair. This can be literal, as when Pernell captures herself piecing together torn pictures of a younger Alayna. She secures the images to the wall with fire-engine red tape, summoning an additional layer of protection in the wake of these acts of violence.

Berry, a new homeowner, confronts suburbia’s paradoxical notions of neighborliness. This is a place where white picket fences enclose lawns, while owl decoys scare off birds and small mammals, and “Beware of Dog” signs deter humans. Berry uses sculptural form and the inversion of space (am I inside or outside?) to interrogate the rhetoric of harmonious coexistence in a landscape of isolation and exclusion.

For Fatima Laster, silence and inaction are impossible in the face of the gentrification of her neighborhood. Goaded into action, she began cutting down the ubiquitous “Cash for Home” signs and, in the long tradition of artists who transform found objects (more like hunted objects) into art, she fabricated a welcome runner. In this exhibition, she invites you inside a warm Black home—a home like many she knew growing up—whose exterior is simultaneously under threat from rapacious property speculators.

Play is the technology that Floyd-Pruitt uses to make change. Although part of his practice includes an artist housing initiative in Bronzeville, an historic Black Milwaukee neighborhood, he also moves across the city, sharing “creative frameworks” that encourage participation. As Austin Walker observes in his interview with the artist, his is a practice that “stains the real world with art,” identifying the divots in the quotidian landscape and filling them with artmaking. Floyd-Pruitt carries this peripatetic and ephemeral practice into the museum, popping up a toy shop and using the gallery and its surrounds as a stage for social and creative engagement.

VanderKelen reaches deep into the past to understand our current ecological dilemmas. Taking Hildegard von Bingen, a medieval abbess and proto-feminist naturalist, as the subject of her feature-length film, she traces a line from Hildegard’s 12th-century attempts to describe the life force to contemporary scientists’ interest in plant communication. VanderKelen also used her Nohl resources to resume making large-scale ceramic sculpture, nesting these “vegetal imaginaries” among her experimental film work in an installation that speculates about interspecies collaboration.

The 2023 Nohl Fellows come down heavily on the side of connection: across borders, time, and species. But by showing their work together, we come to understand that boundaries are defended and breached within hierarchical political, economic, and social systems in which all claims are not equal. Each of these artists asks us, in a different way, to pay attention to what is being kept in and what excluded—and why.

This exhibition marks the final Nohl cycle that I have had the pleasure of sharing with Emilia Layden, now acting director of the Haggerty Museum of Art and soon to depart for Cincinnati. The Nohl Fellowship exhibition relocated to the museum in the summer of 2016, when we were showing the work of the 2015 Nohl Fellows. Over the intervening eight years, Emilia has participated in the jurying, accompanied me on countless studio visits, entertained jurors and visiting curators, and organized multiple iterations of this exhibition. In her work as the Haggerty Museum’s curator, she has also provided a stimulating context for the annual Nohl show by curating compelling solo exhibitions with contemporary artists from further afield. Jeffrey Gibson, Sable Elyse Smith, and Maria Magdalena Campos-Pons—all subjects of Emilia’s shows—live in the same world as the Nohl Fellows and they ask many of the same questions. Those who attended regularly at the museum could observe the inclusive dialogue Emilia constructed between artists near and far. She will be missed.

Polly Morris, Executive Director
Lynden Sculpture Garden
11 May 2024

ESTABLISHED ARTISTS

Mikal **FLOYD-PRUITT**

Janelle **VANDERKELEN**

EMERGING ARTISTS

Siara **BERRY**

Fatima **LASTER**

Alayna N. **PERNELL**

Austin Walker in Conversation with Mikal Floyd-Pruitt

MIKAL FLOYD-PRUITT. Broadly speaking, what do you see happening in my work?

AUSTIN WALKER. It's probably worth saying your work isn't all the same. You're using different media, you're using different visual aesthetics, you're using space in different ways, etc. But there are a few things that I think are a pretty clear throughline. The most important thing for me is you do a lot of work outside of the gallery space and work that could *NOT* be inside of the gallery space. And even the times that you do something in something like a gallery space, the gallery space is transformed into something else. Projects like *PlayTime*, projects like *SPLASH!*, they happen in houses, they happen on streets, they happen in clubs, at shows, at venues. Schoolrooms, hallways, stages: there's a sense of everyday space there. The language of the work in those spaces is also from the real world in that way. There's toys, it's dollar bills, it's hip hop music and dance. It's paint, not as in brushstrokes, but as in graffiti. It is paint like paintball splashes, like water balloon splashes. It's the paint of play, the paint of messiness. Paint that's delivered—in *SPLASH!* especially—by other collaborators, by children, by people who are coming by in the neighborhood, etc.

When I look at your work, it's impossible to deny your touch on it. It would be a misapprehension to say that all you do is provide the opportunity for other people to make art. You're making art that produces an opportunity for collaboration. You're not just an event planner, you can't say that about this work. This work still carries a throughline, it still has all of the definition that it needs in order for it to exist as a particular expression from a specific artist with very clear goals and directions.

Your work sort of stains the everyday. It stains the real world with art. It takes a place and reveals the divots that are already there that could have already been filled with art, or that are already filled with art but aren't recognized like that.

Your work is like augmented reality without the glasses. It layers on top of reality. But the thing about putting on augmented reality goggles is now you're having a different experience than everybody else. Nobody knows what you're seeing in your AR goggles. But when it's a house that's being covered with paint, days from demolition, everyone is in that moment together. And it's in the real world, it's on a corner in the neighborhood. And you've marked that day, you've stained that day forever in their minds.

One of the cases that people argue for the value of the gallery is a sort of detachment from the mundane so that you can approach a work in a neutral setting. Your work rejects that argument so boldly, as to say, "I don't even want to engage with it. I'm over here. I think art's already in the real world. Why should I have to argue for that? Let me just put it in the real world to begin with."

One of the things with your work that's so interesting is the way that you use the language of things like games to introduce the comfort and the context necessary to be comfortable to play and to make decisions. Even in those spaces, which are more explicitly, "Okay, I'm entering into a space where there is art on display," you ask people to play and you give people permission to play. Because for a lot of folks going into a gallery space is "look but don't touch" and barely even look. They go in there like, "I don't think I'm allowed to engage with this . . . I look at one of these paintings and I don't know what it means," as if there's a key they're missing to unlock the meaning. Whereas your work says, "The meaning is created in the moment." Your work has play in it and I mean play



SPLASH!, 2022. Photo credit: Wes Tank

in almost the mechanical sense. The way a loose washer has play, the way a rope has play if you give it slack. Because there's almost like a window of meaning that you're producing where what ends up being produced is inside of that play. How taut the rope gets, what colors hit—quite literally with *SPLASH!*—what gets on the house, what gets on the wall, what gets on the T-shirt.

I think your work is really inherently political . . . It says, "This world could be different. There's another thing that could happen here in this space, here at this time. Why is it not always happening that way?" And in the same way, when you incorporate so-called "low art" into an art practice, especially a collaborative one, you're asking the question, or you're raising the possibility, that there could be a world in which tie-dye T-shirts are actually high art. You can imagine that world.

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You want the work to take place in the world. And sometimes that means building a house instead of going to a gallery. And it's hard to build a house. It's hard to build, to create something that sustains and to create a place that you can bring other people to. Sometimes you are in a gallery space, and you still have to try to make the space. And sometimes you're on a corner and you can build something that lasts longer than that and that connects you to a community, that invites a community in.

You opened by asking, "What do you see happening in my work?" It is the creation and maintenance of spaces that bring people in, that ask them to collaborate, that ask them to play, that provide them with the tools they need to say something, and to have something said to them. It's good work. I'm very happy to have gotten to talk to you about it.

Excerpts edited for clarity and length. Full recording available at iammikal.com



PlayTime, 2015

Artist Statement

As a Black child, my parents imbued me with pride, enveloping me in art, music, dance, literature, and history. Yet, there was no escaping masterfully contradictory, ubiquitous anti-Black messaging. These visceral extremes laid bare the powers of creative expression and spurred me to study the nuances of language—across mediums—in service of bolstering audiences with positive experiences.

In my public art practice, I engineer creative frameworks in which community members contribute to artmaking. These experiences push me and participants to openly consider new possibilities, seeding social change. Music production—woven throughout my practice—functions similarly, as I use writing and performance to interrogate and dismantle destructive language, making room for self-definition and self-determination. In championing self-actualization, my practice takes on the goal of manifesting sustainable economic pipelines for myself and younger generations.

Speaking of young heads, I am honored to introduce a new luminary: Storied Swordsman, Splendid Ninja, Fire-style Fashionista... Mikaru Naim.

About the Artist

Mikal Floyd-Pruitt is a multidisciplinary artist and cultural producer whose work includes visual art, music, performance, and community engagement. After receiving a BA in Visual and Environmental Studies from Harvard University, he returned to Milwaukee to produce artwork and experiences calibrated for significant cultural impact. Circumventing strata, Mikal creates throughout the entire city while also exhibiting and performing nationally. In 2023, he exhibited and spoke at Charlotte Street in Kansas City, Missouri; attended The Last Resort Artist Retreat residency, founded by Derrick Adams, in Baltimore; and was selected for the Mitchell Street Arts TWIG residency and the gener8tor x Sherman Phoenix Artist Accelerator in Milwaukee.

Checklist

Mikaru Naim (series), 2017-ongoing
Acrylic on canvas

Prologue by Mikaru Naim, 2024
Song recording, 00:02:28
Instrumental produced by O-D

SPLASH! (installation), 2023-ongoing.
Digital video, paint-splashed canvas,
textiles, skateboards.

SpaceTime, 2024.
Curated social/creative engagements hosted in
the gallery throughout the exhibition. iPad, white
board, table, photographs, works-in-progress.

Toy Store, 2024.
T-shirts, patches, surprises!



Mikaru Naim 4, 2017

Illuminated Matter

by Gina Buenfeld-Murley

In Janelle VanderKelen's new series of ceramic sculptures, biomorphic forms coalesce—from the logarithmic spiral determining the natural growth patterns of plants and molluscs, to flourishes of vegetal tissue cascading in waves of surging energy, crashing and rebounding, then coiling in sinuous serpentine forms, like tendrils of wisteria. In these highly mannered fabulations, the artist allows her imagination to run free, liberating decorative vegetal motifs from the marginalia of medieval manuscripts, animating them as dynamic sculptures of swirling arabesques and fleshy fungal forms.

The artist's "plant imaginaries" were inspired by the wayward proto-plants of the Devonian period—an era remarkable for its proliferation of vascular plants as they migrated from water to land. Glazed with hues of lavender, yellow, dark navy, and neon orange, her compositions chart the evolutionary journey of plants as prototypical green leaves mutated into colored petals to attract the attention of insect pollinators around a hundred million years ago. In the 19th century, Charles Darwin proposed the co-evolution of flowering plants and the eye, the former being purposeless without the latter to behold, appreciate, and ultimately be attracted by their beauty. In *Creative Evolution* (1907), Henri Bergson also contemplated origins by turning to the model of the eye, as it arises in both vertebrates and molluscs, to posit that evolution is driven by the *élan vital*—a vital impetus to life that actualizes itself through matter. The eye participates in the fleshy nature of the world as an organ of living tissue in continuity with the rest of physical creation. As physical apparatus of the perceiving body, it is entangled with the perceived world through the flesh of vision, the mode in which our consciousness and a world co-arise, mutually engaged and intricately intertwined. It is light that binds these aspects together: it makes the material world visible and drives the evolution of the eye as an answer to its call. Vision, in Bergson's formulation, creates a "cinematographic illusion" where the true nature of reality is condensed into images that have utility, allowing the perceiving subject to act on matter.

The eye is a recurrent motif in VanderKelen's moving image works, most notably *Language Unknown* (2022). Working with 16mm film as her primary medium, she treats the camera as a sensory prosthetic mirroring the eye's physiology. Both the iris and the shutter control light as it moves in time. The receptive celluloid surface could be thought of as an analogue for the retina, which receives light and translates it to nuanced qualia for the optic nerves—or yet another vegetal parallel with the chlorophyll-filled tissues that transmute light through photosynthesis. In earlier films, she has used timelapse and stop-motion techniques to enter the strange temporality of plant-being, revealing a surreal vision reminiscent of F. Percy Smith's early 20th-century plant studies. In a new multi-channel video installation constructed with excerpts from *The Golden Thread*, a feature-length film, VanderKelen cross-fertilizes the analogue medium with digital processing to create composite images. These "hybrids" speak to the multidimensionality of our contemporary consciousness, anchored partially in the material world but also networked to the world wide web.



The Golden Thread, 2024

Artist Statement

My films and sculptures imagine alternative acts of relation between imperfect bodies (human, vegetal, geological, or otherwise). *The Golden Thread*, a feature-length work-in-progress, focuses on Hildegard von Bingen, a 12th-century abbess and proto-feminist naturalist, whose revolutionary writings continue to influence contemporary ecological philosophies. Hildegard also described visions featuring webs of gold filaments that connected all life. *The Golden Thread* imagines these gleaming visionary threads as the mycorrhizal hyphae that pioneers in the study of plant communication have discovered, nearly a millennium later, are integral to interspecies collaboration. *The Golden Thread* engages in speculative narrative to explore effervescent “what-ifs” and “what-could-have-beens,” and my sculptural forms are similarly speculative. Inspired by human-made “vegetal imaginaries” like the sinuous pseudo-plants populating the margins of medieval manuscripts, these *Flourishes* are highly ornamented, disturbingly fleshy, and tenuously related to what one might consider a “proper” plant.

About the Artist

Janelle VanderKelen was born in DePere, Wisconsin, and received her MA in Intermedia Art and her MFA in Film, Video, Animation, and New Genres from the University of Wisconsin-Milwaukee. Her films have screened at the Ann Arbor Film Festival, True/False, Antimatter, and the Athens International Film + Video Festival. Recent honors include a 2023 MacDowell Fellowship and jury awards at the 61st Ann Arbor Film Festival and the 2023 Thomas Edison Film Festival. Janelle is Assistant Professor of Cinema Studies and Time-Based Arts at the University of Tennessee. She also co-curates *aCinema*, an experimental screening series.

Checklist

Flourish 1: Lavender, 2024

Ceramic

48 x 24 x 20 inches

Flourish 2: Tangerine, 2024

Ceramic

44 x 24 x 29 inches

Vignettes, 2024

Three-channel installation, 16mm film transferred to video

Eyes, 1:30; *Hands*, 1:00; *Legs*, 0:56

The Golden Thread (excerpt), 2024

16mm film transferred to video, 70:00

The Golden Thread takes inspiration from Hildegard of Bingen, a 12th-century German abbess, mystic, composer, and physician whose prophetic, ecological thought has fertile traction in the 21st century. *Viriditas* was a term she used to evoke the verdant fecundity and self-refreshing capacity of the vegetal realm, a pouring of divine light into matter that is applied more widely as the vital life force in the whole of creation. Our perilous alienation from nature has compelled a renaissance of interest in her mystical theology, invoking the animistic aspect of the medieval imagination and the pursuit of a spiritual path in alignment with nature.

VanderKelen’s speculative, generative fiction employs the camera as a translator of sorts, a conduit for nature’s formal language, conveying a symbolic relationship between the cosmos and the individual which, at times, elects one body as a substitute for another. In one vignette, a woman’s legs reach up to the sky in chorus with stems and flowers, embodying the vegetal middle between the life-giving light and the regenerative darkness of the soil, where mycorrhizal networks perform their alchemy. VanderKelen draws a parallel between the teeming, vibrant, and moist *viriditas* and the symbiotic role of fungi as a redemptive and productive force that creates new life and form through decomposition.

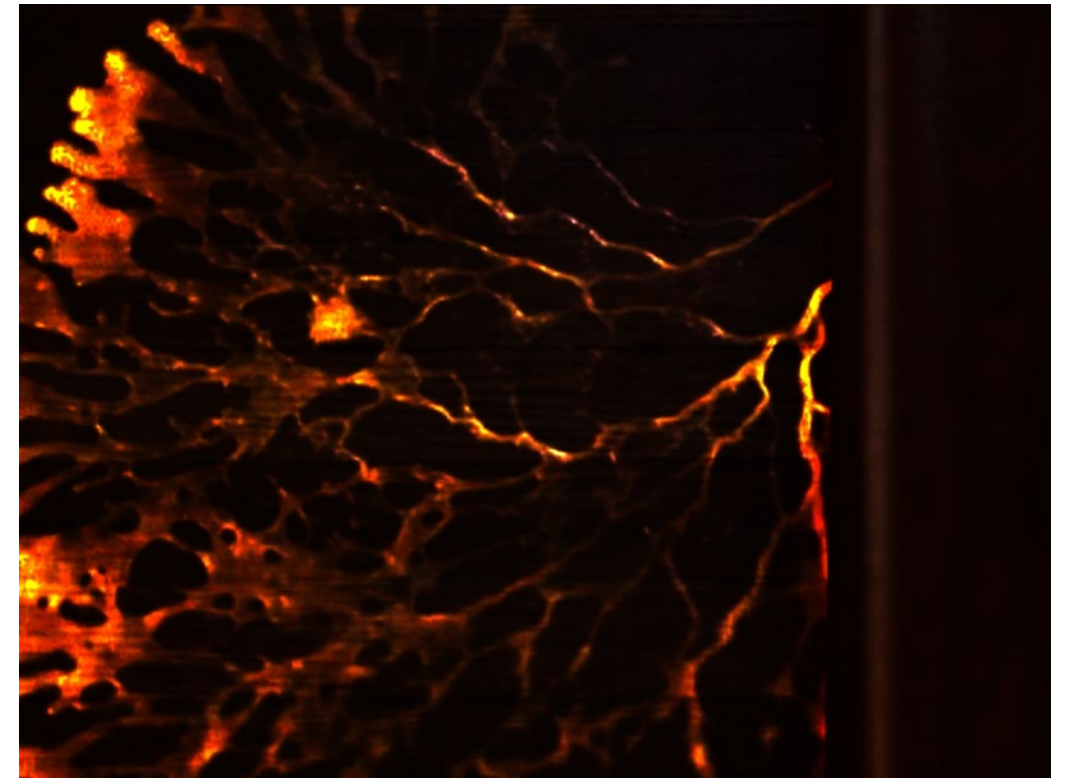
The central conceit of *The Golden Thread* tethers Hildegard’s visionary encounters to fungal mycelia as a web of radiant splendor connecting all of creation within divinity, an aspect insinuated in every part, holding the whole together with imbued value and meaning. The film splices ethereal vocal chanting and brief monologues featuring sisters from St. Hildegard’s Benedictine abbey and mycologists at the Max Planck Institute of Molecular Plant Physiology with images of church pews envisioned as surging with life-giving sap. The woody fibers of the pews ignite in effulgent, arborescent patterns, burning with ardent fire, like the spirit that bestowed Hildegard with her visions: a spiritual sight gifted through inner light. Hildegard’s panentheistic view places god in nature and nature in god, through the trinitarian principles of enfleshment (the world as anointed matter); spirit that flows like sap through us; and living light as the underlying principle of creation—the creative force of life. The convergence of fleshy fungal and vegetal bodies with fugitive images in moving light in VanderKelen’s recent body of work connects these refreshing ideas with a visionary capacity that illuminates the eye, nourishes the imagination, and inspires the soul.



Language Unknown, 2022



The Golden Thread, 2024



Rural Reveries: Exploring the Harmony and Dissonance of Neighborhood Life

by James McDevitt-Stredney

In the heartland of America, the landscape is dotted with small towns, suburbs, and housing complexes, each telling stories of land development, housing crises, white flight, and systemic racism. Behind the manicured lawns and carefully curated exteriors lies a complex ecosystem shaped by human intervention. While the maintenance of property may seem like a benign act, it carries deeper implications, reflecting inherited values, morals, and political ideologies.

Siara Berry's artistic practice traverses this complex terrain, encapsulating the tension between American idealism and the realities of suburban existence. Her sculptural language, rooted in traditional craft processes, is a mix of found materials and domestic symbols that draw on her Midwestern upbringing. Societal critique is at the heart of Berry's creative process: she sheds light on the challenges faced by communities grappling with issues of affordability, accessibility, and sustainability. Berry invites viewers to engage in a thoughtful dialogue about the meaning of home and community in the 21st century, fostering a deeper understanding of contemporary society.

Berry's exploration extends beyond the physical landscape of postwar suburbs to delve into the psychological and symbolic boundaries that shape our understanding of community and belonging. By revealing the constructed nature of these borders, she asks viewers to consider the ways in which divisions and exclusions are perpetuated within these environments. Her work also reflects on the tense political climate in the Midwest, where issues of home ownership are deeply entwined with broader political and social movements. Through deliberate manipulation and distortion of familiar imagery, Berry exposes the underlying anxieties and insecurities that shape our perceptions of home and neighborhood. She challenges conventional notions of safety and security, encouraging a reevaluation of the factors that define and reinforce social and spatial perimeters.

Berry draws a parallel between the conflicting messages of a "beware of dog" sign and a "welcome mat," and the inviting lawn and its enclosing picket fence. These juxtapositions reflect the contradictions of suburban life, where notions of safety and security coexist with ideals of hospitality and community. Similarly, the bird decoys, with their implied violence towards wildlife, serve as a stark reminder of the delicate balance between human comfort and ecological impact. Her incorporation of versions of these familiar lawn ornaments highlights the detrimental effects on local biodiversity and ecosystems that result from human intervention in natural landscapes.

Berry's exploration of the concept of neighbor delves into the exclusionary-inclusive shuffle between landscape and people. Rooted in the etymology of the word, she prompts viewers to reconsider the meanings and implications of neighborliness in suburban environments. She invites us to reflect on the boundaries—both physical and symbolic—that define our relationships with our surroundings and each other. As we ponder the meaning of "neighbor," she reminds us of our shared humanity, bound together by the land we call home and the ideals of community and belonging that have shaped the American experience.



Beware of Dog, 2024

Artist Statement

I create multimediuum sculptures influenced by neighborships, housing systems, and American domestic landscapes. Deploying a visual language of quotidian materials and symbols derived from neighborhood surroundings, underscored by traditional craft processes, I contend with cultural narratives about place and purpose. The influence of my upbringing in the suburban Midwest grounds the work regionally.

In my latest body of work, I spotlight the front lawn as performative and political, finding meaning in its ubiquity and mixed messages. Utilizing a range of traditional and nontraditional materials, I draw inspiration from domestic architecture, lawn accoutrement, and the practice of assemblage. Stained glass, ceramics, soil, turf, and found objects all nod to the tactility of the everyday. My multidisciplinary approach to object-making mirrors the multifaceted methods of expression, boundary-making, and communication employed in and around the home. Physical indicators of property ownership—like fence pickets and concrete—or verbal indicators—like signage—are manipulated, exaggerated, and often rendered impractical, serving as a metaphorical sub-narrative of the suburban environment.

About the Artist

Siara Berry is a sculptor, writer, and arts administrator based in Milwaukee, Wisconsin. She studied sculpture and creative writing at the Kansas City Art Institute and, upon graduation, received the Windgate-Lamar Fellowship from the Center for Craft, Creativity and Design in Asheville, North Carolina. In 2023, she completed an eight-month residency at the Charles Allis Museum of Art in Milwaukee that culminated in a solo exhibition in the museum's courtyard. Her work has been exhibited at Woman Made Gallery, Chicago; Manifest Gallery, Cincinnati, Ohio; the Museum of Wisconsin Art, West Bend; and at numerous regional galleries. Berry currently serves as the Arts/ Industry Residency Program Director at the John Michael Kohler Arts Center.

Checklist

Beware of Dog, 2024

Stained glass, windowpane, studs
4 x 44 x 40 inches

Violation of City Ordinance

80-17-2 & 80-17-6, 2024

Ceramic, crushed marble
22 x 22 x 22 inches

Survey, 2024

Dirt, turf, hardware
8 feet x 10 feet x 16 inches

Gated Green, 2024

Ceramic, chain, garden hook
8 x 14 x 30 inches

Birds of a Feather, 2024

Vitreous china
20 x 10 x 10 inches each



Violation of City Ordinance 80-17-2 & 80-17-6, 2024



Red Flags, 2023



Grasping For and Being Torn Away From: an Ebb and Flow of Blackness

by Nakeysha Roberts Washington

Being Black in the United States is a story of minimization, dismantled families, stolen people, silenced languages, and demonized religious practices. It is the whitewashing of histories, lies passed on as truths, and omitted narratives. Despite this, Black people have created culture and continue to be the culture makers—mimicked worldwide. Black Americans continue to rediscover their footings, despite countless traumas perpetrated by whites and the structures created within the United States of America. It has become our story to find joy even when pain surrounds us. Fatima Laster, interdisciplinary artist and curator, uses her art practice to explore Black experiences through familial bond preservation, documentation and celebration of legacy and culture, land and home ownership, threat and effects of gentrification, effects of white gaze, and liberation of Black resistance.

There is an ebb and flow when existing in Blackness; there is a constant of grasping for and being torn away from. This is shown in the displacement of Black people from their homes and property. Milwaukee, where Laster was raised, has a long history of housing inequities. Laster began cutting down “Cash for Home” signs placed in and around her neighborhood. These “found objects” resulted in the “Gentrification Welcome Runner,” which bears witness to at least 130 acts of resistance to land grabs in Black neighborhoods. This runner, which is now part of *Interrupted: Cash for Home*, provides both a metaphoric and literal message to the viewer: We stomp on your efforts to displace us.

In *Interrupted: Cash for Home*, a re-creation of familial legacy and story, we are invited into Laster’s memory. As the viewer is welcomed into the home, they are also faced with the perpetual threat of tearing away and falling apart as gentrification pounds on the front door. The very possession of this home becomes a point of contention, as Laster works to maintain elements of self grown within its walls, while others work carelessly and indiscriminately to acquire it. Laster broadens and intensifies this conflict by quietly introducing *Ms. American Pie*, a video in which she appears in a bright red, white, and blue American flag dress, cowboy boots, and cowboy hat, waving an American flag. Laster prances and dances in front of a boarded-up house, her Blackness in direct contradiction with her Americanness.

This is the endgame of gentrification. It makes no place sacred for Black stories, songs, dialects, colloquialisms, laughter, and creativity. It leaves only memories of our grandmothers’ and mothers’ homes. In embodying the preservation of home, Laster’s work juxtaposes the preciousness of familial narrative and memories with the predatory and greedy nature of a cash-for-home movement that is ready to throw dollars to occupy Black neighborhoods.



The Intimacy of Home

by Katie “KT” Mullen

On an unnervingly warm February morning, Alayna N. Pernell and I meet at her studio to look at her latest body of work, *for the record*. Riding up in the elevator together, she lets me know it’s close, but not quite done.

Originally from Alabama, Alayna landed in Milwaukee, and in this moment with me, by way of grad school in Chicago and then a teaching opportunity here. After three years, Milwaukee is starting to feel like home, a place she can see herself planting roots.

The first things I notice when she unlocks the studio door and flips on the lights are a huge bank of leaded windows and a wall full of taped-up photographs. Though familiar with Alayna’s past work, I wasn’t prepared for the scale of the new piece. It’s an expansive installation made up of forty-five photos. Stretched from one side of the room to the other, it is already twenty-five feet wide, and not everything is hung yet—she’s still trying to get the layout right.

The photos are grouped in sets of nine. Each grid shows different stages of the same scene: her own hands taping together a torn photograph of a younger Alayna. Some of the photos are from childhood, some from young adulthood and the recent past. Created over the last year with the support of a Nohl Fellowship, *for the record* is a visual representation of pivotal moments captured in Alayna’s diaries between 2006 and 2021—from health battles to relationship struggles. She describes the work as a process of photographically mending past versions of herself “in preparation for my past selves’ memorialization and final rest.”

The studio is where Alayna’s work starts and ends, conceptually and technically, but not where it’s shot—everything is photographed in the intimacy of her home. In a departure for this project, instead of using still photography, she filmed the process of repairing the damaged photos and captured stills from those videos.

Looking at the installation feels like looking over the shoulder of a person working through how to reconcile their personal history, a person trying to figure out what to carry forward and what to leave behind, a person who feels great tenderness towards who they once were and profound reverence for who they’re becoming. It’s almost like I’m right there, in her home, holding sacred, silent space as she goes about her handwork. Taping the photos directly on the gallery wall adds to this sense of proximity. Freed from the frame, there’s no barrier between the viewer and the image. We are being let in.

I left our visit with the sense that I’d witnessed an uprooting and a re-rooting. I felt, very viscerally, that this was a woman and an artist coming into herself and her craft in a consequential new way.

A few weeks later, I got a text from Alayna telling me she’d gotten a Wisconsin driver’s license, making her “officially married” to Milwaukee.



Artist Statement

My interdisciplinary practice considers the gravity of the mental well-being of Black people in relation to the spaces we inhabit whether physically or metaphorically. I examine the complexities of being a Black American using photography and found materials.

In my explorative body of work, *for the record*, I mend past photographs of myself in preparation for my past selves' memorialization and final rest. Inspired by fifteen years' worth of diary entries I penned from 2006 to 2021, from childhood to early adulthood, this work is being created with a firm desire to move on from this cycle of my life. Throughout my journal entries, echoes of things I speak about as a child cyclically drift into my adulthood: suicidal ideation, relational complications, health battles, and beyond. With the laying on of my own hands, I tenderly repair these moments in my life.

About the Artist

Alayna N. Pernell (b. 1996) is an interdisciplinary artist, writer, and educator from Heflin, Alabama. She is an associate lecturer in photography and imaging at the University of Wisconsin-Milwaukee. She is also a contributing writer for *Lenscratch*. Pernell received her BA in Studio Art in Photography with a minor in African American Studies from the University of Alabama in 2019 and her MFA in Photography from the School of the Art Institute of Chicago in 2021. Honors include the SAIC Department of Photography's 2020-2021 James Weinstein Memorial Award and the Museum of Contemporary Photography 2021 Snider Prize. Her work has been exhibited in various spaces across the United States and is currently held in collections including the Museum of Contemporary Photography and Illinois State Museum.

Checklist

for the record #1, 2012/2023.

Film stills, archival photographic paper, painter's tape, rejection, middle-school blues, boy craze, insecurity.

for the record #2, 2010/2023.

Film stills, archival photographic paper, painter's tape, happiness?, "cute"?, "too dark"?, ugliness.

for the record #3, 2015/2023.

Film stills, archival photographic paper, painter's tape, night-out, rape, disgust, confusion, hurt, sadness, (ir)reparability.

for the record #4, 2022/2023.

Film stills, archival photographic paper, painter's tape, autoimmune disease, guinea pig, still cute?.

for the record #5, 2005/2023.

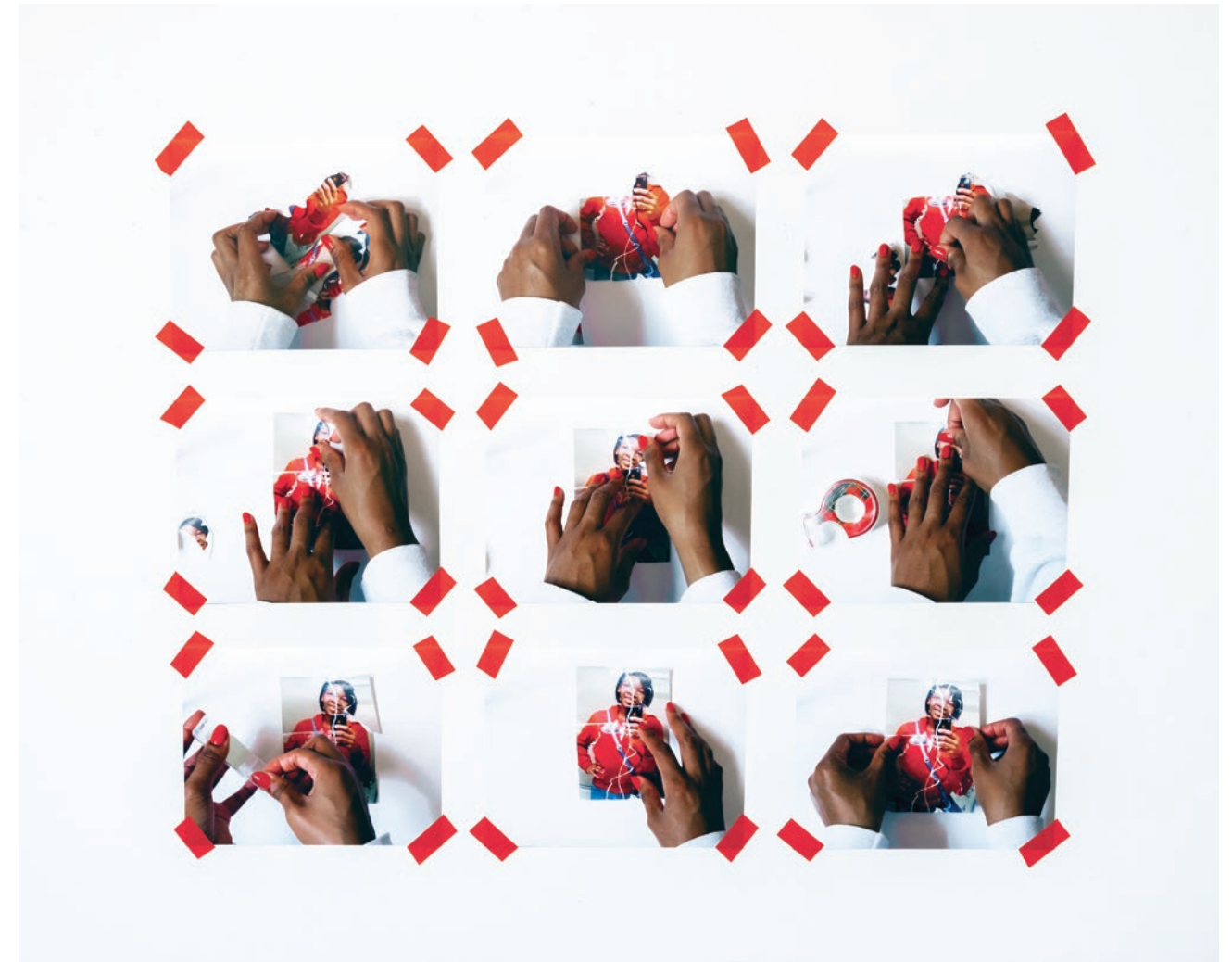
Film stills, archival photographic paper, painter's tape, silence, loneliness, fear, detachment.

for the record #6, 2003/2023.

Film stills, archival photographic paper, painter's tape, depression, bullying, happiness?, excessive writing.

for the record #7, 2008/2023.

Film stills, archival photographic paper, painter's tape, scoliosis, spinal fusion, suffering, fear.



for the record #3, 2015/2023



for the record #5, 2005/2023



for the record #7, 2008/2023

Contributors

Gina Buenfeld-Murley is Curator at Camden Art Centre, London, where, amongst many solo shows with contemporary artists, she curated *The Botanical Mind: Art, Mysticism and The Cosmic Tree* (2020-21). Her research is focused on the phenomenon of inner or preternatural light in historical and contemporary visionary art practices, and an enquiry into vegetal life as “enfleshment” (incarnation) and archetype—as both physical form and symbolic model—of the spiritual journey from darkness into light.

James McDevitt-Stredney (b. 1989, Columbus, Ohio) is the owner and director of No Place Gallery in Columbus, Ohio. McDevitt-Stredney earned his BFA in 2012 from the Columbus College of Art and Design. He has created several DIY/DIT spaces and continues to foster and champion artists that stem from the Midwest.

Polly Morris is the executive director of the Lynden Sculpture Garden and the Bradley Family Foundation. She administers the Greater Milwaukee Foundation’s Mary L. Nohl Fund Fellowships for Individual Artists and the Ruth Arts Mary L. Nohl Alumni Award.

Katie “KT” Mullen is a writer and visual artist from Milwaukee. She’s the co-founder of the art advocacy studio, BlackPaint (2015-2022), and the founder of From Here to Her Artist Collective (2012-2016). Currently, KT is finishing her first book of poetry and chronicling her attempts to live more humanely under the heel of late-stage capitalism in her newsletter, *Dispatches from the Machine*.

Austin Walker is a critic, storyteller, worldbuilder, and game designer living in Astoria, New York. His award-winning podcast, *Friends at the Table*, is in its tenth year.

Nakeysha Roberts Washington, M.S. Ed, is CEO of Genre: Urban Arts, an organization centered on providing publishing, exhibition, performance, and educational opportunities for creatives in urbanity. Through Genre, she is also Director and Facilitator for the Revolutionary Art and Culture Residency, which focuses on content creation, including critical writing and film, about the creative ecosphere from a BIPOC perspective.

The Greater Milwaukee Foundation’s Mary L. Nohl Fund SUITCASE EXPORT FUND FOR INDIVIDUAL ARTISTS 2023

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. The fund enables artists to take themselves, and their work, around the world.

In 2023, the Fund made twenty-five awards to twenty-two individual artists and three groups. The artists—six of them past Nohl Fellows—took their work to São Paulo, Brazil; Girardota, Colombia; Mekelle, Tigray, Ethiopia; Orquevaux, France; Kassel, Germany; Taichung, Taiwan; and London, United Kingdom. Within the United States, Suitcases landed in Occidental, Petaluma, and San Francisco, California; Washington, D.C.; Oak Park, Illinois; Iowa City, Iowa; Flint and Grand Rapids, Michigan; Kansas City and St. Louis, Missouri; Santa Fe, New Mexico; New York, New York; Charlotte, North Carolina; Grand Forks, North Dakota; Cincinnati and Cleveland, Ohio; Memphis, Tennessee; and Door County, Wisconsin.

Suitcase awardees report enthusiastically on their work as ambassadors for Milwaukee and its art and film scenes. As Jesse McLean points out, filmmakers whose work is filmed in and around Milwaukee are at a particular advantage in introducing the city and its residents to new audiences. Shane McAdams, whose 2022 award was postponed for a year, took the idea one step further: “Maybe at some point some of these funds could go into a grant for a rotating ‘ambassador of Milwaukee Art’ that could be dedicated to the role and concentrate the effort.”

Traveling to new places enables artists to meet gallerists and collectors, and to receive the invaluable feedback of new viewers. For Melissa Dorn, “these conversations have been brought back to the studio.” Yevgeniya Kaganovich particularly appreciated being able to see her work “in the context of other contemporary work...and to see multiple approaches to the subject of materiality and preciousness.” Recipients describe taking advantage of local resources: visiting museums and collections—museum admissions popped up all over the final budgets awardees submitted with their reimbursement requests—and attending openings and lectures. In 2023, artists sold work, took home jury prizes, and received invitations: for a solo digital exhibition, to jury a future show, to participate in Athens Jewelry Week.

Some of the encounters were more serendipitous or situation-specific. Kenzi Rayelle was approached by a student in Iowa City who wanted to interview her for their final journalism class. Melissa Dorn met an artist in Cincinnati who offered to nominate her for a paid artist residency in that city. Ariana Vaeth appeared in a social media commercial for Spectacular Spuds, a baked potato restaurant located next to the gallery where she was showing her work in Flint, Michigan. For Gabrielle Tesfaye, the Suitcase-supported trip was an opportunity to connect with her creative community in Mekelle, Tigray, Ethiopia. She met artists and received offers for new shows and screenings but, most importantly, the experience “greatly impacted my work through engaging with the community and strengthening my bonds in the region that my work’s inspiration and narrative is solely based on.”

For Susan Kwas, “The entire process was a huge learning opportunity,” providing insights into the gallery process “from deciding on the pieces, to promotion, to packing and shipping the work, to making conversation in the gallery and writing statements.” She also learned the true cost of showing one’s work at a distance. “In the application, I stated that if I didn’t receive the grant, I would have found a way to pay for it myself.” Adding up the receipts at the end, she was less certain: “Had it not been for the Suitcase Fund, I don’t think I could have taken advantage of this opportunity.”

2023 Winter Cycle

Portia Cobb participated in Con/Crit/Tec, an international convening of artists and scholars in São Paulo, Brazil, organized by the nonprofit Center for Arts, Design, and Social Research. In a public screening, Cobb presented research on her Gullah Geechee cultural identity and the Black Atlantic.

Anne Kingsbury (Nohl 2014) received funds to deliver a beaded deer hide, her masterwork, to its new owner, the North Dakota Museum of Art. While in Grand Forks she discussed participation in a future solo exhibition.

Susan Kwas shipped twelve paintings to a solo exhibition at the Martinez Gallery in Santa Fe, New Mexico. The artist was present for a First Friday event, an opportunity to meet collectors and gallerists in a new region.

Fatima Laster (Nohl 2023) participated in *Brick x Brick: A Billion Pounds of Cultivation*, an evolving installation at the nonprofit TONE Gallery in Memphis, Tennessee. The exhibition was part of RE-PAIR, the inaugural Tennessee Triennial for Contemporary Art. Laster’s installation responded to gentrification and “faux nouveau concepts like urban gardening as a mechanism for land grabbing.” It was an opportunity for Laster, who runs 5 Points Art Gallery + Studios in Milwaukee, to build her professional relationship with another Black-operated space.

Sally Lawton was invited to screen her film *The Red Tide* at the 13th edition of Open City Documentary Festival in London. The festival, situated in the Anthropology Department at University College London, creates an open space in which to nurture and champion the art of non-fiction cinema, challenging and expanding the idea of documentary in all its forms.

Western Hills Garden—a small, landmark, nonprofit public garden in Occidental, California—has invited **Katie “KT” Mullen** for a two-week residency. The artist has been exploring the natural world in her recent work, which makes this long-time epicenter of Bay Area horticultural innovation a good fit. In addition to exhibiting a triptych of multimedia collages onsite, Mullen will give an artist talk.

Ariana Vaeth (Nohl 2017) traveled between Milwaukee and the nonprofit Buckham Gallery in Flint, Michigan, where she had a solo exhibition.

2023 Summer Cycle

Two of **Bolanle Awosika’s** paintings were selected for the Oak Park Art League’s Semi-Annual Juried Exhibition in Oak Park, Illinois. The artist delivered her work and attended the opening ceremony.

Renee Luna Bebeau and **Jessica Laub** are participating in Casa Encanto de Ochoa’s *Festival of Artists: Colors of the Heart*, an initiative fostering collaboration and cultural exchange between U.S. and Colombian artists. The event, held in Girardota, Colombia, engages the community with free public painting workshops. The artists will be live-painting and offering henna during the festival, as well as exhibiting artwork created during the retreat.

Chris Buth Furness’s painting was included in Teravarna Gallery’s exhibition booth at the Superfine San Francisco Art Fair. The artist attended to further develop relationships with West Coast artists she had curated into a local show this year.

Paula DeStefanis was chosen to participate in a two-week residency at the Chateau Orquevaux in Orquevaux, France, that culminated in a public exhibition. The artist is shifting her practice from raising and mentoring artists to focusing on her own work; she worked on a series of paintings focused on loss.

Melissa Dorn had work juried into *UP HIGH DOWN LOW*, a six-artist group exhibition at Manifest Gallery in Cincinnati, Ohio. She attended a preview and a public reception, participated in a virtual group artist talk, and explored future opportunities in the city.

Sally Duback was invited by Fountain Street Church, a venue highly respected for exhibiting work concerning social justice and the environment, for Art Prize in Grand Rapids, Michigan. The artist displayed a suite of large paintings that explore environmental degradation and animal extinction, and she was onsite to meet the public and talk about her work.

Charlotte Street curator Kimberly Kitada first encountered **Mikal Floyd-Pruitt’s** (Nohl 2023) work during his Nohl studio visit and was inspired to create an exhibition related to the themes, goals, and methods of his art practice. *Potential Futures: Prototypes* brought together visual artists, designers, and change-makers from Missouri, Kansas, Wisconsin, and North Carolina whose projects approach particular issues—affordable housing, shared community space, environmental sustainability, human relationships to land—through a contemporary artistic lens. Floyd-Pruitt displayed video documentation related to his *HomeWorks: Bronzeville* artist housing initiative and flew to Kansas City, Missouri, for an artist talk.

Hai Chi Jihn, Marna Brauner, and Carolynn Desch have been invited to participate in *Notions: Writing in Full from Short Handed Notes* at 107 Gallery in Taichung, Taiwan. The artists will create installations and will deliver talks at the gallery and at the Tainan National University of the Arts.

Yevgeniya Kaganovich travelled to New York City for the opening of Heidi Lowe Gallery’s *Earrings Galore* exhibition, part of New York Jewelry Week’s official programming.

Jesse McLean presented her film *Light Needs* at the prestigious Kassel Documentary Film and Video Festival in Germany. In addition to participating in a Q&A, the artist was able to see other contemporary works and meet filmmakers, distributors, and curators.

Public Space One, an artist-led, community-driven, contemporary art center in Iowa City, Iowa, put out an open call and **Kenzi Rayelle’s** proposal resulted in *Innerconnectivity I*. The solo exhibition included three large-scale works, one of which was installed on the exterior of the gallery roof. The opening featured performances by Milwaukee and Iowa City musicians.

Brian Schneider travelled to the Houska Gallery in St. Louis, Missouri, for a solo exhibition of sixteen new paintings.

Mary Louise Schumacher flew her production team to the Smithsonian American Art Museum in Washington, D.C., for the first public screening of *Out of the Picture*, a documentary film about art critics. The event, part of the museum’s Clarice Smith Distinguished Lecture Series, gathered many of the film’s subjects and included a conversation about the topic and the making of the film.

The Suitcase Fund transported **Nicole Shaver** and her work to the Lambla Gallery in the College of Arts and Architecture at the University of North Carolina-Charlotte for a solo exhibition, *Erratic Accretion*. The artist worked collaboratively with the art and geology departments to utilize and amplify archival resources on campus, opening a dialogue about scientific truth and keepers of knowledge.

Gabrielle Tesfaye presented paintings, ceramics, and film at Esseni Art Gallery in Mekelle, Tigray, Ethiopia. She gave a presentation on her graduate thesis research, “Freyayni’s Garden: Preserving Tigrayan Culture During a Time of Ethnocide,” which explains the use of art, design, and technology to respond to cultural preservation in post-war societies, specifically in the recent war within Ethiopia that affected the Tigray region.

Melissa Wagner-Lawler was invited to ship a new book to two sequential exhibitions: *Living Mentors: A Teaching Artist Exhibition* at the Morgan Conservatory of Papermaking in Cleveland, Ohio; and *The Voice in the Hand*, featuring work by printmakers and book artists from the alumni of In Cahoots Residency in Petaluma, California.

Christopher Wood was awarded the Miller Art Museum’s eight-week Al & Mickey Quinlan artist residency at the Dome House in Sturgeon Bay, Wisconsin. Wood continued his practice of making small works on paper and made larger, experimental works that incorporate found objects and other traces of the natural world. The residency culminated in a public exhibition.

The Greater Milwaukee Foundation's Mary L. Nohl Fund

FELLOWSHIP RECIPIENTS 2003-2024

2003

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

Established Artists

Dick Blau
Michael Howard
Mark Mulhern

Emerging Artists

Paul Amitai
Peter Barrickman
Mark Escribano
Liz Smith

2004

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

Established Artists

Terese Agnew
Cecelia Condit
Jennifer Montgomery

Emerging Artists

William Andersen
James Barany
Steven Burnham
Frankie Martin

2005

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

Established Artists

Nicolas Lampert
Fred Stonehouse
Jason S. Yi

Emerging Artists

Juan Juarez
Michael K. Julian
Mat Rappaport
Steve Wetzel

2006

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

Established Artists

Santiago Cucullu
Scott Reeder
Chris Smith

Emerging Artists

donebestdone
Dan Klopp
Christopher Niver
Marc Tasman

2007

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

Established Artists

Gary John Gresl
Mark Klassen
Dan Ollman

Emerging Artists

Annie Killelea
Faythe Levine
Colin Matthes
Kevin J. Miyazaki

2008

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

Established Artists

Brent Budsberg & Shana McCaw
Xav Leplae
Iverson White

Emerging Artists

Tate Bunker
Special Entertainment: Bobby Ciraldo & Andrew Swant
Frankie Latina
Barbara Miner

2009

Jurors Jennie C. Jones (artist, New York), Toby Kamps (Contemporary Arts Museum Houston), Barbara Wiesen (Gahlberg Gallery, College of DuPage, Glen Ellyn, Illinois)

Established Artists

Peter Barrickman
Harvey 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

2022

Jurors Jade Powers (Kemper Museum of Contemporary Art, Kansas City, Missouri), Victoria Sung (Walker Art Center, Minneapolis, Minnesota), Toccarra A. H. Thomas (Joan Mitchell Center, New Orleans, Louisiana)

Established Artists

Valaria Tatera
Jason S. Yi

Emerging Artists

JW Balsley
Inna Dmitrieva
Molly Hassler

2023

Jurors Jadine Collingwood (Museum of Contemporary Art Chicago), Thomas James (The Last Resort Artist Retreat, Baltimore, Maryland), Kimi Kitada (Charlotte Street Foundation, Kansas City, Missouri)

Established Artists

Mikal Floyd-Pruitt
Janelle VanderKelen

Emerging Artists

Siara Berry
Fatima Laster
Alayna N. Pernel

2024

Jurors Allison Glenn (independent curator and writer, New York), Misa Jeffereis (Contemporary Art Museum St. Louis), Anisa Olufemi (independent curator, Washington, DC)

Established Artists

Nina Ghanbarzadeh
Roy F. Staab

Emerging Artists

Justin Goodrum
Jovanny Hernandez Caballero
Nicholas Perry

