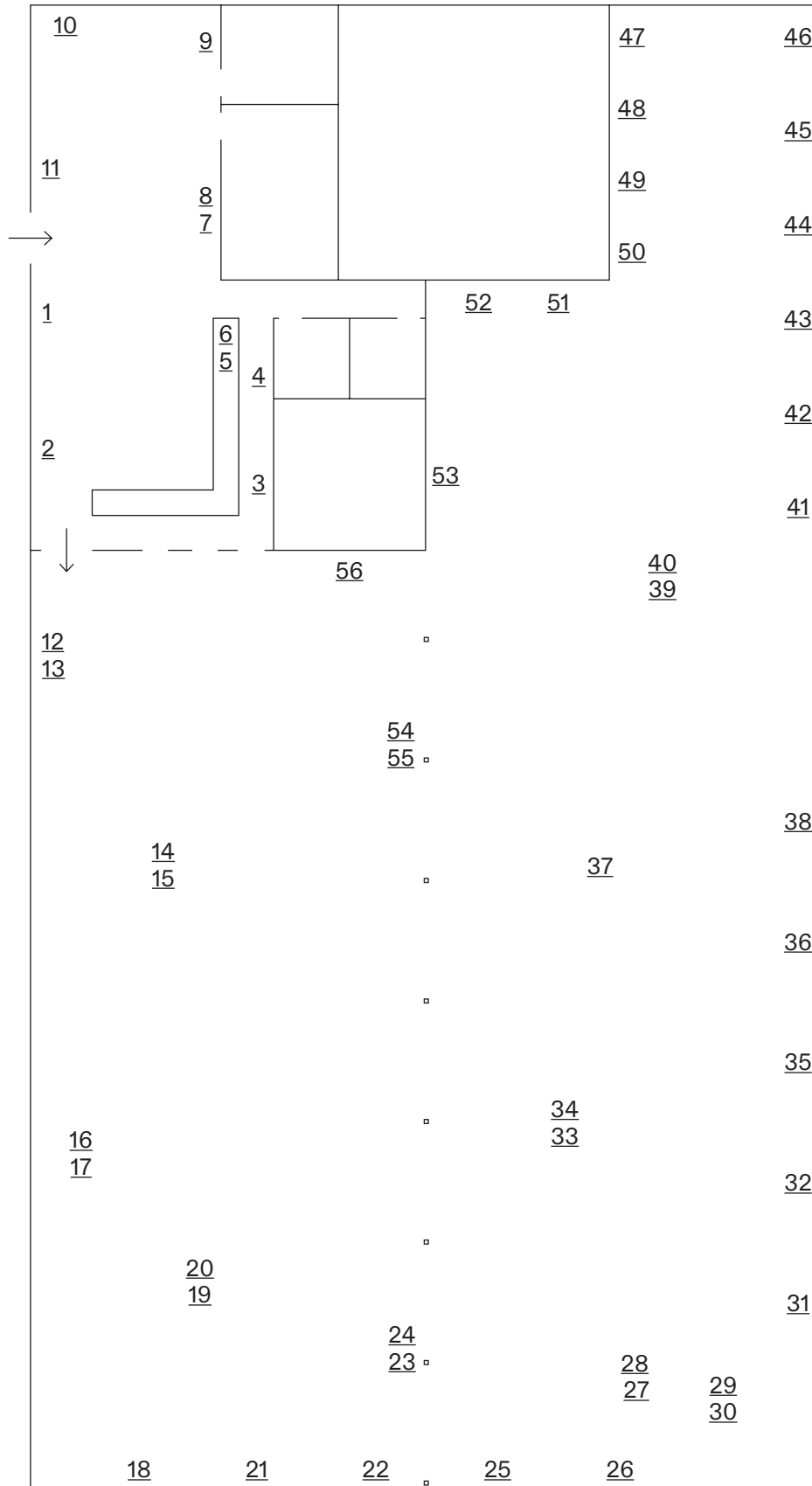


John Riepenhoff
Barely Visible
April 2–
May 27, 2023

Barely Visible is a survey of work by John Riepenhoff—the Milwaukee-based artist, curator, art dealer, and founder/owner of The Green Gallery— spanning over more than a decade and a half that is a solo show which operates simultaneously as a group exhibition. Through the artist’s unique conceptual and collective approach, the exhibition highlights an oft overlooked social potential in art making, reveals an ecological perspective to this interconnectedness, and further emphasizes Good Weather’s familial approach to running a contemporary art gallery.

Riepenhoff has engineered a multi-layered presentation through different ongoing series—including his nighttime plein air paintings, a culinary collaboration for a *Double Cream Colby Cheese Dip*, *The John Riepenhoff Experience*, the *Beer Endowment Good Weather Cold IPA* brewed with Lost Forty (currently available in cans and on tap at the brewer catty-corner from the exhibition space), and the *Handler* series of sculptures which act as easels to hold other artist’s paintings—to involve more than two dozen other artists and collaborators, including: Mariel Capanna, COBRA, Katy Cowan, Ron Ewert, Jacob Goudreault, Max Guy, Sheila Held, Bob Hooper, Hanna Hur, Layet Johnson, Paula Kamps, Jan Kiefer, Nyeema Morgan, Carolyn Oates, George Camden Riley, Marilyn Riley, Nick Schutzenhofer, Paul Anthony Smith, Dylan Spaysky, and Yui Yaegashi.

Barely Visible by John Riepenhoff is the Milwaukee-based artist’s first solo exhibition with Good Weather and is on view until May 27, 2023, with gallery hours on Saturdays from 1–6 p.m. or by appointment.



- 1
Skies, 2023
Acrylic, flashe, and
oil on linen
48 × 60 in
- 2
*Plein Air (Miami Beach)/
Skies*, 2013/2022
Acrylic and oil on linen
12 × 15 in
- 3
*Skies (Yellow-Crowned
Night-Heron II)*, 2023
Acrylic, flashe, and
oil on linen
28 × 36 in
- 4
*Skies (Yellow-Crowned
Night-Heron)*, 2023
Acrylic, flashe, and
oil on linen
28 × 36 in
- 5
*Beer Endowment Good
Weather Cold IPA*
Brewed with Lost Forty
with label designed by
Layet Johnson
- 6
*Double Cream Colby
Cheese Dip*
Made with assistance
from Carolyn Oates
and Marilyn Riley and
Double Cream Colby from
Clock Shadow Creamery
- 7
Handler, 2017
Papier-mâché, fiberglass,
wood, wire, cloth, shoes,
and clamp
51.5 × 14 × 26 in
- 8
Sheila Held
Sunnyside Up (from the
Origins series), 1993
Wool and cotton weft on
cotton warp
54 × 51 in
- 9
*The John Riepenhoff
Experience*, 2015
MDF, wood, clamp lamp,
and gallery specific white
latex paint
Box: 17.5 × 35 × 21.75 in
Ladder: ~67.5 × 14.5 × 42.5 in
- 9*
April 2–29, 2023
Jacob Goudreault
- 9**
April 30–May 27, 2023
George Camden Riley
- 10
*The John Riepenhoff
Experience*, 2015
MDF, wood, clamp lamp,
and gallery specific white
latex paint
Box: 17.5 × 35 × 21.75 in
Ladder: ~67.5 × 14.5 × 42.5 in
- 10*
April 2–29, 2023
COBRA
- 10**
April 30–May 27, 2023
Dylan Spaysky
- 11
*The John Riepenhoff
Experience*, 2015
MDF, wood, clamp lamp,
and gallery specific white
latex paint
Box: 17.5 × 35 × 21.75 in
Ladder: ~67.5 × 14.5 × 42.5 in
- 11*
April 2–29, 2023
Mariel Capanna
- 11**
April 30–May 27, 2023
Yui Yaegashi
- 12
Handler, 2015
Papier-mâché, fiberglass,
wood, wire, cloth, shoes,
and clamp
52 × 22 × 16 in
- 13
Nyeema Morgan
*Like It Is: Extraordinary
Endings*, 2021
Graphite pencil on coventry
rag paper
38 × 50 in (Artwork)
41 × 53.25 in (Frame)
\$12,000
- 14
Handler, 2013
Papier-mâché, fiberglass,
wood, wire, cloth, shoes,
and clamp
48 × 18 × 14 in
- 15
Bob Hooper
Walser, 2022
Oil on canvas, 2022
68 × 40 in
\$12,000
- 16
Handler, 2015
Papier-mâché, fiberglass,
wood, wire, cloth, shoes,
and clamp
53 × 22 × 15 in

- 17
Hanna Hur
Return to Earth, 2020
Acrylic and color pencil on
canvas over panel
62 × 52 in
- 18
*Plein Air (Chequamegon-
Nicolet)*, 2011
Acrylic on canvas
38 × 46 in
- 19
Handler, 2011
Papier-mâché, fiberglass,
wood, wire, cloth, shoes,
and clamp
51 × 17.5 × 16 in
- 20
Paula Kamps
Vagaries, 2021
Ink and airbrush on canvas
47.25 × 39.5 in
- 21
Plein Air (Detroit), 2014
Acrylic on canvas
36 × 48 in
- 22
Plein Air (East Hampton),
2015
Acrylic on canvas
36 × 48 in
- 23
Handler, 2015
Papier-mâché, fiberglass,
wood, wire, cloth, shoes,
and clamp
51 × 18 × 16 in
- 24
Paul Anthony Smith
Blurred lines #15, 2016
Oil sticks and chromakey
blue on canvas
60 × 40 in
- 25
Plein Air (Miami Beach), 2013
Acrylic on canvas
36 × 48 in
- 26
Plein Air (Miami Beach), 2013
Acrylic on canvas
36 × 48 in
- 27
Handler, 2015
Papier-mâché, fiberglass,
wood, wire, cloth, shoes,
and clamp
52 × 21 × 14 in
- 28
Jan Kiefer
Satiety, 2022
Acrylic and acrylic medium
on cotton
39.5 × 31.5 in
- 29
Handler, 2015
Papier-mâché, fiberglass,
wood, wire, cloth, shoes,
and clamp
52.5 × 22 × 16.5 in
- 30
Max Guy
My Password, 2019
Collage on dyed canvas, gel
medium, enamel paint
72 × 96 in
- 31
Plein Air (East Hampton),
2015
Acrylic on canvas
60 × 72 in
- 32
Plein Air (Portland), 2018
Acrylic on canvas
60 × 72 in
- 33
Handler, 2013
Papier-mâché, fiberglass,
wood, wire, cloth, shoes,
and clamp
52.5 × 20.5 × 14 in
- 34
Nick Schutzenhofer
Untitled, 2022
Rabbit skin glue, paper,
pigment dispersions, water-
color, egg tempera, oil, and
encaustic on linen over panel
41 × 52 in
- 35
Plein Air (San Antonio), 2018
Acrylic on canvas
60 × 72 in
- 36
Plein Air (Portland), 2018
Acrylic on canvas
60 × 72 in
- 37
Frogs, 2018
Ceramic
5 × 6 × 10 in
- 38
Plein Air (Portland), 2018
Acrylic on canvas
60 × 72 in
- 39
Handler, 2015
Papier-mâché, fiberglass,
wood, wire, cloth, shoes,
and clamp
51.5 × 16.5 × 16 in
- 40
Ron Ewert
Disappointed, 2019
Gesso on canvas
72 × 60 in

41
Plein Air (Butternut), 2015
Acrylic on canvas
15 × 18 in

42
Plein Air (Bentonville), 2014
Acrylic on canvas
15 × 18 in

43
Plein Air (West Texas), 2013
Acrylic on canvas
15 × 18 in

44
*Plein Air (Chequamegon-
Nicolet)*, 2011
Acrylic on canvas
15 × 18 in

45
Plein Air (Hornby), 2015
Acrylic on canvas
15 × 18 in

46
Plein Air (San Antonio), 2018
Acrylic on canvas
15 × 18 in

47
Plein Air (Tbilisi), 2021
Acrylic on canvas
10 × 8 in

48
Plein Air (Miami), 2014
Acrylic on canvas
10 × 8 in

49
Plein Air (Atlanta), 2015
Acrylic on canvas
10 × 8 in

50
Plein Air (Nicholet), 2013
Acrylic on canvas
10 × 8 in

51
Plein Air (Hornby), 2015
Acrylic on canvas
36 × 38 in

52
Plein Air (Hornby), 2015
Acrylic on canvas
36 × 38 in

53
Hearth (Brats), 2017
Acrylic on canvas
8 × 10 in

54
Handler, 2015
Papier-mâché, fiberglass,
wood, wire, cloth, shoes,
and clamp
52.5 × 20 × 15 in

55
Katy Cowan
wildness folding, 2021
Oil and enamel paint,
graphite on cast aluminum
39 × 33 × 2 in

56
Plein Air (Short Mountain),
2018
Acrylic on canvas
44 × 50 in

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John Riepenhoff (b. 1982 Milwaukee, Wisconsin) lives and works in Milwaukee, Wisconsin. He received a BFA from the Peck School of the Arts at the University of Wisconsin-Milwaukee. Riepenhoff is co-owner of The Green Gallery (Milwaukee), runs The Open Fund and *Beer Endowment*, co-organized Milwaukee International and Dark Fairs, is Guest Curator of the 2023 edition of Sculpture Milwaukee, is an inventor of artistic platforms for the expression of others, and is a regular food ideator. His exhibitions and curatorial projects have been presented at the Whitney Museum of American Art (New York), Marlborough (New York), Swiss Institute (New York), Nathalie Karg (New York), Broadway Gallery (New York), Tate Modern (London), Crystal Bridges (Bentonville, Arkansas), 356 Mission (Los Angeles), Poor Farm (Manawa, Wisconsin), Lynden Sculpture Garden (Milwaukee), Inova (Milwaukee), The Suburban (Milwaukee), Minneapolis Institute of Art (Minnesota), Atlanta Contemporary (Atlanta), and John Michael Kohler Art Preserve (Sheboygan, Wisconsin). He also continues to collaborate on programming for *The John Riepenhoff Experience* at various locations around the world, including at Misako & Rosen (Tokyo) and Good Weather (Chicago).