



FELLOWSHIPS

THE GREATER MILWAUKEE FOUNDATION'S MARY L. NOHL FUND

FOR

INDIVIDUAL

ARTISTS 2004



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TERESE AGNEW

CECELIA CONDIT

JENNIFER MONTGOMERY

WILLIAM ANDERSEN

JAMES BARANY

STEVEN BURNHAM

FRANKIE MARTIN

OCTOBER 14-DECEMBER 11, 2005

INSTITUTE OF VISUAL ARTS
3253 NORTH DOWNER AVENUE
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EDITOR'S PREFACE

The Greater Milwaukee Foundation is made up of charitable funds, each created by individual donors or families to serve the charitable causes of their choice. Grants from these funds serve people throughout Milwaukee, Waukesha, Ozaukee and Washington counties and beyond. Started in 1915, the Foundation is one of the oldest and largest community foundations in the U.S. and abroad.

The Greater Milwaukee Foundation
1020 N. Broadway
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Phone (414) 272-5805
Fax (414) 272-6235
www.greatermilwaukeefoundation.org

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In 2003, the Greater Milwaukee Foundation used a portion of a bequest from artist Mary L. Nohl to underwrite a fellowship program for individual visual artists. The program, the Greater Milwaukee Foundation's Mary L. Nohl Fund Fellowships for Individual Artists, provides unrestricted awards to artists to create new work or complete work in progress and is open to practicing artists residing in Milwaukee, Waukesha, Ozaukee or Washington counties.

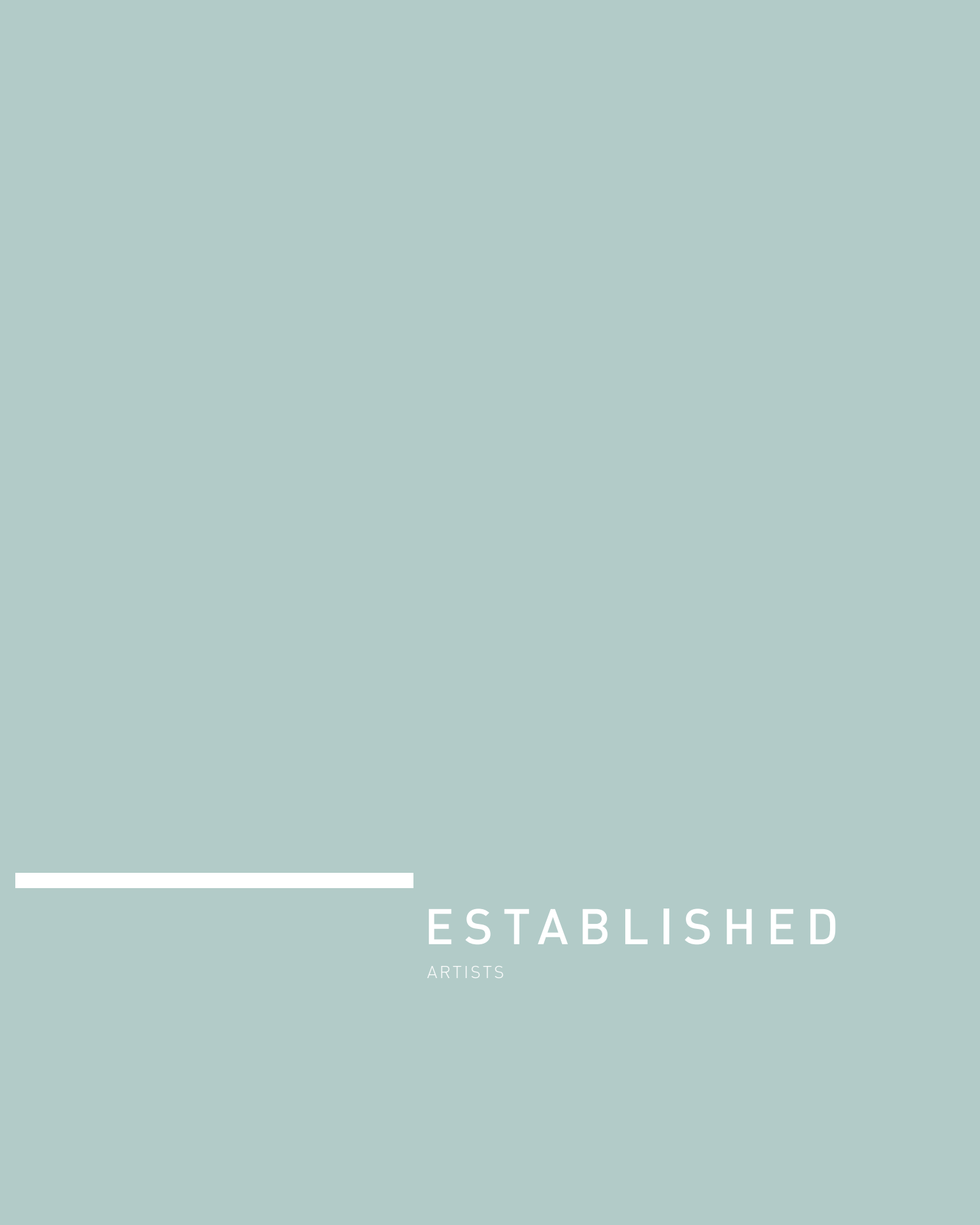
Nohl, a graduate of the School of the Art Institute of Chicago, died in December, 2001 at the age of 87. Nohl rarely exhibited her work, yet she gained national recognition for her art, much of which was housed in and around her home in Fox Point on the shores of Lake Michigan. Her bequest to the Greater Milwaukee Foundation, by supporting local visual arts and arts education programs, keeps Nohl's passion for the visual arts alive in our community.

As in the first year of the program, seven fellowships were awarded in 2004: three for established artists (Terese Agnew, Cecelia Condit, Jennifer Montgomery) and four for emerging artists (William Andersen, James Barany, Steven Burnham, Frankie Martin). This group of Nohl Fellows was selected from a field of 160 applicants by a panel of recognized visual arts professionals working outside the four-county area: Patty Hickson, associate curator and gallery manager of the Des Moines Art Center Downtown; Habib Kheradyar, director of POST, a gallery and project space he founded in Los Angeles; and Cincinnati-based independent curator Sue Spaid. The panelists spent three days reviewing work samples and artists' statements, making studio visits, and talking to local artists.

The fellowship program was designed to provide significant support to local artists at two critical career stages, to encourage artists to remain in Greater Milwaukee where they can continue to enrich our community, and to create—through the jurying process—an opportunity for curators from outside the area to see the work of a large number of local artists. The Suitcase Export Fund, which funds the travel of artists and their work to exhibitions outside the area, serves a complementary purpose. Already, in the second year, the symbiotic nature of the programs became clear: three of the 2003 Emerging Artists were invited to exhibit work, created during or immediately following their fellowship year, at venues outside Wisconsin and received Suitcase awards to do so.

The Mary L. Nohl Fund Fellowships are administered in collaboration with the University of Wisconsin-Milwaukee Peck School of the Arts and Visual Arts Milwaukee (VAM!). The program owes much of its success to the volunteers—Milwaukee artists, curators and arts administrators—who established guidelines for the fellowship competition; organized and administered the jurying process; assisted with the curation of the exhibition; and participated in the production of the catalogue.

Polly Morris
Peck School of the Arts, University of Wisconsin-Milwaukee



ESTABLISHED

ARTISTS

TERESE AGNEW

The Collective Embrace

Traditional quilt making is a process of collaboration. Scraps of fabric from worn clothing and other sources are collected by and shared among quilters. Patterns are handed down within families and communities and historically the labor of quilting was an occasion for communal gatherings. Finally, the quilts themselves are shared, given as gifts, passed to subsequent generations and pulled from closets to make bedding for overflow guests.

While some contemporary quilting has become a more solitary activity, Terese Agnew has discovered ways to integrate both historical and contemporary practice. Her quilts raise issues: from our impact on the environment to our relationship with third world labor. The stitched and pieced surfaces are as much those of a painter and an assemblage artist. At the same time, Agnew engages the public by referencing familiar subjects and images or, in the case of *Portrait of a Textile Worker*, soliciting contributions of clothing labels to create an artwork of dense textural beauty and conceptual complexity.

Viewers trace the tight network of stitches and 3-D relief with their eyes, not their fingers, yet the material presence still envelops. As in all large-scale works of art, the overall image dissolves into abstract patterns and colors as viewers come closer. In Agnew's case, the quilting is not simply a by-product of the need to hold multiple layers together but a process rich with nuance and textural sensuality. In a formalist vein these optical and tactile effects would insure a successful work but Agnew ups the ante by taking on narrative content.

In *The D.O.T. Straightens Things Out* the regular pattern of squares common to many quilts becomes a witty commentary on how bureaucracies erase complexity and "the natural" from our experience for the sake of "efficiency." *Practice Bomber Range in the Mississippi Flyway*, too, illustrates the tendency to literally frame nature and find uses for the landscape, subtly referencing, though ironically inverting, the way that early quilters found uses for fabric scraps of clothing and locked these into a rigorous pattern.

In *Portrait of A Textile Worker* the artist also continues the collaborative tradition of quilt making. The quilt is constructed from labels taken from mass produced garments. Using a photo made by another, passed along like a template pattern, Agnew translates and reconfigures the stark black and white snapshot, articulating areas indecipherable in the original and subduing distracting details. The results are painterly rather than photographic. The small size of the labels and the variety of textures and sheens that they provide create a surface that seems like an impressionist painting with the deep rich tonal luminosity of Jan Van Eyck's grisaille panels. Over thirty thousand labels were collected by individuals and groups, literally throughout the world, who snipped them and sent them to the artist in Milwaukee, creating a network as real as the millions of stitches in the final piece. In the past one might have recognized a scrap of material from a mother's dress or a familiar shirt—now viewers recognize a name brand familiar through wear but devoid of the personal uniqueness of the homemade. Viewers read the image and then move closer to read the labels. Each label, thought or read aloud, is a secular novena for the human capital spent.

Unlike such contemporary activist artists as Hans Haacke and Barbara Kruger, Agnew doesn't deny or diminish the "aesthetic, material, sensual" beauty of work to make a point. Instead, she embraces it in a way that sets her apart from many contemporary artists who seek political and social change. Her quilts are close in spirit to an earlier tradition of history painting practiced by David and Gericault. Like Agnew, these artists dealt with significant themes: freedom, human dignity, man's role in nature. Agnew, it would seem, shares their belief that change begins in a collective embrace.

**Frank C. Lewis, Director of Exhibitions and the Curator of the Collections
Wriston Art Galleries at Lawrence University**

ARTIST STATEMENT

The way we typically think of something is often disconnected from how it actually stands in the world. For example, when I read the words *practice bomber range*, I think of a landscape with chunks of rubble and big holes—I don't think of small farms or the people working there. These thoughts are separate even though they may occupy the same physical place. As an artist I'm interested in how to put them together.

The traditional process of quilting involves assembling fragments into a cohesive whole. Using the medium to make art gives me a way to connect thoughts and images, too. We rarely think about garment workers when we shop for clothes in stores...but seeing an image of one worker composed of thousands of apparel labels that she and others like her produce may remind us of the connection.

ABOUT THE ARTIST

Terese Agnew began her art career as a public sculptor in Milwaukee, Wisconsin in 1985. Her early work included several temporary installations that engaged hundreds of people in the art making process. Her permanent works include the *Wisconsin Workers Memorial* in Zeidler Union Square in downtown Milwaukee, created in collaboration with Mary Zebell in 1995. In 1991 Agnew began making art quilts in addition to sculpture. Agnew's intricately detailed quilts are included in the permanent collections of the Smithsonian American Art Museum, Renwick Gallery, the Milwaukee Art Museum and the John M Walsh III Collection of Contemporary Art Quilts.

CHECKLIST

1. *Portrait of a Textile Worker*
2005
96" x 108"
Clothing labels, thread, cotton backing

Four framed prints of previous work, from the collection of Kate and Don Wilson:

- | | |
|---|--|
| 2. <i>Practice Bomber Range in the Mississippi Flyway</i>
2002
80" x 95" (Print: 40" x 46.7") | 4. <i>The D.O.T. Straightens Things Out</i>
1999
75" x 96" (Print: 42" x 54.8") |
| 3. <i>Cedar Waxwings at the AT & T Parking Lot</i>
1996
83" x 95" (Print: 45" x 52.5") | 5. <i>Proposed Deep Pit Mine Site, Lynne Township, Wisconsin</i>
1994
80" x 73" (Print: 44.7" x 40") |



Portrait of a Textile Worker, 2005



Practice Bomber Range in the Mississippi Flyway, 2002



The D.O.T. Straightens Things Out, 1999

CECELIA CONDIT

Becomings and Betrayals

In the words of a grown up fairy tale child reflecting back on her life experience: “we are there still and it is real, real / that black forest and the fire in earnest” (“Gretel in Darkness,” by Louise Gluck). Gluck might have been speaking of the unsettling psychological landscape in which Cecelia Condit’s videos unfold. Although her work portrays a world in which violence and beauty inform the lives of women to an equal extent, Condit’s complex contemporary fairy tales embody a refreshingly feminine stance, free of stereotypes and completely unafraid of revealing the ambiguities that lie suppressed beneath the facade of “sugar and spice.”

With her two most recent video pieces, *All About a Girl* and *Little Spirits*, Condit departs from her previous focus on adult women, employing the language of young girls to explore the becomings and betrayals of childhood. *All About a Girl*, a meditative vignette, condenses the child’s language into a highly concentrated poetry while the more expansive *Little Spirits* breaks ranks with Condit’s earlier work by concerning itself with a clear and plausible narrative. Both videos extend her eerie gift for storytelling into an unsparing exploration of the relationship between children and their innate animal natures. Cecelia Condit possesses an uncanny ear for the voices of children, and for the voices children hear. “Am I real?” asks a young girl’s strangely elegant doppelganger, a dead rat, in *All About a Girl*. Although the child answers “No,” what resonates is “Yes.” And in the world of the film, it is a beautiful and fitting response.

Nature, in these videos, is both human and wholly other. Condit’s constant awareness of a wilder world just beyond the frame lends extra intensity to the troubling questions of identity raised by her work. The garden setting of *All About a Girl* hums with the dangerous opulence of a jungle; as the two girls in *Little Spirits* explore beyond Grandmother’s boundaries, they come face to face with suppressed aspects of their own emerging natures. “How many steps till we have gone too far?” the narrator’s voice asks near the opening of *Little Spirits*. Cecelia Condit’s haunting films tread dangerously close to the edge.

**Judith Harway, Associate Professor of Liberal Studies
Milwaukee Institute of Art and Design**

ARTIST STATEMENT

I consider myself a storyteller whose narratives swing between beauty and the grotesque, humor and the macabre, innocence and occasional cruelty. My work explores the dark side of female subjectivity and addresses the fear and aggression between women and men, women and society and, most recently, children and the natural world.

All About a Girl and *Little Spirits* are glimpses of childhood that are still relevant to adult life. These pieces explore the human connection to the “wild” with all the fierceness that element brings to existence. Linked to female relationships, these works examine the strong and yet fragile connection to mothers, grandmothers and friends who punctuate our lives in ways that demand continual refinement, continual self-evaluation. In an attempt to understand the important role imagination plays in our lives and relationships, I focus on the power of the private, unspoken voices of our undocumented selves.

ABOUT THE ARTIST

Cecelia Condit studied sculpture at the Pennsylvania Academy of Fine Arts, received a BFA from the Philadelphia College of Art (1971) and an MFA in photography from the Tyler School of Art, Temple University (1978). Her work is in the collections of the Museum of Modern Art in New York and the Centre Georges Pompidou Musée National d’Art Moderne, Paris, France, among others. She has received numerous awards including the John Simon Guggenheim Memorial Fellowship and the American Film Institute’s Individual Artist Fellowship. Condit is a professor and director of graduate studies in the Department of Film at the University of Wisconsin-Milwaukee.

CHECKLIST

1. *All About a Girl*, 2004
Video, 5:25
2. *Little Spirits*, 2005
Video, 8:20



All About a Girl, 2004

All About a Girl, 2004



Little Spirits, 2005

Little Spirits, 2005

JENNIFER MONTGOMERY

Exit Strategies

We are in a car, the only other passengers the driver and a camera, panning back and forth, out the windshield, through the passenger windows. The view from the car traveling south on I-94 is familiar to anyone who has lived in Milwaukee and to anyone who has ever left Milwaukee.

National Public Radio is playing. It fills the car, fills the video—it's all we hear—with its also familiar, even tones, resolutely unfussy presentation, the names of the reporters and announcers appearing as automatically as exit signs for Kenosha. NPR's trademark moderation is reassuring, like the passing landscape.

We are at war. Everyone on the radio is talking about Iraq.

With this 90-or-so-minute trip, or series of trips, compressed into fourteen minutes, the landmarks along this route announce themselves differently, the visual field unscrolling as an available illustration of the radio's testimony. The radio talks of round trips, highway completion, transport trucks, charms suspended from rear view mirrors. And the southeastern Wisconsin landscape answers with traffic, views of the highway, a carved wooden replica of the state—genial with those bubbly eyes found on plastic carnival toys (Montgomery is fond of tchotchkes)—that dangles from the car's mirror.

With the coaxing of these rhymes of sound and image, what was once fleeting visual detritus or just goofy local color now testifies to a different order, the idea of conflict, of warfare, having permeated the landscape. Consider: fireworks are for sale everywhere; there is a fortification near the border between Wisconsin and Illinois (yes, one for cheese, but a castle nonetheless); a theme park's name testifies to episodes of colliding dominion, the swapping of six territorial flags suggesting the flux of global power as well as a paddock of roller coasters; a field of discarded military hardware—a herd of sizeable curios—are an all-of-a-sudden armory. Only the "Vote Republican" motto broadsiding a barn feels readily tethered to the war. Otherwise and now, a tollbooth looms as a checkpoint; a Crash Investigation Site sounds Fallujan: a gesture of control, feebly official, not much help really. War is nowhere to be seen and inflects everything.

The only territory unsullied by the war is the benedictory sky, troubled only by clouds. (This is a video of landscape.) Through the front windshield, against this accommodating backdrop, though, floats a series of men, fading in and out of view, transparent, like ghosts or visions. War is a time when we talk about men. (We also do this when we are not at war.) But these men are not soldiers. All a tad rumpled and curious and affable, they could be in the same band, or share smokes in some grad student lounge. Not servicemen, they are nevertheless eager to provide: they reply to their interlocutor's queries with a concern for thoroughness, a desire to be precise and detailed. They want to help.

The men speak in lists. Sharing the names of who and what they trust, they mention friends and family mostly—"Steve Wetzel"; a mother, "probably"; "your opinion," one says, with conditions. The last speaks of trying once again to believe in himself. The media is the only shared institution under consideration, and they are all asked about NPR. Nobody trusts NPR anymore. Amy Goodman of Democracy Now, however, fares pretty well.

Lists are an open form, a series more than a hierarchy, a parade of possible number ones instead of a ranking (one exit after the other, all right answers). Lists suggest a range of certainties over any anything absolute. Generative, accumulating considerations, they expand through association. They are also incantations: cataloguing who one trusts is a way to ward off betrayal, maybe, a way to populate the world with confederates.

Odysseus was another traveler, in the wake of another war. *The Odyssey* is a tale of fathers in need of appeasement, of crossing distances, and of arriving at love. It describes a map marked with hazards, colossal deceptions and, in a curious parallel, cows. Threats and distractions interrupted our hero's journey home, gods and giants rising as obstacles and obligations to be negotiated. The subjects here do tower like gods, giants filling the sky. But their affability pre-empts any god-like stature. They are not threats, nor obstacles, but instead surface like memories. Again, they are trying to please. War is a time when we get sentimental about men. (We do that when we are not at war, too.)

In Montgomery's work we often feel the public world abrading the personal, or witness the private spilling outward, the two spheres inevitably, automatically imbricated. As a projectionist at New York City's Collective for Living Cinema, Montgomery was, she reports, "a relentless focuser," layering different planes of visual concentration to maintain an image readable and clear. An ongoing effort, for the duration of a screening, any machine of regulation requiring constant tending to regardless. In her films and videos, Montgomery similarly tests different foci, layering different planes of her concentration upon the other—public / private, the material / the psychological, the personal / the historical. The adjustments initially unmooring, the final vision bracing.

The windows of the car here provide a different lens. The oft-traveled road encourages a state of reverie to adorn the tedium. Left alone with the radio, we layer the familiar landscape with our associations, the windshield a container for our drift, the entire trip a vessel for scrutiny. So the news of the war clings to these Midwestern vistas, and surveys of trust hang on NPR. People left behind in Milwaukee rise up over Illinois, intermingle with considerations on the specific tenseness of the present.

The last voice heard surfaces from a past further removed. Another man, Montgomery's father, sings a song that sounds folksy, porch-born. From 1970, it addresses an earlier war. He sings of a storm ahead but, caught in a sideways glance, the postcard-pretty sky that crowns the work's end feels more melancholy than portentous, nostalgic even. In an unspecified state of longing—let's call it, here, Illinois—the driver remains in between, not having arrived anywhere yet, some distance achieved, but nothing—personal, global—becoming remote.

Carl Bogner
Film Department / University of Wisconsin-Milwaukee

ARTIST STATEMENT

I have been making films since 1986. I probably should have stopped long ago, but the only other thing I know how to do is write poetry. I like to think, though, that there is some meeting ground between my films and my poetry. Toward that end, the rest of my artist's statement will be a poem.

Our God Is A Harsh God

so many people are never forgiven
interesting risks are taken via statements
to the world on the nature of oppression
or, barring that, petty misery.
people are utilized, instrumentalized willingly
yet unwillingly all at once
in the service of representation.
there are no daily rest stops at the temple
there are no temples.
the gentle, blobby deities side-saddle on
lions and water buffalo, their expressionless
faces wreathed in gold and flowers, these
are also simply representations.
taking seriously the mission to find a lover
Is that religion?

ABOUT THE ARTIST

Jennifer Montgomery, born in 1961, moved from the East Coast to Milwaukee in 1999. Her films include *Home Avenue* (1989), *Age 12: Love With a Little L* (1990), *I, a Lamb* (1992), *Art For Teachers of Children* (1995), *Troika* (1998), *Transitional Objects* (2000), and *Threads of Belonging* (2003). These films have screened in Landmark theaters across the United States, the Museum of Modern Art, the Whitney Museum, the Walker Art Center, the ICA in London, the Milwaukee Art Museum, and at international festivals such as Rotterdam, Berlin, Toronto, Vancouver, San Francisco, Rimini, Melbourne, and Thessaloniki. Her work is distributed by Women Make Movies, Zeitgeist Films, Waterbearer Films, and the Video Data Bank. A Guggenheim Fellowship recipient, she has received grants from the Jerome Foundation, the Wisconsin Arts Board, and the NY State Council on the Arts. She is an assistant professor at the University of Illinois at Chicago's School of Art and Design.

CHECKLIST

1. *Along the Highway*, 2005
Video, 14:00
2. *Notes on the Death of Kodachrome*, 2005
Video, approximately 35:00



Along the Highway, 2005



Notes on the Death of Kodachrome, 2005

Notes on the Death of Kodachrome, 2005



EMERGING

ARTISTS

WILLIAM ANDERSEN

China and Back, Again

The Western obsession with the Far East is no new phenomenon, no by-product of advanced global communications or jet-age tourism. Chinese styles have been in vogue for centuries, with the earliest “contagion of China-fancy,” as Samuel Johnson put it, ascribed to the Portuguese king Dom Manuel I (r. 1495-1521), whose ships reached China in 1517.¹ To appease the insatiable craze for things Chinese in the seventeenth and eighteenth centuries, Dutch, French and English decorative artists invented their own completely ahistorical and fantastical evocations of Oriental looks across textiles, ceramics and furniture. Europeans even employed artisans in India and Japan to produce wallpapers and porcelain that looked more “Chinese” than what the Chinese produced themselves. This hodgepodge of exaggerated exoticism that is called *chinoiserie* persists, bearing labels as diverse as Ralph Lauren and Pearl River, sold in Wal-Mart, Bloomingdale’s and Beijing tourist shops alike.

William Andersen’s own obsession with Chinese styles began early on and very locally, amid his mother’s blue-and-white china collection, teen idol Bruce Lee, Chinese take-out, and after-school karate classes. A teaching job in Taiwan and a related visit to mainland China were his first direct experiences of Chinese culture for Chinese, not American, consumption. Though long since back in Milwaukee, he has never stopped returning to this corner of the world, never sought to extricate himself from a constant back-and-forth, inside-outside experience of Chinese art and culture.

Milwaukee Electric Tool, founded in 1924 and employer of the Andersen family from William’s grandfather through to William himself, was sold to China-based power equipment maker Techtronic Industries for \$713 million in early 2005. If the trademark red of the company’s drills, chainsaws, and electric screwdrivers seems prophetic in retrospect, Andersen has pushed the global synthesis a few steps further, using Pinyin to render the Chinese translation of the company’s “Milwaukee” logo into a phonetic language key readable by Milwaukeeans: *Mi er wa qi*. The familiar lightning bolt still underlines the logo but now bears chinoiserie decoration. Under this emblem, Andersen has explored possible poetic results of the takeover: porcelain white power tools with Blue Willow detailing; silhouettes of hands repairing and using tools cut from pagoda-and-parasol-patterned wallpaper. A video interview with past and present Milwaukee Electric Tool workers strips away the fantasy and asks a real world question: What do you think about your new employer? For chinoiserie, full of fabulously exotic opulence and barbarian splendor, is a Western fantasy spun of Marco Polo tales and Suzy Wong chic, as far removed from the real arts of China as Milwaukee Electric Tool’s identity is from its new owners.

Lori Waxman
Writer and Art Historian

ARTIST STATEMENT

Although all of Milwaukee Electric Tool’s local manufacturing has been outsourced since 2004, its recent sale to a China-based company indicates a new phase of globalization and serves as a springboard for the anachronistic *chinoiserie* pastiche in my installation. While chinoiserie is usually viewed as a minor Western decorative art—despite examples from Watteau and Boucher—and its products as bad European copies of Chinese wares, it merits another look in the context of China’s global economic ascendancy and in this postmodern era of the simulacrum. The replication spawned by chinoiserie was hardly a one-way street: European “outsourcing” of chinoiserie’s production led to Indian, Japanese, American and, once again, Chinese workers re-producing it, each influencing as well as being affected by its development. I use the pre-modern hybridic style of chinoiserie to critically question, as well as to delight in the poetic possibilities of, new confluences of culture and production that, for me, fuse the local and the personal with the global.

ABOUT THE ARTIST

William Andersen has exhibited locally throughout Wisconsin and Illinois and internationally in Taiwan and mainland China. While working on his BFA with a cross-school major in art history and criticism from the University of Wisconsin-Milwaukee, he worked summers on the assembly lines at Milwaukee Electric Tool where his grandfather, father, brother and sisters have all worked. His interest in a more global understanding of art led him to travel extensively in Asia and take a teaching position in Taiwan from 1994-1996. After receiving his MFA from the School of the Art Institute of Chicago in 2000, he returned to Taiwan and China to study traditional and contemporary Chinese art on a Fulbright-Hays Fellowship. He has returned to Asia every year since.

CHECKLIST

1. *Mi er wa qi*, 2005
Latex acrylic paint, crackle paint, oil enamel paint, chinoiserie wallpaper, wood, Milwaukee Electric Tool products, video

¹ Robert Finlay, “The Pilgrim Art: The Culture of Porcelain in World History,” *Journal of World History* 9 no 2 (Fall 1998): TK.



Mierwaqi

Mi er wa qi, 2005

Mi er wa qi, 2005

JAMES BARANY

A Voice That Carries Weight

By acknowledging all that we communicate to the world around us, through our bodies, presence, language or movement, we become more aware of the space we occupy. This space may be actual or a product of our interaction with the world. However, we must also take into account the internal space of our bodies concurrently occupied by language, shifting movement and interaction. This is territory less traversed. This is the world that James Barany has spent the last year mapping out.

Having built a structure for his investigation based on Howard Gardner's theories of multiple intelligences, he then challenges them. Barany explores the seven types of intelligence (verbal, visual, bodily, musical, interpersonal, intrapersonal, logical) as they are manifested within him, examining in images and sounds his operatic baritone voice, his artist statement, even his physical body. Gardner believes that one truly realizes their potential by isolating their "greatest" gift and focusing on its cultivation alone. By exploring his own intelligences Barany attempts to isolate what he is not, instead of what he is.

Barany has taken a year out of his life to document this dissection of self. His desire to create work that challenges the notion of self-portraiture is coupled with the need to improve his quality of life as a whole. This requires not only an inventory of all that his life encompasses now but also an admission of all that has been.

Through the use of time-based media, like animation / video, the physical, emotional and psychological implications of this process are exposed in the final product. He presents his greatest strengths and weaknesses in a manner that is simultaneously vulnerable and clever. He reveals struggles as well as their companion coping mechanisms, displays his multi-faceted talents in opposition to extreme self-consciousness, places gift and grievance alike in front of the viewer, thus exposing a more complex being...a complete self-portrait.

Lindsey A. Wolkowicz
Visual Artist and Writer

ARTIST STATEMENT

How does one teach oneself? This new body of work explores this very issue. Both the experience and lesson are merged, whether or not the arena is physical, linguistic, intrapersonal—or any one of the intelligences common to our human experience. My objective is to simply discover what I am not, so that I can increase my knowledge and...change. My personal journey has been marked by a need to traverse a path less common and more unknown, to question rather than to answer. Increasingly, my work as an artist fuses with my intent as an educator: separating these two elements becomes impossible as one begins to understand how entwined they are. The product of my efforts no longer serves as a mere representation of an idea or an event, but rather as a catalyst for change itself.

ABOUT THE ARTIST

James Barany's experimental animations have been included and received awards in numerous recent screenings, including the Black Maria International Film + Video Festival (Directors Choice Award), Humboldt International Short Film Festival (Jurors Citation), Wisconsin Film Festival (Best Experimental Video), Antimatter International Experimental Film Festival and at ATHICA's National Bodies in Crisis exhibition in Athens, Georgia.

Barany is currently an associate professor of foundations at the Milwaukee Institute of Art & Design where he also teaches in MIAD's new time-based media program. Barany, a MIAD alumnus, also holds an MFA in painting and drawing from the University of Wisconsin-Milwaukee.

CHECKLIST

1. *My Most Important Self-Portrait*
2004-2005
Animation / Video
2. *Artist's Statement*
2005
Animation / Video
3. *Recital in Solfege*
2005
Animation / Video



My Most Important Self-Portrait, 2004-2005

My Most Important Self-Portrait, 2004-2005

STEVEN BURNHAM

Paradise Lost

Steven Burnham's recent paintings are tersely cautionary signs and testimonials for our uncertain times. They depict often life-threatening calamities, real and imagined, with an economy that, in recognition of the urgency of their content, dispenses with unnecessary elaboration. The paint is applied with a scrupulous flatness and in a manner that eschews expressive painterly nuance. The relatively small scale of the works (none is larger than 28" in any dimension) makes viewing them an intimate experience; they are not loudly declarative, but rather quietly insistent.

Using simplified forms and flat paint application, Burnham deploys the narrative vernacular of cel animation and comic book art. Like comic book art, these paintings rely on a pictorial vocabulary that carries unexpectedly grave and sometimes transgressive content by deceptively light means.

In a sense, these are landscape paintings, insofar as they each represent an out-of-doors setting. But the trees in these paintings are in proximity to, or being directly harmed by, dangerous, if not frankly disastrous, forces. And these trees do not appear as real trees do; their simplified form and exaggeratedly large spreading base identify these as toy, or miniature, trees—model railroad scenery.

That the tree is recognizably a toy makes the works complex and troubling. The presence of a toy refers here to the juvenile—it suggests the play but also the vulnerability of children—and signifies that against much of what threatens us today, we are individually as powerless as children. The tree is no more representative of arboreal nature than the various catastrophes depicted are of natural disasters. These paintings are less about volcanoes and earthquakes than they are about fossil fuel dependency, healthcare costs, global warming, and terrorism.

It is possible to associate these paintings with the discourse of ironic response, and to do so would not be wrong. But to limit our understanding of them to that alone would be a mistake. These are, more importantly, works of a singular, steady, poetic force and distinctive vision. They are a compelling record, and expression, of a keenly felt anxiety none of us can pretend is strange in our experience.

Mark Olson
Artist

ARTIST STATEMENT

Onto an inhospitable landscape, I drop a few trees. Stoic, mostly static, they endure earthquakes, erupting volcanoes, even abduction by aliens. This is, metaphorically speaking, the situation of painting, and my current work attempts to offer a visually pleasurable space that at the same time questions the continuing viability of that space. But the anxious circumstances in the paintings are more than reflexive. They are also meant to suggest the way one experiences—via print and electronic media, or sometimes just walking to work—our unpredictable and occasionally violent world. Helping to leaven the unease is humor, and play—between abstraction and representation, high and low art, past and contemporary views of nature, the mediated and the sublime.

ABOUT THE ARTIST

Steven Burnham's art work has been exhibited in New York, Chicago, Wichita, and Milwaukee. He has taught writing, drawing, and design, and currently works as an editor in a university library. He has a BA and an MA in English from the University of Wisconsin-Madison, a BFA in painting and drawing from the University of Wisconsin-Milwaukee, and an MFA in painting from the University of Kansas.

CHECKLIST

- | | | |
|---|--|---|
| 1. <i>Fog</i>
2005
24"x 28"
acrylic on canvas | 5. <i>Abduction</i>
2005
24"x 28"
acrylic on canvas | 9. <i>Rock Slide</i>
2004
16"x 18"
acrylic on canvas |
| 2. <i>Meteor</i>
2005
20"x 16"
acrylic on canvas | 6. <i>Clearing</i>
2004
16"x 18"
acrylic on canvas | 10. <i>Forest Fire</i>
2004
18"x 20"
acrylic on canvas |
| 3. <i>Volcano</i>
2005
18"x 24"
acrylic on canvas | 7. <i>Heat Wave</i>
2005
18"x 20"
acrylic on canvas | 11. <i>Blight</i>
2004
16" x 20"
acrylic on canvas |
| 4. <i>Earthquake</i>
2005
18"x 24"
acrylic on canvas | 8. <i>Infestation</i>
2005
24"x 28"
acrylic on canvas | 12. <i>Tip-Over</i>
2005
24"x 28"
acrylic on canvas |



Clearing, 2004



Abduction, 2005

FRANKIE MARTIN

superstar artist

Imagine driving down the highway behind a golden Ford Taurus station wagon that has a bumper sticker that reads “My other car is gay” and the phrase “Honk if you have Frankie Fever Forever.com” written on the back window in hot pink. If you pulled up beside the car you would notice that sculptures and works on paper, all homemade and criss-crossed with color, yarn, and smiles, hang from every available area. Then you would notice the driver, dressed in her handmade line of neon-inspired Fluorescent F clothes: Milwaukee’s own Frankie Martin. Frankie’s car, the Golden Limo, is not a special performance or event, it is simply one of the many examples of Frankie’s mall girl positive rave fantasy art.

Other examples include *Airbrainz*, a CD and exhibition produced by Frankie that features a fictional band made up of rapping balloons, and *Huggies*, a DIY bike gang whose cards can be downloaded from Frankie’s site. Even Frankie’s website, www.frankiefeverforever.com, a cut and paste Photoshop mess of rainbows, hearts, cats, and cartoon clouds, continues with this positive light-bright aesthetic. It’s all part of Frankie Fever. Caught somewhere in a mall in the middle of Sinking Spring, Pennsylvania (Frankie’s hometown), every aspect of Frankie’s life has come down with this feverish freak-out. Her car, her clothes, and even her website. It’s non-stop, and it’s covered with neon sugar. This is Frankie Martin.

Cory Arcangel
Artist / Musician / Curator

ARTIST STATEMENT

My artistic practice seeks to expand on reality and reach for a greater, like more exciting level. Let’s share a beautiful future! LOL. By being in a constant state of making things come into being I’m living in the future because I’m looking forward to what will be, which is a positive act. Totally!

What is more from the heart than a gift that I can give? Sometimes it’s a video, a snippet of something funny that I want to share. Or it’s bigger, an installation that invites people in, a place for togetherness and dancing. I like a low stage, it’s fun to share time, to touch people and be touched.

I LOVE computers and I wish I had a brand new POWERBOOK. For some reason I spent all my grant money on a One Minute Rave. I just hope that everybody who got to go had a happy time.!> PLUR. The spirit of celebration and happiness is what I hope to bombard you with.

ABOUT THE ARTIST

Frankie Martin is an installation artist whose work utilizes sculpture, video, drawing, costumes, music and human interaction. Frankie grew up in rural Pennsylvania and received a BFA in sculpture from the Tyler School of Art in Philadelphia in 2000. Her work has been shown at many galleries in the USA including Little Cakes Little Gallery, Canada in NYC, Moore Space in Miami, Space 1026 in Philadelphia and the General Store in Milwaukee. She has exhibited internationally in Tokyo and Oslo. Frankie’s often collaboratively-made videos have screened at the NY Underground Film Festival, the MOMA premiere series in NYC and at the Liverpool Biennial, among others. Frankie’s current project is Musicboxxx, an installation for *With Us Against Reality, or Against Us*, a group show of young American artists in Oslo, Norway that will be touring to Bergen and Amsterdam. Frankie’s ongoing project is a fansite, www.frankiefeverforever.com, which seeks to promote Frankie as an alternative to the often shallow pop star.

CHECKLIST

1. *¿Esto es qué tu quiéres?*
2005
Video installation
2. *Beanie Baby’s Day Off*
2005
Combo (painting and video installation)
3. *One Minute Rave*
2005
Video, 1:00



Freezy Freakout, 2003



¿Esto es qué tu quieres?, 2005

SUITCASE
EXPORT
FUND
THE GREATER MILWAUKEE FOUNDATION'S MARY L. NOHL FUND
FOR
INDIVIDUAL
ARTISTS 2004

The Suitcase Export Fund was created to increase opportunities for local artists to exhibit outside the four-county area and to provide greater visibility for individual artists and their work as well as for Greater Milwaukee. In its second year, the Fund provided assistance with shipping, travel and promotion to eighteen artists working in a range of media—three of them 2003 Nohl Emerging Artist Fellows—with exhibitions in locations throughout the United States as well as in England, Germany, Georgia and The Netherlands.

PAUL AMITAI, a 2003 Nohl Emerging Artist Fellow, was invited to exhibit *Westward*, a two-channel video piece, at the Soap Factory's "Multiplex" festival of film and video in Minneapolis, Minnesota.

MARINA BROERE shipped eleven paintings to Amsterdam, The Netherlands, for a three-woman show at Gallery JaJa.

PAUL CALHOUN exhibited his photographs alongside those of Georgian photographer Gia Chkhatarashvili at the Goethe Institute in Tbilisi and at the Modern Art Museum in Batumi, Georgia. Calhoun traveled to Georgia to participate in workshops and lectures.

ROB DANIELSON created a sound installation in Madison for the Wisconsin Film Festival. The installation was located in a plaza and open for public viewing.

RAOUL DEAL and **MARC TASMAN** participated in "dis-placed," a group exhibition at the Chocolate Factory in Phoenix, Arizona. Tasman exhibited documentation of a performance entitled *Relics of the Chocolate Messiah* and Deal exhibited three large drawings. Both artists attended the opening.

JOAN DOBKIN traveled to Phoenix, Arizona to install *Safer* for "A Warlike People: Victims or Perpetrators?" at the Monorchid Gallery.

MARK ESCRIBANO, a 2003 Nohl Emerging Artist Fellow, created a site-specific installation for "Gigantic" at the Soap Factory Gallery in Minneapolis, Minnesota.

BRIDGET GRIFFITH EVANS and three of her paintings traveled to the Workhorse Gallery in Los Angeles as part of the "Luckystar Traveling Exhibit," a group show of Midwestern artists.

KRISTIN GJERDSET sent 23 paintings and drawings to the Mariani Gallery at the University of Northern Colorado in Greeley for "The Nature of Trees," her first out-of-state solo exhibition.

GARY JOHN GRESL transported more than 20 sculptures to the Porter Butts Gallery at the Wisconsin Union in Madison for "Earthly Things and Mnemonic Devices," a solo exhibition of his work.

DOUGLAS HOLST traveled to Portland, Oregon to create a site-specific wall painting for "Fresh Trouble," a group exhibition.

RICHARD KNIGHT attended the opening of his solo exhibition of paintings at the Robert Kidd Gallery in Birmingham, Michigan.

FAYTHE LEVINE had a solo exhibition of her felt wall hangings at the Here Gallery in Bristol, United Kingdom.

LAURENCE P. RATHSACK celebrated his 85th birthday at the Neues Museum in Weimar, Germany where he attended the opening of "Transmission," a show featuring more than 20 of his watercolors, a sculptural installation by his former student, Liz Bachhuber, and works by her students.

LIZ SMITH, a painter and Nohl Emerging Artist Fellow in 2003, participated in a group show at the Byron Cohen Gallery in Kansas City, Missouri.

DELLA WELLS traveled to the Kentuck Festival in Northport, Alabama, where she was invited to display her work alongside more than 300 folk and visionary artists.

STEPHEN WETZEL screened three video works at the Detroit Film Society and participated in the discussion afterward.

THE INSTITUTE OF VISUAL ARTS

Since 1996, the Institute of Visual Arts (Inova) at the University of Wisconsin-Milwaukee has established an international reputation as a contemporary art research center. The mission of the Institute of Visual Arts is to engage the general and university publics with contemporary art from around the world through exhibitions and programs. The Institute is recognized for the high quality of its programs and for the opportunity it offers artists to experiment in the creation of new work.

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UNIVERSITY OF WISCONSIN-MILWAUKEE

CHANCELLOR

CARLOS SANTIAGO

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DEAN OF THE PECK SCHOOL OF THE ARTS

WM. ROBERT BUCKER

INTERIM DIRECTOR OF THE INSTITUTE OF VISUAL ARTS

BRUCE KNACKERT

CREDITS

EDITOR: POLLY MORRIS

DESIGN: CRAIG KROEGER

Visual Arts Milwaukee (VAM!) links local visual arts organizations to increase the quality of local artistic presentation and production as well as to bring greater local, national and international attention to Milwaukee's institutions and artists. The Mary L. Nohl Fund Individual Artist Fellowships and Suitcase Export Fund are the major projects of VAM!.

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