







-LEAD-



LEOLA CULVER FAMILY FOUNDATION



-EVENT-















LAURIE AND BRIAN WINTERS

#### -CONTRIBUTING-

DONNA AND DONALD BAUMGARTNER



ADAM CHRISTIAN AND RACHEL BLOCH CHRISTIAN

**ELLEN DROUGHT** 



**BOB RAMSTHAL** 

As of August 29, 2022

#### **ARTIST COMMITTEE**

BETH LIPMAN | RAFAEL SALAS | FRED STONEHOUSE

#### **EVENT COMMITTEE**

LINDA MARCUS, CHAIR

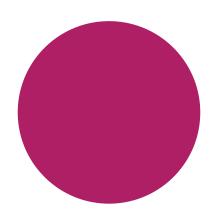
LEA CULVER | CHRISTIE DIONISOPOULOS | PRUDENCE PICK HWAY | CINDY MESTAN

LON MICHELS | TODD OLSON | BETH RAMSTHAL | CLAIRE ROLFS

ANDREA SCHLOEMER | IRENE SKIPPER | LAURIE WINTERS

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#### **DIRECTOR'S LETTER**

MUSEUM OF WISCONSIN ART

Dear Friends of MOWA.

Welcome to The MOWA Contemporary Art Auction 2022, the museum's biennial fundraiser. The auction features work and unique art experiences by some of Wisconsin's most compelling artists.

Whether you are a seasoned collector or buying an artwork for the first time, MOWA is honored to be your auction venue. We are proud to present a diverse selection of items that will pique every interest and level of commitment. The auction committee has assembled an array of art experiences and artworks that we would be delighted to have in our own homes, corporate offices, or the collection of the museum.

The Contemporary Art Auction shares the excitement of the Wisconsin art-making community with you, while raising important support for both the makers and the sponsoring museum. I want to thank all of the artists for donating their work. MOWA gives fifty percent of the auction sale price to the contributing artist. The remaining proceeds provide vital support for MOWA and the future of Wisconsin art.

The fundraiser and dinner will take place on Saturday, September 24, at the Saint Kate— The Arts Hotel in downtown Milwaukee. The evening will include the Live Auction and a Raise the Paddle opportunity to support educational programming. Through all the changes and challenges the last two years have presented, one constant has been that we remain connected through art. Art generates ideas; builds regional identity; promotes youth and adult learning; and offers deep reflections on the human experience. MOWA continues to fulfill its mission of furthering the art and artists of Wisconsin, always striving to enrich and enhance our communities in the immeasurable ways only art can achieve.

I hope you will take part in The MOWA Contemporary Art Auction 2022. Your participation and support will make a difference and will exert a deep impact on the advancement of Wisconsin's art and culture.

With warm gratitude,

June Winters

Laurie Winters

James and Karen Hyde Executive Director | CEO

# IN MEMORIAM DR. JAMES HYDE

A renowned biophysicist at the Medical College of Wisconsin and a visionary board member and collector at the Museum of Wisconsin Art, Dr. James Hyde passed away in late August at the age of ninety. Every now and then, we meet people who are so exceptional that we cannot let their death pass without taking time to reflect on their life and visionary leadership. This is one of those moments.



While Hyde's scientific contributions are well known, his contributions to the art and culture of the state are also noteworthy. In the late 1990s, Hyde and his wife, Karen, saw an exhibition of Wisconsin art at the Milwaukee Art Museum. Hyde, as he told me years later, was immediately captivated by the idea that Wisconsin art was a sufficiently small enough subset of American art that he thought he could master it within a few years. He set a challenge for himself and got to work.

By the early 2000s, Hyde had joined the Museum of Wisconsin Art's Board of Directors and was collecting paintings from the Social Realism period. He also served on the museum's building committee and worked closely with the architect to create a vision for a new museum, which he helped realize in 2013. His accomplishments, however, did not stop there.

Attracted to the science that underlies glass art and the spirit of experimentation that characterizes its practitioners, Hyde had the idea to build a modest collection of Studio Glass that he would eventually gift to the museum. He purchased his first piece in 2009 at the age of seventy-seven. He planned to buy one or two pieces a year, but over the following decade, his "modest" idea grew to more than a hundred pieces that represented nearly every phase of the Studio Glass movement. In 2021, Dr. James and Karen Hyde gifted their entire glass collection to the museum in conjunction with the museum's sixtieth anniversary and the six-decade history of the Studio Glass movement, establishing the museum as the leading repository of Studio Glass in the state.

Today, as we reflect on the life of Dr. James Hyde, we are reminded that life's journeys can have many roads and that modest beginnings when filled with passion and determination can be transformational.

SATURDAY
SEPTEMBER 24
8:00 CT

### WHAT YOU NEED TO KNOW

The MOWA Contemporary Live Art Auction features work and unique art experiences by some of Wisconsin's most compelling artists.

### **WAYS TO VIEW ART**

- 1. Visit MOWA | DTN, the museum's downtown Milwaukee satellite inside Saint Kate— The Arts Hotel September 2–24 to view the works in person
- 2. Download an auction catalog at wisconsinart.org/mowa-contemporary
- 3. Contact MOWA at marketing@wisconsinart.org to request a printed auction catalog be mailed to you

### **HOW TO BID**

- 1. Raise your paddle in person at MOWA. Make a reservation at wisconsinart.org/ mowa-contemporary to attend MOWA's fundraising dinner and live auction on September 24
- 2. Contact MOWA at (262) 247-2262 or hwirth@wisconsinart.org to bid by proxy if you are unable to attend MOWA's fundraising dinner and live auction on September 24

#### WAYS TO MAKE A DIFFERENCE

- 1. Through your support of artists, MOWA will share fifty percent of the artwork sales price with the contributing artist
- 2. Through your support of MOWA, the remaining proceeds will support education programs and the future of Wisconsin art



### **Rosemary Ollison**

Taking Leather to the Limit, 2020 Leather, plastic beads, metal grommets L: 12 ft. but variable \$5,000-\$6,000

Self-taught artist Rosemary Ollison is comfortable with untraditional as well as standard materials associated with art-making. Ollison repurposes her found objects into riotous assemblages that belie the humble origins of their components. Taking Leather to the Limit is crafted from second-hand leather clothes sourced from resale shops. Cascading strips of leather stream down like a waterfall arrested in motion. The colorful work captures and communicates the joy and peace that Ollison herself derives from acts of creativity.

Since being discovered in the 2000s by Milwaukee's Portrait Society Gallery, Ollison's work has gained national attention with exhibitions at the 2017, 2018, and 2021 Outsider Art Fair in New York. In 2019, Ollison was named Milwaukee Artist of the Year by the Milwaukee Arts Board. Her work was most recently shown at Shrine Gallery in New York.





# LOT #02 **Anwar Floyd-Pruitt**

Hip-Hop Puppet Party \$500-\$750



Anwar Floyd-Pruitt is an artist, curator, educator, and puppeteer with more than a decade of experience facilitating youth arts programming. His unique approach to arts education blends his background in psychology and studio art. His work was recently recognized with a grant from the Jane Henson Foundation to engage LGBTQ+ youth in puppetry.

The winning bidder of this lot receives an all-inclusive three-hour Hip-Hop Puppet Party for a group of 12 to 15 participants, perfect for children or adults who want to work with puppets and have some fun. You choose the party theme and location, Floyd-Pruitt provides a customizable experience, complete with a variety of papercraft puppets, puppet theaters, and masks that you and your guests can take home and use again. The successful bidder must live within two hours of Milwaukee.



#### **Dona Look**

Basket, 2022 White birch bark, silk thread  $12 \times 10 \frac{1}{4} \times 10 \frac{1}{4}$  in. \$8,000-\$10,000

Dona Look's white birch bark baskets are thoughtful down to the smallest details. All the bark is sourced from trees that have been logged or are slated for harvest. Look scrutinizes the tree to ensure that the bark is the requisite thickness, adequately flexible, and possessing visually appealing markings. She sews the pieces together with silk thread, creating a subtle contrast between the regular stitches and the irregular hatch marks of birch bark. In their understated perfection, the baskets evoke the majesty of nature and serve as a poignant, lasting tribute to the tree that supplied the material. Her contemporary, sculptural take on the folk art of birch basketry has won Look widespread acclaim and secured her work a place in the collections of the Smithsonian American Art Museum, the White House Collection, and the Metropolitan Museum of Art, among many others.



#### Khari Turner

Grandmother Ocean, 2022

Acrylic, oil, ink, charcoal, sand, and water from the Coast of Senegal, lower Manhattan docks, Lake Michigan, Pacific Ocean

60 x 40 in.

\$25,000-\$27,000

Khari Turner's work expresses a mystical connection to water as a repository of Black American identity. The human body is composed of almost 60% water and the paints he uses have a similar aqueous composition. He mixes water drawn from rivers, lakes, and oceans that have either a historical or personal association with Black people to create expressionistic portraits that reverberate with translucent layers of color, sand-encrusted paint surfaces, and fluid drips of paint. For Turner, water is the universal connecting force that allows him to express his ancestors' spiritual and physical relationship to place.

In his work, Turner aims to bring the human life cycle together in a water cycle—based coming-of-age story. He personifies water, viewing rivers as children, lakes as adolescents, and the ocean as wise elders. *Grandmother Ocean* is a personification of water as a female elder turning toward the viewer with a dignified, knowing air. Earlier this year, Milwaukeeborn Turner received his first solo museum show in his home state of Wisconsin following his wildly successful international debut at the 2022 Venice Biennale.



### Art Party Bus, Dinner, and **Deluxe Accommodations** for Eight

\$3,000

Expires 9/24/23

Enjoy a spectacular and intimate evening of unique art and gallery experiences crafted just for you and your guests. The excitement begins at the Saint Kate—The Arts Hotel, where a private Las Vegasstyle champagne bus and two of the state's leading artists will whisk you to exclusive art and gallery experiences. When you return to the hotel, dinner awaits your party at Aria, and a night with four deluxe rooms for you and your guests. Whether intended for you and your closest friends or as a reward for a special employee, this evening will define the unexpected.

Details: Art Party Bus Experience; Dining for eight in Aria (gratuity and alcohol not included; not redeemable for cash); Deluxe accommodations for eight in the Saint Kate—The Arts Hotel (includes four rooms and parking).

Reservations subject to availability. Some blackout dates may apply.

Donated by The Marcus Corporation



### A Day in the Country with Lon Michels and Todd Olson

Art Experience for Six \$3,000

The successful bidder of this lot will win an afternoon for six of casual painting with artist Lon Michels and his husband, fellow artist Todd Olson, two of the state's most talented artists and extravagant hosts. Their magnetic personalities and joie de vivre will add sparkle to your informal painting class. Following an afternoon of champagne and heavy hors d'oeuvres, each participant will take home a finished and framed artwork. The opportunity to meet and learn from the artists and visit their artfully appointed home in Lodi just outside of Madison, Wisconsin is priceless. Talent or expertise is not required—the experience is everything!



SATURDAY
SEPTEMBER 2-24

### WHAT YOU NEED TO KNOW

The MOWA Contemporary Silent Art Auction features an array of artwork and unique art experiences by some of Wisconsin's most compelling artists. As the only museum devoted solely to the advancement of Wisconsin art and artists, MOWA will give fifty percent of artwork sales to the contributing artist.

### **WAYS TO VIEW ART**

- 1. Visit MOWA | DTN, the museum's downtown Milwaukee satellite inside Saint Kate— The Arts Hotel September 2–24 to view the works in person
- 2. View online at wisconsinart.org/online-auction

### **HOW TO BID**

Place your bids via the online auction website accessible at **wisconsinart.org/online-auction**. Check back frequently on the status of your items or let the software bid for you by setting up an absentee bid up to a maximum dollar amount. Any time you're outbid, you will receive a notification from the auction website. Silent auction closes at 7:45pm CT.

# **PAINTINGS**



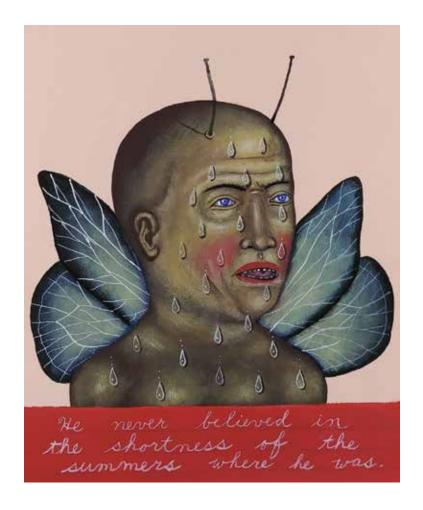
# LOT #07 Rafael Francisco Salas

Lamb, 2021 Oil on canvas 32 x 44 in. (Lot includes a 9 x 12 in. preparatory study on paper) \$8,000-\$10,000



Born and raised in rural Wisconsin the son of a Mexican-American migrant worker and a mother who fled the suburbs for a life of sheep farming, Rafael Francisco Salas did not visit an art museum until the age of sixteen. After stints in New York and London, he returned to Wisconsin with fine arts training and a newfound, painterly appreciation for the splendors of landscape. Today, Salas combines the tradition of landscape painting, a deep knowledge of Western art history, and an abiding love of the pastoral landscape into paintings that evoke a strange, rural poetry.

In Lamb, Salas mixes childhood memories with heraldic religious imagery celebrating Jesus as the Lamb of God. His lamb is strangely human and wise looking, gazing directly and boldly at the viewer, compelling engagement. Famous precedents include Old Master paintings such as the symbol-laden paintings of the Ghent Altarpiece (c. 1425–32) and Francisco de Zurbaran's Lamb of God (1635-40). In Salas's work, the traditional iconography of lamb is redeployed as commentary on the pastoral landscape of the Midwest. The successful bidder will also receive a 9 x 12 in. preparatory gouache study for the final painting.



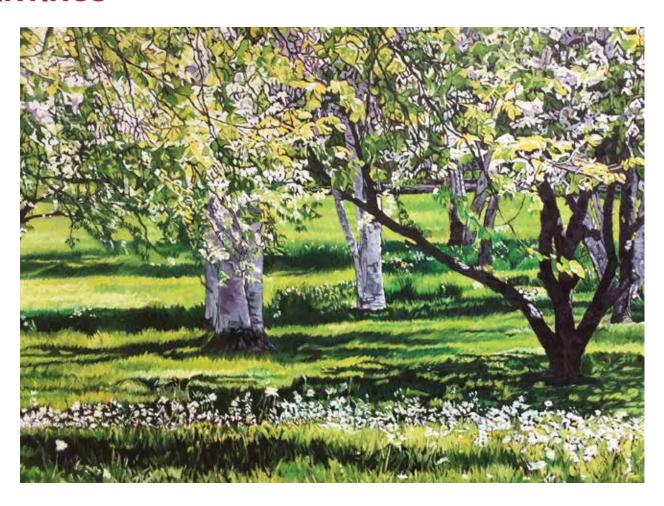
#### **Fred Stonehouse**

Shortness of Summer, 2018 Acrylic on paper  $10 \times 8$  in.;  $20 \times 16$  in. framed \$2,000-\$2,500

In the *Shortness of Summer*, Fred Stonehouse blends his signature weeping self-portrait with elements of the animal kingdom that fuse into an unmistakable style. Leaflike wings and insect antennae underscore summer's fleeting days. The bravado strangeness of the painting recalls outsider art, a frequent source of influence. The artist's probing analysis into the nooks and crannies of the human psyche make him the leading exponent of Wisconsin's unique breed of contemporary Surrealism.

Since his first solo show in 1983, Stonehouse has exhibited across the United States, as well as in Mexico, Amsterdam, Italy, the United Kingdom, France, and Germany. He received a Lifetime Achievement Award from Wisconsin Visual Artists in 2007 and grants from the National Endowment for the Arts and Arts Midwest among others. Stonehouse's work appears in collections across the country, including the personal collections of Madonna and Sheryl Crow.

## **PAINTINGS**



# LOT #09 Jan Serr

Early Light, no. 1, 2017 Oil on canvas 42 x 62 in. framed \$9,000-\$10,000

Buy Now: \$10,000

Jan Serr had no intention of parting with Early Light, no. 1. The painting is so special to her that she held it in her personal collection with vague intentions of one day placing it in a museum collection. The work's fresh Impressionistic style captures the flickering of light and the delicate new greens of the first days of spring in Wisconsin when nature reborn pushes forward with unharnessed vitality. Early Light encapsulates Claude Monet's poetic aim: "to ensnare the light, and throw it directly onto the canvas."

Serr earned a BA and MFA in 1968 from the University of Wisconsin-Milwaukee, where she studied with Schomer Lichtner and John Colt, among others. Her work is widely collected and can be found in museums and corporate collections across the United States and Canada. Wisconsin's landscapes have been a favorite subject of the artist since the early 1970s. This work has been donated; all funds raised will benefit the museum.



### LOT #10 Charles Munch

White Clouds, 2017
Oil on canvas
30 x 30 in.
\$2,800-\$3,400

For forty years, Charles Munch has lived on 220 acres of pristine forest and grassland close to Lone Rock in Wisconsin's Driftless region. While dwelling amidst this natural splendor, Munch developed a graphic style of painting informed by the visual immediacy of comic books and commercial advertising. Bright colors, clear linear contours, and bold, recognizable subjects characterize his unmistakable work. *White Clouds*, a landscape invested with the grandeur of the great outdoors, presents a peaceful frieze of flora and fauna. This painting has been donated to the auction from an important private collection; all funds raised will benefit the museum.



### LOT #11 Steve Gerhartz

Birch Grove, 2021
Oil on canvas
14 x 28 in.; 20 5% x 34 ½ in. framed
\$2,500-\$3,000

Steve Gerhartz lives and paints in the farmland of the Kettle Moraine Forest area of Kewaskum, Wisconsin, a once glaciated region that has provided him with a rich reservoir of visual experiences. Trained at the Lyme Academy of Fine Art in Connecticut, he was influenced early in his career by the intense light of American and European Impressionism and the timelessness of nature associated with German Romanticism. In *Birch Grove*, Gerhartz floods this humble view of the Kettle Moraine with natural light, instilling it with quiet reverence and contemplative solitude. Intentionally undisturbed by human or animal presence, this painting evokes a quiet meditation on the vitality of place, the cycles of nature, and the enduring resilience of the untrammeled forest.

The Lily Pad Gallery in Milwaukee has donated this work to the auction on behalf of the artist.

# **PAINTINGS**



# LOT #12

#### Melissa Paré

Horicon, 2021 Dye on habotai silk 44 x 44 in., 48 x 48 in. framed \$1,600-\$2,000

Habotai is a lightweight, lustrous silk made with a tight weave and very fine yarns. Traditionally it was used for kimonos and is still favored by the clothing industry as a lining. Melissa Paré trades canvas for *habotai* that she uses to make luminous works that embody the elegance and delicacy of silk. Employing the traditional batik technique, she artfully applies wax before dying the silk to achieve crisp lines and precise figuration. Horicon mixes the verdant abundance of Wisconsin's Horicon Marsh with the flavor of the Far East.



### Liubov Szwako // Triangulador

Mural Commission

10 x 15 ft., interior or exterior

\$750-\$1,000

The winning bidder of this lot will be the beneficiary of an interior or exterior mural painted by graffiti artist Liubov Szwako. Originally from Mexico City, The artist, who paints under the *nom d'artiste* Triangulador, creates his art on the streets of Madison, adorning boarded windows, improvised party venues, and even discarded mattresses found on the street with his distinctive, symbol-laden iconography. The winning bidder will have the option of selecting a graffiti style and color palette in consultation with the artist. The successful bidder must live within 2.5 hours of Madison.



#### **LOT #14**

### **Emma Daisy**

Fridays Are for Fun, 2022

Oil on canvas

48 x 36 in

\$1,000-\$2,000

Emma Daisy has established a reputation as one of Wisconsin's leading muralists, and from street art destinations to shopping malls, her large-scale wonders are seen by thousands of people every day. With recent exhibitions at Lynden Sculpture Garden, Tory Folliard Gallery in Milwaukee, and Art Basel–Miami Beach, Emma Daisy is also attracting the attention of collectors for her easel paintings. Inspired by her study of fashion design and Japanese sumi-e ink wash paintings, she brings her abstract compositions to life through a bold, gestural application of paint in vibrant color combinations. The amorphic, floating colors populating Emma Daisy's canvases echo classic modernism and place the work within the lineage of twentieth-century abstraction.

# **PAINTINGS**



LOT #15 **Ashley Lusietto** Let Me Stroke It, 2021 Gouache on paper 10 x 7 in.; 20 x 17 in. framed \$800-\$1,000

For her art, Ashley Lusietto draws upon her personal experience of both loving and loathing her body. She confronts ingrained feminine selfconsciousness and its attendant feelings of isolation and desire. In Let Me Stroke It, Lusietto creates an unusually proportioned alter ego with disembodied breasts and fingernails that resemble surrealist eyes set against a black void. Her paintings both mirror subconscious feelings of inadequacy and allow her to reclaim her emotions with a sense of authority and balance. A recent graduate of University of Wisconsin-Madison, Lusietto has a distinctive voice that is rapidly attracting the attention of collectors and museums.



### **Meg Lionel Murphy**

Charmed, I'm Sure, 2022 Gouache and pastel on paper, gold antique frame

24 x 14 in.; 30 x 15 ½ in. framed \$2,700–\$3,200



All of Meg Lionel Murphy's paintings take place in the same setting: a faraway fantasyland where heartbroken bodies magically grow larger, stronger, and more powerful than the world around them. This painting of giantesses, linked together by the beads of feminine charms, presents a scene from that transformational world. The giantesses have found something new and profound in one another. Something safe. Something like love. Something charmed, I'm sure. Murphy has painted a small spell of protection into the work—a charm for those in need of healing.

# **PRINTS+DRAWINGS**



### LOT #17 Melissa Cooke Benson

The Family Jewels, 2020 Graphite on paper 50 x 37 ½ in.; 55 x 44 in. framed \$3,800-\$4,800

Melissa Cooke Benson's hyper-realistic graphite drawings record some of the trying, transformative experience of domesticity during a global pandemic. When isolation is the order of the day, stress and boredom begin to stretch the seams of home life. Benson was able to decompress, savor moments of silliness, and document the passage of time with large-scale works depicting everyday moments. The Family Jewels finds Benson's daughter donning an extravagant necklace as a collapsed tiara; the sparkling stones mirror the child's intricate lace collar. The title of the work does double duty, referring to the preciousness of both necklace and child.



### Christopher T. Wood

Daydrawing 190905 (with inscription on reverse: Ross Ice Shelf)

Daydrawing 190908

Powdered graphite on paper

9 x 12 in. each

\$800-\$1,200 pair



Daydrawing is an ongoing daily project that Christopher T. Wood began on January 1, 2016. Each day, Wood creates a single abstract drawing in loose graphite that becomes part of what he calls an immense "hyperobject" that exists and spreads around the world. Sections of it can be experienced directly in local galleries and collections, but it is so large and distributed so widely that it does not exist anywhere in particular. The two drawings selected for this lot are notable for their tonal gradations and hallucinatory play of negative and positive space. Their titles indicate the dates they were made (YYMMDD). By September 24, 2022, the date of the museum's art auction, Wood will have produced a total of 2,457 daydrawings.

Wood is an artist, designer, and educator living in Milwaukee. He is the 2022–23 Artist-in-Residence at Milwaukee's Pfister Hotel and has previously held artist residencies in Maryland, and abroad in Iceland and Ireland. He teaches at the University of Wisconsin–Milwaukee's School of Architecture and Urban Planning, and serves on the Board of the AIGA as Community Director.

# PRINTS+DRAWINGS



### **LOT #19**

### Nina Ghanbarzadeh Afkhamian

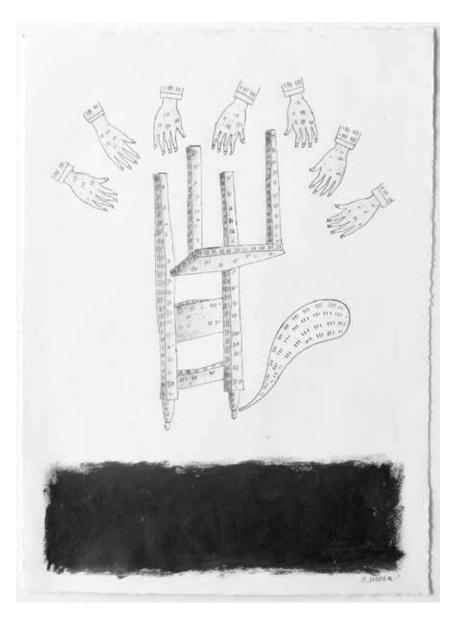
Masjed Jameh Isfahan, from 52 Sites series, 2020

Paper with perforations

30 x 22 ½ in.; 33 ½ x 26 in. framed \$1,800-\$2,400

Nina Ghanbarzadeh Afkhamian's 52 Sites series depicts architectural details from fifty-two culturally and historically significant buildings in Iran recognized by the UNESCO heritage list. She perforated the paper as a metaphorical evocation of the destruction and deterioration that often confront such landmarks. This work pays tribute to the spectacular geometry of the Jameh Mosque, one of the most superb examples of Islamic architecture in Iran. The structure dates to 771 and has undergone major transformations and additions over the centuries under the dominion of various caliphates and dynasties.

The artist emigrated from Tehran in 2001, and describes herself as living between two cultures—a dichotomy that has made her keenly aware of both the limitations of language as well as inherent power and universality of abstract marks and patterns. In her work, she invites the viewer to meditate upon the marks as a bridge to shared human experience.



#### Francisco X. Mora

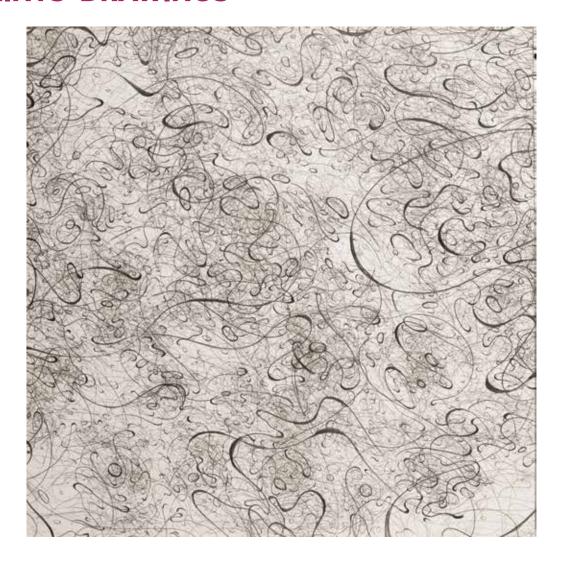
Chair and Seven Hands (La Silla de Siete Manos), 2020

Ink on paper

 $16 \times 12 \text{ in.}; 25 \times 20 \% \text{ in. framed}$ \$600-\$750

Born in Mexico City in 1952, Francisco X. Mora enjoyed an enviable arts education. His father was an artist and his mother was a storyteller with an encyclopedic knowledge of fables. During his teenage years, Mora drilled himself in the fundamentals of representational drawing in preparation to enter *La Escuela Superior de Pintura y Escultura* (also known as "*La Esmeralda*") in 1971. There he studied with the acclaimed artist Arturo Estrada, who belonged to Frida Kahlo's innermost group of students, "*Los Fridos*." The ethos of this elite pedigree is evident in the folkloric and surreal quality of his work. Made during the early days of the Covid pandemic, this drawing reflects the effort to find stability in an increasingly upside-down world.

# PRINTS+DRAWINGS



# LOT #21

### Nykoli Koslow

Alternating Bodies, A Cure, no. 3, 2022

Graphite on paper 24 x 24 in.; 26 x 26 in. framed \$500

Nykoli Koslow's graphite on paper presents drawing at its most elemental in a queer mythic cosmology that references the artist's trans\* experience. The artist plays with thickness and density of line, the impression of depth through the canny use of horizontal lines, and whispers of representation peeking through the abstraction. The result is a monochromatic symphony of biomorphic calligraphy that keeps the eye moving through the artist's expanding exploration of gender, sexuality, and agency. A recent graduate of the Milwaukee Institute of Art & Design, Koslow completed the Pfister Hotel's 12th Artist in Residence in 2021 and presented his first solo exhibition, Queer Mythologies, at the Saint Kate—The Arts Hotel in 2022.

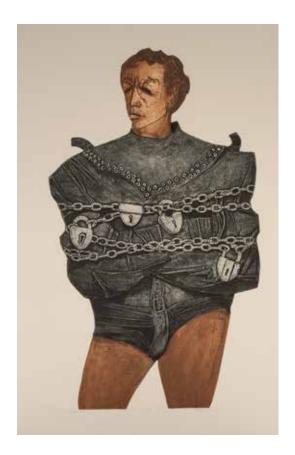


LOT #22
Barbara Manger
Leap Remembered, 2022
Monotype with oil-based ink
50 x 38 in.; 52 x 40 in. framed

\$1,200-\$1,500

Barbara Manger's monotypes seek to picture the forces of nature. Rhythms of growth, decay, and renewal are visualized in line-based compositions that pulse with energy. Manger saturates natural materials such as leaves and grasses with oil-based ink that are printed in layers to build up color and overlapping forms. Fragile strands of color gain density and power through the layering process. The subtle allusions to nature—the flow of a river or the sway of tall summer grass—are skills learned over years and reflect the artist's early training with Toshi Yoshida at the Miasa Bunka Center in Japan. The resultant print is a one-of-a-kind artwork, as unique as the force of nature that inspired it.

# PRINTS+DRAWINGS



### LOT #23 Dean Meeker

Houdini, 1968

Polymer color screen print and intaglio 39 x 25 % in.; 42 x 29 in. framed \$300-\$400

During his forty-six years on the faculty at the University of Wisconsin-Madison, Dean Meeker became a legendary figure in Wisconsin art. His penchant for experimentation led to the first university-affiliated course in serigraphy as well as the invention of the innovative Meeker/ McFee motorized etching press. *Houdini* hearkens back to Meeker's teenage years working in a carnival. The legendary illusionist conjures notions of escape from constraints—literal, metaphorical, mundane, and mighty. This work has been donated anonymously; all funds raised will benefit the museum.



# LOT #24

#### Dean Meeker

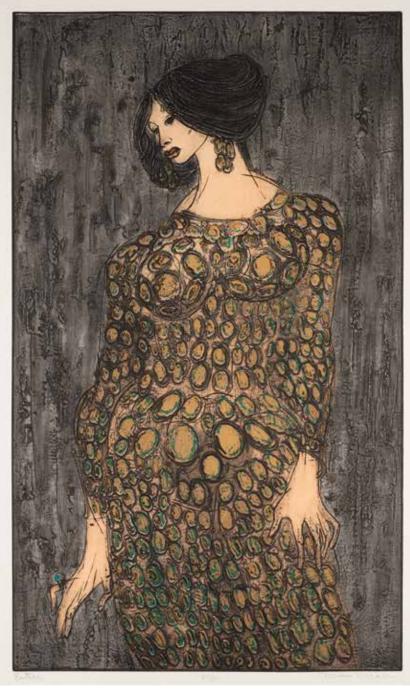
Sancho Panza, c. 1969

Polymer color screen print and intaglio

33 x 23 ½ in.; 39 x 27 in. framed

\$200-\$250

Sancho Panza is the most celebrated sidekick in world literature. Meeker depicts Don Quixote's squire astride his faithful donkey, Dapple, bravely trotting from one misadventure to the next. Panza's triangular form accords well with his name, which is etymologically related to the English term "paunch," and his large white face and moony expression are consistent with his literary depiction as a blithe, yet lovable, fool. Meeker's favorite characters are notable for their ability to triumph over human foibles. This work has been donated anonymously; all funds raised will benefit the museum.



Dean Meeker had a fondness for depicting biblical figures whose colorful narratives carried moral messages. Esther is a feminist icon whose cunning and boldness in exposing the scheming Mordechai to her husband, King Ahasuerus, made her a Jewish heroine celebrated during the festival of Purim; she is also a saint in the Eastern Orthodox Church. Meeker portrays the young queen as simultaneously demure and confident—an elegant and intriguing figure whose compelling persona is expressed through her small,

tilted head and attenuated hands, which stand out against the subdued but intricate pattern of her dress. This work has been donated anonymously; all

funds raised will benefit the museum.

### LOT #25 Dean Meeker

Esther, 1968
Polymer color screen print and intaglio
34 ½ x 22 % in.; 39 x 27 in. framed
\$300–\$400

## **PHOTOGRAPHY**



# **LOT #26**

### Harry James Hanson and **Devin Antheus**

Mutha Chucka, 2018 Archival pigment print 53 x 42 in.; 55 x 44 in. framed \$2,500-\$3,000

Buy Now: \$3,500

Mutha Chucka—also known as Chuck Gutro—is a legend of San Francisco nightlife. His origin story begins at age fourteen, when he donned his mother's clothes and hit the stage at a church youth talent show. The rest is drag history. Mutha Chucka's effervescent portrait is part of a series of eighty-one images taken by Harry James Hanson and Devin Antheus during a four-year, coast-to-coast journey to meet and photograph the "Legends of Drag." The glowing reception of the project by Vogue, Harper's Bazaar, Rolling Stone, and The New York Times demonstrates that, despite its underground origins, drag has arrived as a pop cultural phenomenon. This photograph has been donated to the auction by the artists; all funds raised will benefit the museum.



### Barbara Ciurej and Lindsay Lochman

Marshmallow Chasm, 2014 Archival pigment print 24 x 21 in.; 29 x 25 in. framed \$800-\$1,000

The photographs of Barbara Ciurej and Lindsay Lochman straddle the heroic and the commonplace. The upper rounded corners of *Marshmallow Chasm* recall nineteenth-century photography. In particular, Ciurej and Lochman had in mind Carleton Watkins (1829–1926), whose sublime views of the American West influenced the establishment of the first national parks while also being co-opted by proponents of Manifest Destiny. The bathos of *Marshmallow Chasm* reminds viewers to question the intent behind intoxicating views of nature.

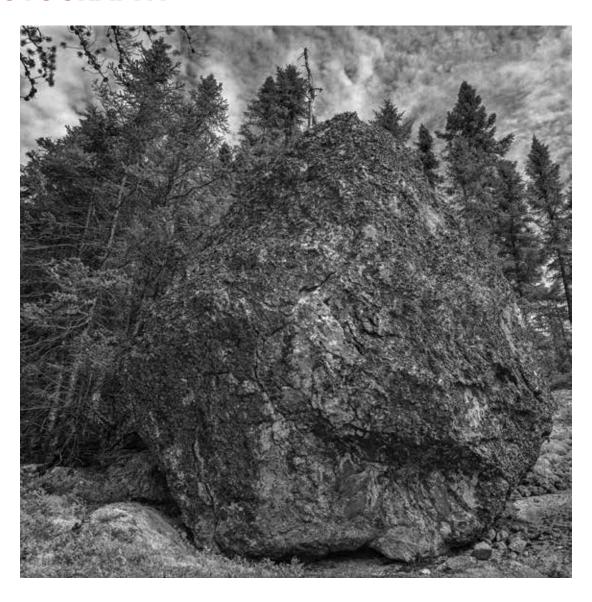


LOT #28 Lois Bielefeld

Portrait Commission Archival pigment print 25 x 35 in. \$1,200-\$1,600

The winning bidder will become part of Lois Bielefeld's ongoing New Domesticity series, which examines what "home" means and looks like today. The session includes an informal audio interview to help Bielefeld understand how the individual/family approach home, their roles, and thoughts on domesticity. Bielefeld will then collaborate with the individual/family to construct a family portrait. The winning bidder will receive an editioned, signed print and the memorable experience of being part of an artist's creative process. Bielefeld has shown at The International Center of Photography in New York, the Museum of Contemporary Photography in Chicago, and the Museum of Wisconsin Art. Work from New Domesticity can be seen at: lois.bielefeld.com/new-domesticity.

### PHOTOGRAPHY



# **LOT #29 Tom Uttech**

Untitled (Near a Second Unnamed Lake Northwest of Buckingham Lake), 1978 Archival pigment print 43 x 43 in.; 45 x 45 in. framed \$3,000-\$4,000

Tom Uttech began photographing in the summer of 1968. Inspired by the undisturbed, primeval character of the Boundary Waters, he made annual pilgrimages over the next decade with the express purpose of photographing the area. Uttech found in photography a way to express the seeming randomness of nature in a formal composition. He used a Rolleiflex SL66, a two-anda-quarter-inch format camera, which emphasized surfaces, textures, and the rippling rhythms of cloud formations. During an especially productive period between 1972 and 1983, Uttech shot more than eleven hundred rolls of black-and-white film, allowing him to develop a formal vocabulary of numinous nature. This work has been donated anonymously; all funds raised will benefit the museum.



### LOT #30 Tom Uttech

Untitled (Near a Second Unnamed Lake Northwest of Buckingham Lake), 1978

Archival pigment print

43 x 43 in.; 45 x 45 in. framed

\$3,000-\$4,000

Buy Now: \$4,000

Glacial erratics are mammoth boulders that were scattered thousands of years ago by ice moving over the Precambrian Shield. In foregrounding one of these glacial erratics, this photograph prefigures Uttech's decisive 1983 painting *The Rock* in the collection of the Museum of Wisconsin Art. The painting marked Uttech's move from overtly mythical images to poignant, surreal views that evoke the spiritual essence of nature. As if drawn from the pages of *Grimm's Fairy Tales*, this photograph presents nature as a place of enchantment—a theme that would make Uttech a leading landscape painter working in America today. This work has been donated anonymously; all funds raised will benefit the museum.

# **PHOTOGRAPHY**



# LOT #31 Michael Knapstein

After the Storm, 2017 Archival pigment print 20 ¾ x 20 ¾ in.; 31 x 31 in. framed \$1,200-\$1,800

Michael Knapstein is recognized internationally for his insightful visual exploration of the American Midwest. Knapstein paid his way through college working for the Associated Press, United Press International, and other news services. He then began shooting assignments for an advertising firm. These professional experiences developed the narrative richness of Knapstein's photographs as well as his eye for dazzling shots. In After the Storm, a solitary farmhouse is positioned in the center of the image but huddled in the bottom third of the sheet, dwarfed and threatened by towering clouds in a big, big sky. The house is not entirely alone, however: spidery trees—elements of nature—stand in solidarity with the human presence.



### **Suzanne Rose**

44°43'06.1"N 87°35'50.4"W, from the Blind Spot series, 2021
Archival pigment print
18½ x 27¾ in.; 30 x 39¼ in. framed
\$3,000-\$3,500

Suzanne Rose's photography leads viewers on a meditative sojourn through the rural Midwest, laying bare the imperfect friendship between humankind and nature. Rose applies the nineteenth-century aesthetic of pioneer American nature photographers such as Carleton Watkins and Timothy O'Sullivan to a distinctly modern end: revealing the gentle presence of the Anthropocene—the current geological period dominated by human activity—in the rural Midwest. Here, an ordinary gravel mound is endowed with the majesty of a mountain range; the title references its GPS coordinates. In addition to having a keen eye for subjects, Rose is an expert printer who coaxes out the subtleties of tone and texture to create sublime meditations on the meaning of place in nature.

# **SCULPTURE**



### **LOT #33**

### **Demitra Copoulos**

Square Hair (from the Hair Portrait series), 2013

Bisque fired ceramic

15 x 16 x 15 in.

\$5,000-6,000

Hair is important—our "crowning glory." Square Hair is redolent of le pouf made famous by Marie Antoinette. The style was a cultural phenomenon of the order of the Beatles' moptop. In the eighteenthcentury, when showers were infrequent luxuries, le pouf was maintained with the lavish application of a pomade made from beef marrow, bear grease, or pork lard. Square Hair, which rests on a table like an open, inviting nest of tightly wound coils, is a visually compelling nexus of meaning where history, culture, class, and gender are braided together.



### LOT #34 Daniela Kouzov

Serenity, 2022 Stoneware, glaze 15 x 13 x 13 in. \$1,300-\$1,800

Daniela Kouzov was born and raised in Plovdiv, Bulgaria. She specialized in avant-garde fashion, winning several competitions and gaining notice as an up-and-coming designer. After moving to the United States to study business, Kouzov turned from fabric to clay and focused her creative efforts on pottery. To make *Serenity*, she made the underlying vessel on a pottery wheel, then adorned it with rippling leaflike forms. For Kouzov, the organic forms in her ceramics are a reminder of humanity's dependance on nature. Must be picked up or hand-delivered within two hours of Milwaukee.



LOT #35
Emily Graf
Rug Commission
Wool
Approx. 24 x 60 in.

\$500-\$800

The winner of this lot will receive a custom-felted rug of approximately two-by-five ft. that will be made specifically to fit your unique floor or wall space. Choose from rectangular, oval, or square options. Textile artist Emily Graf pushes the limits of the felt medium with ambitious works that put a contemporary twist on the traditional wet-felting technique. The labor-intensive process involves rubbing and rolling wool fibers together with warm water and a mild soap to create forms that here suggest the smooth rocks of a riverbed. Graf's rugs are admired for their warmth, durability, and the softness of the felt.

# **HOME+CRAFT**



#### LOT #36

### John Holzwart

Five-headed Broom

Sorghum bicolor, wood, leather, cotton L. 63 in.

\$200-\$250

Located on a farm in Sheboygan, Wisconsin, "Little John" Holzwart crafts brooms, cordage, and rustic furniture from scratch. Holzwart lives close to the land and grows his own broomcorn (*Sorghum bicolor*), which he harvests, ties, plaits, and sews into fantastic 100% handcrafted brooms and whisks. His handles are found, natural objects—the more unusual, the better. *Five-headed Broom* seamlessly blends the form of an art object with the function of a household staple. Hang it on the wall for aesthetic contemplation. Take it down to tidy up.



LOT #37

### John Holzwart

Beaded Hearth Whisk

Broomcorn, glass beads, leather, cotton L. 35 in.

\$150-\$200

John Holzwart's Beaded Hearth Whisk reflects a painstaking selection of natural materials and the expert execution of their transformation into a broom. Forty-five heads of broomcorn were required for this hearth whisk. The braided handle with beadwork nods to Indigenous beadwork celebrated throughout Wisconsin and the Midwest. Whether your dwelling has central heating or an old-fashioned hearth, Beaded Hearth Whisk will hallow your home.



\$400-\$450

### **Kenneth Sager**

Tote Bag, Card Carrier, and Cuff

Vegetable-tanned leather, cotton, braided poly thread

This lot includes a custom-made tote bag, card carrier, and cuff designed by Ken Sager, founder and owner of Upland Leather, located in Sheboygan Falls, Wisconsin. Every Sager creation is an exquisitely handcrafted one-of-a-kind object of beauty made from vegetable-tanned leather. The tote is fully lined with large double interior pockets; the contrasting light tan leather shoulder straps are lined in a yellow and black stripe cotton. This stylish ensemble would make a perfect holiday gift for someone special.



#### LOT #39

#### Paloma Wilder

Lady Slipper Orchid Earrings, 2022 14-karat yellow gold ½ x % x ½ in. \$250–\$300

After years of toiling as a freelance jeweler for theatrical costume departments, Paloma Wilder now specializes in "slow jewelry." Leaving behind the unforgiving deadline of opening night and the planned obsolescence of costume jewelry, Wilder now explores jewelry as a means to celebrate and memorialize moments in time: a birth, engagement, wedding, graduation. Wilder's 14-karat yellow gold *Lady Slipper Orchid Earrings* embody and preserve forever the beauty and rarity of the flower they represent—a potent metaphor for significant relationships and occasions.

#### **BUYER INFORMATION**

#### **REGISTRATION**

To bid online in the Silent Auction you must first register through Bidsquare, the auction platform, accessible at wisconsinart.org/online-auction. To register click the green 'Register Now' button on the right of any auction landing page. Please note, Bidsquare requires credit card information upon registration for an auction. The credit card information is required for verification purposes only. Your credit card will not be charged. Bidsquare does not have the ability to see or store your credit card information.

Once you register for an account on Bidsquare you will receive an email to verify your email address. After your email is verified, you will receive an email notification when you are approved for bidding.

Registering a few days in advance of the auction will ensure you will be approved to bid in time for the auction.

#### **PAYMENTS**

Payment may be made by check or credit card (Visa, Mastercard, American Express, Discover).

#### PICK UP, DELIVERY, AND SHIPPING

MOWA offers a complimentary delivery service for anyone living within a 120-mile radius of MOWA in West Bend. Delivery dates and times must be arranged by mutual agreement. Buyers outside the stated radius of MOWA may arrange to have the artwork packed and shipped at the buyer's expense through Guardian Fine Art Services in Milwaukee. To have an initial discussion regarding packing and shipping fees, contact MOWA's Registrar Andrea Waala at 262.247.2273 or at awaala@wisconsinart.org.

All merchandise purchased must be removed from the Museum of Wisconsin Art within (14) days from the auction close. Smaller items may be taken immediately following the onsite Silent and Live Auctions once payment has been processed and approved.

#### **TERMS AND CONDITIONS**

The Museum of Wisconsin Art (MOWA) reserves the right to add items to or withdraw items from the Auction without notice. MOWA has attempted to describe and catalogue all items accurately, but all items are offered "as is, where is." Unless otherwise indicated, all items are in ready to hang condition. MOWA neither warrants nor represents, and in no event shall be responsible for, the correctness of the descriptions, genuineness, authorship, provenance, or condition of the items. No statement made in this catalogue, orally at the Auction, or elsewhere shall be deemed such a warranty, representation, or assumption of liability. Each person (bidder) issued a bid number assumes all risks and hazards related to the items obtained at the Auction. Each bidder agrees to hold harmless from any liability arising there from MOWA, its employees, the event organizers, sponsors, and volunteers connected with the Auction.

All items purchased in the Auction become the property of the winning bidder once that bidder is acknowledged online or by the Auctioneer during the Live Auction. All bids are considered final and nonrefundable. Unless exempted by law, the purchaser will be required to pay Wisconsin and local sales tax (5.5%), as applicable. There is no buyer's premium. All bids are considered final and nonrefundable. The name(s) of the successful bidder may be released to the item's donor unless the bidder specifically requests in writing that their information not be shared. Purchaser's contact information will not be released without consent.

In the event of any dispute between bidders, the Museum shall have the sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after sale, MOWA's sale record shall be conclusive in all respects. Upon the completion of sale, title to any offered lot or article will immediately pass to the Buyer. Buyer thereupon assumes full risk and responsibility for the property purchased and agrees to pay the full purchase price immediately upon receipt of the invoice. Bidding on any item indicates your acceptance of these terms and all other terms printed within, posted, and announced at the time of sale. These conditions of sale shall be construed in accordance with the laws of the state of Wisconsin. If the purchaser breaches any of their obligations under the Conditions of Sale, MOWA may exercise all of its rights and remedies under the law including, canceling the sale and applying any payments made by the purchaser to the damages caused by the purchaser's breach.

#### **TAX INFORMATION**

Unless exempted by law, the purchaser will be required to pay Wisconsin and local sales tax (5.5%), as applicable.

Contact: Heidi Wirth 262-247-2262 hwirth@wisconsinart.org

