University of Wyoming Art Museum
Report on Artists: Exhibitions and Permanent Collection Purchases
FY2011 – date (July 1, 2010 – July 23, 2011)
Sculpture: A Wyoming Invitational (2008 – July 23, 2011)

Mission: As an academic museum and a leader in the arts, the University of Wyoming Art Museum collects, preserves, exhibits, and interprets visual art from around the world to challenge, inspire and educate the people of Wyoming and beyond, and serves as a gathering place for interdisciplinary discourse, dialogue, and community interaction.

Educational philosophy: Imagine Learning from the Masters

I. Permanent Collection Purchase Acquisitions

Total Acquisitions: 12 objects
Total Funds Spent: $38,800

- **Binh Danh (Vietnamese/Cambodian-American, b. 1977)**, *Drifting Souls*, 2000, chlorophyll print, resin, 14-1/2 x 32 inches
  Price paid: $6,800
  Funding source: Endowment Income

  With the growing interest in using the Art Museum's collection for academic curricula, Binh Danh's technically unique photography of printing photographic negatives into living leaves or grasses using photosynthesis and his use of pop culture sources appeal and apply to a variety of academic disciplines beyond fine art and art history making this work highly useful for scholarly and student research. The object was acquired from the artist's solo exhibition at the Art Museum.

- **Anne-Karin Furunes (Norwegian, b. 1961)**, *Portraits of Pictures – Portrait 18*, 2007, acrylic on canvas, perforated, 88-1/4 x 63 inches
  Price paid: $15,000
  Funding source: Collection Funds, Memorial Funds, Endowment Income

  Anne-Karin Furunes, professor and dean of the Trondheim Art Academy, Norway, creates large-scale images by perforating black or white painted canvases with thousands of various sized holes. Reminiscent of the dot pattern of half-tone photographs seen in newspapers or magazines, Furunes' images reference the photographic persona of her subjects.

- **Ralston Crawford (American, 1906-1978)**
  Los Penitentes, Seville, c. 1970s, black & white silver print, 11 x 14 inches
  At the Cathedral, Seville, c. 1970s, black & white silver print, 8 x 10 inches
  Price paid: $16,500
  Funding source: Endowment Income, matched with a gift of 3 additional etchings from the artist's son, Neelon Crawford. Value: $16,500

  The addition of 5 more works by Ralston Crawford to the 5 lithographs, 10 photographs, and 3 drawings already present in the Art Museum collection complement and deepen the artist's

representation at UW. The works—photographs and etchings—are of the same subject matter and convey how the artist approached each medium differently. One of the 20th century's important Modernist artists, Crawford's work in the Precisionist style is highly useful for scholarly and student research.

- **Patrick Jablonski (American, b. 1963)**
  Sea Cave, 2001, gelatin silver print, 8 x 10 inches
  Rock Reflections, 1990, gelatin silver print, 8 x 10 inches
  Burned Forest Fog, 1988, gelatin silver print, 8 x 10 inches
  Fallen Tree, 2001, gelatin silver print, 8 x 10 inches
  Trees, Mist, Sunlight, 1991, gelatin silver print, 8 x 10 inches
  Price paid: $500
  Funding source: Endowment Income

  For Patrick Jablonski, the landscape has been his subject throughout his 25-year career as a photographer. Having trained with and worked for nationally recognized photographers, he carries on the traditional 20th century darkroom process of silver gelatin photographic prints. In this digital age, silver gelatin printing is joining the ranks of "alternative process" photography of the 19th century. These photographs become important art historically and as a contemporary iteration of the American landscape photography genre.

II. Museum Exhibitions

- ***American Regionalism: Selections from the Art Museum Collection***
  January 29, 2011 – December 23, 2012
  Artists: Thomas Hart Benton, Virginia Dudley, John McCrady, Jim Turnbull, Joseph P. Vorst, Alexander Hogue, Gene Kloss, Doel Reed, Minetta Good, Edward Hopper, Reginald Marsh, Harry Sternberg, John Steuart Curry, Clare Veronica Hope Leighton, Grant Wood, Joe Lebort
  Number of objects: 22
  Media: Lithograph, tempera on paper, etching, aquatint, stone lithograph, wood engraving
  Expenses paid: $195.00
  Funding source: Program funds
  Exhibition summary: *American Regionalism* presents works on paper that portray American landscapes filled with such characters as revivalists, bootleggers, and farmers, all depicting the rural values of hard work, self preservation, and the beauty of small town life at the height of the Great Depression and between the two World Wars. The exhibition has been integrated into UW curriculum in several History, American Studies and Fine Art/Printmaking classes since it has been on exhibit. Curated by Nicole Crawford, curator of collections, entirely from the Art Museum Collection.

- ***Richard Barnes: Animal Logic***
  January 29 – April 16, 2011
  Artists: Richard Barnes
  Number of objects: 11
  Media: C-print (photography)
  Expenses paid: $3,548.75
  Funding source: Program funds
  Exhibition summary: Richard Barnes photographs behind-the-scenes views in natural history museums around the world to explore how we collect, preserve, catalog, and present the natural world and the role that museums play in that process. Curated by Susan Moldenhauer, director & chief curator; lent by the artist.

- ***Margaret Cogswell: Wyoming River Fugues***
  September 8 – December 22, 2012
  Artists: Margaret Cogswell
  Number of objects: To be determined (site-specific installation)
  Media: May include steel pipe, video and audio components, poly-plastic pipe, Plexiglas, drawings, other mixed media
  Expenses paid: $9,315.79
  Funding source: National Endowment for the Arts, Andy Warhol Foundation for the Visual Arts, Endowment Income, Program funds
  Exhibition summary: *Wyoming River Fugues* is a three-year project that will culminate in a site-specific installation at the Art Museum. Margaret Cogswell conducts extensive research on all aspects of her subject, American rivers. *Wyoming River Fugues* is a continuation of her ongoing series of *River Fugues*. The exhibition also is the platform on which the Art Museum will present its first Faculty Teaching Institute, assisting UW

faculty in understanding how to integrate original art in curriculum. The artist and participating faculty will present their research and results in a symposium in conjunction with the exhibition. Curated by Susan Moldenhauer, director & chief curator; lent by the artist. Visiting artist. Exhibition brochure. Symposium.

- ***Kwang-Young Chun: Aggregations, new work***
  September 12 – December 23, 2009
  Artists: Kwang-Young Chun
  Number of objects: 7
  Media: Mixed media, Korean mulberry paper
  Expenses paid: $1,678.64
  Funding source: Program funds
  Exhibition summary: Internationally recognized Korean artist Kwang-Young Chun creates sculptural and wall-relief works composed of thousands of small Styrofoam forms meticulously wrapped and hand-tied with Mulberry paper. His work references the collective history of found Mulberry paper and his labor-intensive hand-tying process. Curated by Susan Moldenhauer, director & chief curator; traveling to the Knoxville Museum of Art, Knoxville, TN and Daura Gallery, Lynchburg College, Lynchburg, VA. Visiting artist. Exhibition brochure.

- ***Cold War in America: Works from the 1950s-1970s, Selections from the Art Museum Collection***
  August 21 – December 22, 2010
  Artists: Milton Avery, James Brooks, Willem de Kooning, Robert Indiana, Lee Krasner, Conrad Marca-Relli, Larry Rivers, Andy Warhol, Garo Antreasian, Adolph Gottlieb, Philip Guston, Robert Motherwell, Alice Neel, Robert Rauschenberg, Ed Ruscha
  Number of objects: 15
  Media: Lithograph, color silkscreen, color serigraph, serigraph, mixed media, drawing, collage, gouache on paper, oil on paper
  Expenses paid: $62.00
  Funding source: Program funds
  Exhibition summary: *Cold War in America* focuses on work created at the height of the Cold War era, a period in American history shaped by conflict and political tension, but that also saw the rise of many important and uniquely American art movements, such as Pop Art and Abstract Expressionism. Curated by Nicole Crawford, curator of collections, entirely from the Art Museum collection.

- ***Binh Danh: Life, Times, and Matters of the Swamp***
  September 4 – December 22, 2010
  Artists: Binh Danh
  Number of objects: 29
  Media: Found comic books, archival inkjet print (photography), chlorophyll print on grass, resin, found movie poster, *Life* magazines
  Expenses paid: $4,868.97
  Funding source: Wyoming Arts Council, Program funds
  Exhibition summary: Vietnamese-Cambodian/American artist Binh Danh culls historic photographs from *Life* magazines that depict images from the Vietnam War to explore

his own heritage, collective memory, and how popular culture influences history. Danh overlays tropical leaves and grasses with the photographic negatives and uses sunlight and the plant's natural process of photosynthesis to imbed the images on the leaves, which he then preserves. Curated by Susan Moldenhauer, director & chief curator; lent by the artist and Haines Gallery, San Francisco. Visiting artist.

- ***Adornment: Native American Regalia, Selections from the Peter W. Doss Crow Indian Artifact Collection***
  May 30 – November 14, 2009
  Artists: Kathryn Woodman Leighton, unknown makers
  Number of objects: 58
  Media: Seed beads, sinew, leather, metal beads, metal bells, hide with fur, feathers, rhinestones, silk ribbons, metal chains, shells, celluloid button, ermine, deer tail, tinsel, beads, wool trade cloth, cut beads, fabric, Navajo silver buckle, webbing, thread, hide, metal snap, black stone, wood, straw beads, bell, Native tanned leather, quill wrapped rawhide tassels, tin cones, horse hair, bugle beads, pigment, canvas, metal tool, chicken hawk head, legs and claws, earth pigments, dew claws, porcupine quill, buffalo hide with hair, dentalium shells, glass beads, string, metal military button, stone, wing, cut glass beads, channette fringe, Macaw feathers, tin cone tinklers, fur, gourd, cow horns, beaver fur, cotton bias with velveteen, cowrie shells, cotton cloth backing, commercial leather, satin cloth, black dyed commercial leather, leather fringe, rope, painted clay beads, bear claws, brass bugle beads, black velvet, ribbon, buffalo horns, buffalo hair, rabbit fur, black felt, bone hair pipes, trade beads, paper, Native tanned buckskin, oil
  Expenses paid: $1,068.36
  Funding source: Endowment Income
  Exhibition summary: *Adornment* focuses on the decorative elements of everyday Northern Plains Indian clothing and regalia, including war bonnets, headdresses, footwear, and jewelry. Specific patterns and beading techniques used in regalia remain an important part of tribal and individual identity. Curated by Barbara Stone, independent curator, from the Peter W. Doss Crow Indian Artifact Collection at the University of Wyoming Art Museum.

- ***Dufy by Design: The Fabric Design of Raoul Dufy***
  June 4 – August 21, 2010
  Artists: Raoul Dufy
  Number of objects: 101
  Media: Watercolor, silk façonné, collage, photograph, book, illustration, facsimile, facsimiles of woodcuts, silk fabric showing eleven variations of color paths, façonné satin with gold thread, silk, gouache, twill, doupion, crêpe de Chine, hand-blocked and printed silk, Velours cotton modal, silk damask, Satin devouré à la main, ink, empreinte, Pongé silk, printed and hand-painted silk mousseline, impression chaîne, cotton, wool, twill silk square, India ink, embroidered tulle, silk brocade with metallic thread,
  Expenses paid: $5,465.37
  Funding source: Restricted gift, Program funds
  Exhibition summary: French artist Raoul Dufy is primarily recognized as a Fauvist painter, however, this exhibition highlights his extensive work and innovation in fabric design and

his work with some of the leading design firms of 20th century France. Dufy's work is also represented in the Art Museum collection. Curated by Shirley Howarth and organized for international tour by The Humanities Exchange, Montreal. Visiting scholar.

- ***Etsuko Ichikawa: NACHI – between the eternal and the ephemeral –***
  February 26 – August 6, 2011
  Artists: Etsuko Ichikawa
  Number of objects: 1 (site-specific installation)
  Media: Pyrographs (drawings made from molten glass on paper), cotton thread, video and audio components
  Expenses paid: $40,023.90
  Funding source: Wyoming Arts Council, Annual funds, Endowment Income, Restricted gift, National Endowment for the Arts, Program funds
  Exhibition summary: *NACHI* is a site-specific installation by Japanese artist Etsuko Ichikawa that combines large-scale pyrographs (drawings made using molten glass as a mark-making tool), singed roped, and audio and video components. The installation was inspired by Japan's tallest waterfall, Nachi, a place of pilgrimage for generations. Ichikawa's site visit for exhibition planning occurred during her artist residency at Jentel. Two-week artist residency in the UW Art Department (Drawing), UW Theatre & Dance (Dance) and UW Art Museum (exhibition installation). Exhibition brochure.

- ***Anne-Karin Furunes: Portraits of Unknowns***
  September 4 – December 22, 2010
  Artists: Anne-Karin Furunes
  Number of objects: 13
  Media: Paint on paper, perforated; acrylic on canvas, perforated
  Expenses paid: $7,839.61
  Funding source: Restricted gift, Wyoming Arts Council, Program funds
  Exhibition summary: Norwegian artist Anne-Karin Furunes uses archived photographs that depict people from various historic and covert government programs as the basis for her large-scale portraits, which are created by perforating either a black or white painted canvas with various sized holes to create the image. Curated by Susan Moldenhauer, director & chief curator; lent by Barry Friedman LTD, New York. Visiting artist.

- ***Harold Garde. painting. 50 years.***
  March 27 – August 21, 2010
  Artists: Harold Garde
  Number of objects: 37
  Media: Acrylic on canvas, tempera on paper, tempera on canvas, oil on canvas, oil on board, strappo print, monotype
  Expenses paid: $2,997.08
  Funding source: Program funds
  Exhibition summary: A UW alumnus (1949), Harold Garde's career as an Abstract Expressionist painter started with his education under then UW art department faculty at the time—Surrealist Leon Kelly, Abstract Expressionist George McNeil, and Geometric Abstractionist Leon Kelly—all of whom made significant contributions to 20th century art.

Garde's first major retrospective includes his paintings and Strappo prints of various subjects: vases, portraits, figures, chairs, puppets, pinnacles, crossroads, and sightings. Curated by Jeanne Dowis; organized for national tour by the Museum of Florida Art. Visiting artist.

- ***People of the West: A Collector's Vision, Selections from the Erivan and Helga Haub Collection***
  September 11 – November 13, 2010
  Artists: Joe Beeler, Oscar E. Berninghaus, Albert Bierstadt, LaVerne Nelson Black, Gerald Cassidy, John Ford Clymer, Gerard Curtis Delano, Henry Francois Farny, Veryl Goodnight, Martin Grelle, E. Martin Hennings, Clark Hulings, Harry Jackson, W.H.D. Koerner, William R. Leigh, Robert Lougheed, Tom Lovell, Alexander Phimister Proctor, Frederic Remington, Charles M. Russell, Bill Schenck, Joseph H. Sharp, Charles Schreyvogel, Olaf Weighorst
  Number of objects: 25
  Media: Oil on canvas, oil on board, oil on linen, bronze, gouache en grisaille on paper, watercolor on paper
  Expenses paid: $16,896.99
  Funding source: Programs funds
  Exhibition summary: The first ever US public exhibition drawn from the Erivan and Helga Haub Collection, recognized as one of the most expansive private collections of important Western American art, focuses on the cultural traditions of the west as represented in both iconic imagery and in the storytelling tradition. A range of important artists spanning from the early explorer artists to contemporary are presented. Curated by Nicole Crawford, curator of collections. Visiting collectors. Exhibition catalog.

- ***Albany County Children's Art Exhibition***
  December 4 – December 23, 2010
  Artists: K-12 students in Albany County
  Number of objects: 800 (approx.)
  Media: Various
  Expenses paid: $0
  Funding source: Program funds
  Exhibition summary: The annual exhibition showcases the artwork created by students in Albany County during the school year and coincides with the Art Museum's annual holiday celebration and community outreach events, *Happy Holidays, Laramie!* and the *Festival of Trees*.

- ***Talismans of Protection from Chosŏn Korea: Locks, Latches, and Key Charms***
  September 3 – December 22, 2011
  Artists: Unknown makers
  Number of objects: 131
  Media: Brass, silk, rush, silk thread, jade, cloisonné, gilt bronze, iron, silver, nickel, wood
  Expenses paid: $15,000.00
  Funding source: Restricted gift, Program funds
  Exhibition summary: *Talismans of Protection from Chosŏn Korea* highlights the functionality, craftsmanship, and symbolism of locks, gate latches, and key charms from the Chosŏn

dynasty in Korea (1392 – 1897). Lent by the Lock Museum, Seoul, Korea; organized for international travel by the Korea Society, New York, NY. Visiting Scholar.

- ***Neltje***
  May 22 – August 28, 2010
  Artists: Neltje
  Number of objects: 7
  Media: Mixed media, acrylic on canvas
  Expenses paid: $2,723.85
  Funding source: Program funds, Endowment Income
  Exhibition summary: The exhibition *Neltje* demonstrates the scope of Wyoming artist Neltje's Abstract Expressionist work, including the importance of mark-making, color, working in a series, collage, and assemblage. Curated by Susan Moldenhauer, director & chief curator; traveling to the Yellowstone Art Museum, Billings, MT. Visiting artist. Exhibition brochure.

- ***Serena Perrone: A Volcano Pilgrim in Exchange for Fire***
  July 2 – August 27, 2011
  Artists: Serena Perrone
  Number of objects: 20
  Media: Intaglio, monotype, silkscreen, letterpress
  Expenses paid: $540.38
  Funding source: Program funds
  Exhibition summary: Serena Perrone's series of prints are in direct response to the tragic loss of UW professor and poet, Craig Arnold in 2009. Perrone combines multiple printmaking techniques to create scenes of active volcanoes from around the world overlaid with text taken from Arnold's travel blog. Lent by Cade Tompkins Projects, Providence, RI.

- ***Utagawa Kunisada (1786-1865): Japanese Kabuki Portraits from the Art Museum Collection***
  April 2 – August 6, 2011
  Artists: Utagawa Kunisada
  Number of objects: 9
  Media: Color woodcut
  Expenses paid: $284.75
  Funding source: Program funds
  Exhibition summary: Kabuki portraits by Utagawa Kunisada from the Art Museum's permanent collection are an important visual record of the Kabuki theater actors, who would otherwise be known historically by name only. Kunisada was arguably the most popular, prolific, and financially successful artist of *ukiyo-e* woodblock prints in 19th century Japan. Curated by Nicole Crawford, curator of collections, entirely from the Art Museum Collection.

- ***Laramie: A Gem City Atlas***
  April 30 – June 18, 2011
  Artists: Paula A. Wright, Alex Borgen, Shizue Seigel, Ben Pease, Kelly Herbinson, Jessica Tanguay, Travis Ivey, Chavawn Kelly, Tessa Dallarosa, Tasha LeClair, Tristan Ahtone,

LuLing Osofsky, Paulius Staniunas, Courtney Googe, Mary Kate McCarney, Tshering Dema L, Beth Cochran, Gabrielle Reeves, Jacklynn Pham, Katie B. Booms, Michael Hurley, Irina Zhorov, Kathryn B. Flagg, Kelsey Giroux, Alyson Hagy, Val Pexton, Judy Knight, Leniegh Shrinar, Christie Bain, Meghan Rowswell, Kristen Gunther

Number of objects: 27

Media: Ink on paper, colored pencil on paper, relief print, mixed media, rhinestones, earthenware, terra cotta slip, fabric, paper, laser decals, charcoal, watercolor, cotton floss on fabric, mixed fiber

Expenses paid: $1,860.27

Funding source: Program funds

Exhibition summary: *Laramie: A Gem City Atlas* is the result of a collaboration with the UW MFA in Creative Writing Program and their eminent writer in residence, Rebecca Solnit. Students and community members created maps that reconsidered Laramie, its people, goods, and services. The exhibition presented the maps, artwork created in response to the maps by local and student artists, and student research. Traveling to UW Coe Library.

- ***Peter Sarkisian: Video Works, 1996-2008***

  January 30 – May 8, 2010

  Artists: Peter Sarkisian

  Number of objects: 10

  Media: Vacuum formed thermal plastic, video projection, mixed media

  Expenses paid: $2,755.37

  Funding source: Program funds

  Exhibition summary: A mid-career retrospective by Santa Fe-based artist Peter Sarkisian explores the spatial and perceptive possibilities of video, film and sculpture. Combining vacuum formed thermal plastic forms or 3D found objects and rear-projected video, he creates experiences that question the viewer's perception of what is real and what is projected. Curated by Susan Moldenhauer, director & chief curator; traveling to the National Taiwan Museum of Fine Arts, Taichung, Taiwan; Knoxville Museum of Art, Knoxville, TN; Jordan Schnitzer Museum of Art, University of Oregon, Eugene, OR; and the Scottsdale Museum of Contemporary Art, Scottsdale, AZ. Lent by the artist, I-20 Gallery, New York, and the Ulrich Museum of Art, Wichita State University, Wichita, KS. Visiting artist. Exhibition brochure.

- ***36th Annual Juried University of Wyoming Student Exhibition***

  January 29 – March 19, 2011

  Artists: Danielle Alvarado-Speager, Jacob Bathen, Madison Becker, Meredith Bell, Alison Berreman, Eric Berg, Bryan Brodersen, Jake Buckley, Kara Healey, Amanda Stith, Hannah Clark, Courtney Conrad, Maddie Costigan, Tessa Dallarosa, Sarah Dahlinger, April Dockter, Spencer Duncan, Louise Eckardt, Pamela Fanelli, Jacquie Fankell, Chancelor Havlik, Hilary Havlik, Emily House, Nathan Huseth, Austen Williams, Bryce Huhtala, Michael Hurley, Nyla Hurley, Kelsey Iredale, Dakotah Konicek, Nataliya Lityuk, Evan Major, Conor Mullen, Nuray Packard, Andrew Parker, Nash Quinn, Brandon Reavis, Gabrielle Reeves, Alanna Reid, Bethany Reisner, Will Ross, Brandon Russell, Gary Schmitt, Gary Staebler, Molly Sullivan, Jessica Tanguay, Paul Tholl, Dan Toro, Kaitlyn Whitlock, Holly Wood

  Number of objects: 71

Media: Graphic design (animated), graphic design, oil, intaglio, ink, acrylic, sand, wood, paint, stucco, found objects, paper and fabric castings, cast iron, cast bronze, welded steel, soil, linocut, monotype, ink drawing, relief print, chine collé, spray paint, photography, solar plate, etching, ceramic, decorative slips, white gold luster, low-fire glaze, copper washer, iron, mixed media, acrylic, digital painting, earthenware, slip cast terracotta, laser decals, aquatint, hand stitching, reductive woodcut, color monotype, collograph, photo polymer etching, screen print on paper, paper, wax, India ink, pastel, oil stick on Masonite, charcoal, aerosol, plywood
Expenses paid: $24,532.86
Funding source: Restricted gifts, UW transfers, Program funds, Endowment Income
Exhibition summary: The annual student exhibition celebrates student artwork across the UW campus and is open to any enrolled student, regardless of area of study and class level, and results in a wide variety of media and subject. A juror from outside the state is selected each year to jury the exhibition. 51 purchase and recognition awards were given to 31 students.

- ***From the Scottish Sublime to the American West: Selected Works from the University of Wyoming***
  April 2 – July 9, 2011
  Artists: David Young Cameron, Alvin Langdon Coburn, Richard Wilson, Sir Frances Seymour Haden, John Constable, David Law, George Gray, Louis Bosworth Hurt, Joseph M. Turner, Thomas Lupton, Sir Frank Short, Alphonse Legros, Benjamin Thomas Pouncy, William Woollet, Searly S. Willis, Henry Farrer, Timothy Cole, Samuel Coleman, Mary Nimmo Moran, Thomas Moran, James Abbot McNeil Whistler, John W. Williamson, Childe Hassam, Hermann Herzog, Peter Moran, Albert Fitch Bellows, Samuel Chamberlain, John Henry Hill, Ralph Blakelock, Emil Carlsen, Karl Bodmer, Thomas Moran, William Henry Jackson, Albert Bierstadt
  Number of objects: 46
  Media: Etching, gelatin silver print, oil on canvas, mezzotint, engraving, wood engraving, lithograph, drypoint, aquatint etching, intaglio, chromolithograph, photomechanical color print, albumen print, steel engraving
  Expenses paid: $531.31
  Funding source: Program funds
  Exhibition summary: Presented in conjunction with *The Ninth International Scott Conference, Walter Scott: Sheriff and Outlaw*, *From the Scottish Sublime to the American West* compared the romantic sublime landscapes of 18th and 19th century British and Scottish artists with early 19th century American landscapes. Curated by Nicole Crawford, curator of collections, from the Art Museum collection with additional works from the American Heritage Center.

- ***The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States***
  January 29 – August 27, 2011
  Artists: Lucio Pozzi, Robert Mangold, Chryssa, Robert Barry, Edda Renouf, Edward Renouf, Joseph Nechvatal, Ursula von Rydingsvard, Robert Lobe, Richard Nonas, Martin Johnson, Richard Tuttle, Lynda Benglis, Gregory Amenoff, Rodney Ripps, Charles Clough, David Gilhooly

Number of objects: 28
Media: Graphite, watercolor, ink, graphite on colored paper, pencil and conte crayon on paper mounted on board, acrylic on paper mounted on aluminum, pastel chalk with incised lines on Arches paper with fixative, oil on canvas, white pastel chalk, blue ink, steel, Plexiglas, wire, cheesecloth, Rhoplex, pigmented molded paper with acrylic paint and oil based gold leaf, gouache, oil paint, wax medium, cloth on wood, enamel on Masonite on wood, glazed ceramic
Expenses paid: $485.94
Funding source: Program funds
Exhibition summary: Dorothy and Herbert Vogel, a librarian and postal employee, used their meager salaries to amass a collection that includes some of the most important late 20th century artists. Realizing their collection was too large to gift to one institution, they worked with the National Gallery of Art, Washington, DC, to distribute 50 works to one public collection in each state. The University of Wyoming Art Museum is the Wyoming recipient of the project, receiving 50 works (128 objects), both filling an art historical gap of late 20th century art in the Museum collection and placing the Museum in the same company as many major US museums. The exhibition showcases a portion of work gifted to the Museum. Curated by Nicole Crawford, curator of collections, entirely from the Art Museum collection.

- ***Iconic Mass Culture: Andy Warhol's Portraits***
  September 11 – November 13, 2010
  Artists: Andy Warhol
  Number of objects: 49
  Media: Gelatin silver print, Polaroid, newsprint on canvas
  Expenses paid: $13,483,45
  Funding source: Endowment Income, Program funds
  Exhibition summary: For the 20th anniversary of the Andy Warhol Foundation for the Visual Arts, the *Photographic Legacy Program* distributed collections of original photographs to 180 academic museums and galleries in the U.S., of which the UW Art Museum was a recipient. *Iconic Mass Culture* demonstrates Warhol's use of different photographic and printmaking techniques to address pop culture's definitions of celebrity, beauty, and public accessibility: Polaroids to create formal portraits, silver gelatin prints to create candid photographs, and silkscreen prints to combine the two approaches. Curated by Nicole Crawford, curator of collections, from the Art Museum collection with additional loans from Westwood Gallery, New York. Visiting scholar.

- ***Silver & Metalwork of the 20th Century: The Margo Grant Walsh Collection***
  July 23 – November 12, 2011
  Artists: Cooper Brothers & Sons, Rennie Mackintosh, Graham Leichman Stewart, Katey Felton, Konoike, Georg Jensen, Carl Poul Peterson, Thomas Jim, William Spratling, Tony Hochstetler, Gustav Stickley, Albert Berry, William G. deMatteo, Arts Crafts Shop, School of Robert Jarvie, Gorham Manufacturing Co., Heintz Art Metal Shop, T.C. Shop, Steven Dweck, Rookwood Pottery, Potter Studio, Ercuis, William van Erp, Dirk van Erp, Alphonse LaPaglia, Kurt J. Matzdorf, Lona P. Schaeffer, Peer Smed, Katherine Pratt, Allan Adler, Claire Falkenstein, The Kalo Shop, Falick Novick, Arthur J. Stone, Grann & Laglye, Henry

Petzal, Elizabeth Gage, Sybil Dunlop, John Pontus Petterson, Karen Randall, Frederick Courthope, Carl Sohnlein & Son, Mappin & Webb, Ltd., Stuart Devlin, Christopher Lawrence, Leslie Durbin, H.G. Gray, Evelyn Yazzie, Singin Sam, Elmer Kee, Tiffany & Co., William Comyns & Sons, Oliver Baker, Liberty & Co., William Tonks & Sons, M.T. Wetzler, Wurttembergische Metallwarenfabrik, Josef Hoffman, John Prip, Anthony Paton Hawksley, Grant MacDonald, Julius Olaf Randahl, G. LeComte, Karl F. Leinonen, Björn Weckström, Whiting Mfg, Co., Louis F. Glasier, Cellini Craft, Inc., Mogens Ballin, Ludwig Hohlwein, George Henry Walton, School of C.F.A. Voysey, Bratland, Hallsbergs Guldsmeds, Evald Nielsen, The Guild of Handicraft, Charles Robert Ashbee, Frantisek Bibus & Son, The Jarvie Shop, Pampaloni, Mulholland Bros., Inc., Keswick School of Industrial Arts, Charles Wilmott, Christopher Dresser, John Pearson, H.B. Bare, Hugh Wallis, William Hutton & Sons, Ltd., Charles Boyton, Sandheim Bros., Alfred Edward Bonner, Henry George Murphy, Robert Edgar Stone, Amy Sandheim, Albert Edward Jones, Michael Bolton, Keith Thyssen, Malcolm Appleby, Karl Gustav Hansen, Clemens Friedell, Erik Magnussen, Thorvald BindesbØll, Henning Koppel, Kay Bojesen, Salvador Vaca Terán, Hector Aguilar, Prince Tati, Mary Thew, John Donald, Oliver Baker, unknown makers

Number of objects: 185

Media: Silver plate, sterling silver, parcel-gilt, wood, rosewood, tortoiseshell, ebony, patinated bronze, copper, glass, mother-of-pearl, ivory, stone, bronze, patinated copper, copper, ceramic, amazonite, chrysoberyl, carnelian, malachite, amber, lapis lazuli, amethyst, green quartz, turquoise cabochon, blister pearls, hardwood, gilt, coral, pewter, enamel, white metal, enamel cabochons, Bakelite, Ruskin enamel, moonstone, vermeil,

Expenses paid: $19,515.24

Funding source: Endowment Income, Program funds, Director's Discretionary Funds

Exhibition summary: Self-taught collector Margo Grant Walsh collects silver and metalwork based on her passion for design, craftsmanship, and function. Her collection of over 2,000 objects includes some of the most well-known and obscure artists and artisans of the 20th century. This selection from her larger collection showcases work from 8 countries and includes work from the major artistic movements that include Arts & Crafts and Modernist Impulse. Visiting scholar.

- ***American Modernists in Wyoming: George McNeil, Leon Kelly, and Ilya Bolotowsky***

  January 30 – August 7, 2010

  Artists: George McNeil, Leon Kelly, Ilya Bolotowsky

  Number of objects: 28

  Media: Watercolor, tempera, oil on canvas, color serigraph, acrylic on canvas, oil on canvas on board, oil on paper on plywood, oil on panel, oil on Masonite

  Expenses paid: $3,569.85

  Funding source: Endowment Income

  Exhibition summary: All former professors at UW, George McNeil, Leon Kelly, and Ilya Bolotowsky went on to have successful professional careers, making significant contributions to 20th century art. Their work exemplifies American Modernism, including paintings that demonstrate Surrealism, Abstract Expressionism, and Geometric Abstraction. Curated by Susan Moldenhauer, director & chief curator, from the Art

Museum collection with additional loans from Rehs Gallery, New York, ACME Fine Art & Design, Boston, MA, & Gratz Gallery, New York.

- ***UW Art Department Faculty Exhibition***
  January 29 – March 19, 2011
  Artists: Shelby Shadwell, David Jones, Mark Ritchie, Leah Hardy, Diana Baumbach, Jenny Venn, Jessica Perry, Margaret K. Haydon, Ricki Klages, Nathan Abel, Ashley Hope Carlisle, Patrick Kikut, Doug Russell
  Number of objects: 52
  Media: Charcoal on paper, mixed media, intaglio, hand color on bees-waxed paper, etching, aquatint on bees-waxed paper, aquatint relief, relief, toner transfer, intaglio on chine collé bees-waxed paper, hand color, brass, nu gold, wood, glass, photograph, mica, shisha mirrors, sequins, pigment, copper, earthenware, encaustic, teeth, resin, terracotta, oil color, hand-sewn Indian glazed cloth, shisha embroidery, glass lens, stoneware, glaze, hand-cut paper, paint, graphic design, web design, giclee prints, paper, graphite, ceramic, oil on panel, cast iron, porcelain, woodblock print, chine collé, library ladder, video, wood, black Prismacolor pencil on BFK paper
  Expenses paid: $58.00
  Funding source: Program funds
  Exhibition summary: Every three years, the Art Museum features the UW Art Department faculty in an exhibition of their current work, providing an opportunity for the public and students to view faculty members' creative work.

- ***Artists from France: Paintings and Prints from the Art Museum Collection***
  May 30, 2009 – December 23, 2010
  Artists: Henri Matisse, Paul Gauguin, Felix Hilaire Buhot, James Jacques Tissot, Edgar Degas, Charles-François Daubigny, Felix Bracquemond, Jules Dupré, Pierre Bonnard, Georges Rouault, Jean Cocteau, André Masson, Yves Tanguy, Paul Signac, Raoul Dufy, Auguste Lepere, Charles Meryon, Ferdinand Jean Luigini, Albert Besnard, Jacques Villon
  Number of objects: 21
  Media: Lithograph, pastel, etching, drypoint, oil on canvas, aquatint, felt-tip pen, color lithograph, pen and ink, watercolor, color aquatint
  Expenses paid: $0
  Funding source: NA
  Exhibition summary: *Artists from France* showcases a strength in the Art Museum's collection: painting and prints from France between 1850 and 1950. Paris at the time was the center of the art world and the period witnessed the emergence of some of the most influential art movements: Impressionism, Cubism, Realism, and Art Nouveau. Curated by Susan Moldenhauer, director & chief curator, entirely from the Art Museum collection.

- ***Linda Fleming: Modeling the Universe***
  May 5 – August 4, 2011
  Artists: Linda Fleming
  Number of objects: 61
  Media: Wood, cut paper, foam core, basswood, plywood, balsa wood, paint, glass,
  Expenses paid: $2,500

Funding source: Program funds

Exhibition summary: Linda Fleming's intricate maquettes suggest the co-existence of the mundane, the cosmological, and the scientific. Fleming's maquettes represent diagrams of thought in which physical sensation and perceptions mingle. The exhibition originates from the Museum of Art, University of Nevada/Reno and will be expanded to include 60 maquettes and 1 full-scale sculpture. Curated by Susan Moldenhauer, director & chief curator, lent by artist. Fleming was part of the original, *Sculpture: A Wyoming Invitational* exhibition. Exhibition catalog.

III. *Sculpture: A Wyoming Invitational* exhibition and symposium

- ***Sculpture: A Wyoming Invitational***
  August 2008 - Ongoing
  Number of objects: Original: 17, Current: 13
  Expenses paid: $68,199.61
  Funding source: Restricted gifts, Endowment income, Program funds, Section 1 funds, Wyoming Arts Council
  Exhibition summary: Opening on August 1, 2008 and organized in response to the Art Museum galleries scheduled, extended closure for major renovation and to the increasing interest in and demand for public art both at UW and in Laramie, *Sculpture: A Wyoming Invitational* began with 18 large-scale works from the Art Museum's permanent collection, on loan from artists, or created specifically for the exhibition, that are sited on campus and throughout Laramie. Artists are of international, national, and regional prominence who have experience in creating works for public spaces. The program has given art students opportunities to work with the artist in the installation of their work. Since its beginning, the exhibition has been the subject of teacher training workshops, Spring Break and Summer Art Camps, and the Art Museum's free summer education program, Paint Pony Express, in addition to being the focal point for K-12 programs in the academic year 2008- 2009. A self-guided walking/driving tour with an accompanying free cell phone audio is available and has evolved as the exhibition has changed. Bus tours were given in the fall 2008. Goals of the program are:

  - To present the artwork of accomplished artists to our Wyoming audiences and broaden their visibility in the Rocky Mountain region
  - To take advantage of an opportunity to present qualitative and engaging programming outside the museum's galleries during a 12-month closure
  - To engage the academic community, teachers and students, the citizens of Laramie, visitors to Wyoming, and major sponsors in new opportunities for involvement with and support of the University of Wyoming Art Museum.
  - To advance UW's and Laramie's interest in public art on campus and in Laramie
  - To significantly contribute to the cultural life of WY's residents and visitors, and
  - To provide meaningful opportunities for students, faculty, and teachers from a wide range of disciplines and grade levels to interact and work with an array of artists and artwork

  The concept for *Sculpture: A Wyoming Invitational* is to explore landscape and our relationship to it from a variety of approaches, media, subjects, and creative processes. Artists were selected based on the potential for their work to engage this basic premise in some manner, the quality of their prior work, schedule and budget.

  Sculpture: A Wyoming Invitational is a temporary, ongoing exhibition of the UW Art Museum. It has been curated by Susan Moldenhauer, director and chief curator. Artists and sites for artwork have been approved by two different committees—a UW on-campus committee and an off-campus committee for Laramie locations.

Sculpture: A Wyoming Invitational is possible only through the interest and support of a number of partnerships with the University of Wyoming Art Museum: University of Wyoming, City of Laramie, Main Street Laramie, Laramie Beautification Committee, Laramie Parks & Recreation, ARK, Albany County Public Library, and the Wyoming Arts Council.

Funding has been received from an anonymous sponsor, an anonymous contribution, and the National Advisory Board of the UW Art Museum, with additional funding from the UW Office of the President, UW Office of Academic Affairs, UW Physical Plant, Wyoming Cultural Trust Fund, Guthrie Family Foundation, FMC Corporation, Richard & Judith Agee, John & Mari Ann Martin, American National Bank, First Interstate Bank of Laramie and First Interstate Bancsystem Foundation, Elizabeth Firestone Graham Foundation, Haselden Construction, Murdock Law Firm PC, Rocky Mountain Power Foundation, Albany County Tourism Board, Laramie Parks & Recreation, Laramie Economic Development Corporation and the Laramie Beautification Committee, Wyoming Public Radio, Albany County Library Foundation, and the Wyoming Arts Council through the Wyoming State Legislature and the National Endowment for the Arts which believes a great nation deserves great art.

Deborah Butterfield (American, b. 1949), ***Billings,*** 1996, found steel, welded, 87 x 102 x 32 in, lent by the artist
Location: Art Museum lobby
On view: 2008 – 2009
Expenses paid: $2,996.51
Funding source: Restricted gifts, Program funds, Section 1 funds
Description: Deborah Butterfield's more that 25-year career has had a single focus: the horse. Known for transforming scrap metal and wood into majestic horses, her work is a poetic inquiry into our relationship with this animal and with ourselves. Her evocative sculptures explore the essence and spirit of the horse and are constructed using her own body as measuring elements to form the structure of the work. *Billings* is a signature work created with welded scrap metal. Butterfield is internationally acclaimed, a recipient of a John Simon Guggenheim Fellowship, 2 – National Endowment for the Arts Individual Artist Fellowships, and an American Academy of Achievement Golden Plate Award. She has exhibited in numerous exhibitions in the US and Europe, and is in many prestigious collections, including the Whitney Museum of American Art, the Metropolitan Museum of Art, Israel Museum, San Francisco Museum of Contemporary Art; the Walker (?) Art Center Sculpture Garden; and the Denver Art Museum. She lives in Bozeman, MT.

Stan Dolega (American, b. 1942), ***Vedauwoo Modernized***, 2008, steel, rock, 10 x 10 x 8 ft, lent by the artist
Location: Optimist Park, Laramie (west side)
On view: 2008 – present
Expenses paid: $0
Funding source: NA
Description: Inspired by the rock formations between Laramie and Cheyenne, *Vedauwoo Modernized* is a simplified mountain or pyramidal from on a platform of steel and lifted

off the ground by flagstone stacked cairn-like at its for corners. Stan Dolega created large-scale earthworks at locations across the U.S., including Dayton, OH; Detroit, MI; and Wenatchee, WA during the 1970s and 1980s. His largest outdoor work is in Hanna, WY where he created an earthwork to serve as a landfill and recreation site. For the past few decades, he has owned and operated a gun-leather business, making finely-crafted and historically accurate holsters and belts for re-enactors. *Sculpture: A Wyoming Invitational* marks Dolega's return to creating large-scale sculpture. He lives in Laramie, WY.

Patrick Dougherty (American, b. 1945), *Shortcut,* 2008, saplings, dimensions variable, lent by the artist
Location: Prexy's Pasture, UW
On view: 2008 – 2010
Expenses paid: $21,849.04
Funding source: Endowment Income, Program funds, Wyoming Arts Council
Description: Patrick Dougherty is known for his monumental, organic sculptures made from locally-collected saplings. His inspiration for his sculptural forms comes from the specific site for the work. For *Shortcut*, the Vedauwoo boulders that now grace Prexy's Pasture and other locations on campus became a reference for the four, large boulder-like structures which were placed strategically on an unpaved pathway on the north east corner of the quad that is the heart of UW's campus. Without impacting the ability to still traverse the "short cut," the sculpture offered the ability to get lost in the work through a myriad of doorways. Once inside the structures, the open forms offered views to the sky. An internationally prominent artist, Dougherty combines his carpentry skills with his love of nature to learn about primitive techniques of building and to experiment with tree saplings as construction material. Beginning around 1980 with small works fashioned in his backyard, he quickly moved from single pieces on conventional pedestals to monumental, site-specific installations that require sticks by the truckload. He has built over two hundred such massive sculptures all over the world. He lives in Chapel Hill, NC in his handmade log house.

Chris Drury (British, b. 1949), *Carbon Sink: What Goes Around, Comes Around*, 2011, pine, coal, 36 ft, diameter, lent by the artist
Location: The Hollows, Ivinson & 10th St
On view: 2011 - present
Expenses paid: $40,981,63
Funding source: Program funds, Wyoming Cultural Trust Fund
Description: *Carbon Sink: What Goes Around, Comes Around*, places beetle-kill pine and coal—both natural resources in Wyoming---in a formal structure derived from a mushroom spore (imagine the underside of a mushroom cap with its fins radiating out from the center), twisted from the center into a vortex to suggest the natural process of decay, decomposition, and transformation. Typical of the artist's work, who routinely connects natural phenomena from the macrocosmic to the microcosmic, the whirling deep, dark, and beautiful reflective properties of the coal play off the raw wood that has been charred so the materials merge at the center. Drury has worked with nature and collaborated with scientists and technicians throughout his 30-year career as one of Great Britain's most important land artists. He has created temporary and permanent

site-specific works in Europe, Great Britain, the United States, Australia, and Antarctica. He lives in Sussex, England.

Linda Fleming (American, b. 1945), *Refugium*, 2007, laser cut steel, 105 x 228 x 108 in, lent by the artist
Location: Plaza, Classroom Building, 9th St
On view: 2008 – present
Expenses paid: $10,670.64
Funding source: Program funds, Section 1 funds
Description: Linda Fleming's laser cut steel sculpture, *Refugium* is comprised of the same lacey, steel form placed together in different ways to create a free-standing, sculptural work. Within its graceful and poetic outer structure is a chair, inviting the viewer to become embraced in the work from the inside. For more than 20 years Fleming has created large-scale sculpture in steel, wood, glass, bronze, and aluminum. She has an extensive exhibition record and is represented in such public collections as the Sheldon Memorial Art Museum, Stanford University Museum of Art, Berkeley Art Museum, and the Albuquerque Museum. She has been recognized with awards from the Peter S. Reed Foundation, the Adolph and Esther Gottlieb Foundation, Inc., Pollock-Krasner Foundation, and Art Matters. Fleming is a professor of art and the chair of the Sculpture Department at the California College of Arts where she received a Distinguished Faculty Award in 1993. She lives in Oakland, CA.

John Henry (American, b. 1943), *River High,* 2008, painted steel, 55 ft tall, lent by the artist
Location: Laramie Recreation Center, 920 Boulder Dr
On view: 2008 – 2010
Expenses paid: $25,839.89
Funding source: Restricted funds, Endowment Income, Program funds, Wyoming Arts Council
Description: Created for the site near the Laramie Rec Center, *River High* is the centerpiece of *Sculpture: A Wyoming Invitational*. John Henry's sculptures communicate a universal visual language through simple, geometric forms paintings in bright, primary colors. Over the past 30 years, Henry has produced monumental and large-scale sculptures for museums, cities and public institutions across the United States, Europe, and Asia. He has created some of the largest contemporary metal sculpture (90 to 100 feet high) in the US. His work is designed, engineered, fabricated and erected at his Chattanooga, TN studio. Henry, along with Mark di Suvero, Kenneth Snelson, Lyman Kipp and Charles Ginnever, were founding members of ConStruct, the artist-owned gallery that promoted and organized large-scale sculpture exhibitions throughout the US. He is the curator of the Outdoor Museum of Art at Chattanooga State College and actively promotes the arts. He has served on numerous advisory boards, including the Board of Trustees for the National Foundation for the Advancement of the Arts and the International Sculpture Center. Since, was named Chairmen Emeritus of the ISC board in 2008. He lives in Chattanooga, TN.

Jun Kaneko (Japanese, b. 1942), *Untitled Dango,* glazed ceramic, 75-1/2 x 59 x 29 in, 2001, University of Wyoming Art Museum Collection, Patricia R. Guthrie, W. Sherman and Dorothy Burns Estate Fund, and University of Wyoming Acquisition Funds Purchase, 2004.3
Location: Lobby, Art Museum
On view: 2008 – 2009
Expenses paid: $0
Funding source: NA
Description: Jun Kaneko works in a variety of forms and materials, however, his best-known work are his "dangos." Dango is Japanese for dumpling, or rounded form. Made in modest to monumental scale, the hand built forms provide a unique canvas for Kaneko's painted glazes in his unique visual language. *Untitled Dango* with its thumbprint-like design, was purchased for the University of Wyoming Art Museum Collection from a solo exhibition by the artist curated by Susan Moldenhauer, director and chief curator. Kaneko's ceramic, bronze, and glass sculptural works and two-dimensional art have been in numerous international solo and group exhibitions and are in 50 museum collections. He has almost 30 public art commissions in the US and Japan, and has been honored with national, state and organizations fellowships, and an honorary doctorate from the Royal College of Art, London. He established his studio in Omaha, Nebraska in 1990 and today, is planning the opening of KANEKO, a non-profit scholarly and presenting organization for the exploration of creativity in the arts, sciences, and philosophy. He lives in Omaha, NE.

John Kearney (American, b. 1921), *Alligator*, 1973, chrome plated steel, welded, 6-1/2 x 115 x 24 in, University of Wyoming Art Museum Collection, gift of Mr. Harris J. Klein, 1974.3
Location: Carnegie Building, 4th & Grand
On view: 2008 – present
Expenses paid: $0
Funding source: NA
Description: Chicago sculptor John Kearney is known for his fanciful sculpture of animals made from welded steel car bumpers. *Alligator* is from a series called *Endangered Species*. Kearney is represented in such major US collections as the Museum of Contemporary Art, Chicago; the Ulrich Museum of Art, Wichita; and the Detroit Children's Museum. He has had numerous one-person exhibitions in the US and in Italy. He is the recipient of a Fulbright Award, Italian Government Grant, and Wallace Truman Price, National Academy of Design. His studio in Chicago is part of the Contemporary Art Workshop, a non-profit organization that supports and promotes Chicago vicinity emerging and mid-career artists. He lives in Chicago, IL and Provincetown, MA.

Charmaine Locke (American, b. 1950), *Open Book,* 2004, bronze, ed. 1/5, 79 x 63 x 40 in, lent by the artist
Location: Albany County Public Library, Grand Ave
On view: 2008 – 2010
Expenses paid: (see Surls)
Funding source: (see Surls)

Description: Locke's bronze sculpture *Open Book* depicts a female form as a Shiva with three, receding and turning heads and six arm, each holding a universal symbols of nourishment and knowledge: fish, bowl, ring, lotus blossom, book, and bird. Six ribbons on the front and back of the sculpture have the phrase "why can't we find the path to peace when it is right in front of our eyes?" each written in a different language, furthering her universal appeal for peace. Locke creates sculpture and drawings that often explore Mother Earth imagery and mythology. She has exhibited widely throughout the United States since 1977 and her work is included in many private and public collections. She and her husband, sculptor James Surls, have organized many pivotal events in the greater Houston area before relocating to Carbondale, Colorado. Both are highly regarded for their community work for the arts. Locke and Surls had an exhibition at the UW Art Museum in 1999.

Charles Long (American, b. 1955), *Untitled*, 2008, papier maché, plaster, steel, acrylic, river sediment, 127 x 36 x 39 in, University of Wyoming Art Museum Collection, gift of Jeanne and Michael L. Klein, 2009.1
Location: Rotunda, Art Museum
On view: 2009-2010
Expenses paid: $0
Funding source: NA
Description: Charles Long's sculpture *Untitled*, from his "knowirds" series, was added to *Sculpture: A Wyoming Invitational* in 2010. Inspired by his daily walks along the Los Angeles River, Long became fascinated by the abstract patterns, forms and shapes created by the bright white droppings of blue herons and white egrets. His *knowirds* series, which sounds like a combination of words—knowing, innards, and inwards—is comprised of sculptures and albumen prints. The sculptures are a three-dimensional response to the photographs, often appearing fragile and held in space by a simple, geometric, visible armature. Long has exhibited across the United States in numerous contemporary art museums, including the Hirshhorn Museum and Sculpture Garden in Washington, DC, and the Whitney Museum of American Art in New York.

Jesús Moroles (American, b. 1950), *Granite Windows*, 2008, found steel tank, granite, 7 ft x 8 ft diameter, lent by the artist
Location: Prexy's Pasture, UW
On view: 2008 – present
Expenses paid: $3,892.96
Funding source: Program funds, Section I funds
Description: Jesús Moroles created *Granite Windows* specifically for *Sculpture: A Wyoming Invitational*. Using a recycled steel tank articulated with opposing, large openings, Moroles filled the form with 10,000 lbs of Texas granite, creating interactive work. Viewers can look through the work to see differing perspectives of Prexy's Pasture, or climb in the work to sit on interior ledges and view the surroundings from a heightened perspective. Moroles also made the work pivot on its axis so the views are forever changing as the work is rotated. A prolific sculptor, Moroles has more than 2,000 works of art in esteemed private, museum, corporate, and public collections worldwide. He has

had more than 130 one-person exhibitions, including at the University of Wyoming Art Museum in 1996, and over 200 group exhibitions. He has lectured extensively about his work and the issue of public sculpture, and serves on the board of the National Museum of American Art, Smithsonian Institution. The Moroles Studio is in Rockport, TX; it is a family affair with the artist's parents Jose and Maria, his brother, Hilario, his sister, Suzanna, and brother-in-law, Kurt Kangas as integral parts of artist's business. In 2008, he received the National Medal of the Arts presented by President George W. Bush.

Charles Parson (American, b. 1948), ***Molto Allargando***, 2008, steel, plastic, Plexiglas, earth, 65 ft long, lent by the artist
Location: Prexy's Pasture, UW
On view: 2008 – present
Expenses paid: $16,182.48
Funding source: Program funds, Section I funds
Description: A long, horizontal work, *Molto Allargondo* integrates the industry, history, and geography of Wyoming with its landscape. Its massive steel materials reference mining, the white line along its horizon references the Snowy Range Mountains, the V-shape that balances the center references the structure of a bridge in Torrington, and the arched form on the vertical supports mirror architectural elements seen on buildings around Prexy's Pasture. The title of the work is a musical term meaning a slow, broad, and majestic crescendo. Charles Parson is a sculptor, teacher, and muralist. He has created large-scale site-specific sculptures, wall constructions, and performance art for exhibitions nationwide and is in public collections. His work is often interactive, incorporating sound components into his work. He is the Senior Chair of the Art Department at the urban-based Community College of Denver. His art-related employment activities include designing and producing exhibits at the Denver Museum of Nature and Science, where he is a contract muralist/illustrator. Parson is the recipient of the *Alliance for Contemporary Arts 1999 AFKEY Award* from the Denver Art Museum; *Innovation in the Arts Award* from the Colorado Federation of the Arts; and *Museum Educators of the Year Award* from the Colorado Arts Education Association. He lives in Lakewood, CO.

Carl Reed (American, b. 1975), ***Braced Ring with Outlyer***, 2008, stone, steel, dimensions variable, lent by the artist
Location: Prexy's Pasture, UW
On view: 2008 – present
Expenses paid: $7,442.52
Funding source: Section I funds, Wyoming Cultural Trust Fund
Description: Carl Reed's *Braced Ring with Outlyer* is a work of minimal elements that command a large space. Two sculptures are placed yards apart so that, as one moves to the center of the nearly vertical, iron ring, it frames the distant "outlyer." Born in Nyack, NY, Reed grew up in the Hudson Valley and continues an unbroken lineage of artists, craftspeople, and designers. His mother was an artist from Sweden. His parents were products of the Arts and Crafts Movement. Reed has had numerous solo and group exhibitions and his commissions for large-scale sculpture include Colorado College,

University of Northern Colorado, University of Florida, Kaiser-Permanente, and Front Range Community College. He lives in Colorado Springs, CO.

Robert Russin (American, 1914 – 2007), *First Steps,* c. 1972, bronze, 5 x 6-1/2 x 3-1/2 ft, University of Wyoming Art Museum Collection, gift of Isadore Familian, 1991.23
Location: Undine Park, Laramie
On view: 2008 – present
Expenses paid: $0
Funding source: NA
Description: *First Steps* is a figurative, modern work that depicts a reclining mother with her child who is taking his first steps. Russin was a UW emeritus professor of art and an A&S Outstanding Former Faculty Member. He taught at Cooper Union College before arriving at UW in 1947 where he taught for nearly 40 years. UW has a large concentration of Russin's public sculptures, including figurative reliefs on a number of campus buildings, a statue of *Ben Franklin*, and the stylized *University of Wyoming Family* on Prexy's Pasture. His massive Abe Lincoln Memorial overlooks I-80 at the Summit Rest Area and Visitor Center between Cheyenne and Laramie.

Gerri Sayler (American), *Nebulous,* installation date TBD, hot glue, dimensions variable, lent by the artist
Location: Computer Lab, Coe Library, UW
On view: 2011, on hold
Expenses paid: $1,845.96
Funding source: Program funds, Wyoming Cultural Trust Fund
Description: Gerri Sayler's inspiration for *Nebulous*, an installation proposed for the area above the new computer lab in Coe Library, was an up front and personal confrontation with a cloud as she drove from Laramie to Jentel, an artist residency program in northeastern Wyoming. Made of hundreds of strands of hot glue and suspended from the ceiling, *Nebulous* will be a cloud-like form that fills the space, capturing the light and changing appearance over the course of a day. The work continues Sayler's exploration of water in all its forms, from vapor to liquid to ice, and its every changing physical state. It is the first indoor installation to be part of *Sculpture: A Wyoming Invitational*, and meant to draw attention to the many, new interior public places on campus.

Steven Siegel (American, b. 1953), *It goes under*, 2008, mulch, screening, wood, 170 ft length, lent by the artist
Location: Laramie River Greenbelt, West Laramie
On view: 2008 – 2009
Expenses paid: $19,913.20
Funding source: Program funds, Section I funds, Wyoming Arts Council
Description: Steven Siegel's, *It goes under*, the more than 150-ft long work meanders through the trees, disappears into the ground, and re-emerges to crawl up the opposite bank along the walking/bike path. Constructed of wood , screening, wire, nails, and red mulch, *It goes under* furthers Siegel's exploration of construction methods with found and recycled materials. New to his creative process in this work is the combination of red mulch and screening. For more than 20 years, Siegel has created sculptures and site-

specific, temporary works from discarded or recycled material for museums, sculpture parks, corporate lobbies, nature conservancies, and universities around the world. Often, the location for his work is remote and out of the way landscapes. Siegel is the recipient of a Mid-Atlantic Foundation grant, New York Foundation for the Arts grant, ArtsLink Collaborative Projects Award, a Ford Foundation grant, and a National Endowment for the Arts grant. He lives in Redhook, NY.

James Surls (American, b. 1943), *In Circle*, 2008, stainless steel, 120 x 113 x 107 in, lent by the artist
Location: Prexy's Pasture, UW
On view: 2008 – 2010
Expenses paid: $1,288.88 (includes Locke)
Funding source: Program funds, Wyoming Cultural Trust Fund
Description: James Surls' *In Circle* was created for *Sculpture: A Wyoming Inv*itational. Made of stainless steel, the work is derived from the artist's doodles and drawings and is comprised of a tangle of linear elements with ending points of balls or circles. The work has the gesture of rolling across the landscape as a tumbleweed in the wind. Surls is an internationally renowned artist who has had numerous exhibitions and whose works are in the public collections of such major museums as the Dallas Museum of Art, the Museum of Fine Arts Houston, the Museum of Modern Art, Solomon R. Guggenheim Museum, the Whitney Museum of American Art, and the Seattle Art Museum. Surls and his wife, Charmaine Locke, had an exhibition in the UW Art Museum in 1999. Surls is a recipient of a National Endowment for the Arts Fellowship and, in 1993, received the Living Legend Award from the Dallas Contemporary Art Center. Surls and Locke are recognized for their work with the Lawndale Alternative Space in Texas. They live in Carbondale, CO.

Ursula von Ryndingsvard (Polish/Ukrainian, b. 1942), *Doolin Doolin*, 1995-1997, cedar, graphite, 83 x 212 x 77 in, lent by a private collector
Location: Terrace, Art Museum
On view: 2008 – present
Expenses paid: $7,442.52
Funding source: Program funds, Section I funds
Description: Ursula von Rydingsvard's *Doolin Doolin* is created from carved and constructed cedar 2 x 4-in beams. Abstract in form, the work infers an undulating geological strata of the earth. Her work often resonates with the landscape or appears as utilitarian objects. Born in Germany, she spent her childhood in the Nazi labor and refugee camps before emigrating to the U.S. In 1991, she received an honorary doctorate from the Maryland Institute College of Art. Widely exhibited and collected, von Rydingsvard is the recipient of the John Mitchell Award, an Academy Award from the American Academy of Arts and Letters, fellowships from the John Simon Guggenheim Foundation and the National Endowment for the Arts, and exhibitions prized from the International Association of Art Critics. Major exhibitions include Madison Square Park, NY in 2006, the Neuberger Museum, SUNY Purchase in 2002, and Storm King Art Center, Mountainville, NY in 1992. Von Rydingsvard had a solo exhibition at the University of Wyoming Art Museum in 1995. She was featured on the PBS series Art 21 in 2008. She lives in New York City.

Wanxin Zhang (Chinese, b. 1961), *Waiting*, 2007, glazed ceramic, 76 x 24 x 18 in, University of Wyoming Art Museum Collection, Patricia S. Guthrie Special Exhibitions Endowment and the National Advisory Board of the UW Art Museum Purchase, 2008.14
Location: President's Office Suite, Old Main, UW
On view: 2008 – present
Expenses paid: $0
Funding source: NA
Description: In 2006, the University of Wyoming Art Museum presented *Wanxin Zhang: Warriors, Pit #5, Laramie 2006*, the artist's first one-person museum exhibition. Inspired by the archeological site in Xi'an, China, where 2,000-year-old Qin soldiers and horses, each unique, have been excavated, Zhang creates contemporary interpretations of the figures. Zhang's figures are hand-built with slab and coil techniques, fired, and painted. Close inspection of the figures reveals embedded words and letters. Each work is also adorned with a pair of glasses. The work acquired for the Art Museum collection was not in the original exhibition. Born in Changchun, China, Zhang relocated to the US in 1992. Since then he has exhibited internationally and his work is in such prestigious collections as UBE Tokiwa Museum, Yamaguchi, Japan; Low Art Museum, University of Miami, Coral Gables, FL; Fresno Art Museum, Fresno, CA; Arizona State University Art Museum, Tempe, AZ. He is the recipient of the Virginia A. Groot Foundation Grant and the Joan Mitchell Grant. His works have been selected to be included in, *Confrontational Ceramics* by Judith Schwartz and was the subject of a major editorial by the magazine, *American Ceramics*. Zhang lives in San Francisco, CA.

Artists of ARK, *Synergy: A Tribute to Alexander Calder*, 2008, steel, mixed media, size variable, made possible by a grant from the Wyoming Arts Council
Location: ARK Fine and Performing Arts Center, 1174 N Fourth St, Laramie
On view: 2008 – present
Expenses paid: $0
Funding source: NA
Description: *Synergy* is the result of a tremendous and courageous undertaking by the artists of ARK. When the Art Museum approached ARK to consider creating a large-scale work for their new performing and visual arts building, none of the artists had worked larger than 8 x 10 inches. The art teachers received a Wyoming Arts Council grant to pay for materials and the installation of a work and planned a project with ARK artists so they each designed a different composition to be painted inside an unfurling, spiral form seen in Alexander Calder's spiral compositions. The outside was painted "Calder red."

- **Symposium: *Public Art and Community: Inspiration and Reflection***
  Dates: April 4 – 6, 2009
  Participants: Lawrence Argent, artist; Ashley Hope Carlisle, UW Assistant Professor/sculpture; Terry Cooper, VP – Chief Operating Officer, ARK; Jedediah Cracco, UW art student; Stan Dolega, artist; Greg Esser, artist, advocate, writer; Duane Evenson, Mayor, Gillette; Linda Fleming, artist; Nancy Freudenthal, Wyoming's First Lady; Rod Garnett, UW Professor/music; Harvey Hix, UW Professor/creative writing; Ben Hornok, Haselden Construction; Phill Harris, UW VP/administration; Albert Haskins, UW Physical Plant; Paul Harrison, Director, Laramie Parks & Recreation; John Henry, artist; Melanie

Howlett, Lander art teacher; Travis Ivey, UW art student; Dale Jones, structural engineer; David Jones, UW Adjunct Professor/sculpture; Pat Jones, UW Physical Plant; Nita Kehoe, CWCC Professor/art and Gallery Director; Charmaine Locke, artist; Jeffry Lockwood, UW Professor/natural sciences and humanities; Howard Major, LCCC Dean of Arts; Mike Massie, Wyoming state senator; Peter Moran, UW Associate Professor/elementary education; Jesús Moroles, artist; Charles Parson, artist; Carl Reed, artist; Joe Sanchez, UW Physical Plant; John Schiffer, Wyoming state senator; Nancy Schiffer, Wyoming Arts Council board member; Steven Siegel, artist; Rachel Sisneros, UW Construction Design Contract Specialist; James Surls, artist; Allen Trent, UW Professor/educational studies; Ursula von Rydingsvard, artist; and Margaret Wilson, UW Associate Professor/dance.

Expenses paid: $31,385.31

Funding source: Program funds, Endowment Income, Wyoming Arts Council, Wyoming Cultural Trust Fund

Description: Organized by the University of Wyoming Art Museum in partnership with the Wyoming Arts Council, the 2-1/2 day symposium considered public art and its importance from a variety of perspectives that expanded the conversation about, *Sculpture: A Wyoming Invitational* specifically and public art in general to explore how the exhibition has been received and used; considerations of public policy, copyright, controversy, and community identity.