Observe:
Students will observe art work created by eleven UW Art department faculty. They will notice the varied media: oil painting, drawing, sculpture, clay, metal, mixed-media, design, bookmaking, and printmaking; and they will be able to identify them.

Question:
Students will have an opportunity to read, write, sketch, listen to museum educators, and to come up with questions about the concepts behind the varied media and art making processes. They will question how the artists’ use media and create style. Students will be encouraged to question their responses to each artist’s work.

Explore:
Students will be encouraged to research any and all aspects of the faculty art exhibition.

Create:
Students will be given time to practice sketching, drawing, designing, sculpting, painting, printmaking, and creating their own art work inspired by the concept/s behind the work of faculty artists’ work or by their reactions to the work.

Reflect:
Students will evaluate their final art products with other students from their classes and with teachers and museum educators. They will be given feedback on the art work and the concepts behind the making of the art work. After this process, each person will then write an essay about their process of making art and the concepts behind their work. This portion of the museum experience can be carried out in the student’s home school and classroom.

Purpose and Focus of this packet:
To provide K—12 teachers with background information on the exhibits and to suggest age appropriate applications for exploring the concepts, meaning and artistic intent of the work exhibited, before, during, and after the museum visit. The focus of this educational packet and curricular unit is for students to observe the work of eleven diverse artists working in various media, to question the work and concepts behind the work, to explore the work, to create their own work, and to reflect back on the entire process.

Curricular Unit Topic:
Art is Curriculum for Life
Introduction

It is crucial for UW art students, UW students in other disciplines, students from across the state, faculty from disciplines outside of art, the Laramie community, and citizens from the state to be able to view the art work of the UW Art faculty. It serves to remind us that teachers model what they teach and that art is curriculum for life because of all the relationships and connections it has with other disciplines and with the culture in which the art has been created. The UW artists bring a level of the highest quality art to Wyoming and its citizens. The exhibit supports all learning and teaching.

The Art department studio faculty is nationally and internationally recognized. Their commitment to the creative process is equal to their commitment to excellence in arts education. We are fortunate to have a faculty dedicated to their respective media and working across a broad range of aesthetic and technical approaches to studio practice. There is not a universal departmental approach or style; instead faculty members express their individual artistic vision with integrity and passion.

I don’t believe it is possible to have a strong art program without studio faculty who are practicing artists. While studio faculty has strengths in many different areas, two things are of primary importance: commitment to studio practice and dedication to fostering excellence in the education of art students. It is clear in the quality of the student work exhibited in the museum and in the Salon des Refusé, that the Art Department faculty has a positive impact on their students, not through imitation, but through example.

Art Department faculty has different approaches to the creative process; from realism to abstraction, from experimental to traditional. The creative work on display covers many different media with a broad range of aesthetic and technical approaches relevant to each artist’s studio practice. It is a glimpse of a much larger creative output and critical dialogue that is taking place in the Department of Art. It is evident in the works in this exhibition that all studio faculty are fully engaged in the creative process; a process undertaken with passion and integrity. Studio faculty at the University of Wyoming are committed to their creative work, and they continue to inspire, to provoke and to nurture that creative process in each other, in their students and in the wider artistic community.

–Ricki Klages, Department Head of Art, 2008

UW Faculty Artists and areas of expertise:

Diana Baumbach – 2-D design, color theory, digital media

Ashley Hope Carlisle – Sculpture, installation, drawing, 3-D foundations

Leah Hardy – Foundation design (2-D design, 3-D design), color theory

Margaret Haydon – Ceramics, 3-D foundations, art appreciation, foundations

David Jones – Sculpture, 2-D design, 3-D design, mixed-media, drawing

Patrick Kikut – Painting, color theory, drawing

Ricki Klages – Painting, watercolor, drawing, art theory

Mark Ritchie – Printmaking, drawing

Doug Russell – Drawing, printmaking, collage

Shelby Shadwell – Drawing

Jennifer Venn – Graphic design, typography, motion graphics, book design
My work deals with the intersection between fine art, design and everyday life; simultaneously studying mass produced objects and traditional handicraft. I focus on the formal arrangement of shapes, patterns and colors using a combination of printmaking techniques, painting and various repetitive hand-skills. Most of my pieces use a limited color palette, almost exclusively on a paper substrate, and take the form of books, paper sculptures and two dimensional works.

I find comfort in repetitive processes, such as piercing, stuffing, stringing or folding, that involve a basic action and become automatic to the body over time. Once I understand the simple mechanics of a process, subtle variations come to life. I've found that monotonous processes allow me the ability to start and stop. Because of this, my studio work travels home with me to be worked on there while also participating in day to day domestic activities.

I am inspired by the formal and emotional qualities of commonplace objects and ephemera as well as the “high design” of luxury goods. My recent work is about recontextualizing functional design. I allow the shapes and patterns of household items such as paper towels, napkins, printed fabrics and furniture to inform the aesthetic of my own work. By laboring over the construction of my own disposable goods, I take them out of the realm of use and put them on display for study and appreciation.

As important to me as my studio research is the development of an alternative gallery space that I opened within my home: Gallery Thirteen 13. This project allows for a literal overlap of life-space and art, while creating a platform for building an arts community and the development of charitable projects. I am concerned with the larger effects of my research and hope to continue working with other artists to bring contemporary art to under-recognized locales.

My goal in making my work, as well as showing the work of others in Gallery Thirteen 13, is to bring a heightened awareness of object value in both fine art and daily life. –Diane Baumbach

This piece is based on the dandelion seed, which after it blooms turns into a giant seed cluster. The scattering of the dandelion seeds to the wind evokes the dispersal of people across space, particularly following social disruption or natural tragedy. I was inspired to create this work after hurricane Katrina’s destruction of the Gulf coast and of New Orleans, the city of my birth and upbringing. After researching and working on the piece I realized the basic idea behind the image could be related to any and all actions of fleeing, whether by disaster or simply by the act of leaving home after coming of age. My overall intention with my work is to bring hope and peace to human conditions that normally evoke anxiety and fear. In my work I strive to glorify the illusion or false comfort of protection. I utilize formal concerns, the sensitivity of touch, and luscious materiality to produce works that would take both roles as visual guidance when confronting the uncomfortable, as well as reassurance when dealing with the inevitable. An optimistic role is taken with the visual conversation I build, so regardless of physical pain, ego stampedes, and moments of smallness, I line my ideas with silver to exhilarate and to infuse the viewer with hope.

–Ashley Hope Carlisle
Leah Hardy

Leah Hardy grew up in the Midwest, completing a BFA (1987) at the University of Kansas and a year at the South Glamorgan Institute of Higher Education/Howard Gardens Art School in Cardiff, Wales, UK. Her MFA (1990) is from the University of Indiana, Bloomington. Artist residencies and teaching stints in elementary schools, art centers, colleges and a prison led Hardy to her current tenure-track teaching position at the University of Wyoming where she heads the Foundation Design program of the Art Department. Strong childhood curiosity and a healthy supply of National Geographic magazines nurtured a desire to travel. Hardy has spent time studying culture, doing research and artist residencies in Morocco, Europe, China, Indonesia and India. She currently is studying Hindi language in support of her recurrent trips to India to make art, research metalsmithing traditions and to continue teaching an art course in India through the University of Wyoming. Hardy exhibits avidly nationally and internationally. She has won numerous awards and has had her work reproduced in books, articles and catalogs featuring contemporary artists. Hardy lives with her husband, Mark Ritchie, and son, Ky, along with three greyhounds in Laramie, Wyoming.

Fasal Katnaa / Harvest, 2006, stoneware, silver leaf, glaze, oxide, encaustic, silver bells, 8 x 6 x 2 inches, lent by the artist

David Jones

David Jones, originally from Augusta, Georgia, received his BFA in sculpture from the University of Georgia in 2000. For the following year he resided in Birmingham, Alabama where he worked in the Sloss Metal Arts Artist-in-Residency program casting iron before going on to pursue his masters degree. In 2004 he received his MFA in sculpture from the University of Tennessee and then moved west to Laramie, Wyoming with his wife who is an assistant professor in sculpture at the University of Wyoming. David currently resides in Laramie where he works as a Collections Preparator for the University of Wyoming Art Museum as well as an adjunct professor for the art department there. Much of his work over the past several years has explored issues that surround how much we consume as a society and what the repercussions from this are. Industry and mass production, urban/suburban growth, food consumption, and the management of energy and other natural resources have been central themes that surfaced in most of the recent sculpture he has made.

Several factors allow and encourage the rate and scale of human consumption: industry and mass production, urban and suburban growth, food utilization, and management of energy and other natural resources. Cause and effect, and the long and short-term repercussions of this human consumption become “conversations” I feel are imperative to express in my work. Much of the imagery in my art is drawn from personal experiences and interactions within my own culture, specifically focusing on societal values that are part of my daily life. My goal as an artist is to engage the viewer and inspire thought about what we do and why we do it, bringing to light issues that will shape our future as well as the future of generations to come.

Nowhere, 2006, electrical components, 28 x 24 x 5 inches, lent by the artist
Margaret Haydon
Margaret Haydon earned her MFA in ceramics in 1989 from San Francisco State University. She has been a working artist and teacher in the Colorado-Wyoming area since 1991. She became Assistant Professor of Ceramics at the University of Wyoming in 2002. Represented by the William Havu Gallery in Denver, Colorado, and the Doug West Gallery in Arroyo Seco, New Mexico, Margaret Haydon’s work also is exhibited frequently in shows around the country. Most recently Margaret curated a group exhibition in Boulder, Colorado titled Soundings: Aesthetic Interpretations of the Environment. This exhibition presented various interpretations of environmental ideas, featured a lecture on climate change and the sale of portfolios as a benefit for the Ocean Conservancy. Haydon’s work increasingly moves in an interdisciplinary direction, blending aesthetic and environmental endeavors.

My current body of work is informed by a growing fascination with an ancient and odd looking fish, the sturgeon. Sturgeon are important creatures historically, genetically, environmentally and socially. There are about 26 species left, and many of them are on the brink of extinction because of dams, pollution and over-fishing. This is a fish so perfectly designed that it has existed in the same form on this earth for at least two hundred million years.

 Universally they are becoming a symbol of the diminishing capacity of the natural world to survive in the face of human impact.

Personally, they symbolize the ancient self we find so convenient to ignore. They remind me of the darker aspects of myself. Jung called this the “shadow aspect”. It lies hidden below the surface, and like the sturgeon, inhabits the deepest part of the river. I love the sturgeon for its uncanny oddity, strength and gentleness. I am drawn to its “curious old wisdom”.

For many years I have developed boat, water and figurative imagery as metaphor for the human journey through life and death. My body of work has consisted of hand-built ceramic pieces characterized by an obsession with these images. Boats are symbols for movement, change, and transformation. For me personally, they also symbolize the human structure and condition.

My current research is concerned with iconic images of the sturgeon, an ancient, genetically and socially significant animal. An endangered species, the sturgeon is becoming for me a complex symbol. As the source for caviar, its reproductive seed is associated with money, social decadence and greed. Sturgeon are ancient creatures, remaining essentially unchanged for 200 million years. 26 species of sturgeon have survived in the face of severe environmental degradation brought about by pollution, dams, over fishing and climate change.

Sturgeon exist in many parts of the world. There are species native to the North American continent, as well as areas around the Caspian Sea. While sturgeon flesh was prized by indigenous people, early white settlers of this country shunned the fish, finding it too strange, large, bony and bottom-feeding. Sturgeon caught in nets in the eastern rivers were fed to pigs and used to feed slave populations in the Caribbean. With the development of the caviar industry, this ancient fish suddenly became a thing of value. To this day, the lucrative market for this delicacy is driving certain sturgeon populations into extinction (“Corruption Endangers a Treasure of the Caspian” New York Times front page, November 29, 2005). The extensive dam systems along the Columbia River have land-locked the White Sturgeon, and dams along the Missouri threaten the habitat of the Pallid Sturgeon. Global warming trends in river water exacerbate these problems by inhibiting their spawning.

The fish has a fascinating history, and I am drawn to its story. I am also completely obsessed with their physical reality, their large scale, their bony scutes, the elongated snouts of certain species, and the fact that they are an ancient, old world species. These are like no other creature I have ever known, except perhaps in a scene by Bosch. They have captured my heart and imagination, and the more I research them the more captivated I become. Like the boats before them, they have become a symbol of change, transformation and weathering through time.

This new central image has invigorated my work and provided a symbol that holds significance for me personally as well as for our society. I use images of the ancient, odd sturgeon in large narrative sculptures and drawings, to illuminate one facet of the current environmental crisis we all face. I use this living fossil to convey the anxiety I feel over our apparent disregard and degradation of the planet.

—Margaret K. Haydon

Philosopher Fish: An Artists’ Fascination with the Sturgeon
“One thinks of the sturgeon as a kind of philosopher among fishes, as if its ancient lineage had bred, over the thousands of centuries, a curious old wisdom and a quiet acceptance of change. The sturgeon has seen more years when it first spawns than many fish see in a lifetime.”

—Howard Walden

Familiar Freshwater Fishes of America

Small Boat with Pallid, 2007, salt glazed stoneware, 16 x 20 x 9 inches, lent by the artist
Ricki Klages

I have worked professionally as an artist for the past twenty years, and over time one thing has remained constant: the influence of landscape. My paintings reflect the influence of the places I have seen, visited, or lived in. Although I have lived predominantly in the American West, the thirst for the input of new places, landscapes and other environments has been constant. I have had the good fortune to live for several years in Northern Italy. In addition, I have spent summers and holidays in and around London, and the southwest of England. All of these environments are referenced either directly or more subtly within my paintings.

My paintings are a mix of straightforward landscape representation, dream imagery, intensive observation and subtly startling images that incorporate elements of magic, still life and the figure. My current work, under the umbrella title of “Wish You Were Here,” involves my constant wishing to be elsewhere. I am a restless traveler and I am always missing the places I have left behind, yet always yearning for another place to go; a new adventure. Metaphorically, the ‘rain’ of objects, which create a veil in front of the landscape background, reference tears and melancholy, hope and regret, and a slow and sometimes painful passage of time. I paint from a desire for beauty and ‘otherness’; of transcendent movements that still occur in dreams, memory and magic moments in nature. I want to capture the sense of routine and ritual, the sublime with the mundane and how they can mix in equal parts.

–Ricki Klages

Mark Ritchie

Mark Ritchie is an artist working between printmaking and drawing. He moves between large scale works that are exhibited in the spirit of Asian folding screens and small scale works that reference Near Eastern miniature traditions. In general, his recent work uses a non-western manipulation of space and a variety of materials and methods to create subtle layering of ink, graphite and pigment on paper. After receiving the B.F.A. degree from the University of Kansas, Lawrence, Kansas, Ritchie spent a year in Cardiff, Wales at South Glamorgan Institute of Higher Education and in Aberdeen, Scotland at Peacock Printmakers. He was awarded the M.F.A. degree in Printmaking from Indiana University, Bloomington, Indiana in 1990. He worked as an Artist-in-Residence for the Georgia Arts Council in schools and briefly in a prison. After teaching at Universities in Georgia and Texas he accepted a position at the University of Wyoming, Laramie, Wyoming where he is an Associate Professor in the Department of Art. He exhibits nationally and internationally, but prefers the quiet, windy solitude of Wyoming as a place to live and work with artist-wife, Leah Hardy and son, Ky.

I seek a middle ground between the objective description and the lyrical world of the subjective image. My intention is to evoke rather than describe a specific narrative and the act of creating is very important for me as the maker. By placing the focus on the act of making I have a studio discussion with the work and I hope the resulting image/object has a similar impact on viewers. I often describe this studio discussion of “speaking and listening” as being like prayer. In my studio, drawing and printmaking are companions in my work. I respect each for their unique qualities and processes and enjoy their similarities. One often informs the other and I frequently draw on prints and print on drawings. The monotype process allows the two related activities to come together in a single media.

Asian folding screens, Islamic miniatures, paper fans and medieval book illuminations have all provided inspiration for my most recent work. The Byzantine spaces in each piece encourage the viewer to enter the flattened world of paper and ink. Like many Asian works that ask the reviewer to enter and trace a journey, my work uses boats, roads, ladders, mazes and other symbols common to many traditions to describe my spiritual journey and perhaps engage others in a reflection of their own quest.

–Mark Ritchie
Doug Russell

Doug Russell's work has been included in numerous juried exhibitions, most recently the “31st Bradley International Print and Drawing Exhibition”, “Evidence and Residues: An Investigation of Contemporary Drawing” at Indiana State University, “Drawing No Conclusions” at Urban Institute for Contemporary Arts in Grand Rapids, the “2006 International Exhibition of Fine Art Photography” at The Center for Fine Art Photography in Fort Collins, and “National Drawing 2007” at The College of New Jersey where he earned a purchase award.

He has recently had solo shows at the Mariani Gallery at the University of Northern Colorado and Eastern Wyoming College. He has also shown at The Morgan Gallery, The Late Show Gallery, The Michael Cross Gallery, and Hudson Home in Kansas City; at The Chait Galleries Downtown in Iowa City; and at Baseline Gallery and Workshop in St. Louis. Additionally he has had solo exhibitions at the Carter Art Center at Penn Valley Community College, Park University, the University of Missouri Kansas City, and Avila University all in Kansas City.

Doug’s work focuses on the tensions created within the contrasting forces of rootedness and mobility, transparency and opacity, legibility and confusion, and surface and depth. These issues are manifested both in acrylic paintings and collages where layered textures and images combine to form surfaces of worn history; and through work with graphite, paper, Mylar and Plexiglas, where he hides and reveals images of entangled and knotted forms.

From 1999 to 2005 he lived in Kansas City, teaching at Central Missouri State University, Maple Woods Community College, and the Kansas City Art Institute. Previous to 1999 he held a two-year teaching position at Uludağ University in Bursa, Turkey. He earned an MFA in printmaking/drawing from the University of Iowa and a BFA in painting/drawing from Columbia College. Doug Russell currently holds a position as Assistant Professor of Drawing at the University of Wyoming and returns to travel in Turkey nearly every summer.

Over the past year I have been involved with exploring the tensions of transparency and opacity, rootedness and mobility, freedom and entanglement, surface and depth, and legibility and the erosion of form. The drawings which have resulted have begun to move away from traditional form and media.

The later drawings and constructions in this group incorporate many media from graphite to Prismacolor, screenprinting to china marker. They also utilize several different substrates and layers including Mylar, scored and sanded Plexiglas, and traditional drawing and print papers. My recent collaboration with poet Harvey Hix is a deeper and more sustained discussion of these themes and materials. Over several months we worked independently and together, feeling free to ignore, replace, contradict, manipulate, mimic and compromise each other’s continual contributions. The resulting piece is a constantly evolving expression of our verbal and visual exchange.

Conceptually, I see a parallel between the loss of physical form and the loss of knowledge and information. Our minds can move from conscious awareness and unity to confusion and forgetfulness within moments. The written word is only as long-lasting as the paper and ink it was laid down with. The spoken word depends upon culture and generations to remain alive. Digital files corrupt and hard drives fail. Whatever has been organized or has been able to organize itself eventually must release all that it is back to its constituent parts. Those parts can often then reorganize into new forms. This process of integration and separation is one I play out in my new work: drawing on Mylar and paper, rearranging the compositions, layering sections with Plexiglas, obscuring and revealing information.

Over the years I have worked in a variety of media to explore these themes. Prior to these drawings, I mostly used a mixed media process of acrylic and collage on panel which is heavily informed by my work in printmaking. I often approach a painting as if it were a plate, building up collagraph-like surfaces and intaglio-wiping color into it. I will also respond to it as if it were a large lithographic stone, being as concerned with the edges and sides and slab-like quality as with the information on its surface. From printmaking I also borrow the layering of information; thin veils of transparency; and the rich colors of copper, asphaltum and black ink. Carving into and sanding down my surfaces echoes woodcut and drypoint methods. I use photography both to document found surfaces and as the basis for larger compositional decisions in my paintings. And drawing as preparation and within the paintings themselves remains integral to my visual explorations. In a way, my entire approach is a sort of combined archeology of my environment, of my drawings and paintings, and of my personal history. Things come and go, are lost and found, treasured and forgotten, and finally put on display.

–Doug Russell
Although I spend a great deal of time and effort on verisimilitude, there is nothing very remarkable about the images by themselves. The compositions are formally conventional representations of day-to-day life. I use a traditional painterly notation to title my work, still life or landscape, to identify the contextual mode of the painting, and with kitten or with train to identify the presence of a given subject in the painting.

The catalyst for the conceptual content in my work is the interaction between an image and its title. Unlike more traditional paintings, I deny the explicit representation of the subject in an image, creating an expectation but denying presence and thus establishing a conflict. The tension in the pictures is about what you cannot see, at least with your eyes.

I invite viewers to contemplate the perceived disparity between image and title. Sometimes this means completing the picture mentally, visualizing the invisible spaces that exist outside the picture plane. Sometimes this means evaluating one’s own role as a viewer in relation to the context and subject of a given piece. I chose to make work in which the title acts as more than annotation, but rather as a component which, in conjunction with an image, facilitates the dialogue.

Epistemological and psychological questions are the impetus for my work. Although we are fallible beings, it remains psychologically difficult for us to acknowledge the inherent uncertainty in our actions and beliefs. Whether walking down a deserted street at night or encountering artwork that challenges our sensibilities, ambiguity leads to anxiety, an emotion that tends to further distort our perceptions as individuals and societies. I selected my working strategies to confront viewers with this conflict, to investigate different conclusions and perhaps even to embrace uncertainty.

–Shelby Shadwell

Shelby Shadwell was born and raised in Springfield, Missouri, Shelby has spent most of his years in the Midwest. In 2003 he received his BFA from Washington University School of Fine Art in St. Louis, where he studied printmaking and drawing as a Kenneth E. Hudson Scholar. The same year, he accepted a fellowship to attend Southern Illinois University Carbondale and went on to graduate with an MFA in painting, printmaking and drawing. Shelby has exhibited throughout the St. Louis and Southern Illinois regions and has been the recipient of the Belle Cramer Printmaking Award and numerous exhibition and travel grants. Shelby’s work was recently featured in the Rockford Midwestern at the Rockford Art Museum, Landscape in the Postmodern at the Brad Cooper Gallery in Tampa, Florida, Looking at Southern Illinois at the University Museum in Carbondale, and most recently the Southern Illinois Artists’ Open Competition at the Cedarhurst Center for the Arts.

Patrick Kikut

I was raised in a small beach town in Southern California. I left California in 1987 and have lived and worked throughout the West. I earned a BFA from the University of Colorado in 1990 and went on to earn my MFA in 1994 from the University of Montana.

I am currently living in Laramie, working and teaching at the University of Wyoming as a Visiting Instructor. Recurring themes in my work come from extensive highway travel. Traveling allows me access into compelling landscapes, stories, and cultures. These things feed the work I do in the studio.

I have been working on a mixed media show called Interstate 25 and my work at the museum represents what I call the “details.”

–Patrick Kikut

American Landscape I, 2007, triptych, digital print, 3 x 3 inches each, lent by the artist

American Landscape III, 2007, triptych, digital print, 3 x 3 inches each, lent by the artist
Jennifer Venn

Born in Wichita, Kansas, to two parents in the aircraft industry, I have always been inspired to work with my hands. Starting at a young age, my parents encouraged my creativity by giving me endless opportunities to build functional, as well as expressive, works of art. At Rose Hill High School, I was given the life-changing opportunity to study under Ward Hilgers and Tracy Runnion, both of whom further inspired and encouraged my artistic talent. Eventually, Hilgers urged me to make a daring move and head to Western Kansas to meet Chaiwat Thumsujarit at Fort Hays State University and to study graphic design.

While studying design, I soon found my passion for integrating concepts with creativity, while once again creating functional, yet expressive, works of art. After earning my B.F.A from FHSU in 2004, I realized that my calling was in teaching and decided to pursue graduate school at FHSU. In graduate school, I was given the opportunity to further my knowledge and refine my skills in graphic design, while also teaching as a graduate teaching assistant. After earning my M.F.A in 2007, I made another daring move and headed even further west to pursue a career as the Assistant Professor of Graphic Design at the University of Wyoming. Through teaching, I hope to inspire and encourage my students to find their true passions in the same way that Hilgers, Runnion, Chaiwat, and every other teacher I have been privileged to study under has done for me.

Graphic design is about many different things; perhaps, most importantly, it is about seeing. Designers share a common trait in that they see the world from a different perspective. They are trained and conditioned to see objects and situations not only for what they are, but what they could be, and this new way of seeing the world leads to opportunity. Every designer finds inspiration from the world around them, and we take our surroundings and seamlessly integrate those concepts, ideas and objects into our designs. Becoming designers, we find a new set of eyes that allow us to see opportunity in everything. A circle is not just a curved line that meets at a certain point, but it has the potential to be Swiss cheese, a lady bug, or even a star constellation. Being a designer is not just about seeing opportunity for one's self, but it is also about sharing it. We must take the opportunities that we view and relay them into a tangible message for our viewers. We must use the objects, situations, and inspirations from our world to personally connect with our audience on a very emotional level. Through this connection, we hope that they, too, will begin to view the world from a different perspective. Seeing the world through designers' eyes enables unspoken channels of communication, connecting designers with viewers to their world and to each other, allowing for an endless amount of potential to be seen and discovered within our world.

– Jennifer Venn

Lesson Overview

Students will learn about the different media in this exhibition and the artists who created each work.

Students will explore the ideas behind the art by reading the artists' statements. They will closely observe each piece of art and determine what the art conveys to them. Students and teachers will consider these concepts and how the concepts help to create the art. They will also consider how the medium the artist chooses to work in influences the individual work.

In the Shelton Studio students will be given the opportunity to create art work inspired by a concept they have thought about after viewing the UW Art Department Faculty Exhibition or they will create art work in response to the art work itself. The students may choose to model a piece of art they feel strongly about or feel connected to. They may want to create art in response to an artist’s statement. Students may want to make interdisciplinary and global connections with their art work.

Students and teachers may research and engage in conversations about the collection before arriving at the art museum, using the study guides (available on-line) to explore some of these ideas. While here they will spend time in the galleries closely observing the work, discussing it, writing about it, and sketching it. They will begin conversations about the theories behind the work which will lay the groundwork for future opportunities to pursue these ideas in their home classrooms and schools.
Essential Questions

- What is the creative process?
- How can the process shape the making and producing of the art?
- How do passion and integrity figure in the process of making art?
- How do commitment and discipline figure in the process of making art?
- Can art be taught?
- If it is possible to teach art, can a teacher without studio experience teach art?
- What is art all about?
- Does art connect with other disciplines? How so and which ones?
- What is media?
- How does an artist come to choose a medium or media to work in?
- Is it important to make art with the community support of other artists? Why or why not?
- How can we recognize when art is of high quality or is an excellent product?
- What characteristics does “excellent” art exhibit? Name them.
- What do we mean when we say art work is traditional, classical, concrete, abstract, modern, post-modern, contemporary, etc.?
- Why is art defined and how do we define it?
- When we speak of original art work, how is it original? Explain.
- How do you know when viewing art work whether it is the same as art created in the past/traditional or if it is created in some way new or original? How can a viewer recognize a “new idea/concept/style” in art just by observing it?
- How do the paintings, drawings, sculptures, designs, mixed-media, and prints you view in this exhibit express ideas, old or new?
- What do we mean by ‘style’ when we speak of art?
- What is the difference between style and technique?
- Can you name various techniques used in these prints, sculptures, drawings, mixed-media, designs, and paintings to show that they are striving for a specific or a different style?
- What culture/s do these art works present from a viewer’s perspective?
- How is art “curriculum for life”?

Art Questions to consider

- What do you see?
- Which pieces of art work are you drawn to?
- Select one or two pieces to observe closely and answer the following questions that apply to the art work you are viewing.
- What shapes and forms do you see?
- What colors and textures do you see?
- Describe the kinds and types of marks, lines, and brush strokes the artists have made in the drawings, paintings, and prints.
- What and who are the subjects of the drawings, paintings, sculptures, ceramics, designs, mixed-media and the prints?
- Describe the compositional make-up of a photograph, print, drawing, design, sculpture or painting.
- Does the medium the artist chose to work in fit his or her topics, objects and subjects in your opinion?
- Can you name various techniques used in these prints, sculptures, paintings, and drawings to show that they are striving for an idea or style or both?
- How can the same techniques of art making be used to make something new or different in art?
- What can you learn about the artist’s process by reading their artist statements?

Responses to the artists’ statements and their work:

- Diana Baumbach states that she finds “... comfort in repetitive processes, such as piercing, stuffing, stringing or folding ... monotonous processes allow me the ability to start and stop.” Because of this, she says she can work on her art during her day to day activities, which is an important part of her art process. How do you respond to her statement after viewing her art work?
- Ashley Hope Carlisle speaks of her visual conversation with the viewer in her sculpture, “Fleeing Fate”, a response to Hurricane Katrina, and her intention to bring inspiration, exhilaration and hope after each of us deal with confronting life’s “natural tragedy, physical pain, ego stampedes, and moments of smallness.” In what ways does Ashley Hope Carlisle’s sculpture, “Fleeing Fate” bring hope and peace to you, the viewer, as you observe it?
How would you describe the feelings and thoughts you have about the connections between the dreaming and waking life after viewing Leah Hardy’s clay and metal art works? Leah says about dreams connecting to the waking life, “I have also been exploring the relationship of dreams to waking life and how everyday experiences mimic the strange order of dreams by using imagery based on my waking life and familial relationships in a more symbolic way. As a Buddhist I am dealing with the ephemeral nature of life and of existing “in the moment”. Each of my pieces represents a fleeting moment in time to be transcended by the next.”

Margaret Haydon explains that she uses the ancient and odd sturgeon “to illuminate one facet of the current environmental crisis we all face, “and she uses it “to convey the anxiety I feel over our apparent disregard and degradation of the planet.” When you view her woodcuts and ceramic pieces about sturgeon, do you understand her feelings and thoughts about the human condition any better?

David Jones’ goal in his art work is “to engage the viewer and inspire thought about what we do and why we do it, bringing to light issues that will shape our future as well as the future of generations to come.” After viewing David’s sculptures, can you articulate “what we do and why we do it” in connection with his works?

After you view Ricki Klages’ work, please respond to her quote, “I paint from desire for beauty and ‘otherness’; of transcendent movements that still occur in dreams, memory and magic moments in nature. I want to capture the sense of routine and ritual, the sublime with the mundane and how they can mix in equal parts.”

Mark Ritchie describes his art making process in the studio as a discussion with his work and the resulting image/object. He hopes that the impact of making art will have a similar impact on his viewers. After viewing Mark’s prints, what kind of a response do you have?

Doug Russell says he explores the themes of parallelism “between the loss of physical form and the loss of knowledge and information. Our minds can move from conscious awareness and unity to confusion and forgetfulness within moments.” After viewing Doug’s work, how does his exploration of these themes in his drawings affect your thinking about such concepts?

After viewing Shelby Shadwell’s drawings, please respond to his quote, “Whether walking down a deserted street at night or encountering artwork that challenges our sensibilities, ambiguity leads to anxiety, an emotion that tends to further distort our perceptions as individuals and societies. I selected my working strategies to confront viewers with this conflict, to investigate different conclusions and perhaps even to embrace uncertainty. “

Jennifer Venn says that graphic design, “... is about seeing. Designers share a common trait in that they see the world from a different perspective. They are trained and conditioned to see objects and situations not only for what they are, but what they could be, and this new way of seeing the world leads to opportunity.” View Jennifer’s work and then respond to her statement.

Pre-visit activities

In order to prepare students for their museum visit and extend learning possibilities, we suggest that teachers and students consider the following activities.

- Students will read and research about the different media in this exhibition in art magazines, books at the library, educational and exhibition materials on the UW Art Museum’s Web site, and on the internet.
- Students will research information on individual artists.
- Students will explore different artist’s techniques in creating their works.
- Students will read artist’s biographies and artist statements on the UW Art Museum’s Web site under education, then, curricular materials, and finally under current exhibitions.
Prerequisite skills/knowledge

Museum staff will work with teachers to ensure that all projects are age and skills appropriate. At the very minimum:

- Students should have some familiarity with sketching and drawing objects.
- Students should be able to identify shapes, forms, and colors.

Museum Activities

Part 1 – Time Frame: 45 minutes

- Students will closely observe the works of the UW Art faculty on exhibit in the art museum.
- They will identify lines and marks, brush strokes, textures, shapes, forms, patterns, repetition, color, light and shadow, composition and design, technique and style in the existing work.
- Students will discuss what they see with museum educators.
- They will explore the artists’ prints, sculptures, mixed-media, drawings, designs and paintings in relationship to the creative process.
- They will explore the concepts behind the art work in the exhibit.
- Using worksheets, students will respond in writing or drawing to the work they see by recording their observations and their own thoughts about the work.
- Students will answer questions on a museum worksheet.
- Students will engage in discussions about their observations and their answers and sketches with one another and with the teachers.

Part 2 – Time frame: 45 minutes (minimum)

The following projects may be considered individually, or combined, or museum staff will work with teachers to develop specific projects which support ongoing classroom work.

- Students will explore the concepts of the UW Art faculty's art works by either, drawing, painting, sculpting, printmaking, designing, or whatever media they choose to work in.
- Students will create an art piece trying to make something from a concept they identified in the UW Art Department Faculty Exhibition or as an inspiration from the work alone.
- Students will explore techniques in the making of a drawing, sculpture, painting, print, design, mixed-media, etc.

Post-visit activities

We have found that students achieve maximum benefit from a museum visit when time is scheduled for post-visit activities. Here are some suggestions:

- Students discuss or write about their museum experiences, reviewing what they learned, what has special meaning for them, how they will use new information and skills.
- Students continue to create more art back in their home schools using the same concept they used in the creation of an art piece in the Shelton Studio.
- Students continue to explore and respond to the artists’ work and artists’ statements; they will explore and respond to how the medium and the creation work together.
Suggested use in the curriculum

The study of the different media and the artists in the UW Art Department Faculty Exhibition ties to multiple curricular areas including art, history, social studies, writing, reading, geography, philosophy, math, science, and technology. Museum staff will work with teachers to address specific Wyoming Teaching Standards and to align museum projects and studies with ongoing classroom curricular units.

Recommended resources

These are a few of many resources available. We welcome other suggestions that teachers and students find helpful which can be added to this list.

- UW Art Museum Web site
- Exhibition descriptive materials (contact the museum education program for more information)
- Principles of Three-Dimensional Design by Stephen Luecking, Prentice Hall, 2002
- Research on the internet about the artists and their media.
- Research on the social, political, historical, geographical, and technological connections with the art works.

Materials to be supplied to each student

Materials for selected Shelton Studio projects are provided by the art museum.

Assessments and documentations of museum tour and studio experiences

In order to ensure that our museum tour program is meeting the needs of teachers and students, we ask that participants complete evaluation surveys. Surveys will be distributed to teachers and students, but they are also available on-line as a pdf file to be downloaded, or they may be requested via email from Wendy Bredehoft, Curator of Education, at wbredeho@uwyo.edu.

1. Students will self-assess using a quick survey that asks them to consider their response to the gallery discussions and research, and their studio experience.
2. Teachers will assess the overall visit by completing a quick survey that asks for their observation and assessment of students’ experiences, as well as assessment of the overall process of the museum visit.
3. Museum staff and artists/teachers will record their observations and assessments.
4. When studio time permits, we will ask students to briefly discuss their art work completed in the Shelton Studio visit.
5. Museum staff may take photographs of students and teachers to document the learning taking place and the work produced during a museum visit. These are available upon written request to teachers who would like to use them to document the art of teaching and for student portfolios.