

The **MOWA**
Contemporary
2026

DIRECTOR'S LETTER

MUSEUM OF WISCONSIN ART

Dear Friends of MOWA,

Welcome to The MOWA Contemporary Art Auction 2026, 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 MOWA Contemporary 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, August 22, at Saint Kate—The Arts Hotel in downtown Milwaukee. The evening will include the Silent Auction and a Raise the Paddle opportunity to support the *Lewis Hine Pictures America* exhibition and educational programming. Through all the changes the last few 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 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 2026. Your participation and support will make a difference and will have a meaningful impact on the advancement of Wisconsin's art and culture.

With warm gratitude,



Laurie Winters

SILENT AUCTION
JULY 19–AUGUST 30

WHAT YOU NEED TO KNOW

The MOWA Contemporary 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, July 19–August 30, to view the works in person
2. View online at wisconsinart.org/online-auction

HOW TO BID

Place your bids online 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 7:45 PM CT on August 22.



*Detailed instructions can be found on page 44





GROUP ONE



LOT #1

Chad Alexander Matha

Growing in the Shade, 2025

Rug canvas, wooden yardstick, plastic cord winder, leather, buttons, and zip ties

44 x 36 x 3 in.

\$1,800-\$2,200

Chad Alexander Matha uses found and readymade objects to create collages and sculptural assemblages that reflect on identity, memory, and meaning. He began with two-dimensional work using cut paper to build dynamic compositions before moving into a more sculptural mode that combines industrial materials and found items. His forays into thrift stores have yielded a vast studio “catalogue” of discoveries. By combining materials such as plywood, bungee cords, buckets, and more with craft-based processes such as sewing, weaving, and leatherworking, he constructs visual narratives that connect the personal and the universal. Often drawing from specific experiences and pivotal moments in his life, Matha transforms found bits into bold, unexpected sculptures that invite viewers to reconsider the beauty and meaning found in the everyday.

Matha lives and works in Milwaukee and holds a BFA from the Milwaukee Institute of Art and Design. His first solo museum exhibition *Everything to Build With* was on view in 2025 at MOWA | DTN at Saint Kate—The Arts Hotel. Matha received the Wisconsin Visual Arts Achievement Award for Emerging Artist in 2026.



LOT #2

Sarah McRae

Recollection, 2020

Acrylic on watercolor paper

16 ½ x 23 ½ in.

23 ½ x 30 ½ in., framed

\$1,200-\$1,500

Growing up, Sarah McRae was enchanted by the natural world, a connection that persisted into adulthood. Nature's patterns, colors, and textures migrated into her paintings. As a member of the Red Lake Band of Ojibwe, she is also drawn to the geometric precision of traditional tribal beadwork. Human connections are equally important. McRae was encouraged to pursue painting by important educators in her life including her adoptive parents and Ho-Chunk artist Truman Lowe. Mentors, family, and friends are represented in her work as animals—bears, turtles, and butterflies. Birds are especially meaningful as harbingers of joy.

Born in Green Bay, McRae holds an MFA in graphics from the University of Wisconsin–Madison and a BA in art education from Concordia College, Moorhead, Minnesota.



LOT #3

Tom Uttech

Nind Andaki, from the
Wisconsin Sesquicentennial
Portfolio, 2001

Color etching

24 x 26 in.

30 x 31 in., framed

\$1,200-\$1,400

Considered one of Wisconsin's most celebrated artists, Tom Uttech's paintings are easily identifiable by their complex devotion to nature, one that is at once raw, wild, familiar, and inviting. His inspiration derives from decades of travel to Northern Minnesota and the Quetico Provincial Park in Ontario, Canada. Uttech's enchanted forests have become home and stage to animal migration, a natural phenomenon rooted in evolution. Part fantasy, part science, these migration paintings are compelling not only for their setting but for the myriad species of animals flying, swarming, and bolting across the canvas on a timeless mission and in a perpetual state of reenactment.

In *Nind Andaki*, Uttech's forest includes a pack of wolves at the foot of a grouping of trees while birds circle nearby. This print was included in the *Wisconsin Sesquicentennial Portfolio*, a grouping of seventeen works by fifteen artists honoring Wisconsin's 150 years of statehood.

Uttech holds a BA from the Layton School of Art and an MFA from the University of Cincinnati. A beloved professor, he taught art at the University of Wisconsin-Milwaukee for thirty years. Uttech is represented by Alexandre Gallery, New York and Tory Folliard Gallery, Milwaukee.





LOT #4 (LEFT)

Taj Matumbi

Prince Uhuru, 2022

Acrylic and oil stick on
canvas

41 x 32 in.

\$1,800-\$2,400

LOT #5 (RIGHT)

Taj Matumbi

Bartholomew, 2019

Alcohol and oil-based
markers on paper

12 x 9 in.

21 ¼ x 17 ¼ in., framed

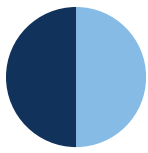
\$500-\$700



Through a complex layering of encoded personal narrative and social commentary, Taj Matumbi depicts a dynamic world inhabited by alter egos. His symbol-laden drawings, paintings, and mixed-media compositions examine themes of isolation and otherness, co-mingling family, American, and art histories. With active brushwork and restless iterations of boots, crowns, horses, skateboards, and self-portraits, Matumbi explores how a repeated symbol in a changing context reveals different versions of itself. Straddling formal abstraction and figuration, Matumbi builds tension in the figure-ground relationship by employing vibrant blocks of color with sketchy overlapping borders—an apt metaphor to describe the artist's exploration of his biracial identity and critique of toxic masculinity.

Matumbi holds an MFA in painting and drawing from the University of Wisconsin–Madison and a BFA in ceramics and painting from Maharishi International University in Fairfield, Iowa. His first museum exhibition, *Hot House*, was on view at MOWA | DTN at Saint Kate—The Arts Hotel in 2023. Matumbi is represented by Maus Contemporary, Birmingham.





GROUP TWO



LOT #6

Lauren Semivan

Blue Smoke, from the series
False Twilight, 2025

Archival pigment print

50 x 40 in.

52 ¾ x 42 ¾ in., framed

\$3,000-\$5,000

Evoking a dreamlike quality, much of Lauren Semivan's work was initially inspired by her experience as a new mother during the Covid quarantine. Drifting through her home, peering out windows, she felt like a ghost living in a surreal world. Semivan's photographs continue to exude an ethereal quality through the use of veiled light, transparent fabric, spectral figures, and unspecified spaces or locations. Over time, this feeling has intensified, blurring the boundaries between two and three-dimensional space, between the real and the invented.

Semivan constructs compositions of objects, areas of drawing, draped fabric, wires, and string directly on her studio wall. Much like the process of painting, the tableaux continue to evolve, sometimes taking up to a week for completion. Once photographed, the resulting images offer dramatic reinterpretations of the arrangement into two dimensional images that feel porous, dreamlike, and otherworldly.

Semivan holds a VFA from Lawrence University, Appleton, Wisconsin, and an MFA in photography from Cranbrook Academy of Art. She lives and works in Northeast Wisconsin and is represented by Benrubi Gallery, New York; David Klein Gallery, Detroit; and the Portrait Society Gallery for Contemporary Art, Milwaukee.



LOT #7

Lauren Semivan

Parasol, 2025

Archival pigment print

40 x 32 in.

41 ¾ x 33 ¼ in., framed

\$3,000-\$4,500



LOT #8

Francesco Spicuzza

Untitled (Landscape with Stream), 1940

Oil on canvas

20 ½ x 31 ½ in.

27 x 37 ½ in., framed

\$1,800-\$2,500

BUY NOW: \$2,500

Born in 1883 in Sicily, Francesco Spicuzza arrived in Milwaukee as a child. John Cramer, editor of the *Evening Wisconsin*, recognized his artistic talent and became his patron. Spicuzza studied at the Milwaukee Art Students' League before making his way to Woodstock, New York, to continue his studies at the Art Students' League Summer School. He returned to Milwaukee, where his charming impressionist paintings appealed to students and collectors. Known for his landscapes, beach scenes, and still-life paintings, Spicuzza later acquired a summer home in West Bend, where he often depicted Big Cedar Lake and its surrounding fields and streams.

Artwork courtesy of Gallery of Wisconsin Art.



LOT #9

Mark Mulhern

Reception with Cakes, 2026

Pastel on paper

27 ⅞ x 25 ⅞ in., framed

\$1,200-\$1,800

Widely recognized for his vibrant color palette and unconventional compositions, Milwaukee-based artist Mark Mulhern maintains an ongoing commitment to abstraction, figuration, and color in a wholly personal, inventive way. Dividing his professional life between Wisconsin and France, Mulhern finds much of his inspiration abroad. Sketching in French cafés, he captures moments of human connection by portraying figures “caught in subtle gestures that suggest introspection and unselfconscious states of being.” Mulhern is also attracted to moments of celebration where gaily clad partygoers mingle in colorful spaces filled with cheerful decorations and decadent desserts. The guests are quietly anonymous, suggestive of types one might find at a summer soirée rather than specific individuals.

Mulhern earned his BFA from the Layton School of Art and his MFA from the University of Wisconsin–Madison. His retrospective exhibition, *The Pleasure of Seeing*, was organized by the Museum of Wisconsin Art in 2024. Mulhern is represented by Tory Folliard Gallery, Milwaukee.



LOT #10

Mark Mulhern

Café, 2026

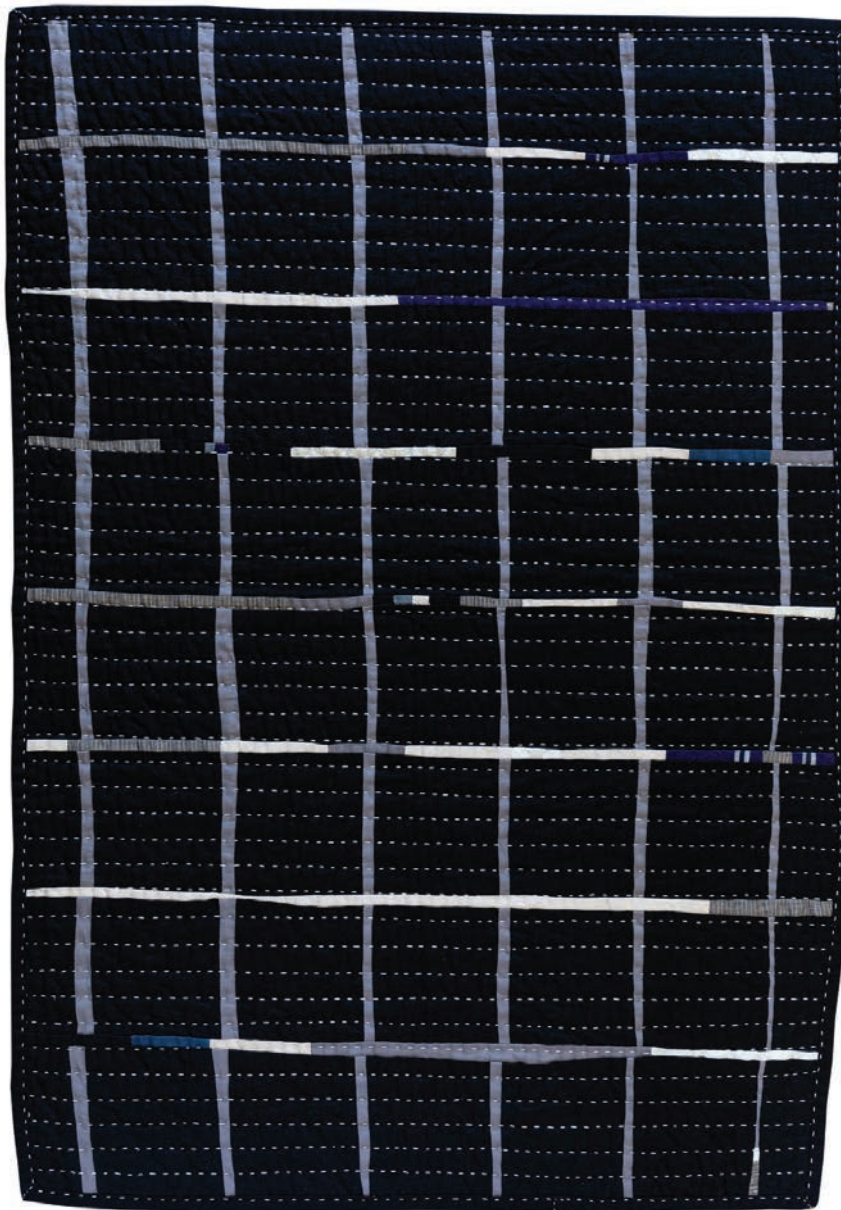
Monotype on paper

25 ¼ x 31 ½ in., framed

\$1,200-\$1,800



GROUP THREE



LOT #11

Heidi Parkes

Night Flight no. 4, 2015

Linen and rayon blend
fabric with cotton thread

48 x 34 in.

\$1,500-2,000

Night Flight no. 4 exemplifies Heidi Parkes's interest in abstraction and atmosphere. A dark ground is traversed by a large grid of white and gray lines, evoking aerial views of illuminated landscapes after dusk. Delicately stitched points of thread animate the surface, softening the geometry while emphasizing the artist's devotion to slow, attentive making. Balancing structure and spontaneity, the work transforms quilting into a contemplative meditation on space, light, and movement.

Based in Milwaukee and a 2005 graduate from the School of The Art Institute of Chicago, Parkes creates contemporary quilts that bridge the traditions of handcraft and the language of abstraction. Drawing on a mix of quilting, embroidery, collage, and improvisational composition, her textiles are richly layered fields of memory and process. Parkes's quilts have been exhibited nationally and internationally and are recognized for their integration of personal narrative and modern artistic expression.



LOT #12

Brent Budsberg

Seed Lantern, 2026

Ash and washi paper with
electrical components

19 x 20 x 9 ¼ in.

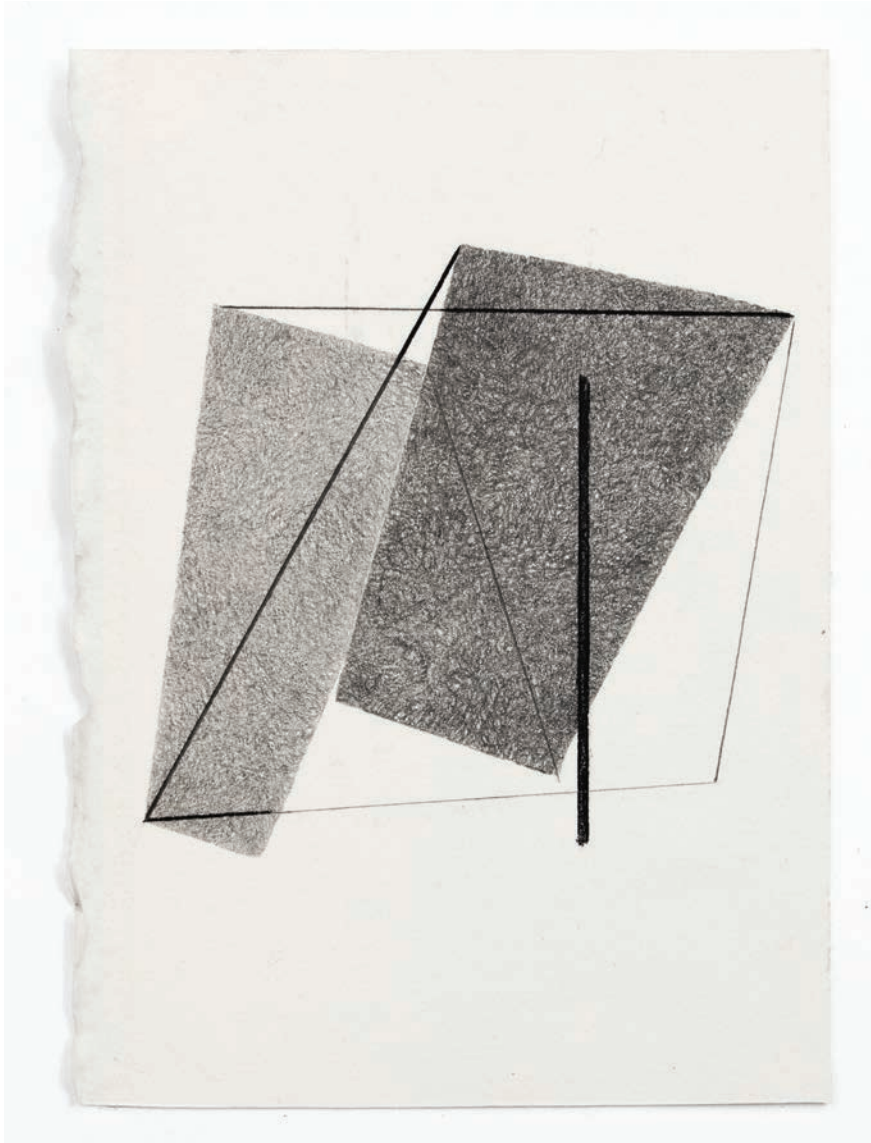
\$1,000-\$1,500

This sculptural light by Brent Budsberg references both organic form and the construction principles of traditional Japanese paper lanterns where light, structure, and enclosure are closely intertwined. Constructed from a form-bent, ash wood frame with crossbars, the piece is joined by a small bamboo dowel at one end and notched connections at the other. The lantern is held in a fixed open position through a calibrated tension, referencing the logic and Japanese aesthetic of expansion and release without actually moving or unfolding. Budsberg finds parallels to the latent potential of a seed, which also informs the title of this work.

Budsberg is co-director of Current Projects, a Milwaukee-based design and fabrication studio. Alongside his collaborative practice, he develops independent work that fluidly moves between design, sculpture, and material experimentation.



GROUP THREE



LOT #13

Leslie Smith III

Crude Persuasion No. 4, 2017

Graphite on paper

7 ¾ x 5 ¾ in.

21 ½ x 17 ½ in., framed

\$2,000-\$3,000

THE WINNER OF THESE LOTS WILL ALSO RECEIVE A PRIVATE TOUR OF THE MUSEUM OF WISCONSIN ART'S CURRENT LESLIE SMITH III EXHIBITION WITH THOMAS SZOLWINSKI, CURATOR OF ARCHITECTURE AND DESIGN AND EXHIBITION CURATOR.



LOT #14

Leslie Smith III

Crude Persuasion No. 1, 2017

Graphite on paper

7 ¾ x 5 ¾ in.

21 ½ x 17 ½ in., framed

\$2,000-\$3,000

Taking a singular approach to abstraction, Leslie Smith III communicates personal stories through dynamic compositions that resonate on a universal level. His bold visual language and evocative titles invite viewers to engage emotionally and construct their own interpretations. Drawing is central to Smith's artistic process. These intimate works serve as sites of experimentation, where ideas first emerge before serving as compositional inspiration for his shaped-canvas paintings and multimedia constructions. Finished works of remarkable immediacy, sensitivity, and beauty, these drawings are also foundational elements of Smith's studio practice.

Smith grew up in metropolitan Washington, DC, and now lives in Madison. He earned his BFA degree from the Maryland Institute College of Art in Baltimore and his MFA from Yale University. He is a professor of drawing and painting at the University of Wisconsin–Madison. His exhibition *Leave Your Baggage at the Door* will be on view at the Museum of Wisconsin Art August 1 through October 11, 2026. Smith is represented by Maus Contemporary, Birmingham; Chart, New York; and Galerie Isabelle Gounod, Paris.



LOT #15

Dean Meeker

Organic Theme, 1956

Screenprint on paper

19 ⅞ x 24 ⅞ in.

23 x 30 in., framed

\$250-\$500

Influenced by American Abstract Expressionism, Dean Meeker's early prints from the 1950s evoke the bold lines and organic gestures of the mid-century modern era. They are often highly sought-after among collectors.

Meeker was a printmaker and sculptor whose prolific career included over ninety solo exhibitions. Born in Colorado, Meeker received both his BFA and MFA from the School of the Art Institute of Chicago. For forty-six years, beginning in 1946, Meeker taught at the University of Wisconsin–Madison where he pioneered the first university course in serigraphy. In 1954 he received a prestigious Guggenheim Fellowship that enabled him to develop alternative printmaking techniques. Meeker was one of the first artists to overprint silkscreens with polymer intaglio and his constant innovation led to the invention of the Meeker-McFee motorized etching press.

Meeker's artwork is represented in more than one hundred private and public collections including the Whitney Museum of American Art and the Museum of Modern Art, New York; the Smithsonian Institution, Washington DC; the Victoria and Albert Museum, London; and at the Museum of Wisconsin Art which has the largest holding of his works.



LOT #16

Dean Meeker

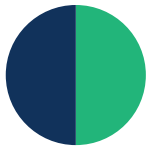
*Organic Landscape (Strange
Landscape)*, 1958

Serigraph on paper

24 x 36 in.

29 x 41 in., framed

\$250-\$500



GROUP FOUR



LOT #17

Guzzo Pinc

Plethora, 2025

Mixed media on jute
on canvas

24 x 30 in.

25 ¼ x 31 ½ in., framed

\$3,800-\$4,800

Chicago-born painter Guzzo Pinc earned an MFA from the University of Wisconsin–Madison in 2020 and BA in art history from the University of Richmond. Pinc’s colorful, dynamic compositions boldly blend abstraction with figuration. One predominant theme in his work is the cycle of life where Pinc says “the metamorphosis of shapes and colors merge into one thing and become another in an endless cycle of change.” The artist sands the painted surfaces of his canvases to create compelling translucent areas that invite close looking. Influenced by his Italian heritage, his works find playful inspiration in ancient Mediterranean art and architecture, as well as graphic design, street art, and comics. In *Plethora*, Pinc paints on jute (burlap) that is then glued to canvas. He likes the challenge of this material, feeling that “it pushes me to discover new ways of applying paint.”

Pinc’s work has been shown extensively throughout the Midwest, with recent international exhibitions. He is currently an assistant professor at the University of Wisconsin–Madison. Pinc is represented by Devening Projects, Chicago and Tory Folliard Gallery, Milwaukee.



LOT #18

Eric Baillies

**ART EXPERIENCE:
Tintype Portrait Session**

\$400-600

Fascinated by the history of photography, Eric Baillies uses alternative processes from the nineteenth century to create one-of-a-kind photographs that speak of days gone by. He learned techniques such as cyanotypes, salt prints, collodion chloride prints, and tintypes from experts at the George Eastman Museum in Rochester, New York.

Baillies holds a BA in marketing from the University of Wisconsin-La Crosse. His exhibition *Temporal Bridge / Shadows of Milwaukee* was on view at MOWA on the Lake at St. John's on the Lake in 2025.

THE WINNER OF THIS LOT WILL HAVE A PRIVATE PORTRAIT SESSION WITH BAILLIES AT A MUTUALLY AGREED-UPON TIME. THE 8 X 10 IN. PORTRAIT MAY INCLUDE UP TO FOUR SITTERS. THIS EXPERIENCE ALSO INCLUDES A GIFT CERTIFICATE AT BRESLER EITEL FRAMING GALLERY IN MILWAUKEE.



LOT #19

Kelly Jean Ohl

Phenomena Naturalia VII
(*Natural Phenomena*), 2024

Hand-carved ceramics

48 x 48 x 3 in.

\$6,000-8,000

BUY NOW \$5,600

Kelly Jean Ohl's art begins with the quiet rhythm of domestic work. She collects the textures, marks, and patterns made by household tools—many gifted from her grandmothers—to impress a history of touch into soft clay. After hand-carving, the surfaces are burnished, sanded, stained, and fired multiple times; the clay develops a tactile richness that rewards close looking. Oxides, slips, and natural materials create additional patterned layers. These humble forms become the building blocks for ceramic sculptures that explore memory, nature, and the subtle forces that shape us. Although her pieces resemble natural elements like seed pods, eroded fossils, oceanic creatures, or microscopic life, her intention is to create objects rooted in the material world yet open to interpretation—familiar yet mysterious.

Ohl holds an MA in ceramics and a BA in theatre and art from Minnesota State University, and an MFA from the University of Michigan. She was the first-place winner of the *Wisconsin Artists Biennial* in 2024. Ohl's exhibition *Threads of Interconnectedness* was organized by the Museum of Wisconsin of Art, January 24 through April 12, 2026.





LOT #20

Tony Macias

Medium Vessel No. 9, 2026

Oxidation-fired ceramic

15 ¼ x 13 ½ in. dia.

\$350-500

Tony Macias blends the energy of the mid-century Abstract Expressionist ceramic movement with Mexican and Native American art traditions as well as Korean and Japanese vessel forms. Macias's work speaks of the natural world. Working with primal materials—clay and heat—he fashions large, circular wall pieces with irregular edges in warm natural colors, often resembling geological strata or fossil remains. Unusual glaze finishes and textures evoke archaeological discoveries from another time and place. For Macias, the process of creating works—rolling, paddling, and lifting from fire—is part of “an ongoing dialogue between earth, fire, air, and sky.”

The Museum of Wisconsin Art recently organized a solo exhibition of Macias's work, *Terra Firma*, from March 6 through June 14, 2026, at MOWA | DTN at Saint Kate—The Arts Hotel. Both vessels were featured in the exhibition.



LOT #21

Tony Macias

Large Vessel No. 4, 2026

Oxidation-fired ceramic

25 ½ x 12 ¾ in. dia.

\$500-\$650



LOT #22

Ed Paschke

Libertad, from the *Wisconsin Sesquicentennial Portfolio*, 2001

Color etching

22 ½ x 31 in.

32 ½ x 40 ½ in., framed

\$600-\$750

Chicago-based artist Ed Paschke is known for developing a signature style that merges pop culture subject matter with tattoo and outsider art. One of the so-called “Chicago Imagists”—a group of painters known for stylized, figurative compositions—Paschke often incorporated tabloid and newspaper imagery infused with social or political commentary into his work. Because he lived for a short time in Wisconsin (on a 160-acre farm in Lyndon Station), his work was included in the *Wisconsin Sesquicentennial Portfolio*, a selection of seventeen works by fifteen artists honoring Wisconsin’s 150 years of statehood. The figure seen here, *Libertad* (translated as “Freedom” in English), is from Paschke’s last series of work focused on highly patterned and decoratively embellished likenesses from history, religion, and politics.

Paschke received a BFA and MFA from the School of The Art Institute of Chicago. His work is collected and exhibited in major institutions around the world. In 2010 artist Jeff Koons—a former assistant of Paschke’s—curated a retrospective of his work for Gagosian Gallery.



LOT #23

Lon Michels

Old Oak Tree at Sunset, 2026

Acrylic on canvas with
hand-painted frame

20 x 24 in.

22 x 26 in., framed

\$3,500-\$5,000

Artwork in progress

Photograph, Lon Michels

Lon Michels's vibrant patterns and colors are often so intense that his compositions read like collages of flat wallpaper, disrupting traditional ideas of form and perspective in favor of surface decoration. This push-pull between subject matter and surface pattern creates a tension that both arrests the viewer's gaze and challenges conventional ways of seeing and understanding. His painting intuitively navigates the boundaries between figuration, abstraction, and the projection of queer identity. Although Michels is known primarily for his highly individualized portraits of friends and patrons, his landscapes are deeply personal investigations into the acrylic medium and the possibilities of color. He has described *Old Oak Tree* as a "soothing exhale in shades of green with pink and peach tones announcing a majestic sunset."

Michels was born in Marquette, Wisconsin in 1962. He graduated from Ripon College in 1984, and a year later moved to New York to pursue his art. In 1986 he became a studio assistant to pioneering feminist artist Louise Nevelson, who introduced him to the New York art world. Unmoored by Nevelson's death in 1988, Michels fled the "pandemonium" of New York for Key West. After more than a decade of peripatetic living, in 2005 he returned to Wisconsin, where he completed an MFA at the University of Wisconsin–Madison. Today he lives in a refurbished old church with surrounding gardens that provide endless sources of inspiration. Michels is represented by Tory Folliard Gallery, Milwaukee.



GROUP FIVE



Cartoonist Paul Noth blends a New York sophistication with midwestern values, merging his formative childhood in Milwaukee with his career on the East Coast. His witty cartoons capture the complexities of modern life through a clear, minimalistic artistic approach. These three original drawings represent the range of his subject matter: insightful commentary, whimsical exploration of everyday social absurdity, and satirical depiction of American topics. In honor of his outstanding achievements in the field, this year Noth became the first Wisconsin Cartoonist Laureate.

Noth's work appears regularly in *The New Yorker* as well as other publications such as the *Wall Street Journal*. He was a regular guest writer for *Late Night with Conan O'Brien*, for which he created the Emmy-nominated cartoon "Pale Force." Noth has written for CBS's *The Late Late Show* and co-created the animated short "Cool Drones," which appeared on *Saturday Night Live*. He has developed shows for Cartoon Network, Adult Swim, and *Saturday Night Live*. Noth's work was featured in the Museum of Wisconsin Art's exhibition of political cartoons, *Pow-litical Comics: From Ripon to the RNC*, in 2024. After living and working in New York for more than three decades, Milwaukee-born Noth recently returned to live in his home state of Wisconsin. He will be the subject of a solo retrospective at the Museum of Wisconsin Art in 2027.



LOT #24*

Paul Noth

You Can't Hold Yourself to Those Impossible Standards, 2014

Ink, graphite, and watercolor on paper

Published in *The New Yorker*, November 10, 2014

17 x 16 in.

22 x 22 in., framed

\$2,000-\$2,500

Picture-in-picture cartoons offer a natural focal point for visual storytelling. The caption comes from what we as a culture have embraced as standards of beauty. But instead of envying a superhero physique, the men are admiring a jarringly distorted Lucian Freud figure. Noth has many cartoons about people's reactions to art. Often intentionally oblique, his images frequently raise questions about the ambiguity and validity of interpretation that are fertile ground for humor.

*The winner of this work agrees to lend the artwork to the Museum of Wisconsin Art for a forthcoming retrospective opening January 30, 2027.



LOT #25*

Paul Noth

Peanut Interrogation, 2022

Ink, graphite, and watercolor on paper

Published in *The New Yorker*, September 12, 2022

17 x 16 in.

22 x 22 in., framed

\$2,200-\$2,500

Interrogation is a rich theme for the single-panel cartoonist. It offers an instantly dramatic situation in which the roles and power dynamic are immediately apparent making it useful for the visual storyteller working with minimal means. As a refreshing alternative to heated online arguments about politics, "Peanut Interrogation" prompted a comparatively tame online debate about the relative merits of smooth and crunchy peanut butter.

THE WINNER OF THIS LOT CAN CONTINUE THE "GREAT PEANUT BUTTER DEBATE" AT A DINNER FOR FOUR WITH PAUL NOTH AT THE STUDIO AT SAINT KATE—THE ARTS HOTEL.
VALUED AT \$250; ALCOHOLIC BEVERAGES NOT INCLUDED.

*The winner of this work agrees to lend the artwork to the Museum of Wisconsin Art for a forthcoming retrospective opening January 30, 2027.



"Always remember that I put your pancakes' happiness ahead of my own."

LOT #26*

Paul Noth

Pancake Happiness, 2026

Ink, graphite, and watercolor on paper

To be published for the first time in the forthcoming book *I am going to eat you... and other awkward truths*, 2026

17 x 16 in.

22 x 22 in., framed

\$2,000-\$2,500

Noth recalls that as a child, he coveted the happy-face pancakes he saw served up in idealized households on television. As one of nine children, it just wasn't in the cards for him. In this cartoon, the pancakes are there, but they come at a price. The child's mother is making sure that her sacrifice is noted and that her child feels as much guilt as delight.

THE WINNER OF THIS LOT WILL ALSO RECEIVE A BASKET OF FIXINGS FOR A PANCAKE BREAKFAST THAT INCLUDES A CAST-IRON SKILLET IN THE SHAPE OF THE STATE OF WISCONSIN. SMILES AWAIT!

*The winner of this work agrees to lend the artwork to the Museum of Wisconsin Art for a forthcoming retrospective opening January 30, 2027.



LOT #27

Isaac Harris

The Disappearing American, from the series *Led by Jesús*, 2025

Archival pigment print

50 x 36 ½ in.

51 ½ x 37 ½ in., framed

\$1,800-2,500

BUY NOW \$2,500

For his *Led by Jesús* series, Isaac Harris documented a local grassroots event where mostly Mexican participants congregate at an undisclosed location to race their horses around a dirt track. Family and friends get together for a day of “joy, laughter, and a sense of ease.” In *The Disappearing American*, the rider, perhaps concerned about current politicized immigration policies, was reluctant to be photographed and instead allowed his horse to take center stage.

Harris studied journalism at Ohio State University before focusing on photography and currently resides and works in Milwaukee where he is represented by Var Gallery.



LOT #28

Brad Kahlhamer

Hillbilly Deluxe, 2017

Watercolor and ink on paper

11 x 8 ¾ in.

20 x 17 ½ in., framed

\$3,000-\$5,000

Raised in Wisconsin and now based in New York and Arizona, Brad Kahlhamer is a multidisciplinary artist whose practice spans drawing, painting, sculpture, performance, and music. His work explores what he calls the “third place”—a space between his Native American heritage, his German American upbringing, and life in New York’s downtown art scene. Influenced by comic books, graphic illustration, Native ledger drawings, and punk culture, Kahlhamer blends autobiography, myth, and abstraction in a distinctive visual language. In works such as *Hillbilly Deluxe*, expressive line and improvisational mark-making transform personal history into a vibrant field of characters, symbols, and narratives.

Kahlhamer received a BA from the University of Wisconsin–Oshkosh before moving to New York in the 1980s. Over the past four decades, he has developed an internationally recognized career, exhibiting at major museums and galleries. His work has been acquired by institutions including the Whitney Museum of American Art, the Museum of Modern Art, and the Metropolitan Museum of Art in New York, and Crystal Bridges Museum of American Art in Bentonville, Arkansas. Kahlhamer has received the prestigious Joan Mitchell Award as well as awards from the Rauschenberg Foundation and the Smithsonian National Museum of the American Indian.

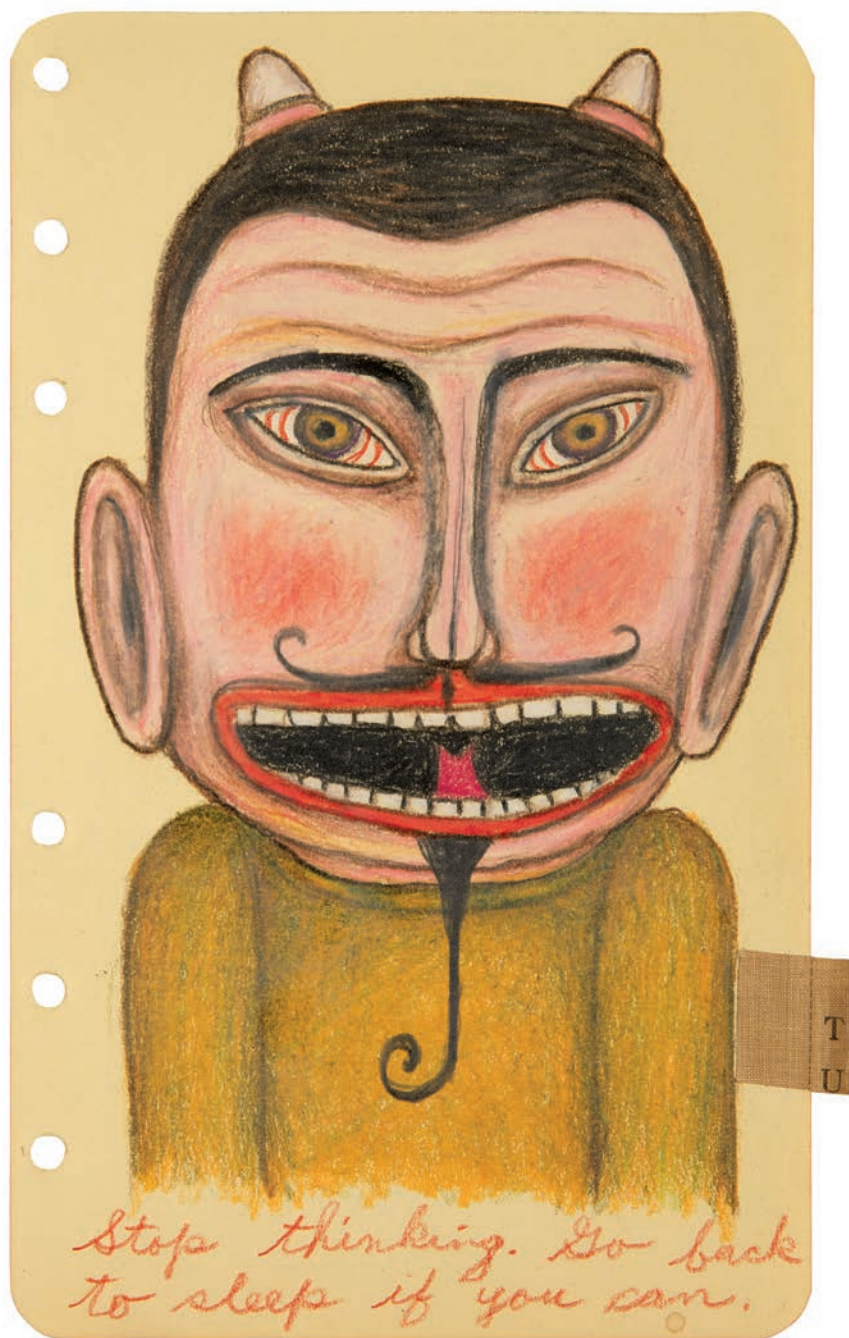


GROUP SIX



Two years into his professional career as a professor at the University of Wisconsin–Madison, Fred Stonehouse began blending a departmental obligation—the monthly faculty meeting—with his lifelong love of drawing. Deftly rendered in black, red, or colored pencils on antique ledger paper, music composition paper, or repurposed office paper, these drawings were never intended for exhibition. Sketching fantastical hybrid creatures and self-portraits helped Stonehouse focus, listen, and retain information during the hours-long assemblies of art professors and administrators. The interplay between old paper and mysterious figures evokes a sense of unreconciled history, blurring the boundary between the professional setting and the poetic introspective realm commonly associated with Stonehouse’s work.

Stonehouse holds a BFA from the University of Wisconsin–Madison. All of these lots were featured in the exhibition *No Agenda: Fred Stonehouse* organized by the Museum of Wisconsin of Art from March 15 through June 8, 2025. Stonehouse is represented by Tory Folliard Gallery, Milwaukee.



LOT #29

Fred Stonehouse

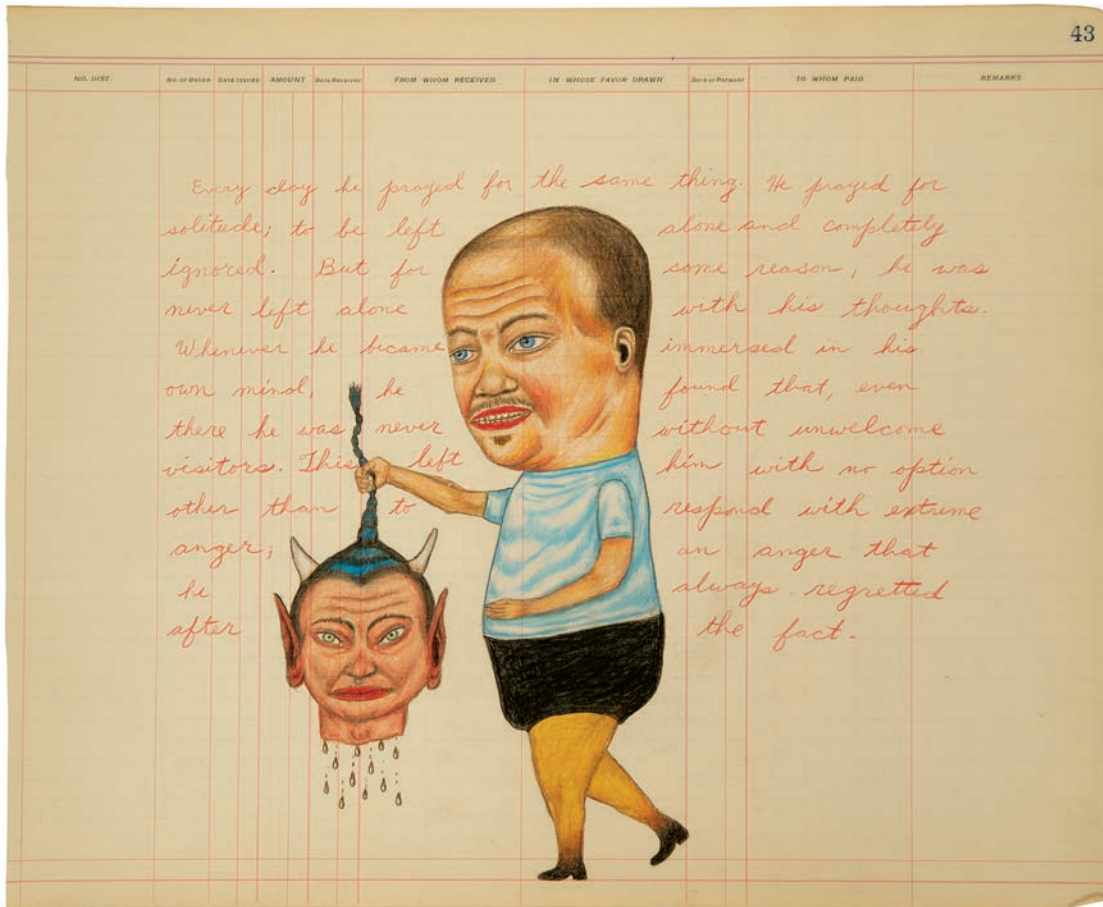
Stop Thinking, c. 2022

Colored pencil on address book
divider paper

6 x 3 ¼ in.

15 x 12 in., framed

\$600-\$900



LOT #30

Fred Stonehouse*Every Day He Prayed*, c. 2022

Colored pencil on ledger paper

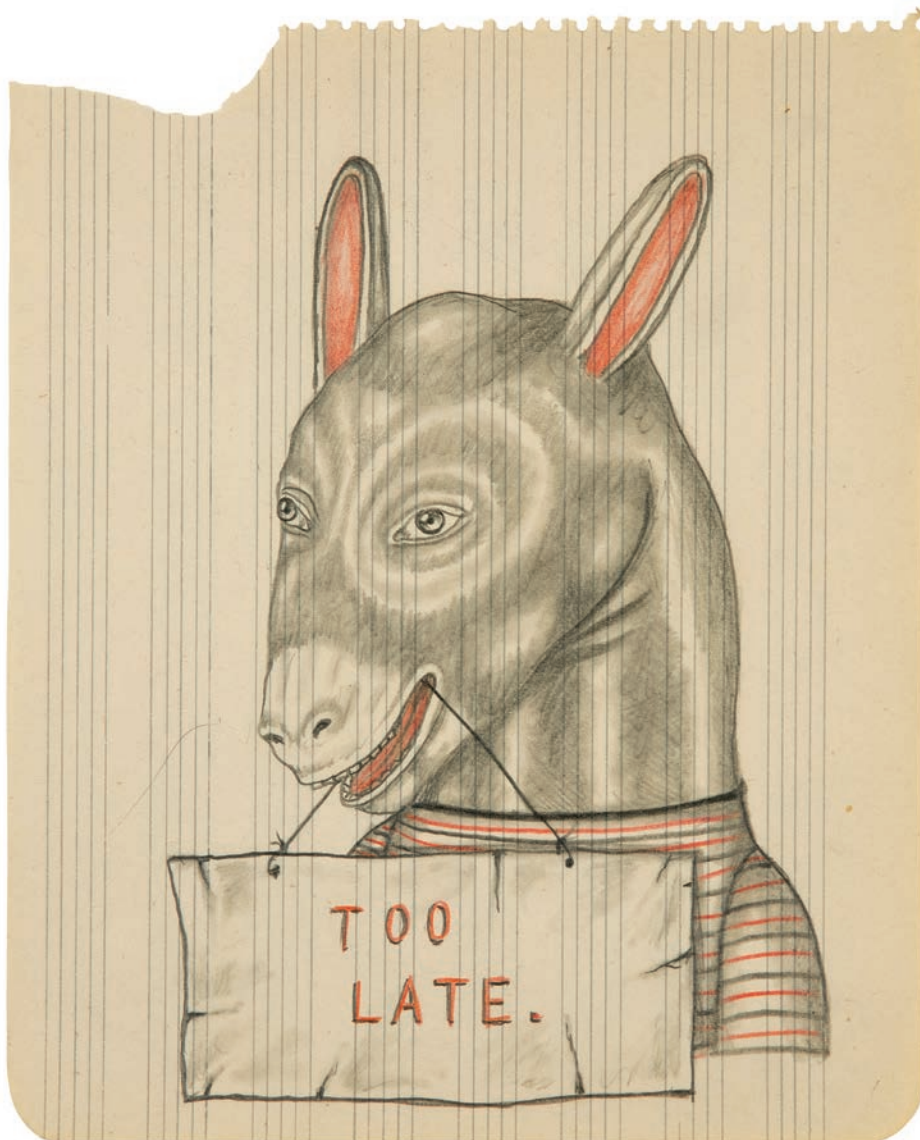
13 ½ x 16 ½ in.

17 ¼ x 21 ¼ in., framed

\$1,500-\$2,000

THE WINNER OF THIS LOT WILL RECEIVE A PRIVATE TOUR FROM FRED STONEHOUSE OF THE ART DEPARTMENT AT THE UNIVERSITY OF WISCONSIN-MADISON, FOLLOWED BY LUNCH AT THE ARTIST'S FAVORITE CAMPUS HANGOUT.

THIS LOT INCLUDES A ONE-NIGHT STAY AT MONONA TERRACE IN MADISON.



LOT #31

Fred Stonehouse

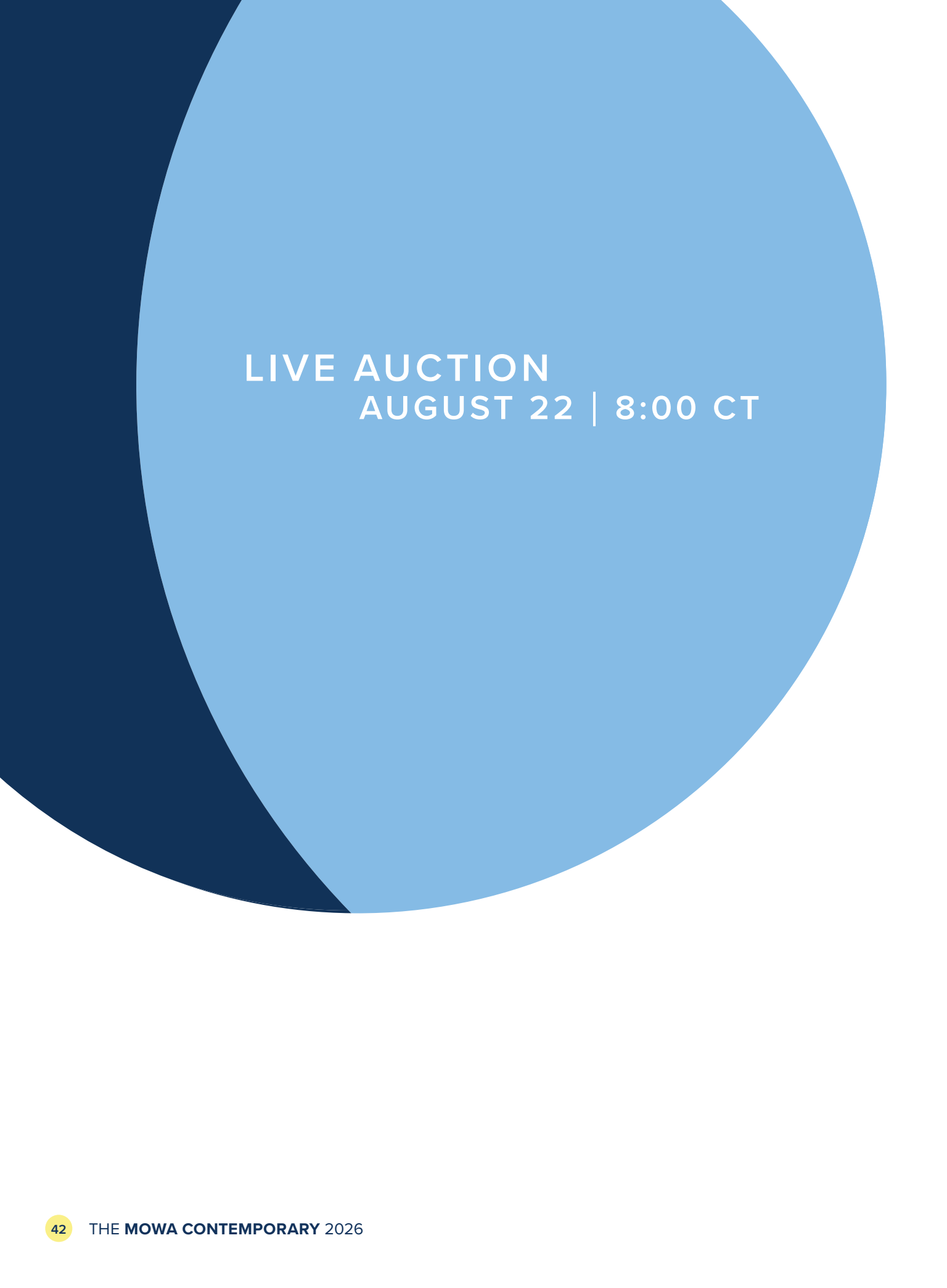
Too Late, c. 2015

Graphite and colored pencil
on music staff paper

8 ¼ x 6 ¾ in.

16 x 12 ¾ in., framed

\$750-\$1,200



LIVE AUCTION
AUGUST 22 | 8:00 CT



LOT #32

Current Projects: Brent Budsberg and Shana McCaw

The Panelist, 2026

Baltic birch plywood with fabric cushion

30 ¼ x 35 x 30 in.

\$2,800-\$3,600

Inspired by designers such as Frank Lloyd Wright and Donald Judd, artist-designer duo Brent Budsberg and Shana McCaw created an elegant arm chair composed of just four interlocking pieces of plywood with no fasteners. Designed after the duo collaborated with the Museum of Wisconsin Art on fabricating a selection of lesser-known Wright-designed chairs and tables “brought to life” for the *Frank Lloyd Wright: Modern Chair Design* exhibition in 2025, *The Panelist* extends Wright’s ambition to create furniture that is both efficiently made and broadly accessible. Constructed in high-quality Baltic birch with a bright, contemporary finish, the chair features refined proportions and a striking silhouette that conveys style and a sense of dignity.

Budsberg and McCaw run Current Projects, a Milwaukee-based design and fabrication studio. In addition to their own artistic practice, they collaborate with museums, artists, filmmakers, and private clients to realize a wide range of conceptual and materially driven projects.

BUYER INFORMATION

REGISTRATION

To bid online in the Silent Auction you must first register through Handbid, the auction platform, accessible at **[wisconsinart.org/online-auction](https://www.wisconsinart.org/online-auction)**. To register click the “Register” button on the auction landing page. Please note, a credit card is required to bid on any silent auction item. The card information is only stored for the duration of the auction but will not be charged until checkout and upon authorization.

PAYMENT

Payment may be made by check or credit card (Visa, MasterCard, American Express, Discover) or through directed donation from a Donor-Advised Fund or foundation.

PICK UP, DELIVERY, AND SHIPPING

Items may be picked up from Saint Kate on Monday, August 31 or Tuesday, September 1, 10:00–2:00 each day. Pick up must be confirmed with MOWA’s Registrar Andrea Waala at awaala@wisconsinart.org or 262-247-2273.

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 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 Andrea Waala at awaala@wisconsinart.org or 262-247-2273.

All merchandise purchased must be removed from the Museum of Wisconsin Art within (14) days from the auction close.



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. There is no buyer’s premium. 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:
Brianna Fischer
262-247-2262
bfischer@wisconsinart.org

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