

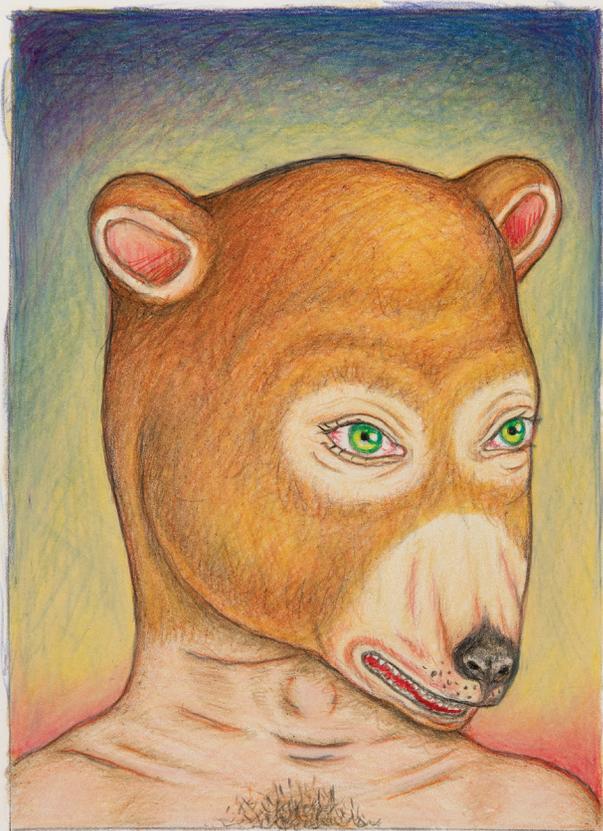
NO AGGEND A.

FRED STONEHOUSE



NO AGENDA.

FRED STONEHOUSE



f. g. ston 2020

Untitled, 2020. Colored pencil on paper. 11 x 10 in.

NO AGENDA.
FRED STONEHOUSE

WITH AN INTRODUCTION BY ANWAR FLOYD-PRUITT,
AN OBSERVATION BY LYNDA BARRY,
AND COMMENTARY BY SHANE McADAMS

PUBLISHED BY THE MUSEUM OF WISCONSIN ART

The future of my past life.



A Different Future, c. 2022. Graphite and colored pencil on paper. 15 3/4 x 20 in.

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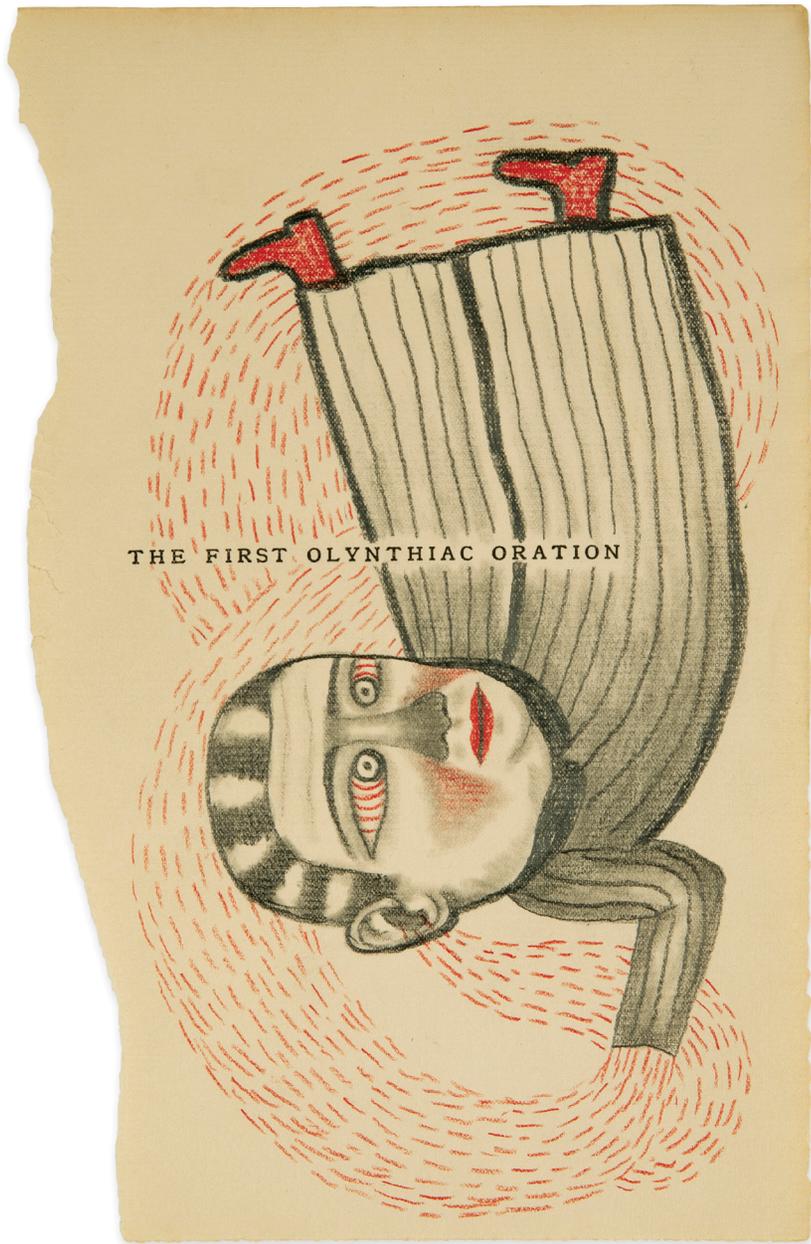
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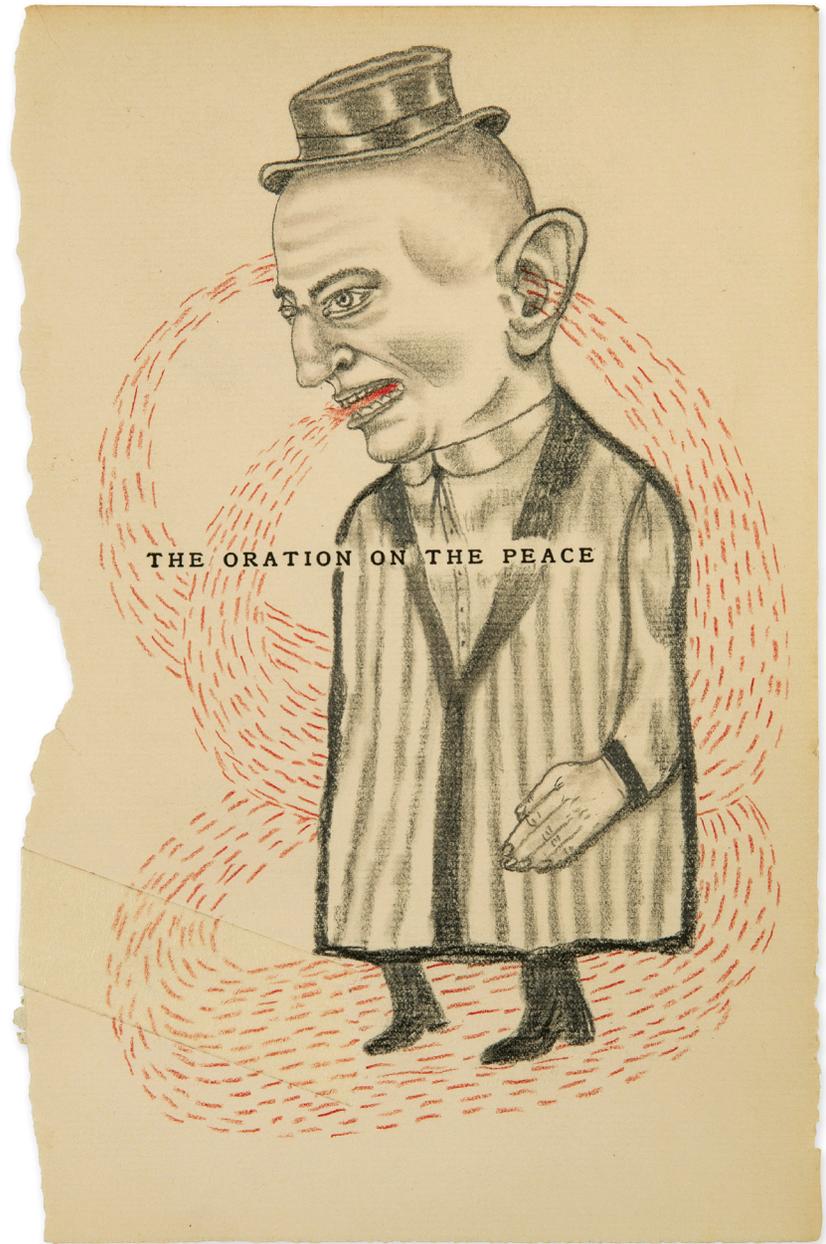
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The First Olynthiac Oration, c. 2018. Graphite and colored pencil on book page. 9 x 5 7/8 in.



The Oration on the Peace, c. 2018. Graphite and colored pencil on book page. 9 x 5 7/8 in.

CALL TO ORDER

ANWAR FLOYD-PRUITT

Two years into his professorial career at the University of Wisconsin–Madison, Fred Stonehouse began blending his departmental obligation—the monthly faculty meeting—with his lifelong love of drawing. Deftly rendered in graphite and colored pencil on antique ledger paper, torn book pages, and repurposed file folders, *No Agenda. Fred Stonehouse* is a collection of never-before-seen drawings made during those meetings, dating from 2008 to 2024. Tucked away in folders and drawers for years, these drawings were never intended for exhibition.

For Stonehouse, sketching helped him focus, listen, and retain information during the hours-long assemblies of art professors and administrators. His iconic characters, fantastical hybrid creatures, and self-portraits as a devil in white briefs, all leak pathos-infused droplets from antlers, eyes, and foreheads onto the age-yellowed pages. The interplay between the old paper and the drawings evokes a sense of mystery and unreconciled history, much like his thrifted antique frames and dreamlike landscapes surround and ground many of his painted works.

Snippets of the meeting’s academic and administrative language find a way into Stonehouse’s compositions, humorously blurring the boundary between the professional setting and the poetic, introspective phrases often associated with his art. Paragraph-long passages, inspired by colleague interactions, add an additional layer of psychological complexity to his more recent, full-color drawings, deepening the viewer’s understanding of the artist’s broader exploration of human vulnerability and complexity.

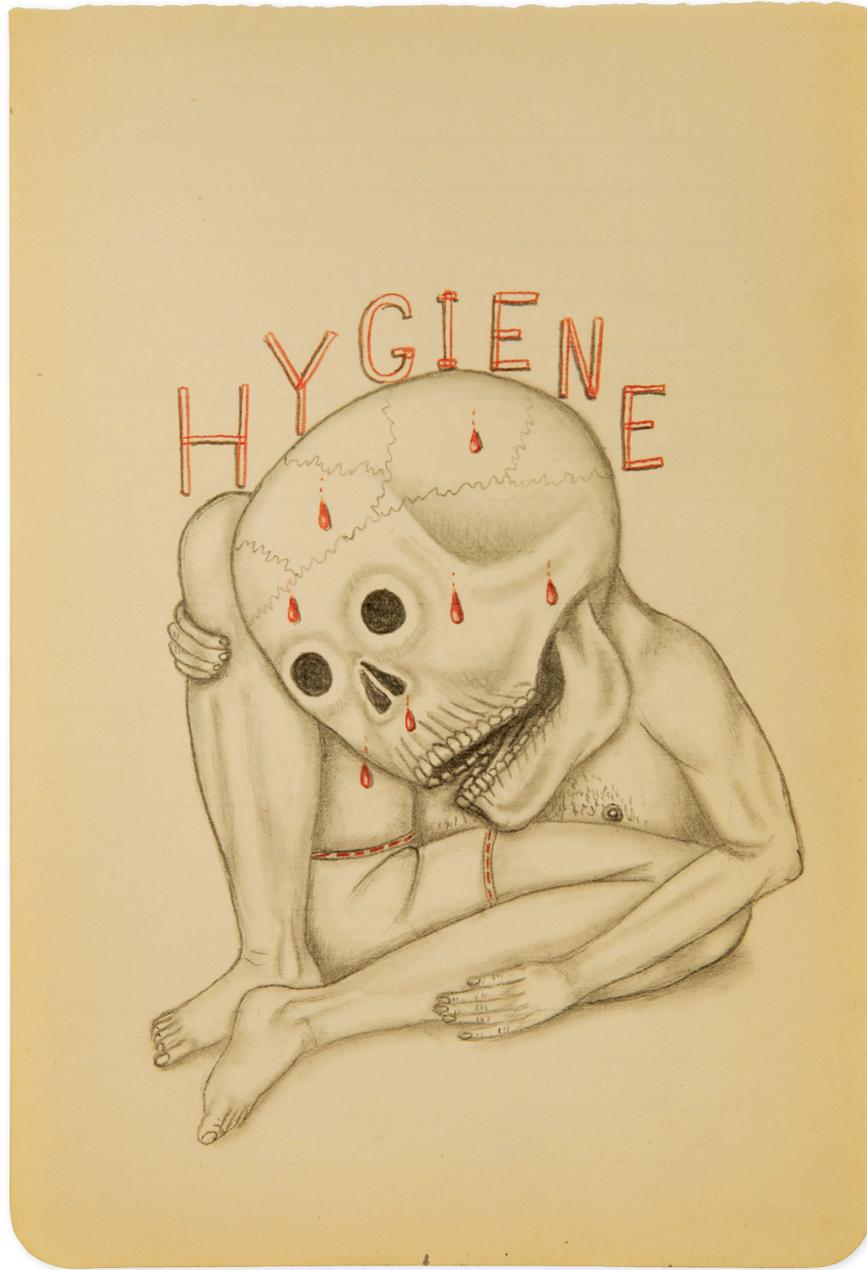
Stonehouse grew up on the north side of Milwaukee and attended the University of Wisconsin–Milwaukee, receiving a BFA in 1982. During his forty-year career, Stonehouse’s national and international reputation has grown to include exhibitions in Amsterdam, Berlin, Los Angeles, Milan, New York, and Paris.

IN THE ROOM WHERE IT HAPPENED

LYNDA BARRY

FRED WAS THE PERSON I ALWAYS WANTED TO SIT NEXT TO AT FACULTY MEETINGS. THEY TOOK PLACE IN A KIND OF BEAT-UP ROOM WITH TABLES ARRANGED IN A BIG SQUARE, MISMATCHED CHAIRS, AND BAD LIGHTING. THE FLOORS, WALLS, AND CEILINGS WERE CONCRETE. THERE WERE SMALL WINDOWS THAT WERE COVERED UP, SOME UNUSED EQUIPMENT FOR THE PHOTOGRAPHY DEPARTMENT SHOVED AGAINST THE WALL AND IT LOOKED AND FELT VERY MUCH LIKE A ROOM IN A LOW SECURITY PRISON. THERE WAS A GRIM VIBE, AND AS A NEW FACULTY MEMBER, I HAD A HARD TIME READING THE SITUATION. FRED WAS USUALLY DRAWING AND HE WAS ALMOST ALWAYS THE ONLY ONE DRAWING. HE'D HAVE DIFFERENT PADS OF OLD PAPER - LIKE OLD OFFICE PAPER OR SCHOOL NOTEBOOKS, A GREY WAD OF KNEADED ERASER, A PENCIL, SOME SORT OF COOL PENCIL SHARPENER, AND SOMETIMES A RED PENCIL. I WATCHED PEOPLE INTENTLY, I HAD NO IDEA WHAT THEY WERE TALKING ABOUT, ACRONYMS AND TERMS

I NEVER HEARD WERE FLUNG AROUND AND HOSTILITY WAS CLEAR BETWEEN CERTAIN PEOPLE; EYEROLLING AND FRUSTRATED GRUNTING AND SUDDEN SHOULDER HUNCHING AND DEATH STARES ALL AROUND, AND FRED WOULD BE ALMOST MOTIONLESS EXCEPT FOR HIS HAND DRAWING OR ROLLING THE KNEADED ERASER. WHEN I FINALLY FELT COMFORTABLE ENOUGH TO LOOK OVER AT WHAT HE WAS DRAWING - I'D SEE A TINY BEAUTIFULLY RENDERED CREATURE OF SOME SORT, OFTEN CRYING OR SWEATING, SOMETIMES WITH DEVIL HORNS - A MAN'S HEAD WITH A BAT'S BODY AND AT SOME POINT A WORD WOULD APPEAR - ABOVE THE CREATURE OR ON ITS FOREHEAD. ONE TIME, DURING AN ESPECIALLY TENSE FACULTY MEETING WHEN VARIOUS FACULTY MEMBERS WERE SCARING THE HELL OUT OF ME, I LOOKED OVER AT FRED'S DRAWING OF ~~WHAT~~ ONE OF THE CRYING SWEATING CREATURES AND THIS ONE WAS LICKING ITSELF AND



Hygiene, c. 2013. Graphite and colored pencil on ruled paper. 8 ½ x 6 in.

ABOVE IT, FRED HAD CAREFULLY LETTERED THE WORD "HYGIENE" AND I HAD THAT MOMENT THAT CAN HAPPEN IN A TENSE SITUATION WHERE YOU SNORT BECAUSE OF TRYING ABSOLUTELY NOT TO LAUGH BECAUSE YOU CAN'T. IT WAS LIKE LAUGHING DURING AN ARRAIGNMENT OR PRISON PATDOWN.

I NEVER GOT OVER MY FACULTY MEETING NERVES AND CONFUSION. FRED, HOWEVER, SOMEHOW NOT ONLY FOLLOWED ALL THAT WAS GOING ON WITHOUT LOOKING UP, HE ABIDED BY ROBERTS RULES OF ORDER WHILE DRAWING NIPPLES ON BEARS, DEVIL TONGUES POINTING OUT OF CRYING ~~HEADS~~ ^{HEADS} WITH DONKEY BODIES OR CRYING DONKEYS WITH BARE-ASSED MEN'S BODIES, FRED WOULD SLING THE ACRONYMS, THE JARGON, MAKE A MOTION TO DO SOMETHING THAT BROUGHT SOME KIND OF CALM TO THE ROOM. AND I'D BE SITTING NEXT TO HIM, MESMERIZED BY THIS DUAL ABILITY TO MAKE A SENSIBLE MOTION WE HAD TO VOTE ON WHILE DRAWING ANTLERS ON SOME CREATURE IN THE MOST METICULOUS WAY AND THEN WRITING SOMETHING LIKE "NOW" OR "PLEASE STOP TALKING" OR "ESP"

SOMEWHERE ON THE PAGE IN HANDWRITING THAT LOOKED JUST LIKE SPEECH. I COULD HEAR IT WHEN I READ IT, AND SOMETIMES IT BROUGHT A SURREAL CLARITY TO WHAT WAS OTHERWISE A BARBWIRE BALL OF CONFUSION AND ~~CRABBED~~ ^{CRABBED} ATMOSPHERE FOR ME. HIS DRAWINGS DID FOR ME THE THING ART CAN ACTUALLY DO. ~~THEY~~ THEY TRANSFORMED MY EXPERIENCE OF A BAD SITUATION. I WAS STILL IN THAT SITUATION, BUT I ALSO WAS SUDDENLY OUTSIDE OF ~~THE~~ IT, ABLE TO REMEMBER WHY LIFE REALLY IS SO GOOD, SO HILARIOUS, SO DEEP. FREDSTONE HOUSE IS WHO YOU NEED TO SIT NEXT TO AT THE NEXT FACULTY MEETING.



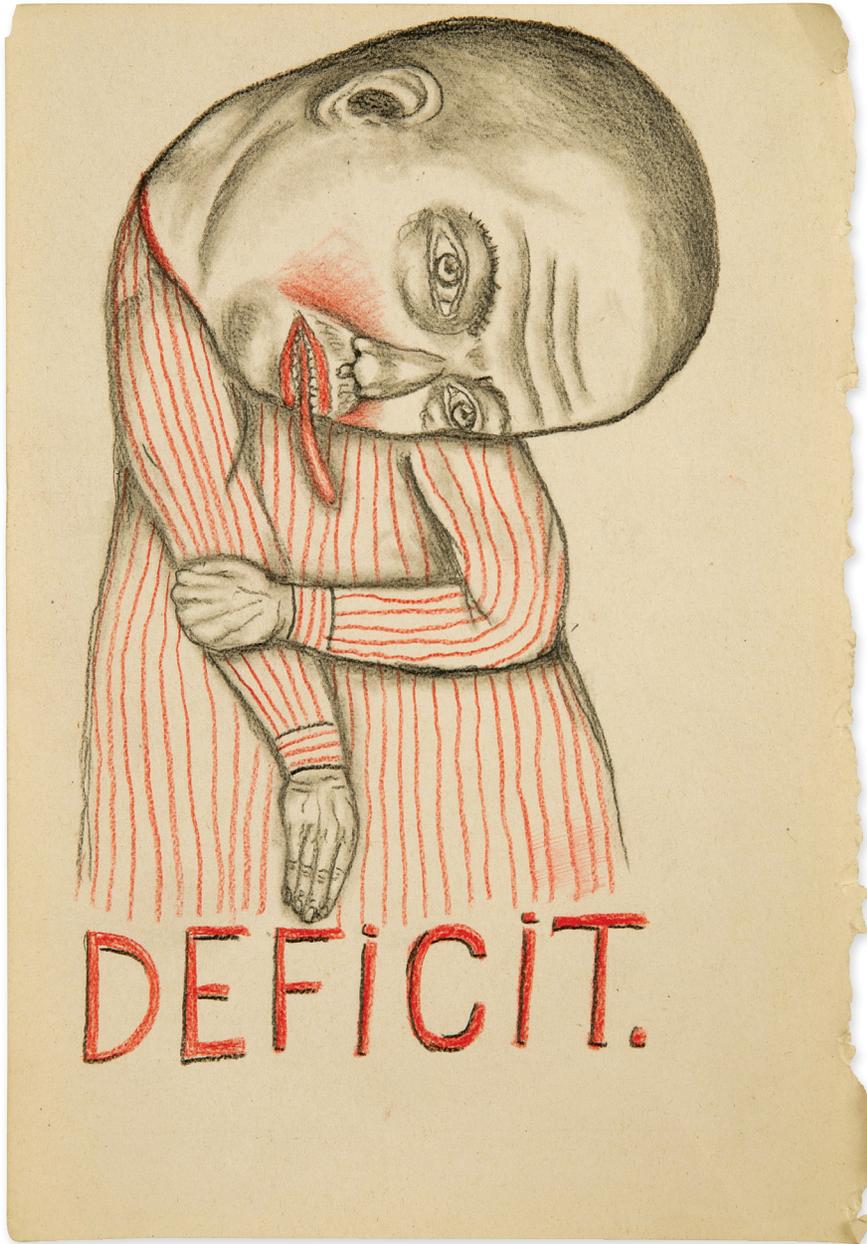
Lynda Barry
PROFESSOR OF INTERDISCIPLINARY
CREATIVITY
UW-MADISON ART DEPT.

PLATES

WITH COMMENTARY

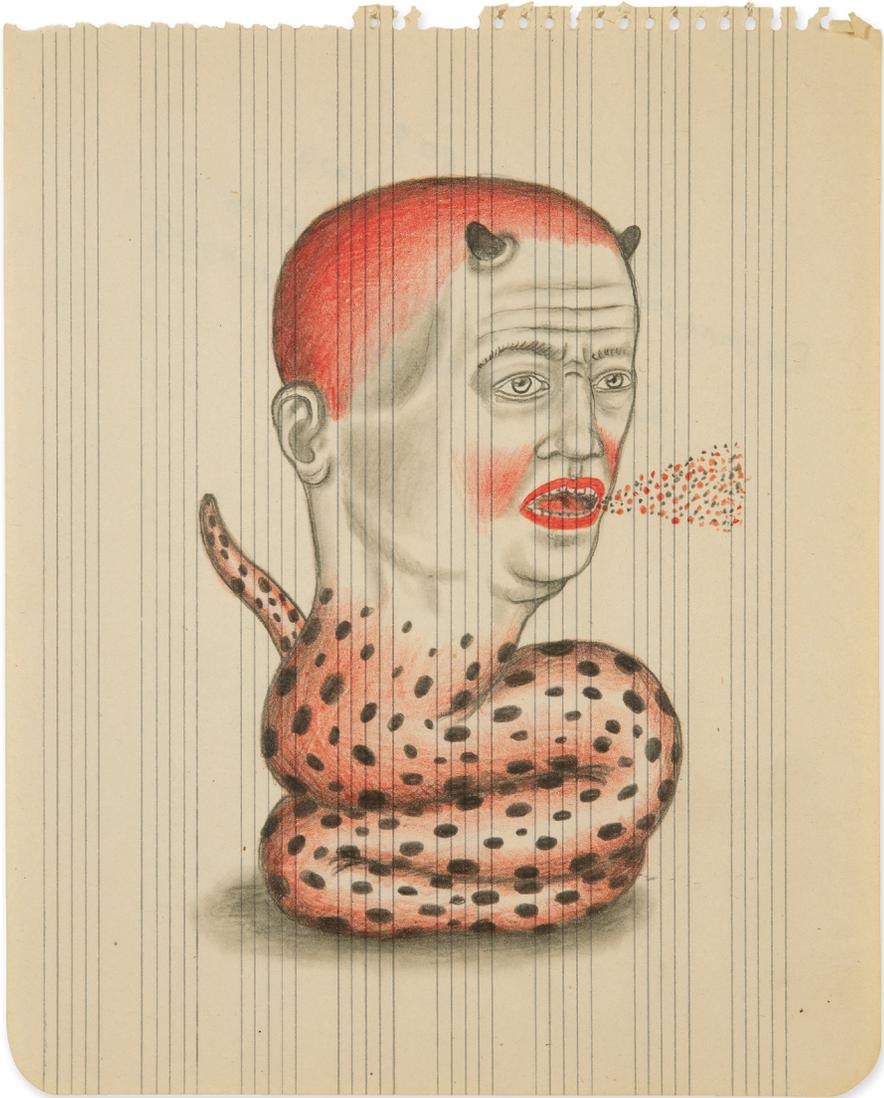
SHANE McADAMS

The sixty drawings reproduced in this book are highlights from the larger exhibition *No Agenda. Fred Stonehouse*. The artist made the drawings in UW–Madison faculty meetings between 2008 and the present day as a sophisticated, private “doodling”; they were never intended for public exhibition. In that same spirit, the Museum of Wisconsin Art decided to present the drawings informally, retaining their original torn and tattered edges and occasional smudges. Their lively, idiosyncratic appearance offers a compelling glimpse into Fred Stonehouse’s thoughts, feelings, and creative process.

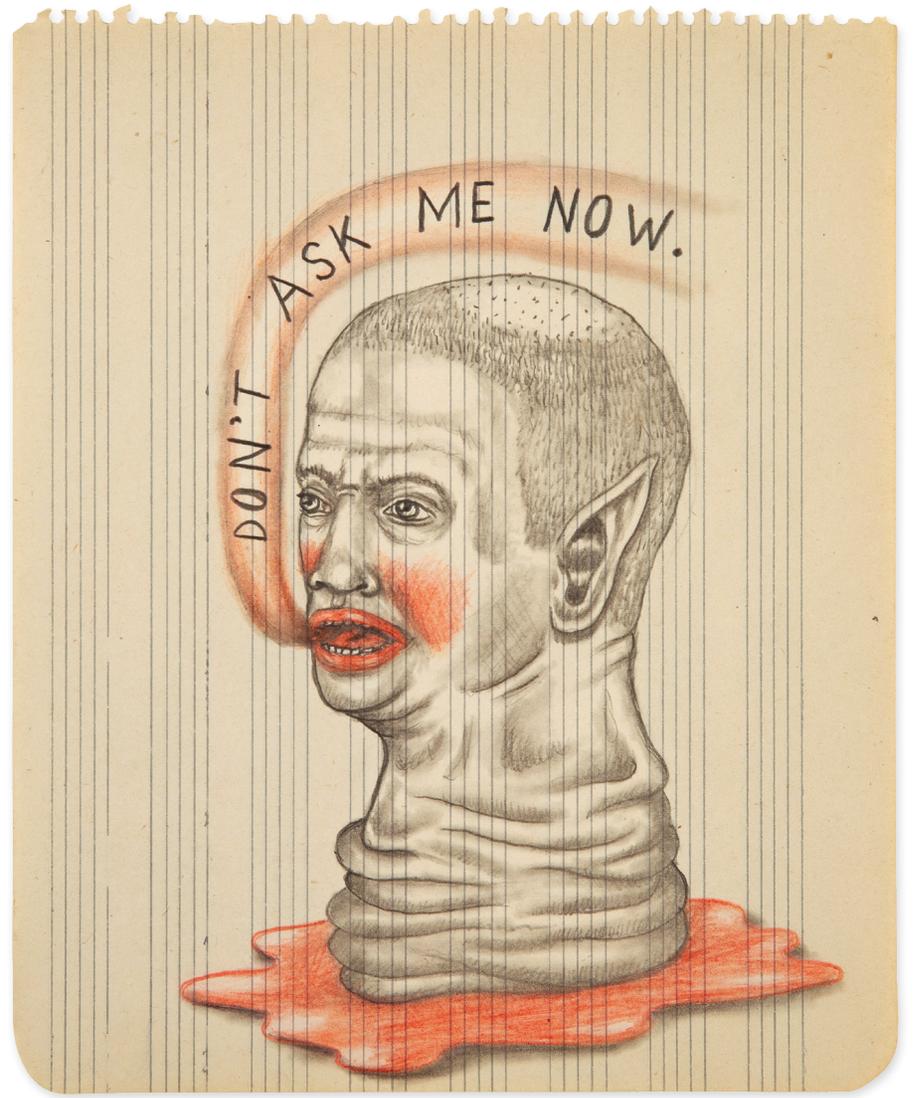


CREATING AVATARS. For Fred Stonehouse, his two-hour monthly faculty meetings at UW–Madison conjured anxieties that needed to be sublimated into an alternative world. Hybrid fantastic creatures provided sanctuary for the artist’s apprehensions. Proxy figures, animals and rubes, rendered in graphite and colored pencil on salvaged and torn paper—in some cases, music staff sheets turned vertically—represent the artist reduced to a state of almost primal emotion—cornered, desperate, helpless. Accompanying texts offering titles such as *Too Late* and *Don’t Ask Me Now* enhance the feelings of resigned desperation that reflect his alienation and repulsion.

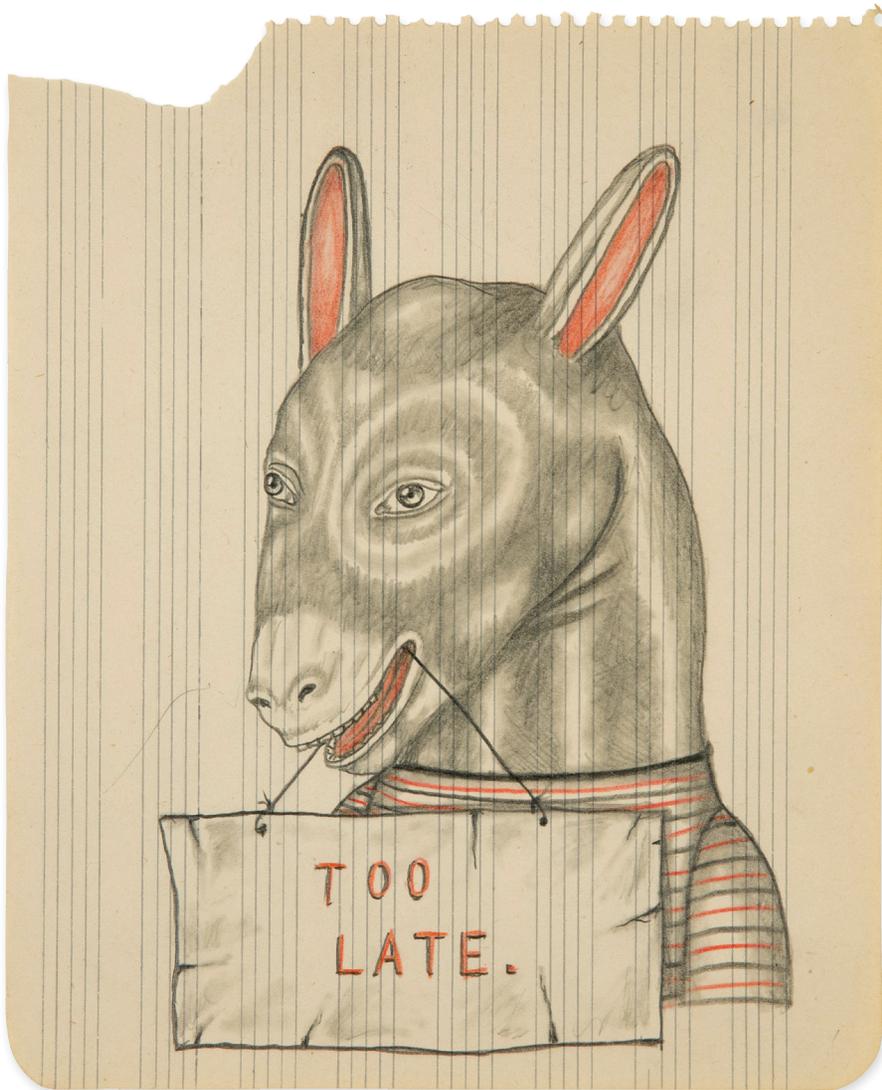
Deficit., c. 2018. Graphite and colored pencil on book page. 7 3/8 x 5 1/4 in.



Untitled, c. 2015. Graphite and colored pencil on music staff paper. 8 ½ x 6 ⅞ in.



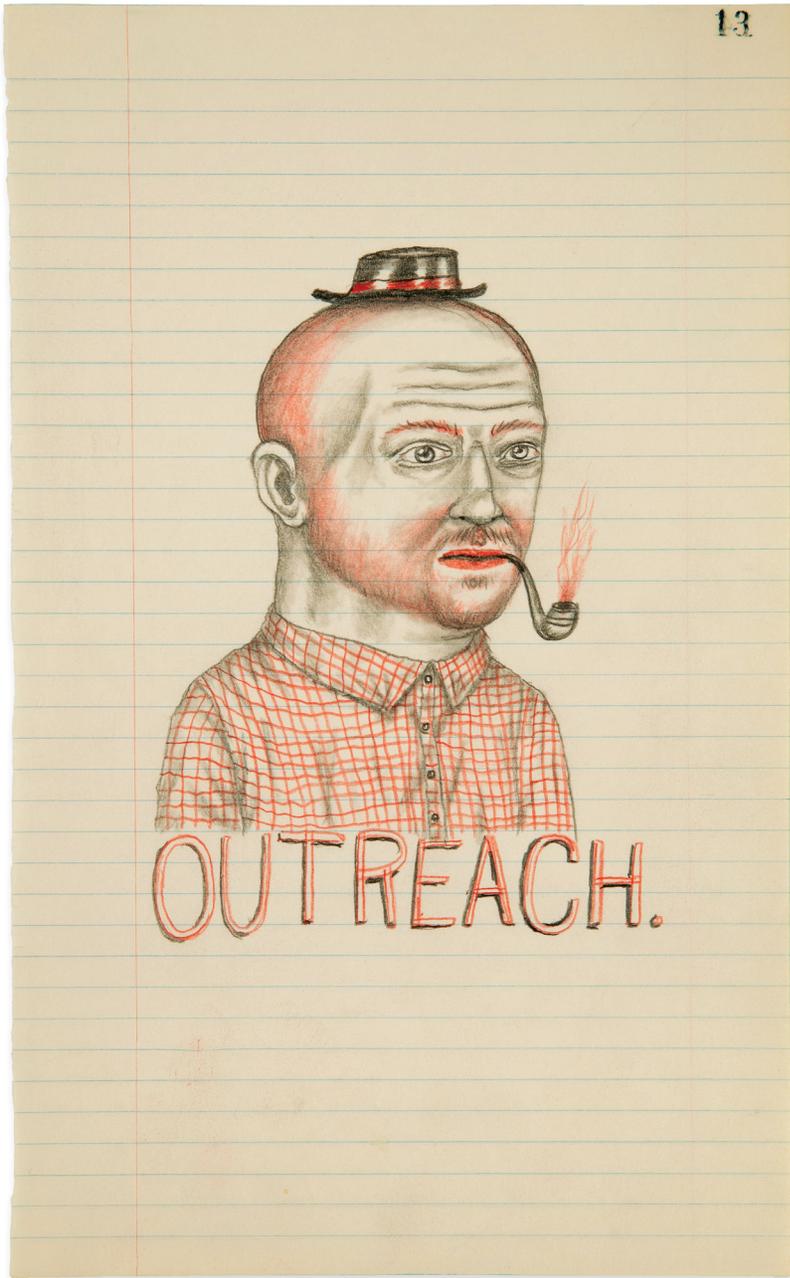
Don't Ask Me Now., c. 2015. Graphite and colored pencil on music staff paper. 8 ½ x 6 ⅞ in.



Too Late., c. 2015. Graphite and colored pencil on music staff paper. 8 ½ x 6 ⅞ in.



Untitled, c. 2015. Graphite and colored pencil on music staff paper. 8 ½ x 6 ⅞ in.



TYPECASTING ACADEMIA. Observational drawing turns one into a very keen observer. Stonehouse's departmental meetings were lush with opportunity. His nervous hands took to changing the players into an eccentric cast of characters performing under the fluorescent-lit big top of a conference room. Working on notebook and address book paper, he characterized *Lo Tech* and *Research*. His transformation of the bureaucratic theater sees devils in *Admins.*, serpents of institutional *Bias.*, and a soul-sucking *Deep Diver*. *Career Path* might be fixated on professional obligations to students, but her hopeless stare and mouth-breathing vacuity suggest it might be her own future she's worried about.

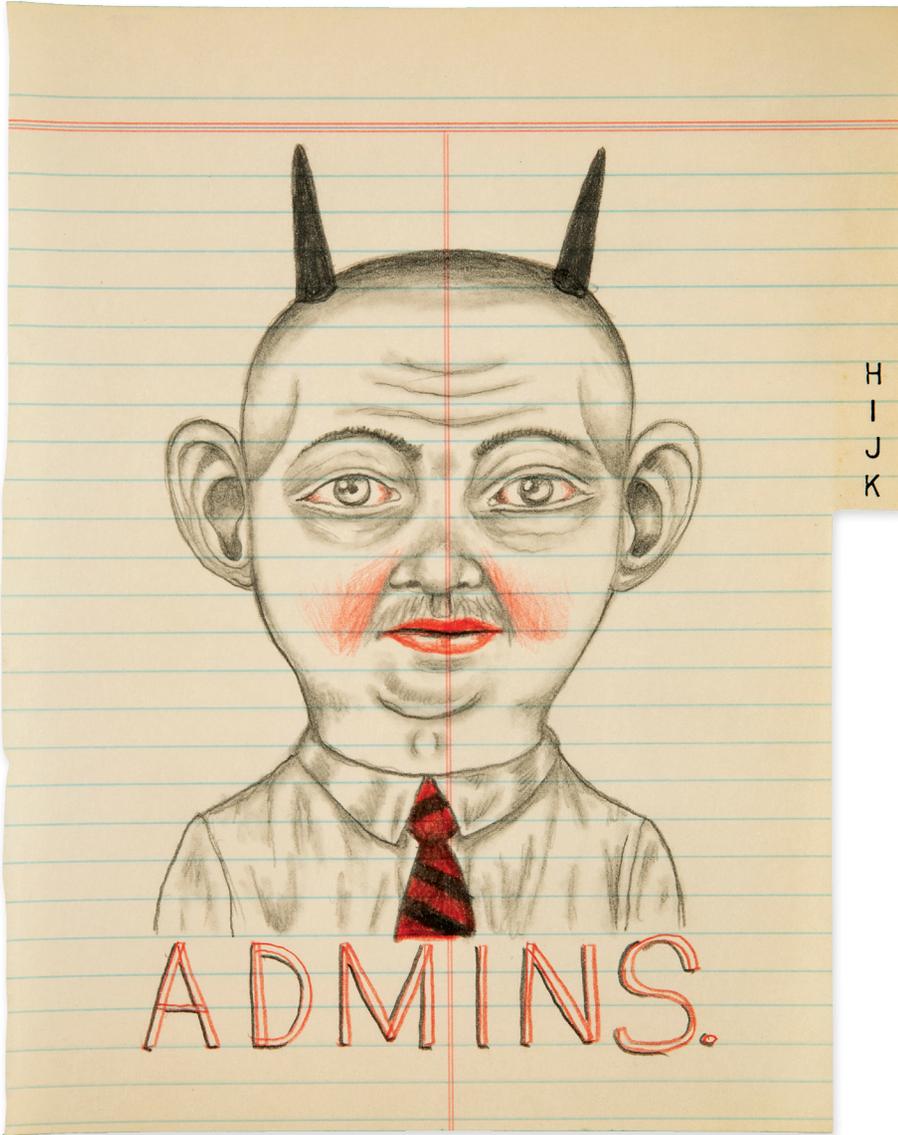
Outreach., c. 2017. Graphite and colored pencil on ruled notebook paper. 11 ¾ x 7 ¼ in.



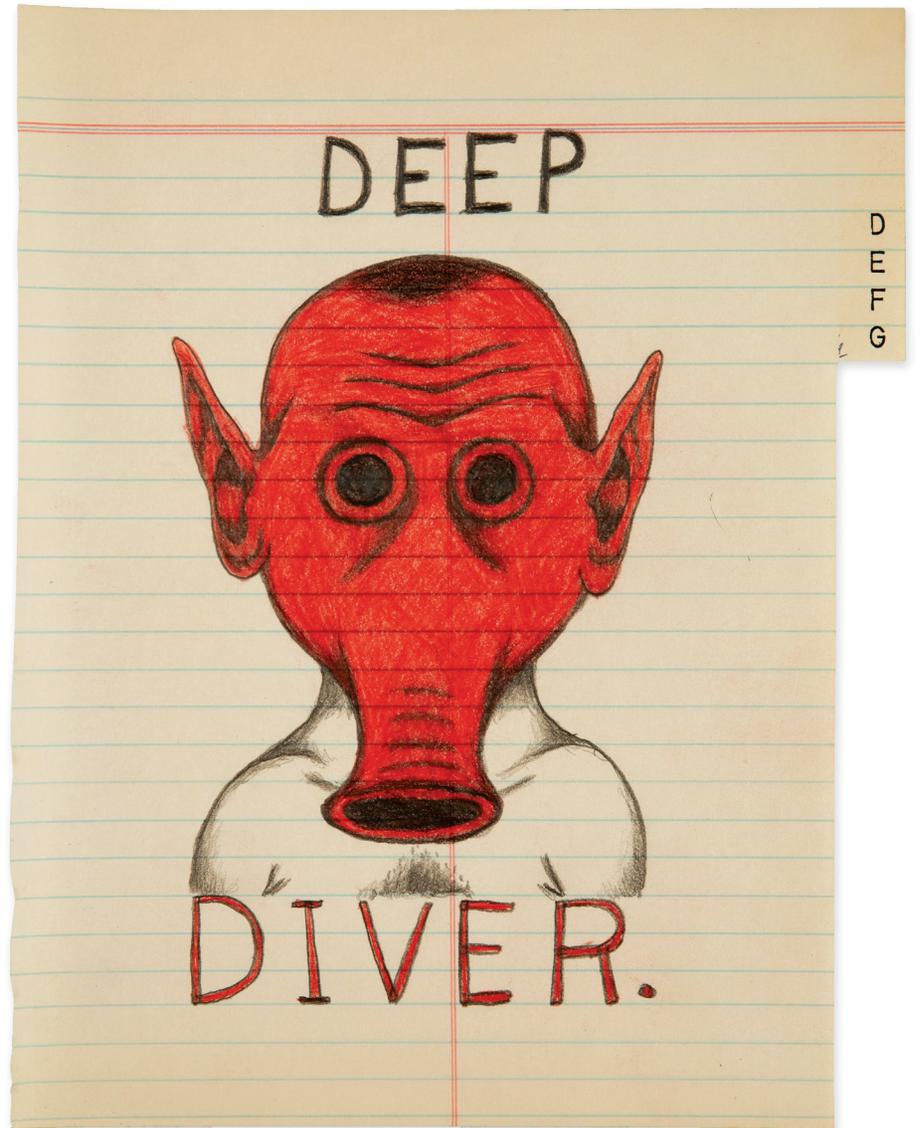
Lo Tech, c. 2017. Graphite and colored pencil on ruled notebook paper. 11 3/4 x 7 1/4 in.



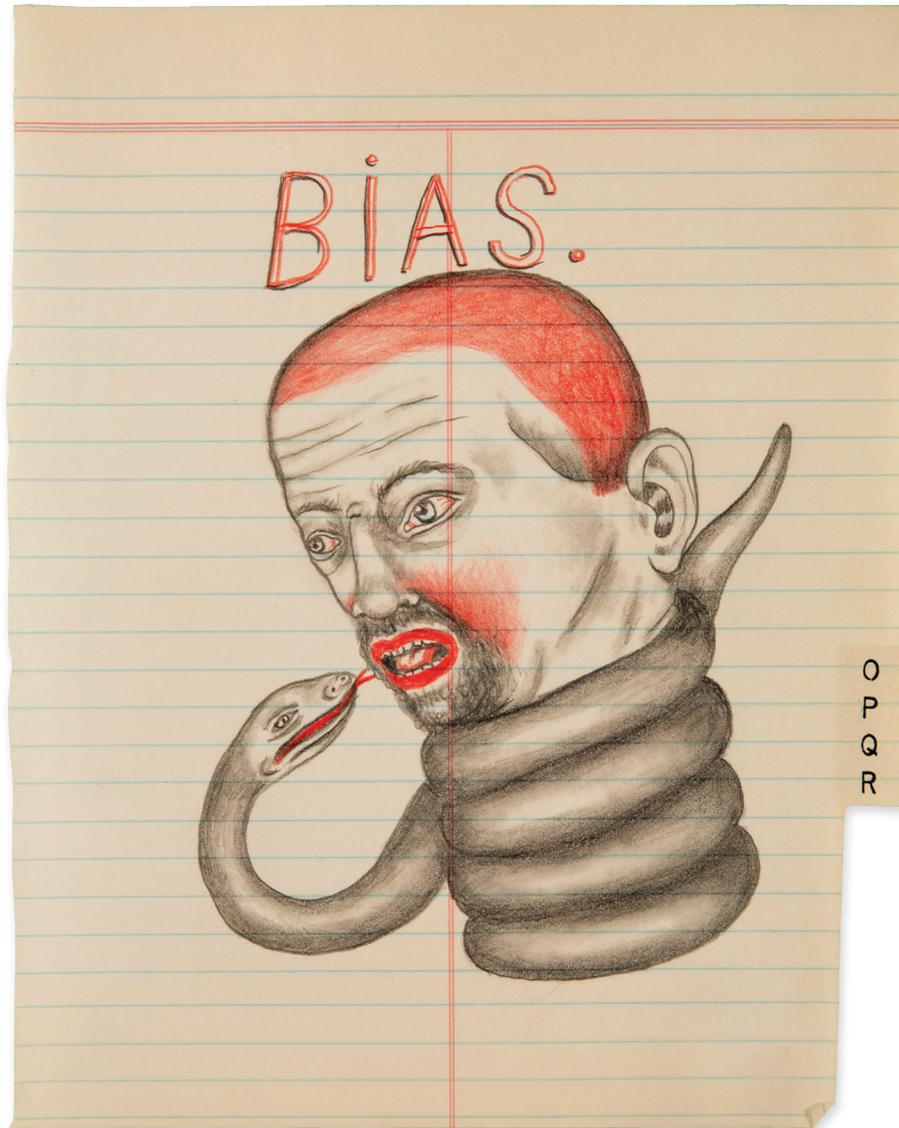
Research, c. 2017. Graphite and colored pencil on ruled notebook paper. 11 3/4 x 7 1/4 in.



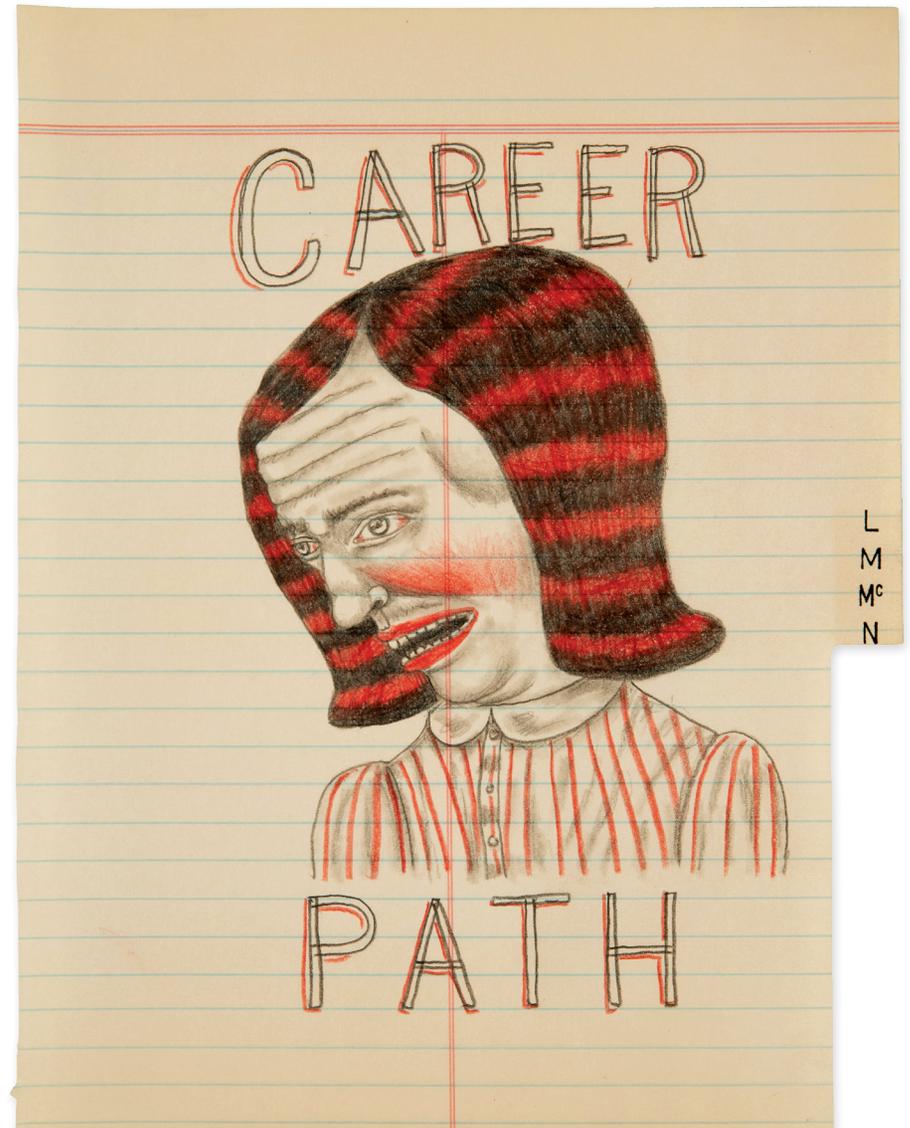
Admins., c. 2014. Graphite and colored pencil on ruled paper with alphabetical tab. 9 1/8 x 7 1/4 in.



Deep Diver., c. 2014. Graphite and colored pencil on ruled paper with alphabetical tab. 9 1/8 x 7 1/4 in.

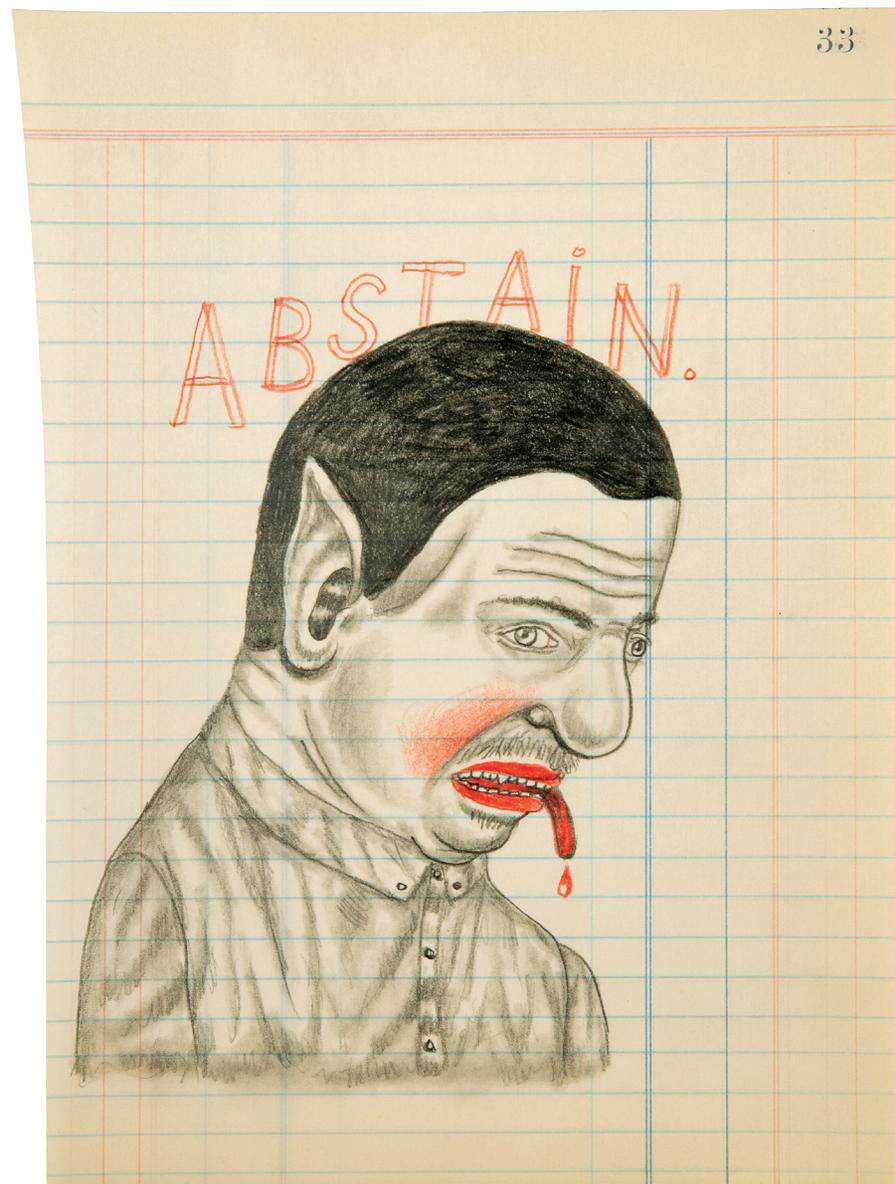


Bias., c. 2014. Graphite and colored pencil on ruled paper with alphabetical tab. 9 1/8 x 7 1/4 in.



Career Path, c. 2014. Graphite and colored pencil on ruled paper with alphabetical tab. 9 1/8 x 7 1/4 in.

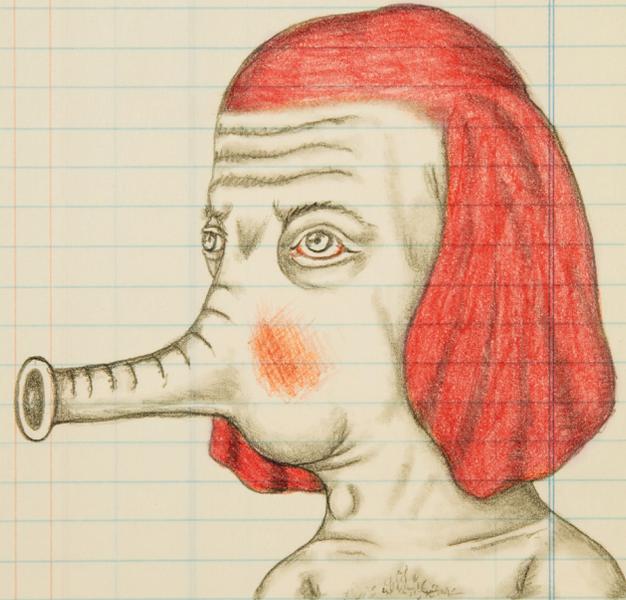
MEETINGS AND AGENDAS. Stonehouse's take on the faculty meetings evolved over the years. The therapeutic necessity of escapism gave way to more complex tableaux of individuals and emotions. Later drawings on larger sheets of paper capture what is going on in the meetings themselves. *Not Us* features a peering, six-eyed, winged deer; starring in *Please* is a skull-capped frog. The mood is more confident. Text that indicated anxiety gradually yields to snarkier captioning: a very demanding *Enough*, and *Big Talk* from the mouth of a bloviating gorilla. Fred Stonehouse-the-man is still hanging around the place, but marked by a notable sense of agency, these drawings place us closer to the action and absurdity that sent him on his journey in the first place.



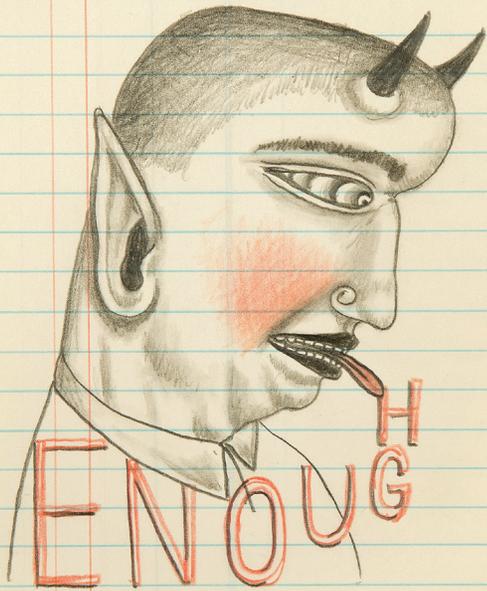
Abstain., c. 2014. Graphite and colored pencil on columnar paper. 9 ¼ x 7 in.



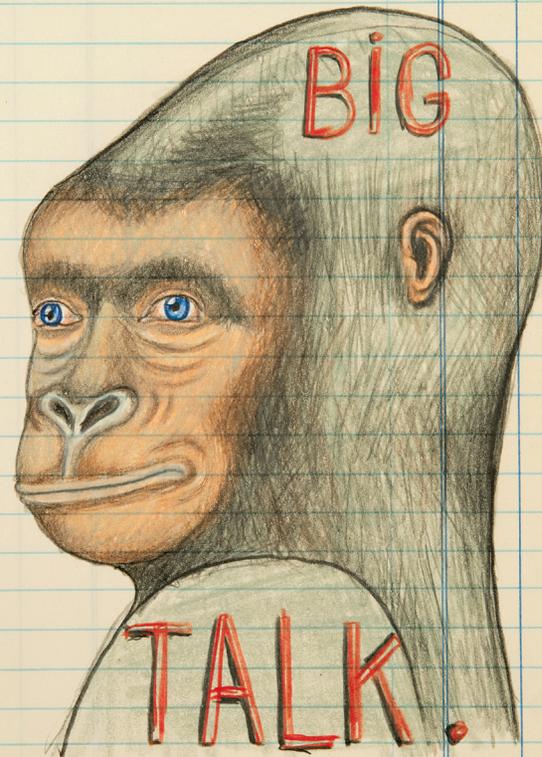
Today, c. 2014. Graphite and colored pencil on columnar paper. 9 ¼ x 7 in.



Untitled, c. 2014. Graphite and colored pencil on columnar paper. 9 ¼ x 7 in.



Enough, c. 2014. Graphite and colored pencil on columnar paper. 9 ¼ x 7 in.



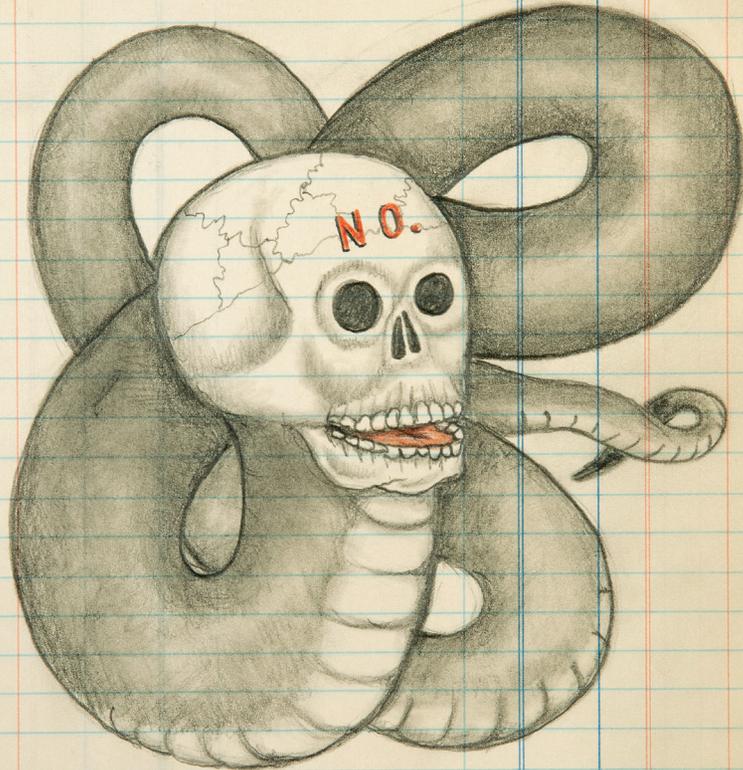
Big Talk., c. 2014. Graphite and colored pencil on columnar paper. 9 ¼ x 7 in.



Not Us, c. 2014. Graphite and colored pencil on columnar paper. 9 ¼ x 7 in.

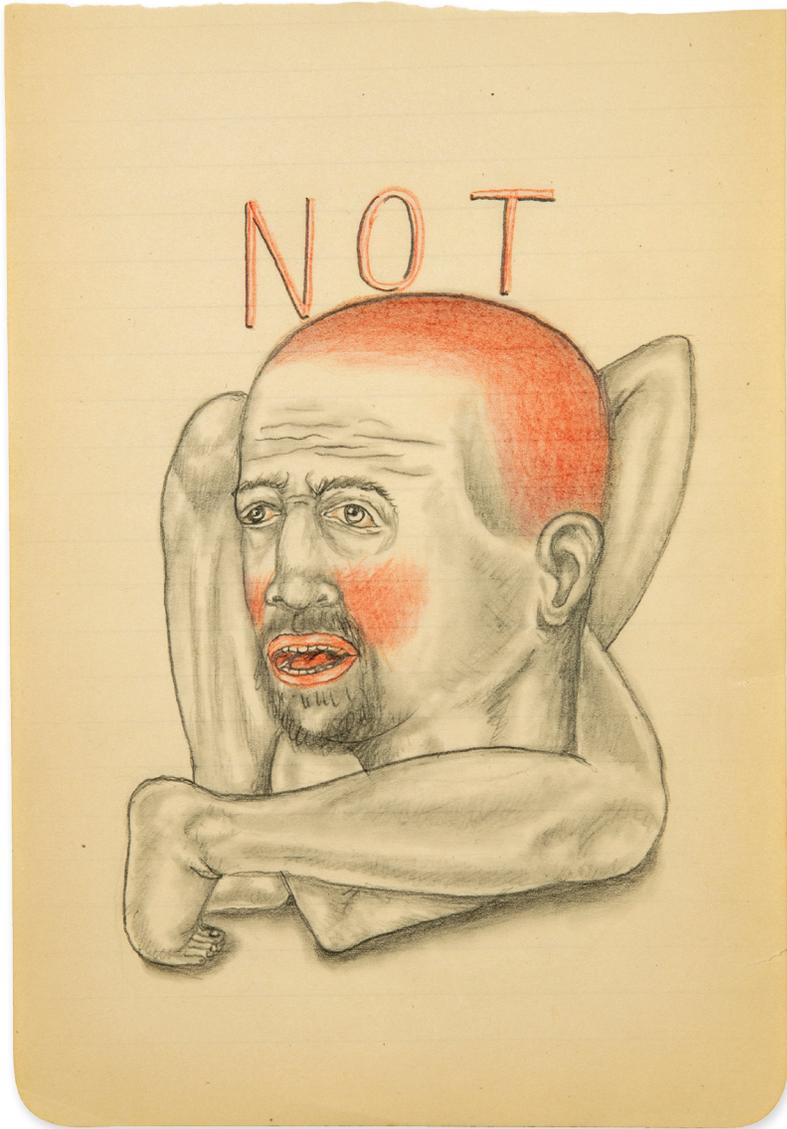


Please, c. 2014. Graphite and colored pencil on columnar paper. 9 ¼ x 7 in.

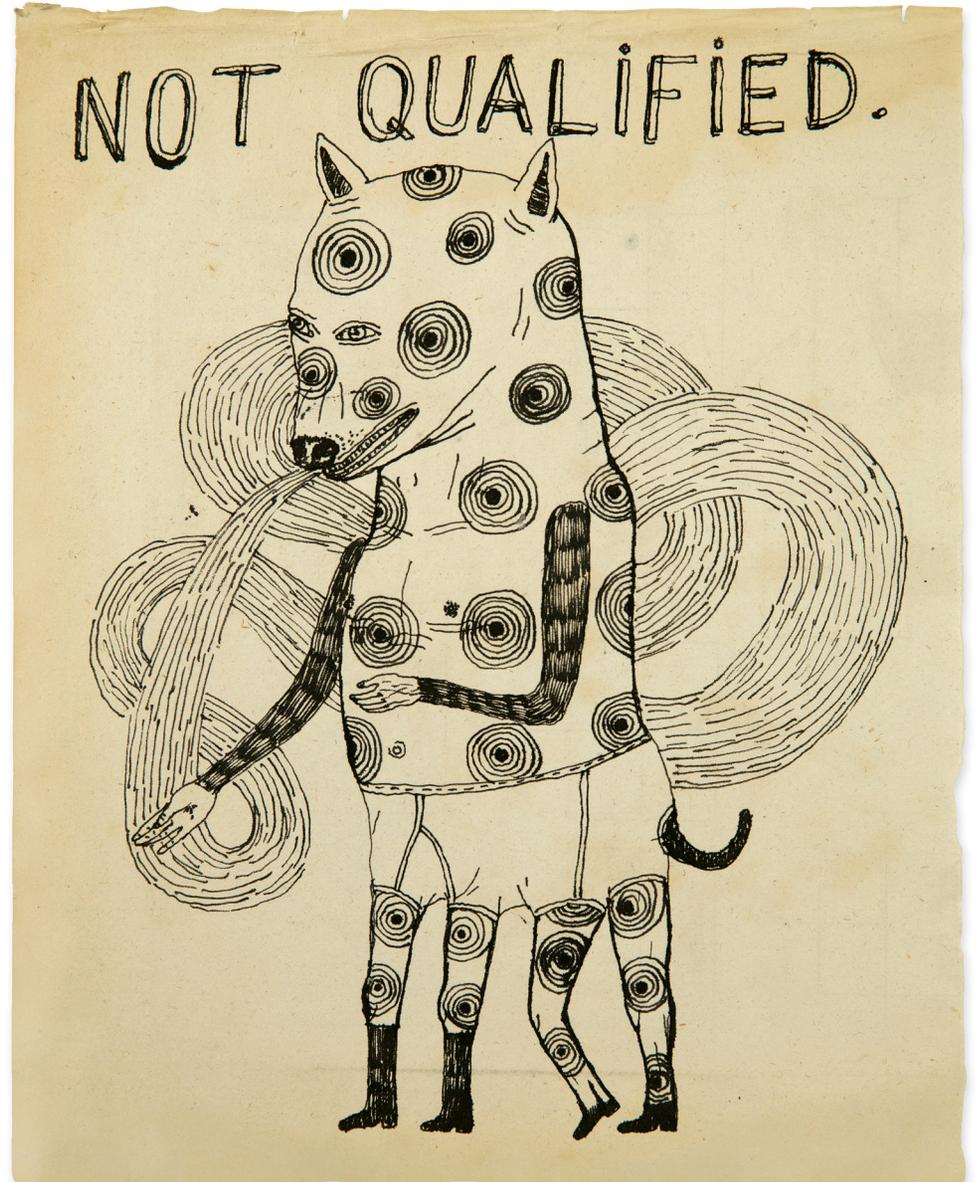


NOT/KNOT. The imaginary world Fred Stonehouse creates alongside his real professional one operates as a spiritual salvage yard. It's a repository for broken and twisted things waiting for reclamation and redemption. The artist's preoccupation with knots tells us a great deal about his frustrations during faculty meetings, but also of his ultimate hope for its lost souls. Like knots, his fantasy figures are often convoluted and confused, but not beyond a return to their original form. Stonehouse's use of the homophone "not," similarly functions like a figure bent out of shape. "Not" can be in the right place but with the wrong polarity. "No, but" is an insight away from "yes, and." Stonehouse's gnarled figures beg the world to stop contorting and just go slack and easy.

No., c. 2014. Graphite and colored pencil on columnar paper. 9 ¼ x 7 in.



Not, c. 2018. Graphite and colored pencil on ruled paper. 8 ¾ x 6 ⅞ in.



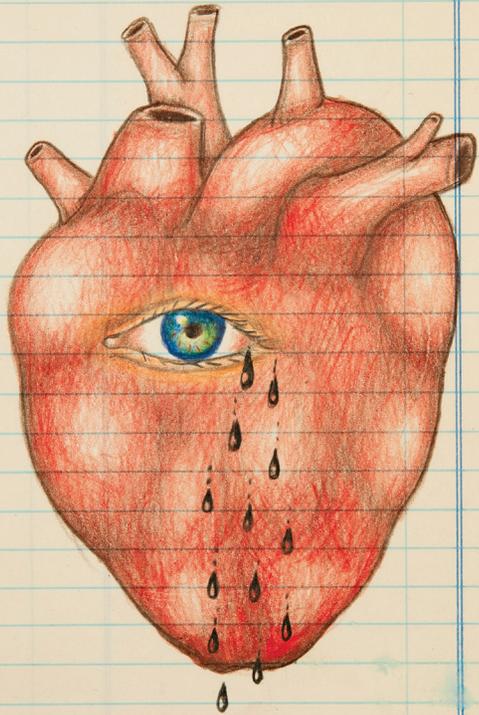
Not Qualified., c. 2010. Ink on text book page. 10 ½ x 8 ½ in.



SEEING. In Stonehouse's charged mix of observation, representation, and imagination, the three realms curl around each other like a ball of snakes. This slippery relationship invests his subject matter with ambiguity, none of it more mysterious than images of eyes. The eye is an observed subject, an aperture, and a symbolic representation of deeper understanding and knowledge. Stonehouse's depiction of eyes on hearts and hands transforms those components into all-knowing and anthropomorphized lovers or feelers. Multiple eyes on various figures suggest Hindu and Buddhist notions of the "third eye" as well as the Judeo-Christian "providential eye," which represents the all-seeing God. In Stonehouse's world, eyes watch and look outward, but they also receive our gaze.

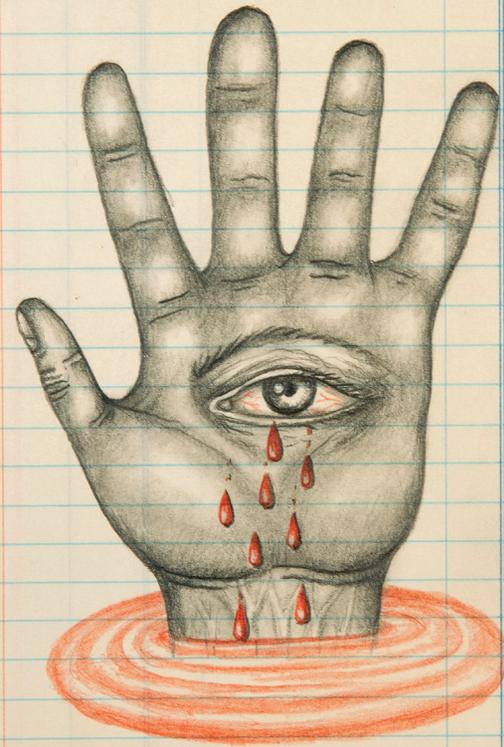
Untitled, 2023. Colored pencil on paper. 12 x 9 in.

85



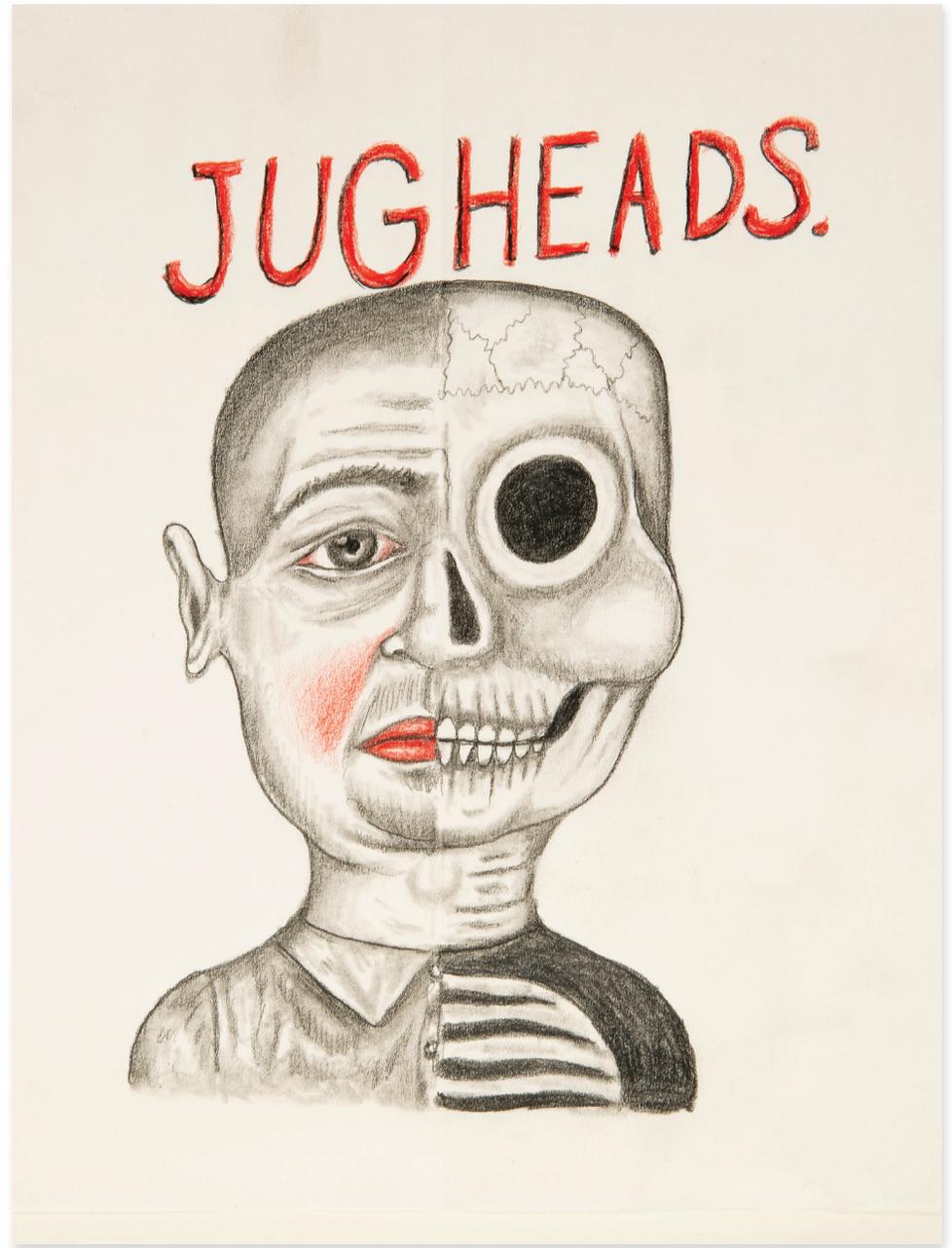
Untitled, c. 2014. Colored pencil on columnar paper. 9 ¼ x 7 in.

75

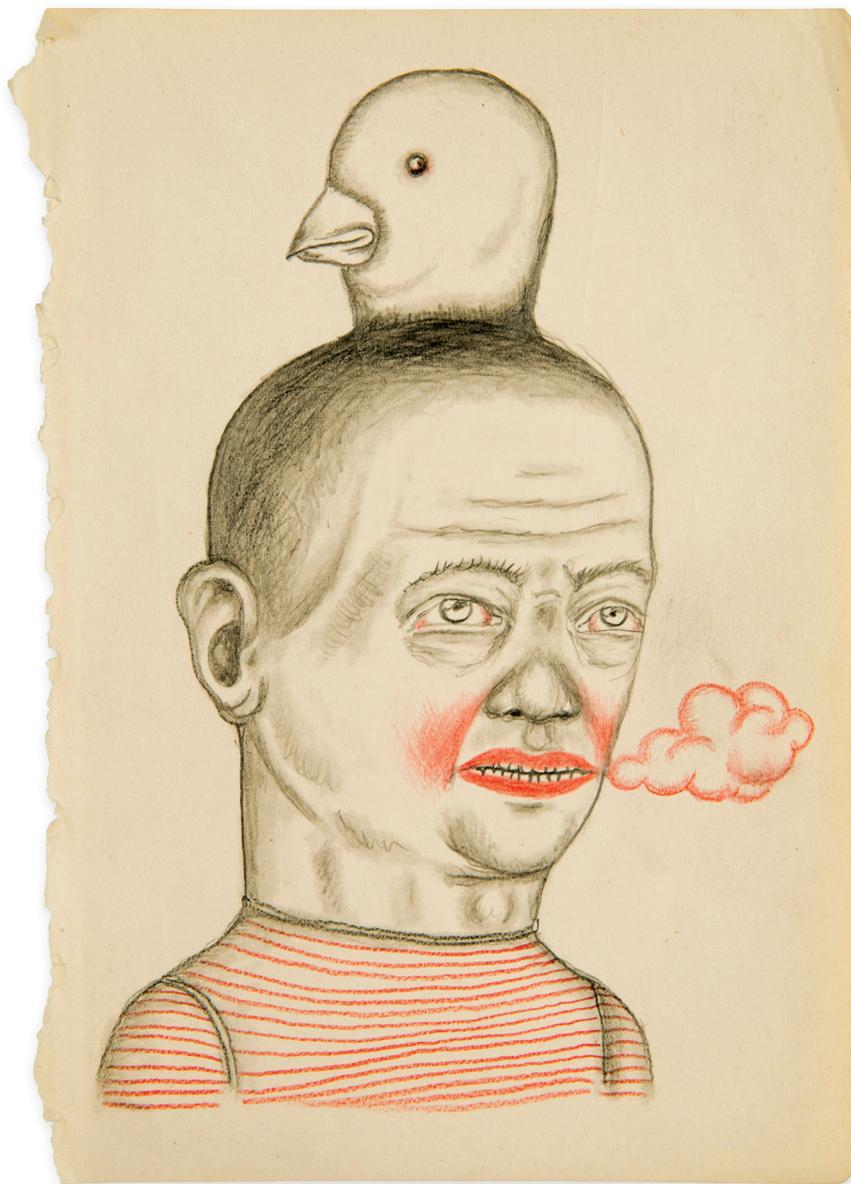


Untitled, c. 2014. Graphite and colored pencil on columnar paper. 9 ¼ x 7 in.

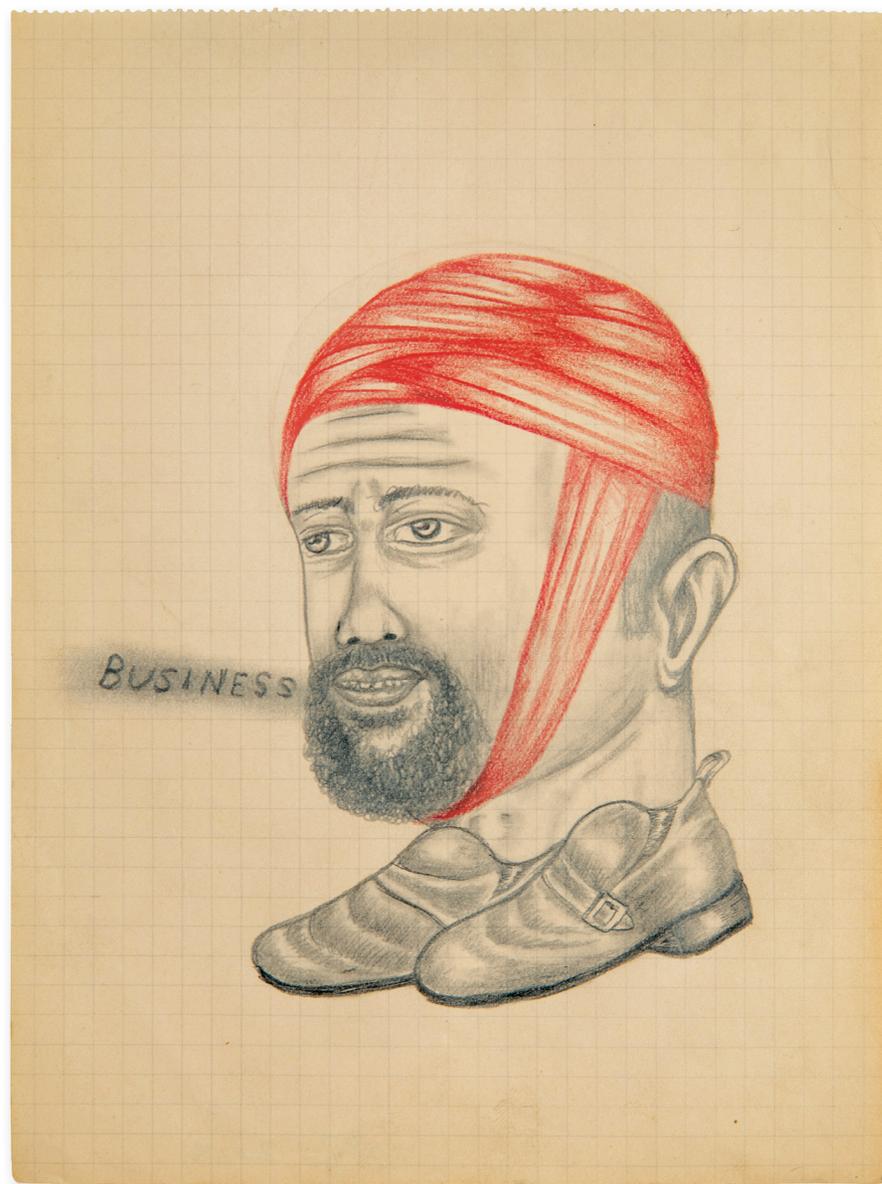
THE CAST. The “jugheads,” as he calls them, span Stonehouse’s entire career and represent the broadest and deepest selection of work in *No Agenda*. Slang for a stupid or foolish person, the term “jughead” is based on Jughead Jones from *Archie* comic books. Stonehouse’s drawings feature an ensemble cast in a bewitched land where puns and poultry live side-by-side in a surrealist dreamscape. Most of the characters are types and many are self-referential. The all-seeing, all-knowing eye is present in *Super Seer*, but its visionary power is stifled in the screaming *Kitchen Child*. We see suggestions of gestural mark-making in a top-hatted dandy, and some stiff but gestural movement in a stripe-haired figure.



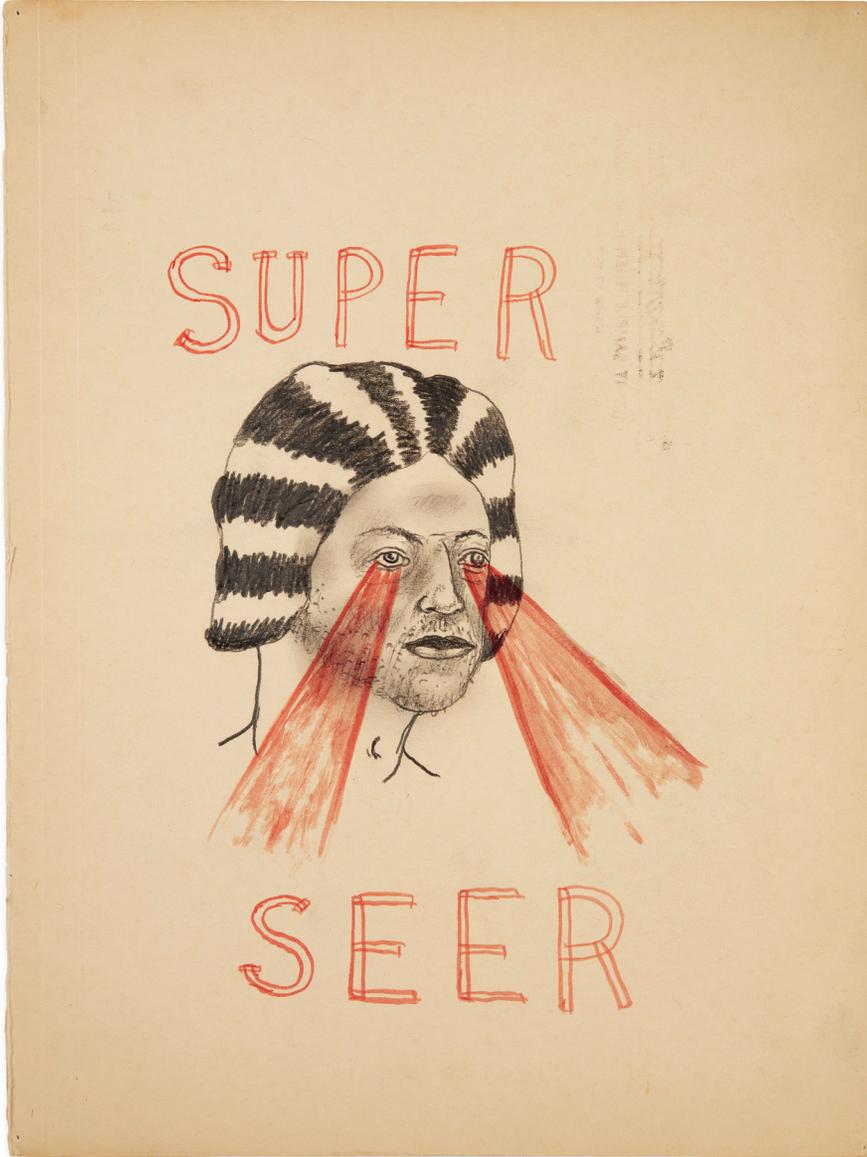
Jugheads., c. 2018. Graphite and colored pencil on paper. 11 x 14 in. (detail)



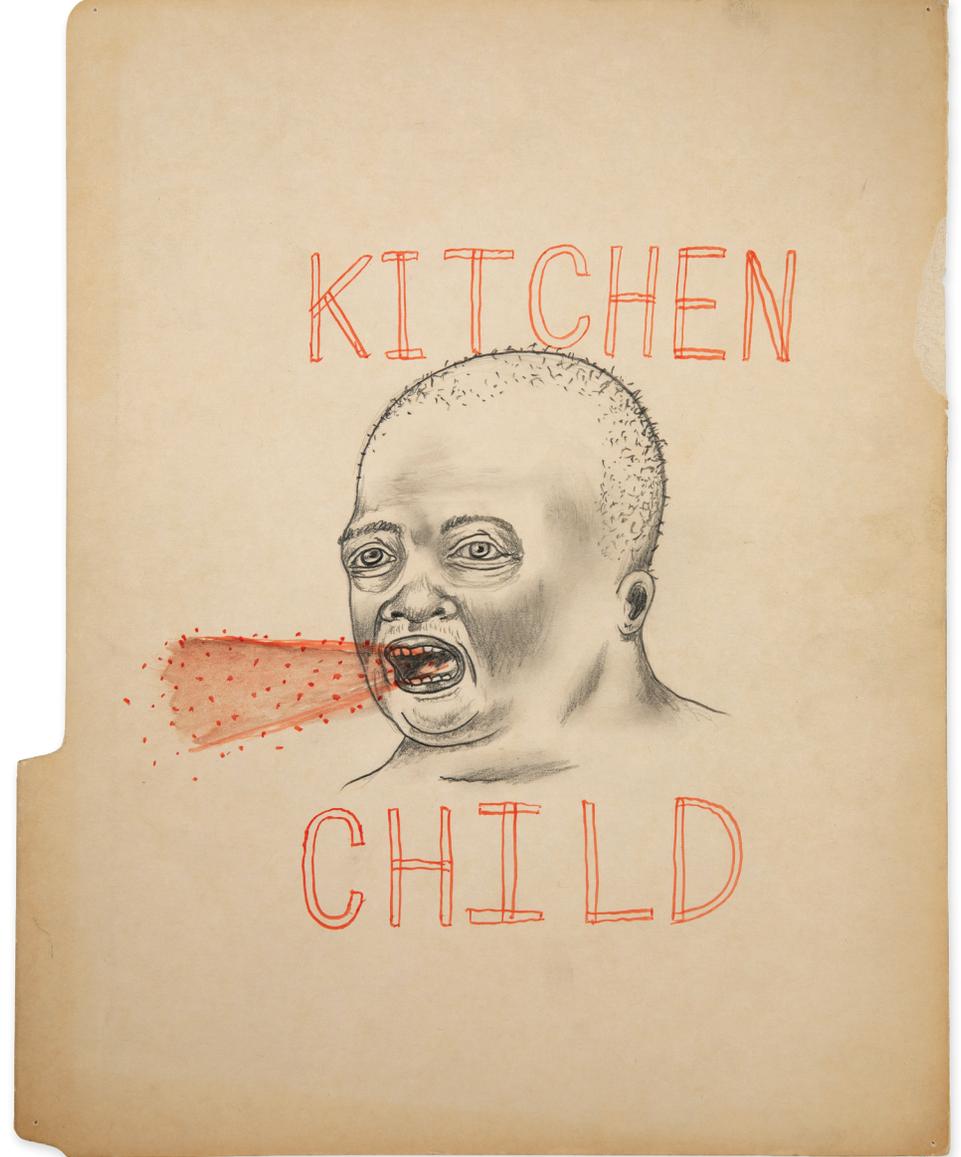
Untitled, c. 2018. Graphite and colored pencil on book page. 7 3/8 x 5 3/8 in.



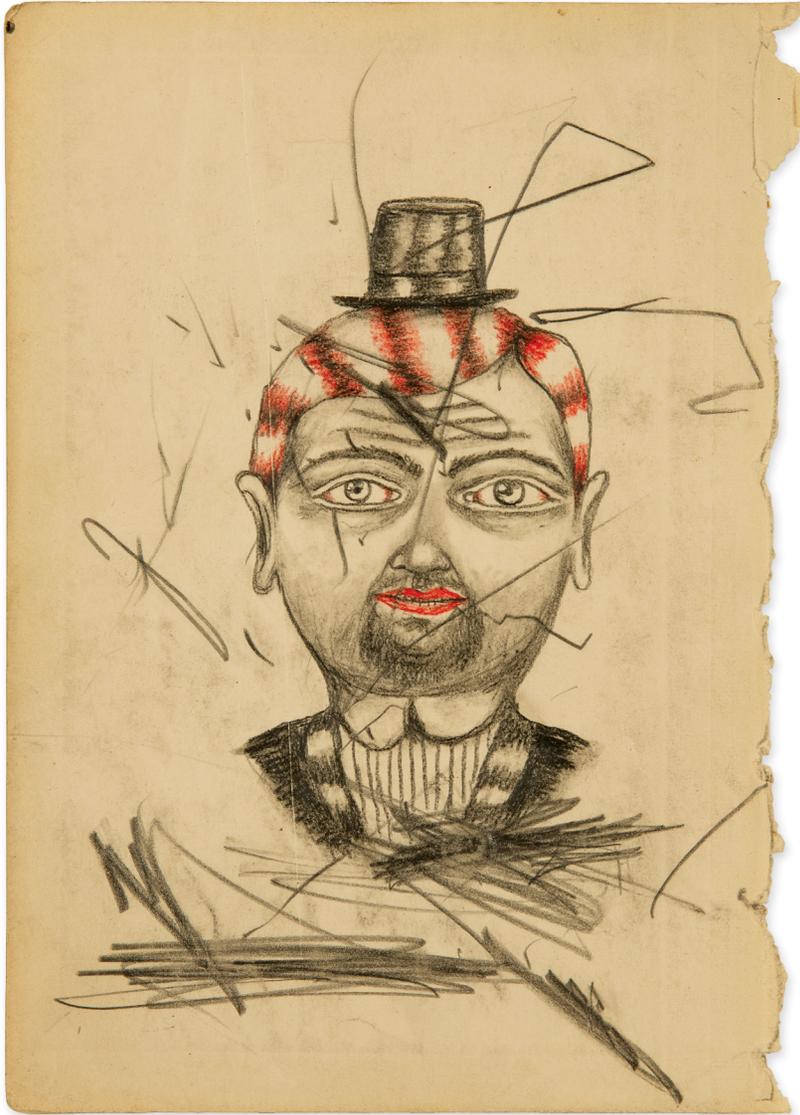
Business, 2013. Graphite and colored pencil on graph paper. 7 3/4 x 5 7/8 in.



Super Seer, c. 2008. Graphite and colored pencil on file folder. 11 ¾ x 8 ¾ in.



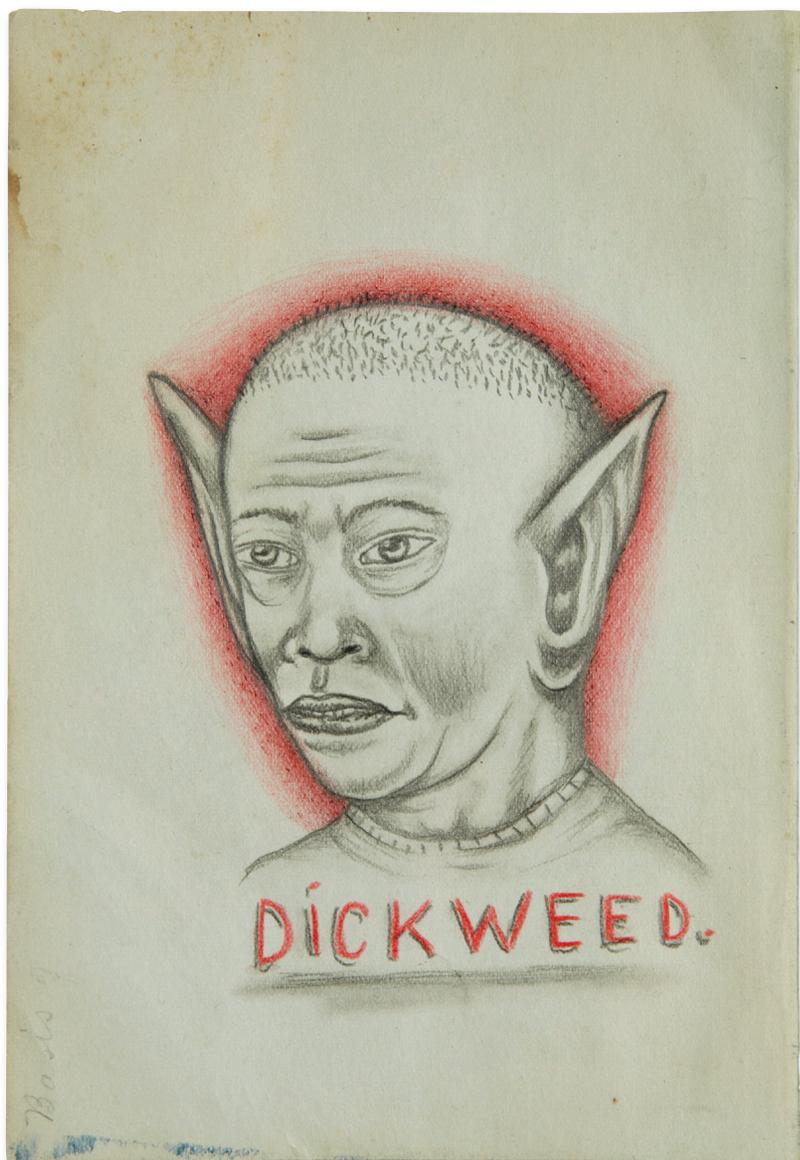
Kitchen Child, c. 2008. Graphite and colored pencil on file folder. 11 ¾ x 9 ½ in.



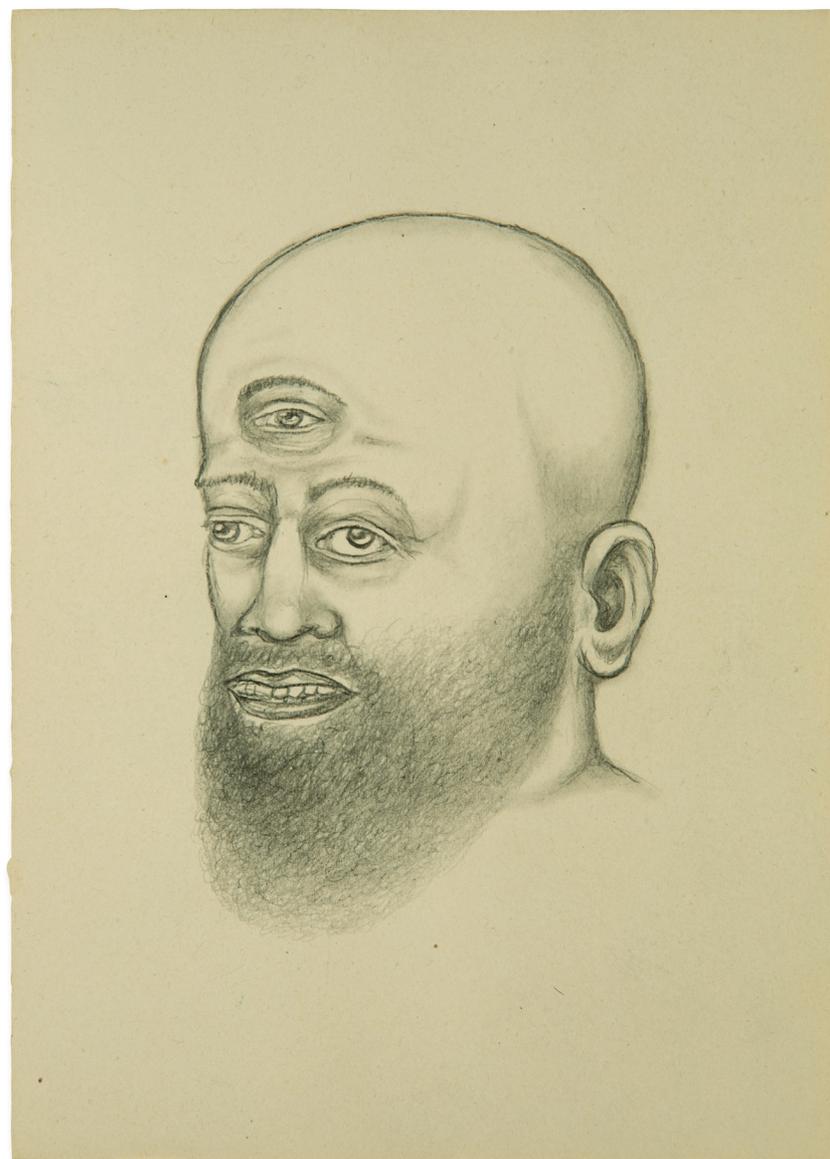
Untitled, c. 2014. Graphite and colored pencil on book page. 7 $\frac{3}{8}$ x 5 $\frac{3}{8}$ in.



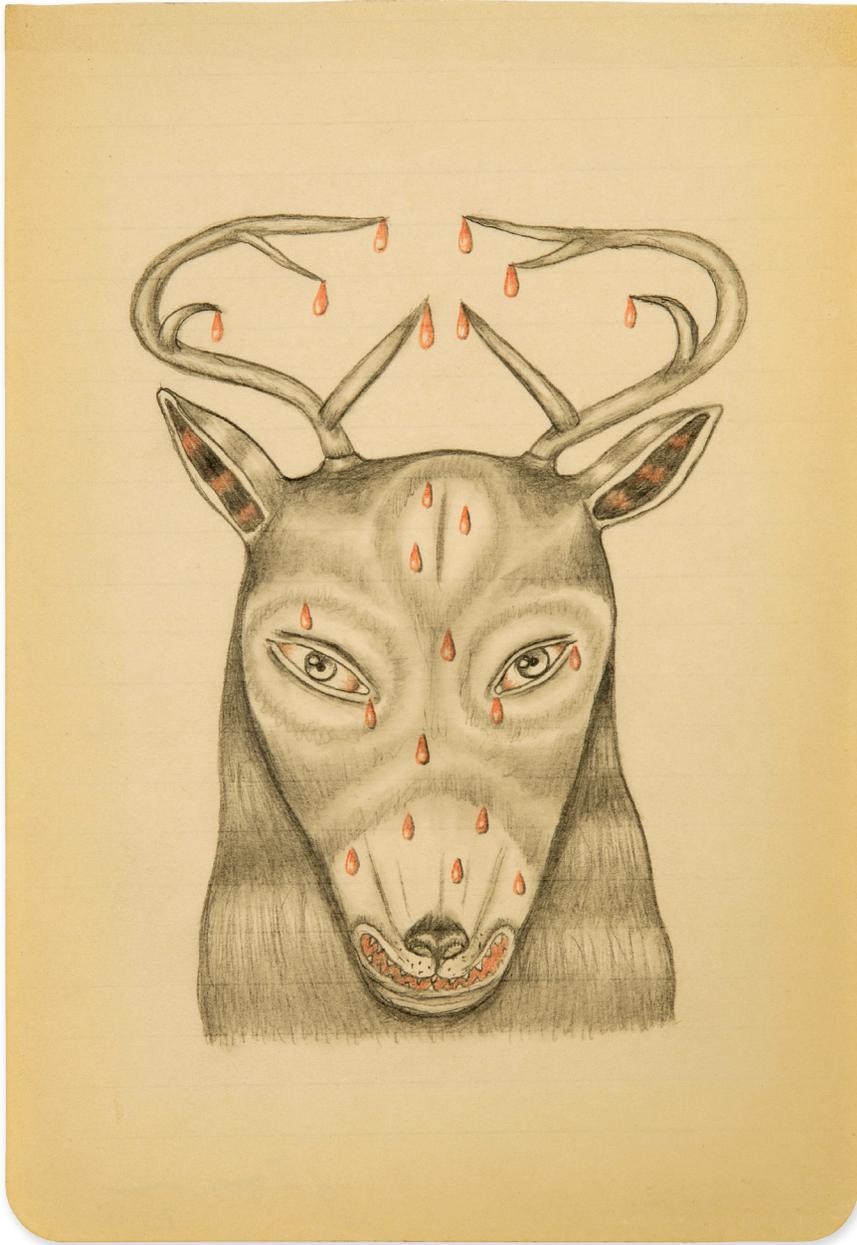
Untitled, c. 2014. Graphite on book page. 7 $\frac{1}{2}$ x 4 $\frac{3}{8}$ in.



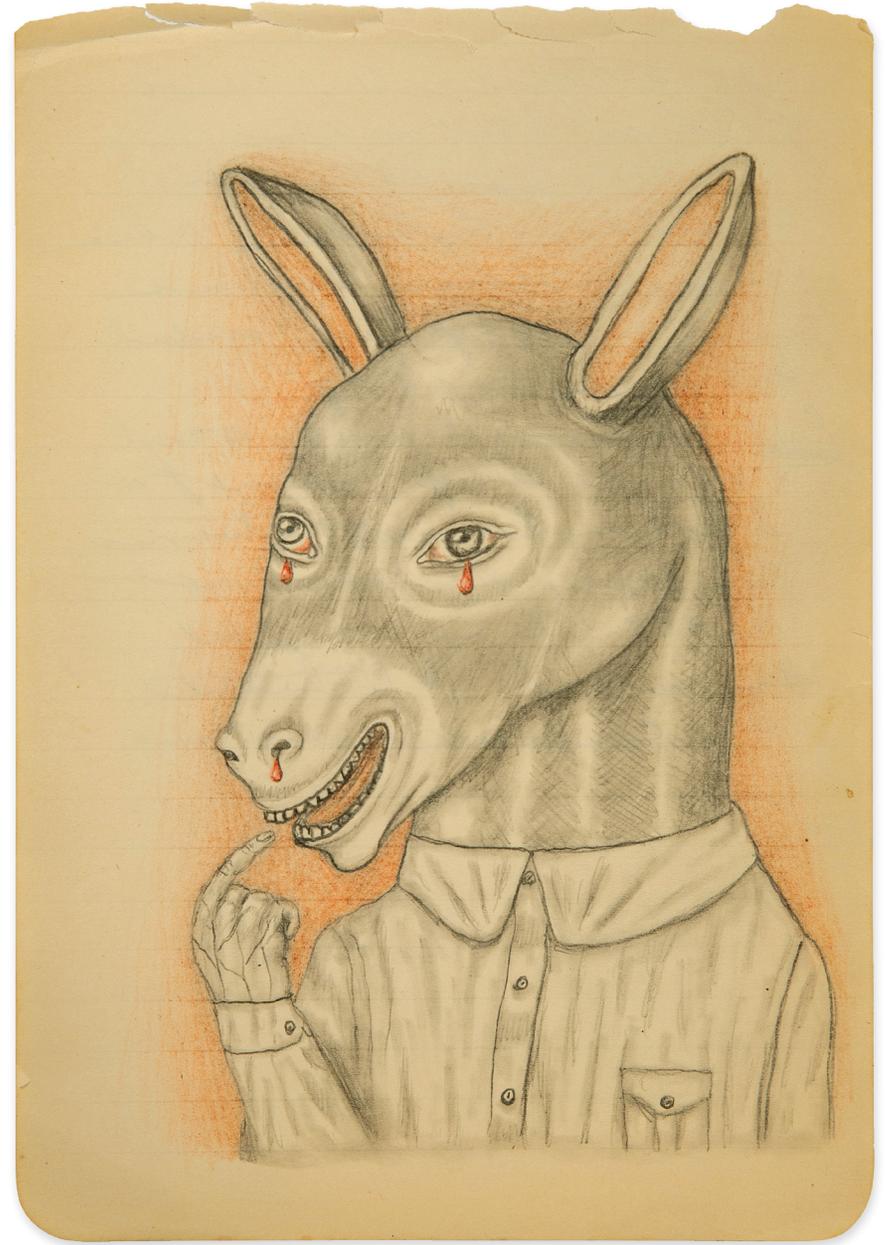
Dickweed., 2014. Graphite and colored pencil on book page. 6 $\frac{3}{8}$ x 4 $\frac{3}{8}$ in.



Untitled, c. 2011. Graphite on book page. 6 $\frac{1}{2}$ x 4 $\frac{1}{2}$ in.

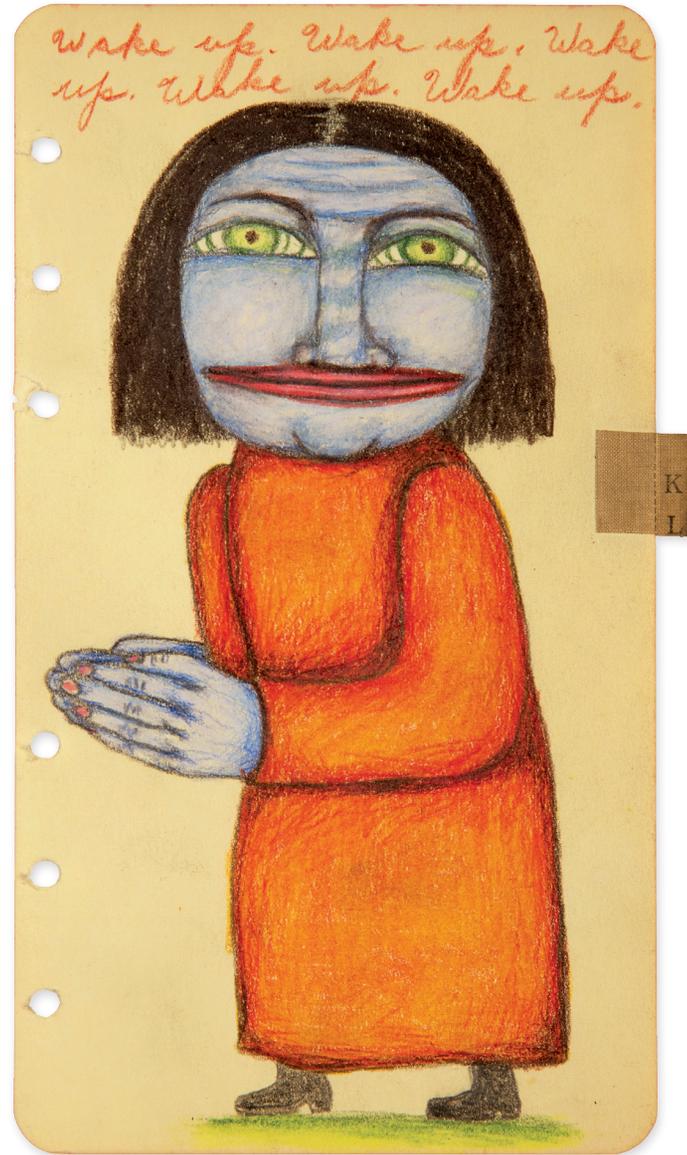


Untitled, 2018. Graphite and colored pencil on ruled paper. 8 ¾ x 6 ½ in.

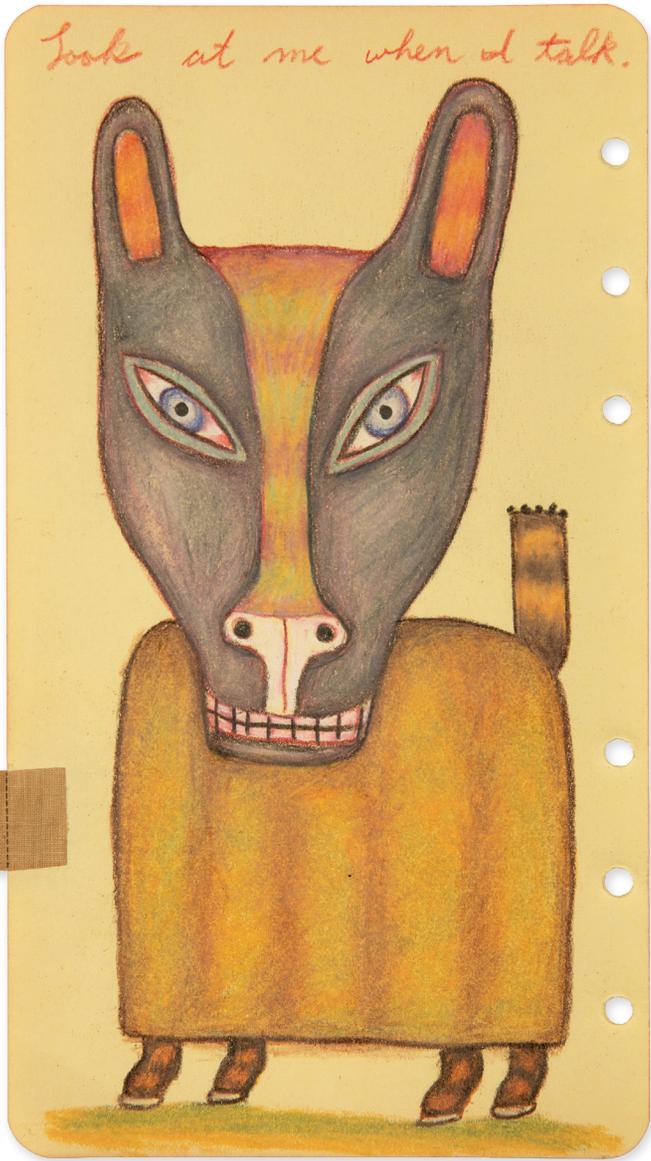


Untitled, c. 2018. Graphite and colored pencil on ruled paper. 8 ¾ x 6 ½ in.

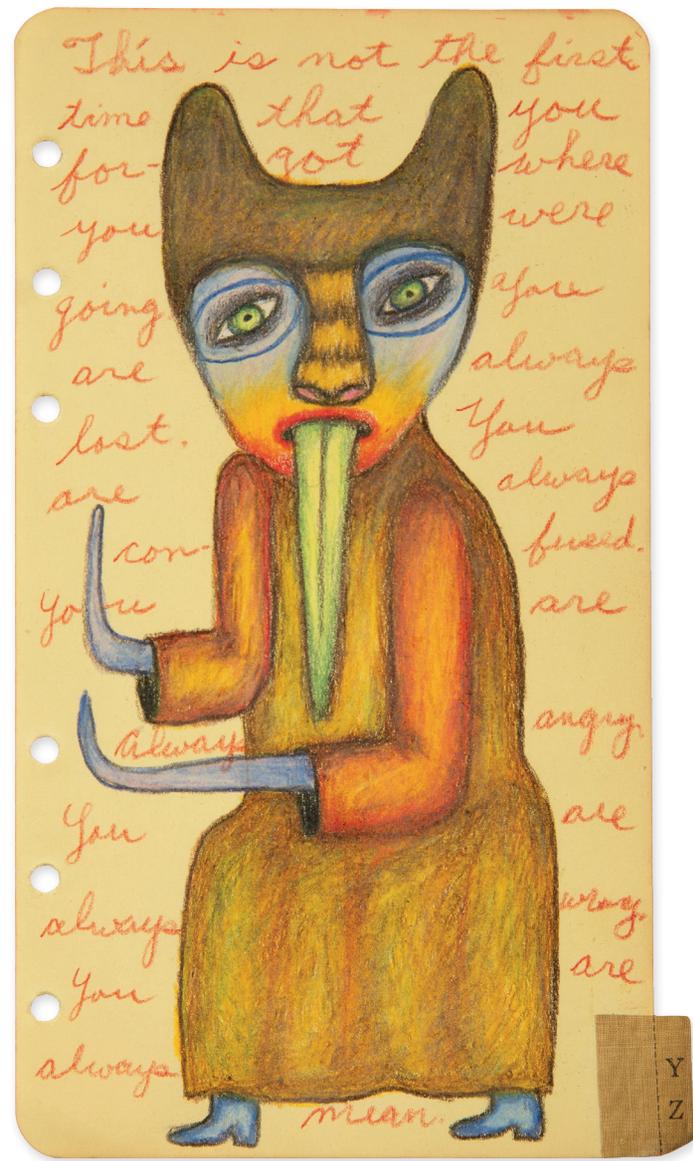
SMALL THINGS. Despite Stonehouse's penchant for shadowy mongrels, half-human deplorables, and huffing and puffing man-children, he saves space for the little and the delicate. These smaller scale works rendered on address book page dividers with keyed-up color tend to drift inward toward the artist's interior psychology. The creatures in this realm feel more ethereal and less inspired by particular eruptions or moments, but rather by a constant brooding internal monologue. Titles such as *It's Not Over Yet* or *I'm Sorry* are derived from text often repeated and repeated on the page like a refrain.



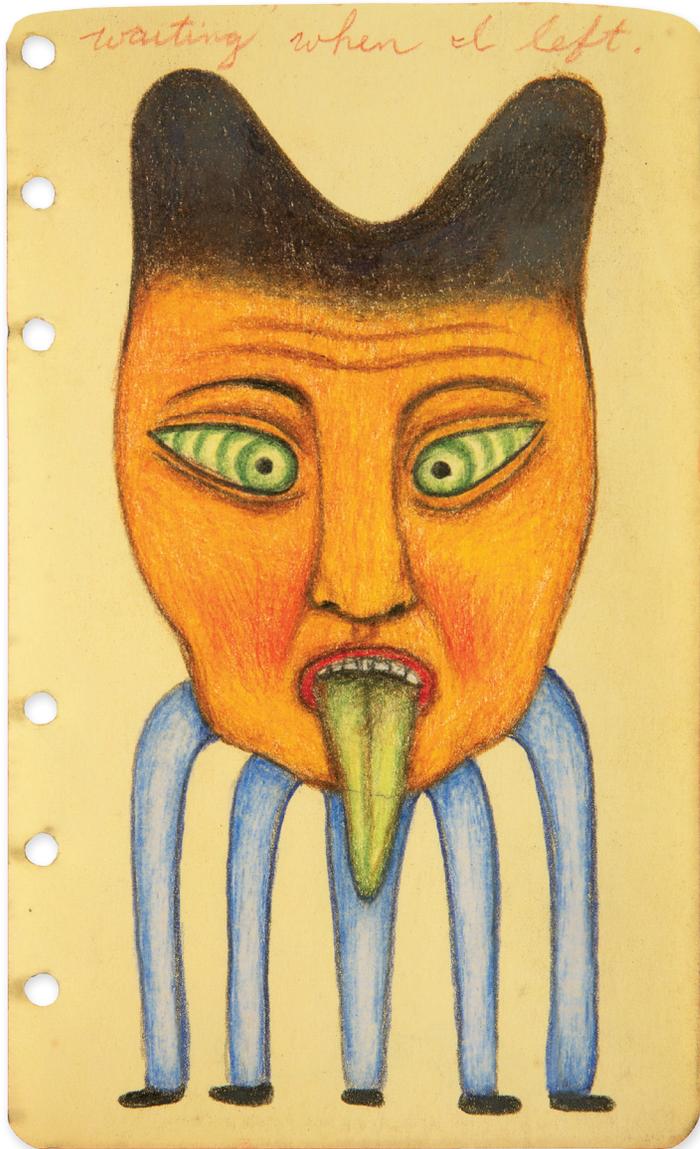
Wake Up., c. 2022. Colored pencil on address book divider. 6 3/4 x 4 in.



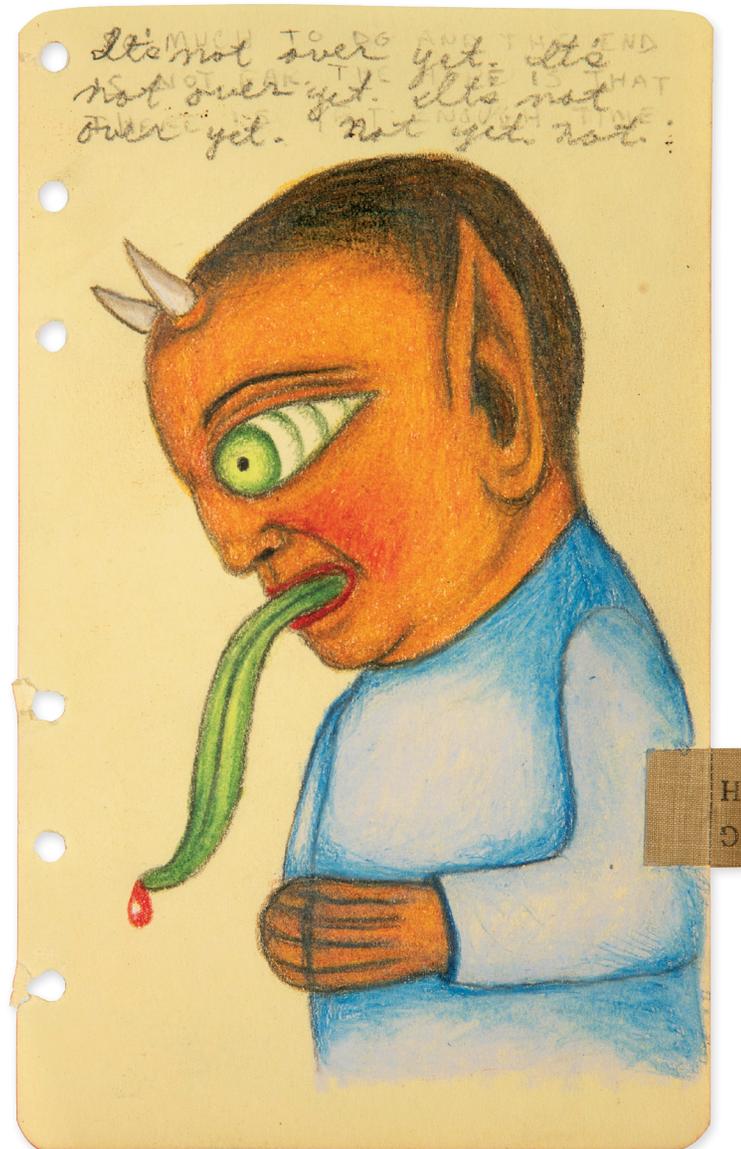
Look at Me When I Talk., c. 2022. Colored pencil on address book divider. 6 3/4 x 4 in.



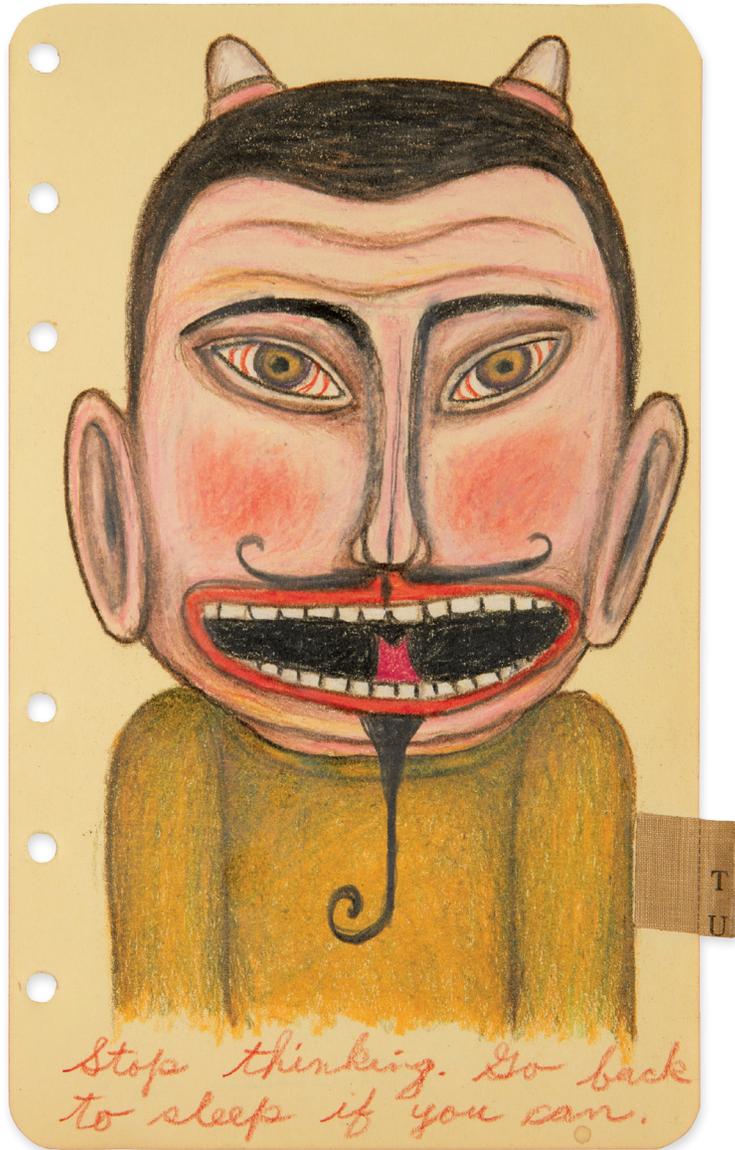
This Is Not the First Time, c. 2022. Colored pencil on address book divider. 6 3/4 x 4 in.



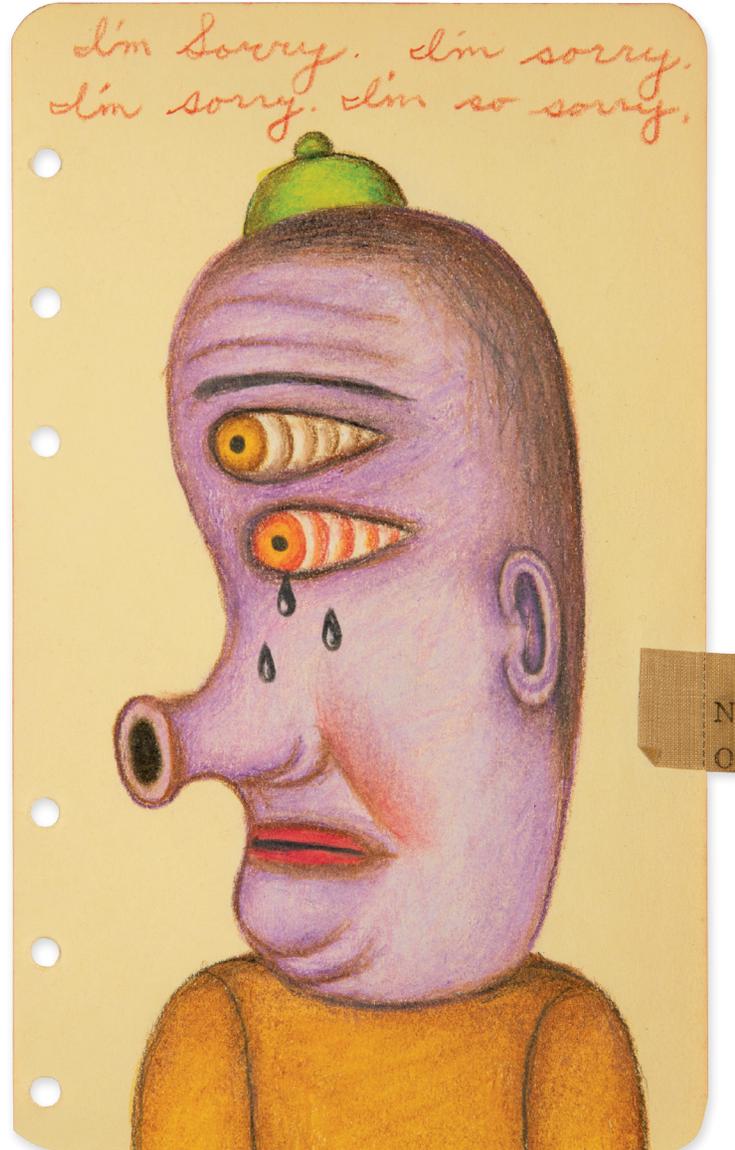
Waiting When I Left., 2022. Colored pencil on address book divider. 6 3/4 x 3 3/4 in.



It's Not Over Yet., c. 2022. Colored pencil on address book divider. 6 3/4 x 4 in.



Stop Thinking., c. 2022. Colored pencil on address book divider. 6 3/4 x 4 in.



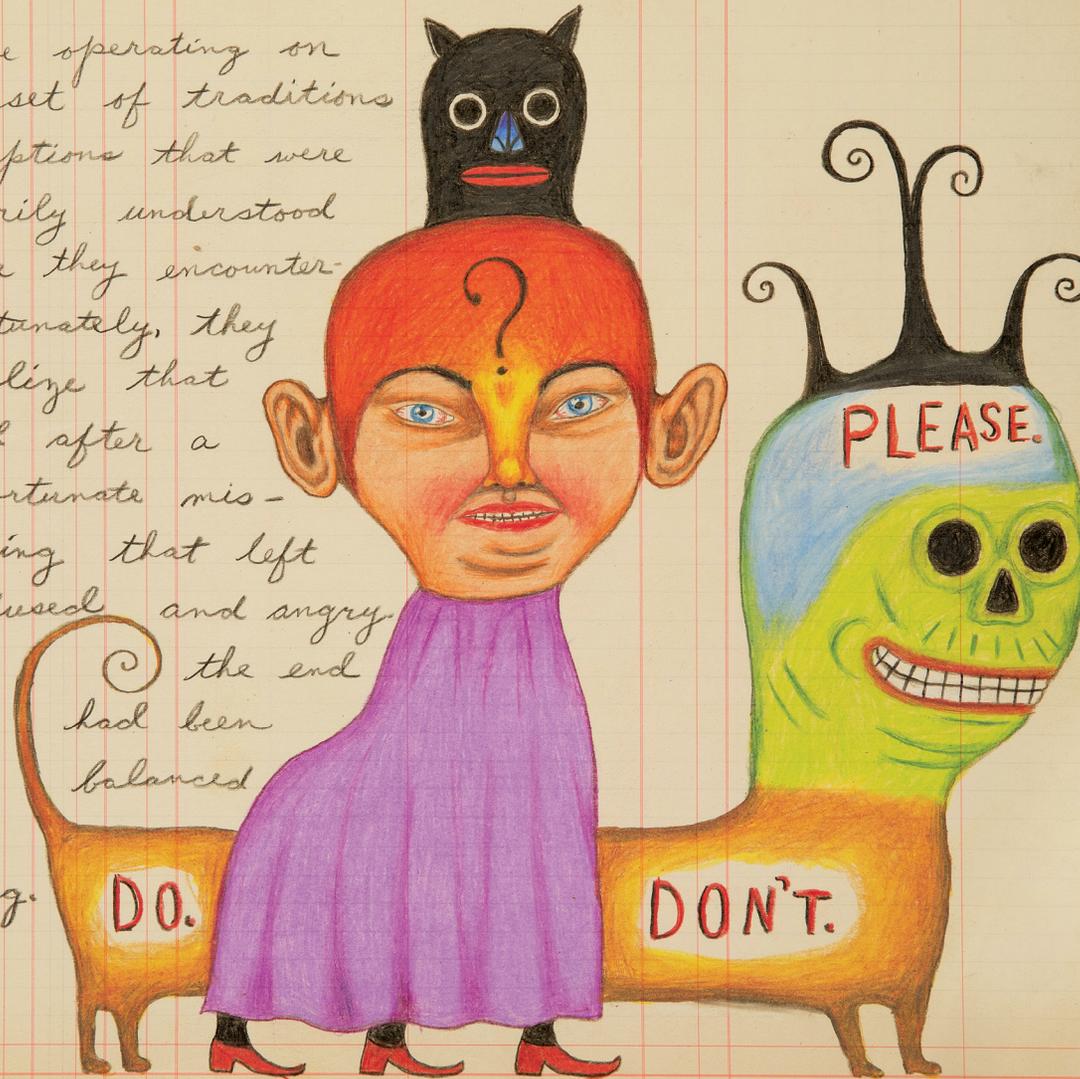
I'm Sorry., c. 2022. Colored pencil on address book divider. 6 3/4 x 4 in.

SUPER ALIVE. The channeled energies from countless hours in departmental meetings, marked by caricatures, profanities, vanities, and sketchy vignettes, eventually resolved into fully realized compositions with a heightened narrative. It's almost as if Stonehouse finally ground down and wore away the crucible of the meetings themselves. His textual meditations reflect his arrival into greater and more complete states of mind: "Struggling with a permanent condition, facing the reality that it will never be easy, or even perfectly normal." On large ledger papers, colorful, and multilayered, these drawings wheel in a clown car of hallucinatory characters in various states of life. Some are devils, some are angels. Some are superhuman, and others supernatural. They're all extra-alive on the page. They have matured. And they've gained a new dimension—the ability to get lost in oneself.

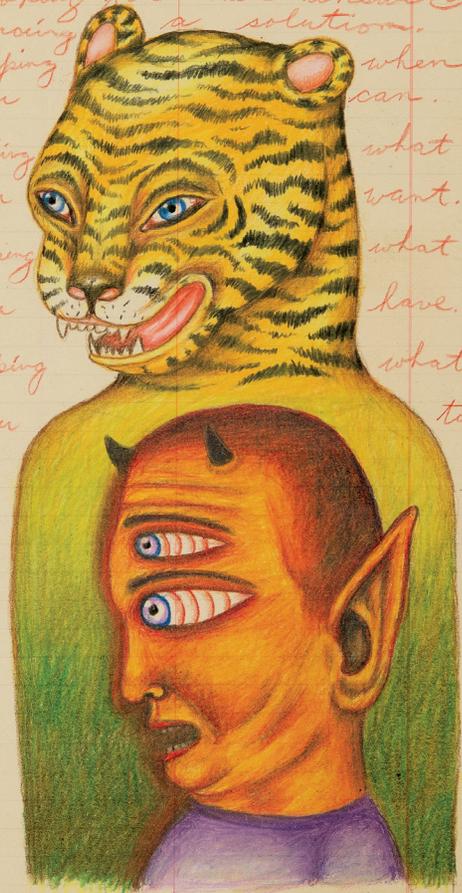


Why Can't You Try Harder?, c. 2022. Colored pencil on ledger paper. 13 3/4 x 16 7/8 in.

They were operating on an entire set of traditions and assumptions that were not necessarily understood by everyone they encountered. Unfortunately, they didn't realize that fact until after a very unfortunate misunderstanding that left them confused and angry. That was of what a very way of getting along.



Do. Don't. Please., c. 2022. Colored pencil on ledger paper. 13 ¾ x 16 ⅞ in.

NO. DIST.	NO. OF ORDER	DATE ISSUED	AMOUNT	DATE RECEIVED	FROM WHOM RECEIVED	IN WHOSE FAVOR DRAWN	DATE OF PAYMENT	TO WHOM PAID	REMARKS
									<p>Inside waiting to get out. Outside trying to keep it in. Wondering how it works. Hoping to keep it working. Looking for an answer. Forcing a solution. Helping when you can. Taking what you want. Sharing what you have. Keeping what you took.</p> 

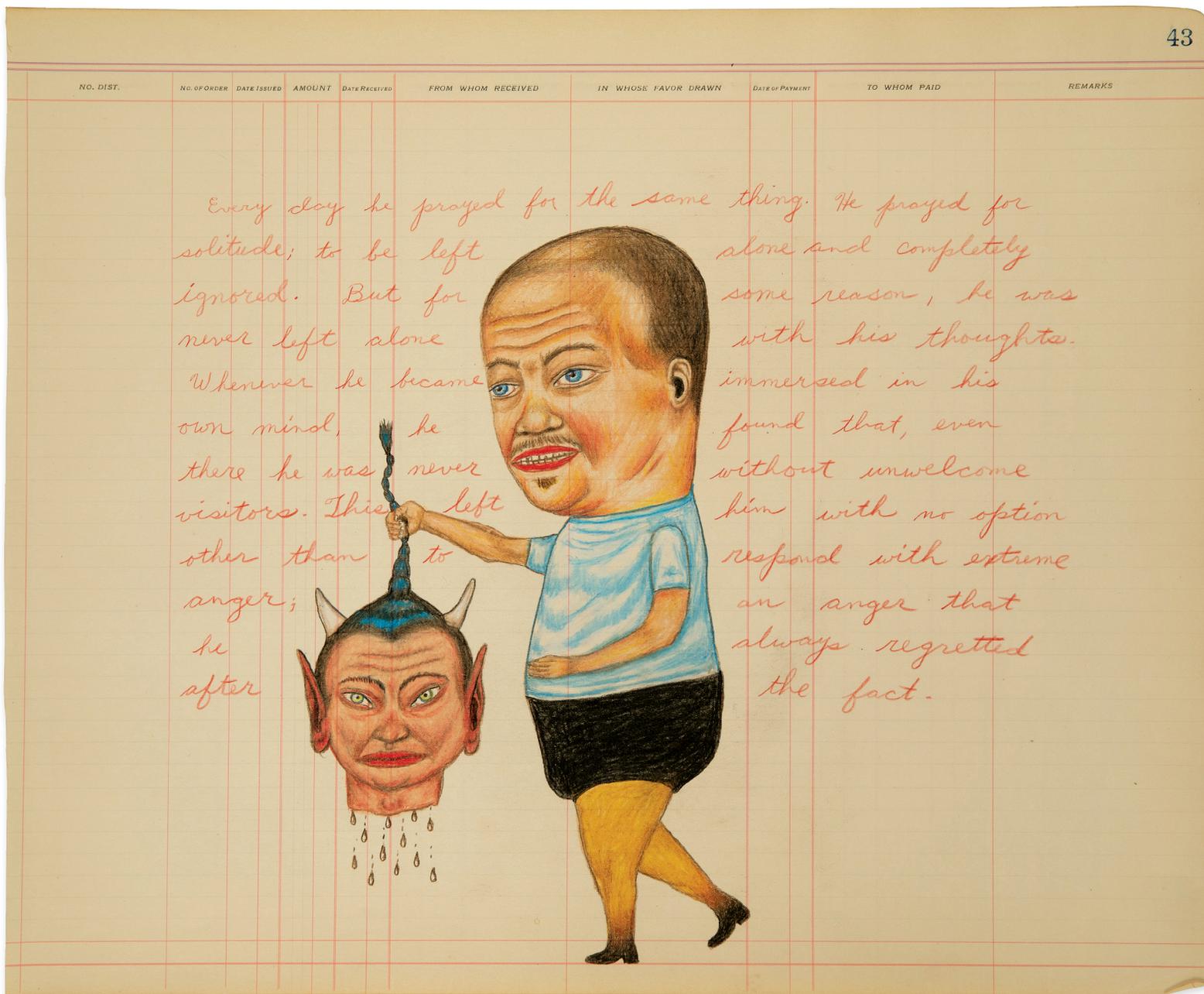
Inside Waiting to Get Out., c. 2022. Colored pencil on ledger paper. 13 3/4 x 16 7/8 in.

NO. DIST.	NO. OF ORDER	DATE ISSUED	AMOUNT	DATE RECEIVED	FROM WHOM RECEIVED	IN WHOSE FAVOR DRAWN	DATE OF PAYMENT	TO WHOM PAID	REMARKS
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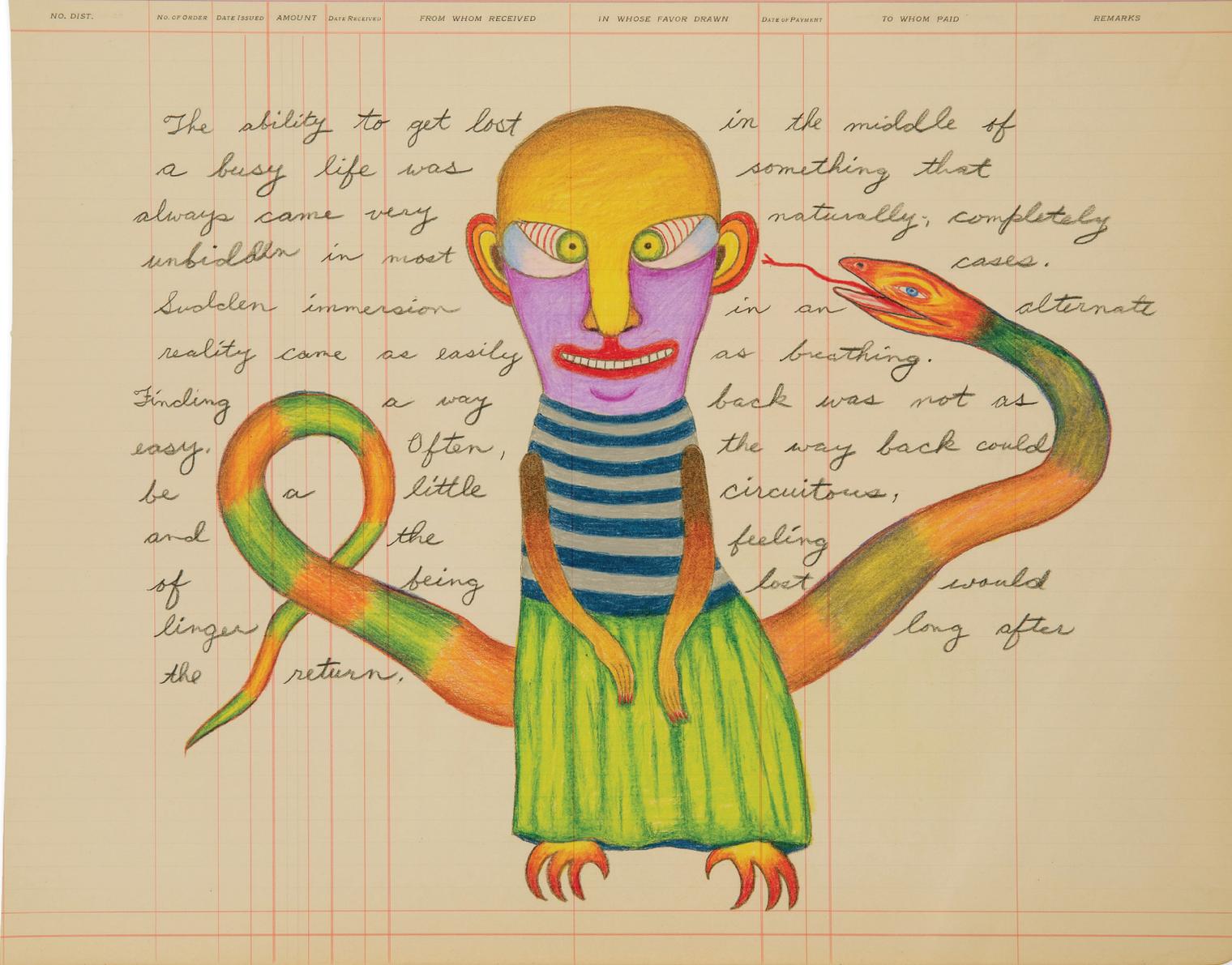
It seemed like a good idea
at the time.



A Good Idea, c. 2022. Colored pencil on ledger paper. 13 $\frac{3}{4}$ x 16 $\frac{7}{8}$ in.



Every Day He Prayed, c. 2022. Colored pencil on ledger paper. 13 $\frac{3}{4}$ x 16 $\frac{7}{8}$ in.



The Ability to Get Lost, c. 2022. Colored pencil on ledger paper. 13 3/4 x 16 7/8 in.

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									<p><i>Struggling with A permanent condition. Facing the reality</i></p>  <p><i>that it will never be easy or even permanently normal.</i></p>

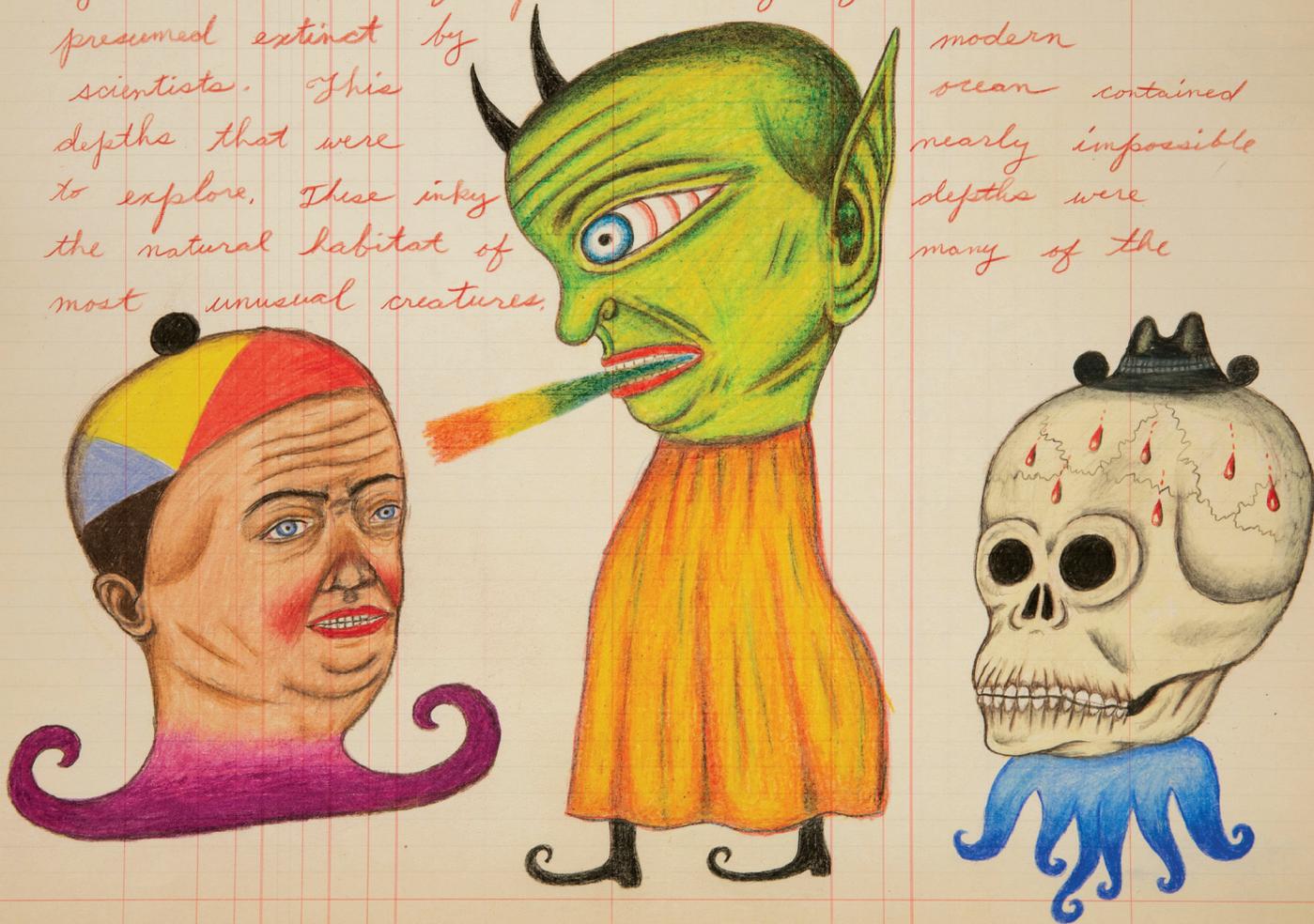
Struggling, c. 2022. Colored pencil on ledger paper. 13 $\frac{3}{4}$ x 16 $\frac{7}{8}$ in.



She Could Tell, c. 2022. Colored pencil on ledger paper, 13 $\frac{3}{4}$ x 16 $\frac{7}{8}$ in.

NO. DIST.	NO. OF ORDER	DATE ISSUED	AMOUNT	DATE RECEIVED	FROM WHOM RECEIVED	IN WHOSE FAVOR DRAWN	DATE OF PAYMENT	TO WHOM PAID	REMARKS
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The Great freshwater ocean was inhabited entirely by the rarest of species; many of which were presumed extinct by modern scientists. This ocean contained depths that were nearly impossible to explore. These inky depths were the natural habitat of many of the most unusual creatures.



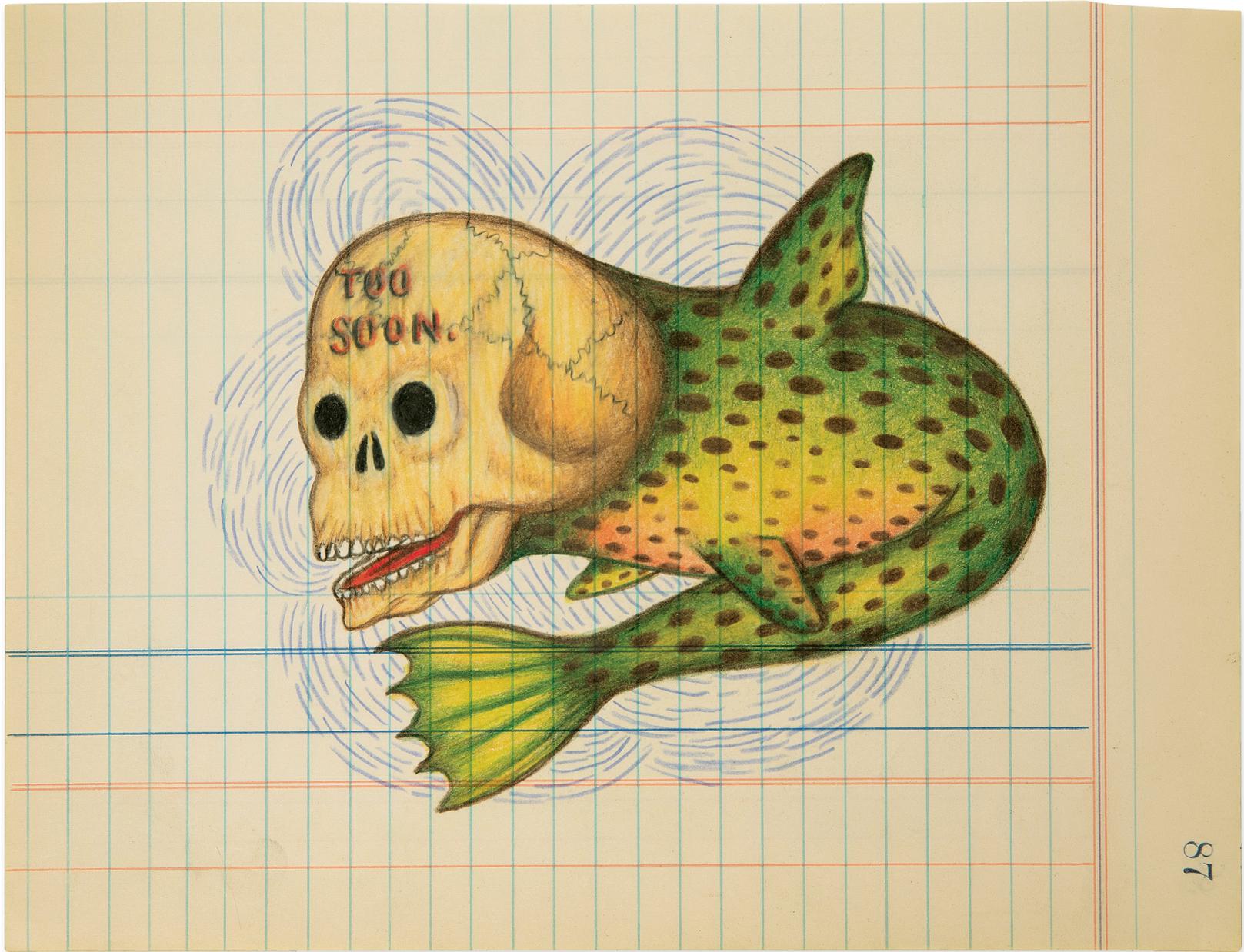
The Great Freshwater Ocean, c. 2022. Colored pencil on ledger paper, 13 $\frac{3}{4}$ x 16 $\frac{7}{8}$ in.



Please Keep on Walking., c. 2022. Colored pencil on ledger paper. 13 ¾ x 16 ⅞ in.



Time Is Running Out!, c. 2022. Colored pencil on ledger paper. 13 $\frac{3}{4}$ x 16 $\frac{7}{8}$ in.



Too Soon., c. 2022. Colored pencil on columnar paper, 9 ¼ x 7 in.

MEETING ADJOURNED

Drawings have long been admired for their spontaneity of thought and immediacy of touch, and are often viewed as windows into the artist's imagination. No statement could be truer of Fred Stonehouse's drawings than the fantastic creatures, rogues, and rebels he created over two decades while attending monthly faculty meetings at the University of Wisconsin–Madison. In an exceptional display of more than 150 drawings, Stonehouse reveals a wry and playful mind along with a technical bravado. The Museum of Wisconsin Art is proud to shine a light on these deeply personal works in the exhibition *No Agenda. Fred Stonehouse*.

A project of this magnitude would not have been possible without a number of individuals who generously contributed their time and talent. Our greatest appreciation goes to the artist, who agreed to show these never-before-seen drawings. We also thank gallerist Tory Folliard who recognized the importance of expanding the conversation around the artist's work. Special gratitude as well goes to our guest authors: Lynda Barry, Professor of Interdisciplinary Studies at the University of Wisconsin–Madison, and Shane McAdams, artist, writer, and independent curator.

A heartfelt note of appreciation must also be extended to MOWA's Curator of Contemporary Art Anwar Floyd-Pruitt, whose admiration for the artist and his drawings is everywhere present in the exhibition and in this catalogue. We thank our talented book editor, Terry Ann R. Neff, the book's designer, Steve Biel, and the museum's photographer and collections manager, Andrea Waala and Paul Churchill, respectively. We are also grateful to MOWA's Deputy Director Jane Aspinwall, who shepherded the exhibition team and project with vision and commitment.

For their generous support of this exhibition, we sincerely thank our sponsors the Hyde Family Fund, Thomas J. Rolfs Family Foundation, Pick Heaters, Prudy Pick Hway, Greater Milwaukee Foundation, and the Wisconsin Arts Board.

Sometimes the most unexpected things in life can provide insight and, occasionally, even humor.

LAURIE WINTERS

The James and Karen Hyde Executive Director | CEO

No Agenda. Fred Stonehouse is published on the occasion of the exhibition of the same name on view from March 15–June 8, 2025 at the Museum of Wisconsin Art.

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Front Cover: *Untitled*, c. 2015

Back Cover: *No.*, c. 2014

Right: *Why Can't You Try Harder?*, c. 2022 (reversed detail)



