September Artists-in-Residence

**VISUAL ART STUDIO A**

Meg Thompson is a visual artist and artisan who investigates how we engage with the natural world and the deep influences of this on our lives and culture, especially in the American West. From a small ranch in southeastern Wyoming, she knew the landscape as an animate being and constant companion that informed her world in way people could not. After living and working in New York City, and being away from Wyoming for fifteen years, she recently moved back to her beloved state where she works to heed the story of the landscape through visual form.

At Brush Creek I plan on continuing a series of watercolor paintings focusing on contemporary scenes in Wyoming where old world meets new world. For this series I have been employing the format of Chinese Dynasty era scroll paintings that captured agrarian life in old world China. I find the intersection of this ancient art with our relatively new history of the American West works well to express our archetypal connection to the natural world.

**VISUAL ART STUDIO B**

Anh-Thuy Nguyen is a multi-media artist, whose work spans from photography, video to performance and sound art. Using her Vietnamese history as a resource, Nguyen’s work delves deeply into conflicting emotions, feelings, and thoughts through the portrayal of often strikingly strange yet hauntingly beautiful visual manifestations of gain and loss. She received her MFA in Studio Arts from Southern Methodist University, and a BFA in Photography from the University of Arizona.

I am interested in exploring my existence within the Western environment and landscape. I will mostly document my responses to its grandness via photography and audio. Images from this series will serve as a visual diary for my documentary, while audio will suggest a conflicting dialogue between the authentic Western sounds and my dialogue of speaking to myself and to the land.
**VISUAL ART STUDIO C**

**Kristen Martincic:** I push the boundaries of privacy and expose vulnerability by examining what typically lies hidden beneath the surface. In my prints, sculpture, and installations, garments become a surrogate for the human form, hovering between skin and clothing, intimacy and exposure. My artwork uses subtle hints of awkwardness and longing to communicate the honesty and beauty of everyday moments, and to make the viewer keenly aware of their own sense of self.

My artwork has been widely shown in solo and group exhibitions. Venues include Editions/Artists' Book Fair in New York City, American University in Egypt, Indiana University Art Museum, Holter Museum of Art, and The Print Center in Philadelphia. I am fortunate to have my work in several public collections, including the Sheldon Museum of Art, Brodsky Center for Innovative Editions, Fidelity Investments, and the Hawaii State Foundation on Culture and the Arts. In addition, I have had the opportunity to be a resident artist at Watershed Center for the Ceramic Arts, Kimmel Harding Nelson Center for the Arts, and Lux Center for the Arts.

I received a BFA from Bowling Green State University and an MFA from the University of Nebraska-Lincoln. My studio is in Columbia, Missouri where I also teach at the University of Missouri and am a Non-Resident Faculty Studio Advisor for Maine College of Art.

**VISUAL ART STUDIO D**

Nestled in a high desert terrain, the villages of Northern New Mexico inspire artist **William Haskell** to create exquisite watercolors which reflect his passion for this unique and diversified landscape. Weathered adobe structures are drenched in a crisp white light beneath New Mexico mountain ranges in many of Haskell’s colorful watercolors. His focus on detail in his work goes beyond mere description of subject and draws the viewer into the painting for a more intimate connection with everyday forms and a sense of place.

Haskell began drawing at the early age of four, and was introduced to watercolor by the age of eleven. He says, “Drawing is the basis for my painting and it has been essential for me to continuously develop my drafting skills.” He apprenticed to award-winning Wisconsin wildlife artist Terrill Knack, originally intending to specialize in painting birds of prey. His current work shows Knack’s influence in discipline, as well as in his frequent use of wildlife in his landscape paintings.
Working primarily in watercolor, Haskell has become known for the depth and quality of his glazes. He says, “With the use of dry brush techniques, I am able to take the watercolor to a different level by working as translucently or opaquely as needed. I use 300-pound Arches watercolor paper with a smooth, hot press finish. I seal, dry-mount and archivally varnish the finished painting. This removes the need for glass, which traditionally protects a watercolor. This allows the user to get closer to the work.”

**PERYAM STUDIO**

**Jardine Libaire** wrote the novel *Here Kitty Kitty* (2005) and, under a pen name, *The Upper Class* series of novels (2008-2009). At Brush Creek, she’ll be working on a new novel tentatively called *White Fur*, and rewriting a couple screenplays. Originally from New York, she lives in Austin, TX.

**RANCHER’S DAUGHTER STUDIO**

**Carolyne Wright** has published nine books and chapbooks of poetry, a collection of essays, and four volumes of translations from Spanish and Bengali. Her latest book is *Mania Klepto: the Book of Eulene* (Turning Point, 2011). Her previous collection, *A Change of Maps* (Lost Horse Press, 2006), won the 2007 IPPY Bronze Award. *Seasons of Mangoes and Brainfire* (Carnegie Mellon UP/EWU Books, 2nd edition 2005) won the Blue Lynx Prize and American Book Award. Wright has been a visiting writer at colleges, universities, schools, and conferences around the country. She returned to her native Seattle in 2005, and teaches for the Northwest Institute of Literary Arts' Whidbey Writers Workshop MFA Program.

At Brush Creek, I will work on poems for "Mother-of-Pearl Women," one section of a book of new and selected poems in progress, *This Dream the World*, a sequence of poems dealing with family and national history, including the ways in which the personal sphere interacts in the larger public arena. "Mother-of-Pearl Women" is a series of lyric-narrative poems,
several in received or nonce form (ghazals, sestinas, rounds), based on inter-cultural encounters throughout my life with girls and women, including Latin American women, Native women, African-American women, and the women of my own family—beginning with my own origins in the Pacific Northwest, and moving out across the North American continent, Latin America and South Asia.

ARMSTRONG STUDIO

Anne Guzzo is an award-winning composer and the director of New Frontiers Festival of music. Passionate about new music, Guzzo performs on clarinet and teaches composition at the University of Wyoming.

Her music has been played by the San Francisco group, the Empyrean Ensemble; Telling Stories from Colorado; Third Angle in Oregon; the Divan Consort in LA, the AdZel Duo; and other ensembles. Guzzo’s works have also been played at festivals across the globe. Guzzo earned her Ph.D. at UC, Davis and her master’s at UC, Santa Cruz, CA. She received a bachelor’s in clarinet from UNM in Albuquerque, NM.

For the Brush Creek Foundation for the Arts Residency, I will complete a string trio commissioned by the ensemble, Musica Harmonia—Joan Griffing, violin; Denise Phoenix-Neal, viola; and Beth Vanderborgh, cello. One movement, entitled Things Bright, was completed in 2011. The musicians requested two additional movements to be written on Western themes including a “round-up” movement and a slow middle movement. The new movements will be informed by classical structure —sonata-allegro form for the round-up, and a baroque dance form, the Pavanne, for the slow movement. The work will, however, incorporate quotes (though not always obvious) of 1920s and 30s Cowboy music.