



TODAY'S
ART
MATTERS

ULRICH
MUSEUM OF ART
WICHITA STATE UNIVERSITY

UPDATE
Winter/Spring 2018

Today's Art Matters: The Impact of an Academic Art Museum

Every director of every non-profit organization spends a significant amount of time thinking about how to successfully muster the resources to continue and to grow their institution's mission. Some organizations are fortunate to have a strong earned revenue stream—ticket sales, shops, cafes and events. Generous patrons establish endowments to assure aspects of the institution's mission carry on regardless of the ebbing fortunes of the present, and every non-profit organization is in perpetual fundraising mode.

A current strategy of fundraising is to “tell your organization's story”. We know our supporters appreciate concrete examples of how our activities impact others. For many arts organizations,

this revolves around how we engage our audiences, and for a university art museum, it's in large part how we impact our students.

I'm proud to say the Ulrich works every day to be a positive force for engaging with contemporary issues in the art of today for campus and community. We do this by bringing the art of emerging and established artists to Wichita through dynamic, thought-provoking exhibitions. We bring artists to campus who interact with faculty, students and local artists. And we work directly with students on campus through employment, internships, volunteer opportunities and classroom participation and projects. As I wrap up my final academic year as director of the Ulrich Museum of Art, it

occurs to me that perhaps my own story is testament to the power of the academic museum. I was an art history student at WSU in the 1970s, I worked at the Ulrich as a part time gallery attendant, and then full time for two years before moving on to graduate school. I had the honor to meet and interact with many visiting artists: Alice Neel, Louise Nevelson, Benny Andrews and others; and I was mentored by Ulrich Director Martin Bush. The Ulrich experience opened my eyes to the possibilities of art as a career, and to the meaningful role that museums play in our society. I look forward to the prospect of future museum and arts professionals who discover their initial spark of interest in art and the museum profession through their own meaningful connections to the Ulrich while students at Wichita State University.



Bob Workman
Director, Ulrich Museum of Art



Bob Workman discusses exhibition design and art placement with the WSU School of Art, Design and Creative Industries' class Realism/Activism/American Art in the Polk/Wilson Gallery as they plan the Ulrich Museum's Winter Exhibition *We The People: American Art of Social Concern*.

Advisory Board

Martin Bauer, Chair. Members: Tammy Allen, Mickey Armstrong, Ted Ayres, Nancy Brammer, Robert Bubb, Alan Fearey, Sonia Greteman, Sangeeta Khicha, Ed Lincoln, George Lucas, Jane McHugh, Courtney Marshall, Nancy Michaelis, Mike Roach, Courtney Rogers, Dennis Ross, Shoko Severt, Georgia Stevens, Lee Starkel, Mark Torline, Janice Van Sickle, Honorary: Jacque Kouri

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Ex Officio: Martin Bauer, Bob Workman

WE THE PEOPLE: American Art of Social Concern **January 20 – March 25, 2018 | Polk/Wilson Gallery**

We live in a time of heightened awareness of the broad injustices within our society. Despite the fact that the United States of America was theoretically founded on the principle of equal rights for all citizens, the definition of those who were considered as citizens has shifted over history. Race, gender, and ownership of property have been some of the qualifiers used to deny people equal rights and protections under our Constitution.

Since the mid-19th century, artists have voiced the need for greater awareness and progress toward addressing social concerns such as sexism, economic inequality, and political corruption. The works of art presented in *WE THE PEOPLE* span from the McCarthy era of the 1950s and continue to the social issues of today.

The exhibition is drawn from the extensive permanent collection of the Ulrich Museum—now numbering almost 7,000 works of art—and is collaboratively curated and presented by Ulrich Director Bob Workman, WSU School of Art, Design & Creative Industries Assistant Professor Dr. Brittany Lockard and the eleven students in the Fall 2017 class Realism/Activism/American Art.

This exhibition and its associated programs are made possible by contributions from Mickey Armstrong, The Gridley Family Foundation, John and Nancy Brammer, The Khicha Family Foundation, Martin Pringle Law Firm, Ron and Lee Starkel, Clark and Sharon Bastian, Jane McHugh, Louise L. Beren, Sondra M. Langel, Liz and Bob Workman and an anonymous donor.

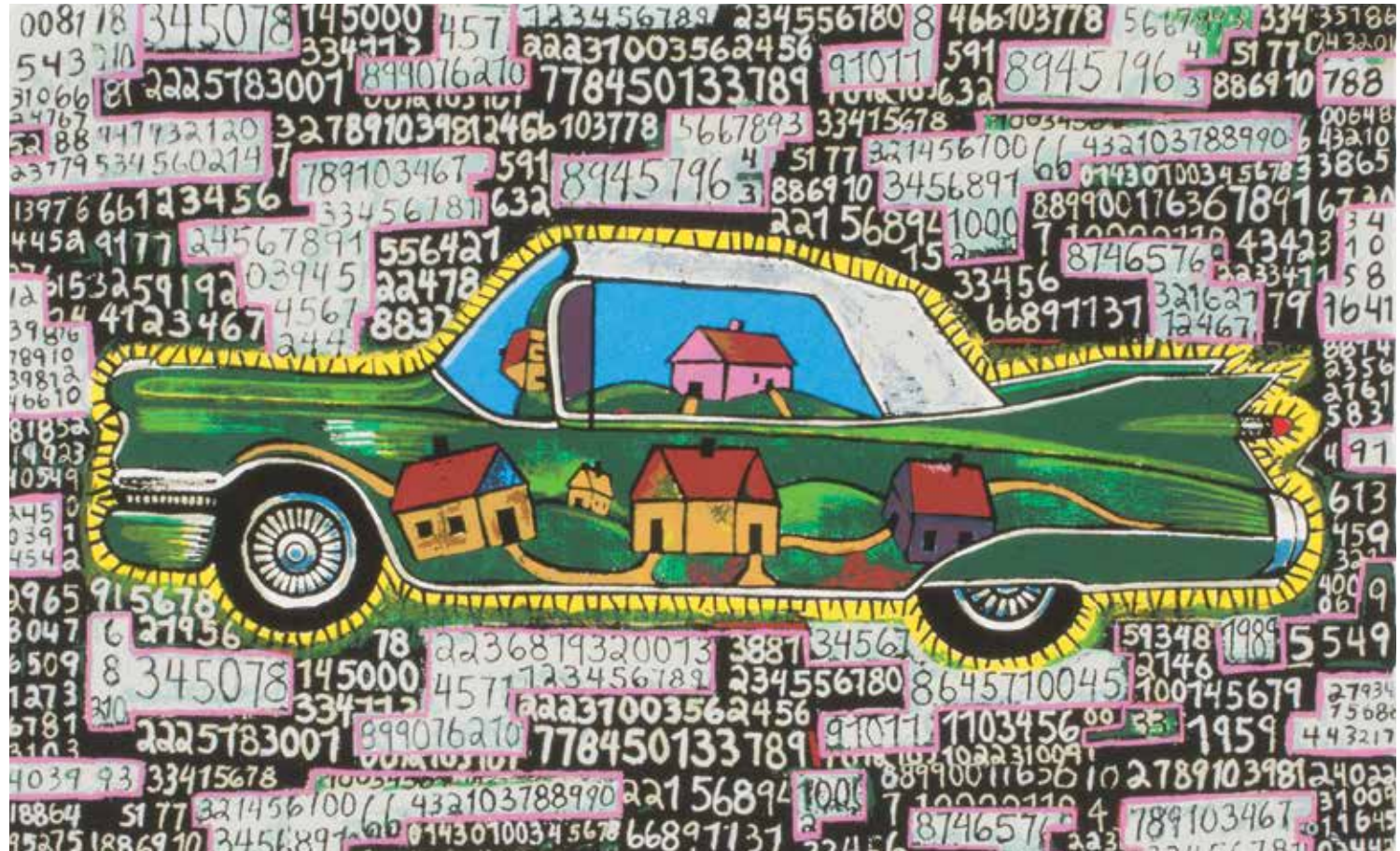
Additional generous support provided by Denise and Rex Irwin, Marcia and Ted D. Ayres, Charles E. Baker, Laurie and Mark A. Finucane, Justus H. Fugate, George and Eleanor Lucas, Dr. Pat Purvis, Dr. Dennis and Ann Ross, Don and Ellie Skokan, John and Kay Morse, and Bill, Julia and Luke McBride in honor of Bob Workman.

(As of December 18, 2017.)



Worn Politics: Selections from the D.J. Scanlon Political Button Collection

In association with *WE THE PEOPLE*, the WSU Political Science department presents a selection of buttons from the D.J. Scanlon Political Button Collection. The collection is housed in Lindquist Hall but a portion will be on view at the Ulrich Museum through March 25, 2018. The collection ranges from “Truman for Human Rights” to “Reagan/Bush: Make America Great Again,” showing the ways Americans visually expressed their political views.



Images (clockwise from the top): 1) Benny Andrews, *Symbols*, 1970. Oil and collage on canvas, 8 x 36 ft. Gift of Mr. Milton Ratner 2) Luis Cruz Azaceta, *LOTTO: THE AMERICAN DREAM*, 1992. Screen print, 14 1/2 x 23 in. Museum Purchase 3) Sarah Faust, *Red Nails and Dusk*, 2002. Chromogenic color print, 18 x 15 7/8 in. Museum Purchase 4) Leon Golub, *INTERROGATION*, 1992. Screen print, 26 x 26 in. Museum Purchase

EN MAS': Carnival and Performance Art of the Caribbean

April 21 – August 12, 2018 | Amsden - Beren - Polk/Wilson Galleries

EN MAS' introduces performance art with a focus on the influence that Carnival and related masquerading traditions in and of the Caribbean and its diasporas have had on contemporary performance discourse and practice, in both the artistic and curatorial realms. Indeed, *EN MAS'* takes into account performance practices that do not trace their genealogy to the European avant-gardes of the early twentieth-century but rather to the experiences of slavery and colonialism through the mid-nineteenth century, the independence struggles and civil rights movements of the mid-twentieth century and population migrations to and from the former colonial centers for most of the last century. *EN MAS'* takes its title from a pun on “Mas” (short for masquerade and synonymous with Carnival in the English-speaking Caribbean) and “mass” (as in the French colloquial “en masse,” meaning all together).

EN MAS': Carnival and Performance Art of the Caribbean is an exhibition curated by Claire Tancons and Krista Thompson; organized by the Contemporary Arts Center (CAC), New Orleans and Independent Curators International (ICI), New York.

The exhibition is made possible by an Emily Hall Tremaine Exhibition Award. Additional support is provided by The Andy Warhol Foundation for the Visual Arts, and by the Institut Français in support of African and Caribbean projects. The exhibition debuted at CAC New Orleans in spring 2015, and will tour through 2018.

Throughout the 2014-2015 Caribbean Carnival season, *EN MAS'* tracked nine artists—**John Beadle, Christophe Chassol, Charles Campbell, Nicolás Dumit Estévez, Marlon Griffith, Hew Locke, Lorraine O'Grady, Ebony G. Patterson, and Cauleen Smith**—as they engaged, transformed, or critiqued historical and contemporary Caribbean performance practices from Carnival in Santiago de los Caballeros, Port of Spain, Fort-de-France, Kingston, London and Brooklyn, to Junkanoo in Nassau and the New Orleans second line—or in their own imaginary cartographies and invented performance traditions. The resulting newly commissioned works took place according to different modes of public address and audience engagement including semi-private rituals at the margin of the festival celebrations and street processions in the midst of the carnival revelry.

The Ulrich Museum presentation of *EN MAS'* is made possible by contributions from The Gridley Family Foundation, John and Nancy Brammer, The Khicha Family Foundation, Martin Pringle Law Firm, Ron and Lee Starkel, Clark and Sharon Bastian, Jane McHugh, Louise L. Beren, Sondra M. Langel, Liz and Bob Workman and an anonymous donor.

Additional generous support provided by Denise and Rex Irwin, Marcia and Ted D. Ayres, Charles E. Baker, Laurie and Mark A. Finucane, Justus H. Fugate, George and Eleanor Lucas, Dr. Pat Purvis, Dr. Dennis and Ann Ross, Don and Ellie Skokan, John and Kay Morse, and Bill, Julia and Luke McBride in honor of Bob Workman.
(As of December 18, 2017)



Images (clockwise from the top-left):

- 1) Ebony C. Patterson, *Invisible Presence: Bling Memories*, April 27, 2014. Performance. Location: Kingston, Jamaica. Courtesy of the artist and Monique Meloche Gallery, Chicago. Photograph: Monique Gilpin and Philip Rhoden.
- 2) Christophe Chassol, *BIG SUN*, 2014. Video still. Image courtesy of the artist.
- 3) Cauleen Smith, *H-E-L-L-O*, 2014. Video still. Location: Holy Cross Levee. Trombone: Michael Watson. Cinematography: William Sabourin.
- 4) Hew Locke, *Give and Take*, August 23, 2014, Performance. Tate Modern, London. Photograph: Akiko Ota.

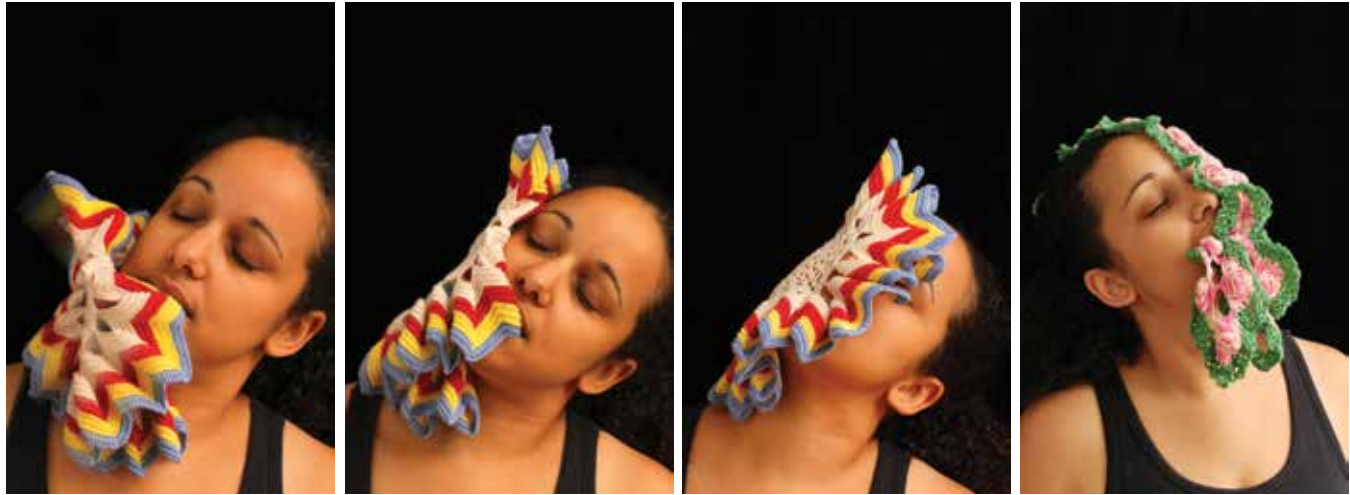


Piero Golia: *Solutions to Mortality*
January 20 - April 1, 2018 | Grafly Gallery

The Ulrich Museum is home to over 600 works by the artist Charles M. Grafly that includes drawings on paper, paintings, plaster casts, and bronzes. Beginning in the fall of 2016, the Museum has invited artists to respond to this collection within the context of the Grafly Commission, wherein they will produce works that will help to place Grafly's work in conversation with contemporary art.

Los Angeles-based artist Piero Golia engages with such themes as community, the absurd, and the prospect of chance. Much of his work in sculpture, painting and installation is infused with humor and a lyrical romanticism. During his Grafly residency he will respond to the namesake's practice, while interrogating the site of the Grafly Gallery itself. The limits of the gallery's architecture, its proximity to both the Grafly Sculpture Garden and the School of Art, Design, and Creative Industries, as well as its existence within an academic museum are all elements that will inform the artist's creation of a new, site-specific body of work while he considers the reactions to it by those who will be the main viewers of the work: the students of WSU.

Image: Piero Golia, *Untitled (My Gold is Yours)*, 2013. Installed at Venice Biennale. Gold and concrete, 98 3/16 x 98 3/16 x 98 3/16 in. (c) Piero Golia. Courtesy the artist and Gagosian Gallery.



at; into; across

April 7 – August 12, 2018 | Grafly Gallery

Artists: Michèle Pearson Clarke, Erika DeFreitas, Delio Delgado, Dionne Simpson, Camille Turner

at; into; across is organized in response to the exhibition *EN MAS'* which explores the relationship between the historical conditions that informed Carnival in the Caribbean, and its influence on the development of performance art in the “West”. Taking a cue from *EN MAS'* emphasis on the genre of performance within the context of the Caribbean this exhibition shifts direction to focus on work by five Caribbean-Canadian artists, and highlights the ways in which the discipline presents itself within each artist’s separate practice.

Overall, *at; into; across* works to deconstruct the medium through the isolation and underscoring of particular elements within; specifically those of movement, the body, speech, and gesture while commenting on themes of diaspora, site, history, erasure, and community. Informed by the position of existing “in-between” cultures, their work articulates a liminal poetics (and tension) of yearning and being.

Image: Erika DeFreitas, selections from *A Teleplasmic Study with Doilies (Angie No.1-4)*, 2010-2011. Archival inkjet print.



JANUARY

Senior Wednesday: *We the People*
Wednesday, January 17
10 a.m. Refreshments | 10:30 a.m. Program
 Hughes Metropolitan Complex, Room 132
 5015 E. 29th Street North
 Ulrich director Bob Workman will discuss how art creates social change through a selection of important works included in our upcoming exhibition *WE THE PEOPLE: American Art of Social Concern*, drawn from the Ulrich collection and organized in collaboration with the ADCI art history course *Realism/Activism/American Art*, taught by Dr. Brittany Lockard. Senior Wednesday provides lifelong learning opportunities for adults 55+.



Winter Exhibition Opening **Saturday, January 20** **7–9 p.m. Public Reception**

The Ulrich Alliance invites you to an evening of art and conversation to celebrate the winter exhibition *We the People: American Art of Social Concern*. Meet, mix, and mingle with the eleven undergraduate, graduate students and adult learners of the art history class *Realism/Activism/American Art* who organized this major exhibition of works from the Ulrich Museum's permanent collection. Co-curated by School of Art, Design and Creative Industries professor of art history Dr. Brittany Lockard, and Ulrich Museum Director Bob Workman.

Educator Preview Party **Saturday, January 20 | 5 p.m.**

We're opening the doors early for an educators only sneak peek! Join us for food, refreshments and a private preview of our new winter exhibitions and the outstanding educational programs and field trip opportunities available to K-12 teachers, college educators and students.



Worn Politics: Presidential Campaign Buttons and the American Idea **Tuesday, January 23**

5:30 p.m. Reception | 6 p.m. Talk
 Neal Allen, Wichita State Associate Professor of Political Science, will talk about items from the D.J. Scanlon Political Button collection that are presented in association with the winter exhibition *We the People*. The collection ranges from "Truman for Human Rights" to "Reagan/Bush: Make America Great Again," showing the ways Americans visually expressed their political views.

Me Facing Life: Cyntoia's Story **Thursday, January 25**

5:30 p.m. Documentary Screening
 Hughes Metropolitan Complex
 5015 E. 29th Street North
 Sentenced to life in prison at the age of 16, Cyntoia Brown's past reveals a common thread among incarcerated women. *Me Facing Life: Cyntoia's Story* illustrates how the justice system fails to address systemic issues surrounding human trafficking, abuse, and juvenile justice—issues that should serve as a call for intervention. Following the screening, Producer Dan Birman and Kansas civic leaders, will discuss the implications of this story for our own community.

Presented by the WSU Center for Combating Human Trafficking and the Ulrich Museum in association with the winter exhibition *We the People*.

FEBRUARY

Brown Bag Gallery Walk

Thursday, February 8

12 p.m. Gallery Walk | 12:30 p.m. Lunch

Join members of the curatorial team led by Ulrich director Bob Workman and ADCI Assistant Professor, Dr. Brittany Lockard, for an intimate discussion of selected works in *We the People: American Art of Social Concern*. Lunch will be provided following the gallery walk. RSVP to ulrich@wichita.edu or call (316) 978-3664.

Poetry Out Loud High School Regionals: National Recitation Contest

Saturday, February 10

10 a.m. Competition | 10:30 a.m. Reception

Poetry Out Loud encourages students to learn about great poetry through memorization and recitation. Since 2005, Poetry Out Loud has grown to reach more than 3 million students (poetryoutloud.org).

Writing Now/Reading Now: Sandra Beasley

Thursday, February 15

5:30 p.m. Reception | 6 p.m. Reading

Sandra Beasley is author of three poetry collections: *Count the Waves*; *I Was the Jukebox*, winner of the Barnard Women Poets Prize; and *Theories of Falling*, winner of the New Issues Poetry Prize, as well as the memoir *Don't Kill the Birthday Girl: Tales from an Allergic Life*. Beasley is on the faculty of the low-residency MFA program at the University of Tampa. WN/RN is co-sponsored by the WSU Department of English, Fairmount College of Liberal Arts & Sciences, Watermark Books & Café, and the Ulrich Museum of Art.

Senior Wednesday:

Abstraction Can Save the World!

Wednesday, February 21

10 a.m. Refreshments | 10:30 a.m. Program

Weaving current trends in arts education and the national art scene into what's happening in Wichita and with her own artistic practice, painter, arts administrator and educator Kate Van Steenhuyse will present a playful and passionate perspective on how crucial the arts—particularly abstraction and experimentation—are to the health of ourselves and our world with small approaches to big ideas! Senior Wednesday provides lifelong learning opportunities for adults 55+.



The Architects Of Freedoms:

The Divergent Americannesses of Thomas Jefferson and Luis A. Jiménez Dr. Robin Henry,

Associate Professor of History, WSU

Thursday, February 22

5:30 p.m. Reception | 6 p.m. Program

Writing the Declaration of Independence in 1776, Thomas Jefferson became known as the “architect of freedom.” But what constitutes freedom, and who gets to partake of its full power? Like most educated men of the 18th century, Jefferson assumed the full scope of the freedoms promised in the phrase “life, liberty, and the pursuit of happiness,” applied only to white, property-owning men. In “The Mass of Mankind...Thomas Jefferson Quote” (1992), the artist-turned-architect, Luis Jiménez, invites us to examine the absurdity of American racism—codified into colonial slave law, ratified into the nation’s government, and embedded into the American economy—that leaves the fullness of Jefferson’s core American promises unmet, while challenging us to reconsider what it means to be an American.



MARCH

Salon Circle: Emily Bills

Pedro Guerrero's Photography of Frank Lloyd Wright Architecture Participating Adjunct Professor and Coordinator of the Urban Studies Program, Woodbury University, Los Angeles and Part-time Assistant Professor, The New School, New York City

Thursday, March 1

5:30 p.m. Reception | 6:15 p.m. Program

In 1939, self-taught photographer Pedro Guerrero introduced himself to his Scottsdale, Arizona neighbor Frank Lloyd Wright, beginning a twenty-year relationship as the exclusive photographer of Wright architecture and the architect himself. The resulting body of visual material has been the subject of extensive research by our speaker, and will be shared through this fascinating view into Wright’s genius. Dr. Emily Bills, who received a PhD in the history of architecture and urbanism from the Institute of Fine Arts at New York University, will discuss how Guerrero interpreted Wright’s architecture, his personality as a designer, and the Taliesin community through his photographs.

This event is limited to Ulrich Salon Circle members. Learn more about Salon Circle and how you can join on page 21.

11	12	13	14	15	16	17
18	19	20	21	22	23	24
Senior Wednesday: Sculpture on the Go 10 a.m. Refreshments 10:30 a.m. Program						
S p r i n g B r e a k : n o c l a s s e s						



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April

artstream
nomadic gallery



28

29



4

Salon Circle:
Melanie Taylor

5:30 p.m. Reception
6:15 p.m. Program

at; into; across

On view: April 7 – August 12, 2018

Image: Erika Defreitas, *A Teleplasmic Study with Dollies* (Angie No. 4), 2010-2011. Archival Inkjet print

11

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18

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21

EN MAS': Carnival and Performance
Art of the Caribbean

On view: April 20 – August 12, 2018

Image: Hew Locke, *Give and Take*, August 23, 2014. Performance. Tate Modern, London. Photograph: Attko Ota.

Senior Wednesday:
Music of the
Caribbean Carnival

10 a.m. Refreshments
10:30 a.m. Program

Spring Exhibition
Opening
7-9 p.m.
Public Reception

22

24

25

26



EN MAS'
Curator Talk:
Claire Tancons
5:30 p.m. Reception
6 p.m. Talk

29

30

1

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May



**Writing Now/
Reading Now:**
MFA Graduates
1:30 p.m. Reception
2 p.m. Reading

Fall Classes End

Study Day

Finals Begin



**TODAY'S
ART
MATTERS**

**ULRICH
MUSEUM OF ART**

WICHITA STATE UNIVERSITY

UPDATE

Winter/Spring 2018

Museum Hours: Tuesday–Friday: 11 a.m.–5 p.m. | Saturday–Sunday: 1 p.m.–5 p.m. | Closed Mondays/University & Major Holidays

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
14	15	16	17	18	19	20
January	Martin Luther King Jr. Day no Classes	Senior Wednesday: <i>We the People</i> 10 a.m. Refreshments 10:30 a.m. Program	Senior Wednesday: <i>We the People</i> 10 a.m. Refreshments 10:30 a.m. Program	Me Facing Life: <i>Cyntoia's Story</i> 5:30 p.m. Documentary Screening	Me Facing Life: <i>Cyntoia's Story</i> 5:30 p.m. Documentary Screening	Winter Exhibition Opening 7–9 p.m. Public Reception
21	22	23	24	25	26	27
	Worn Politics: Presidential Campaign Buttons and the American Idea 5:30 p.m. Reception 6 p.m. Talk	Worn Politics: Presidential Campaign Buttons and the American Idea 5:30 p.m. Reception 6 p.m. Talk				



WE THE PEOPLE: American Art of Social Concern

On view: January 20 – March 25, 2018

Image: Benny Andrews, *Symbols*, 1970.
Oil and collage on canvas. 8 x 36 ft.
Gift of Mr. Milton Ratner

February	4	5	6	7	8	9	10
					Brown Bag Gallery Walk 12 p.m. Walk 12:30 p.m. Lunch		Poetry Out Loud 10 a.m. Reception
	11	12	13	14	15		17
					Writing Now/ Reading Now: Sandra Beasley 5:30 p.m. Reception 6 p.m. Reading		
	18	19		21	22	23	24
				Senior Wednesday: Abstraction Can Save the World! 10 a.m. Refreshments 10:30 a.m. Program	The Architects Of Freedoms Dr. Robin Henry 5:30 p.m. Reception 6 p.m. Program		
				28	1		3
					March Salon Circle: Emily Bills 5:30 p.m. Reception 6:15 p.m. Program		
						Brown Bag Gallery Walk 12 p.m. Walk 12:30 p.m. Lunch	10



Piero Golia: Solutions to Mortality

On view: January 21 – April 1, 2018

Image: Piero Golia, *Untitled (My Gold is Yours)*, 2013. Installed at Venice Biennale. Gold and concrete. 98 3/16 x 98 3/16 x 98 3/16 in.
(c) Piero Golia. Courtesy the artist and Gagostian Gallery.

Brown Bag Gallery Walk

Thursday, March 8

12 p.m. Gallery Walk | 12:30 p.m. Lunch

Join members of the curatorial team led by Ulrich director Bob Workman and ADCI Assistant Professor, Dr. Brittany Lockard, for an intimate discussion of selected works in *We the People: American Art of Social Concern*. Lunch will be provided following the gallery walk. Please RSVP to ulrich@wichita.edu or call (316) 978-3664.

Senior Wednesday: Sculpture on the Go
Wednesday, March 21

10 a.m. Refreshments | 10:30 a.m. Program

Ulrich museum educator Jana Durfee will discuss the twelve-month project to develop the new Martin H. Bush Outdoor Sculpture Collection Mobile App, an interactive multi-media application that will accelerate education, engagement, and broaden accessibility. Senior Wednesday provides lifelong learning opportunities for adults 55+.

APRIL

Artstream Nomadic Gallery

The Artstream Nomadic Gallery has been putting contemporary studio pottery on the street for over 15 years. Based in Carbondale, CO, the Artstream is a unique traveling exhibition space housed in a restored 1967 Airstream trailer. Since its debut tour, "North American Dishmakers," the Artstream has exhibited work by more than 150 national, international, and emerging ceramic artists, and has made stops in over 100 locations across the country from New York City to Los Angeles, Houston to Minneapolis.

Visit www.art-stream.com for more information on exhibiting artists.



Artstream Gallery Hours & Programs

Monday, April 2

Gallery Hours 9 a.m.–8 p.m.

Opening Reception 5:30–7 p.m.

Tuesday, April 3

Gallery Hours 9 a.m.–5 p.m.

Artstream Artist Demos

Monday, April 2 and Tuesday, April 3
9:30 a.m.–12 p.m. and 1:30–4:30 p.m.

Henrion Hall, Room 110
Ceramic artists John Cohorst, Molly Berger, and Justin Donofrio

Artstream Artist Talks

Tuesday, April 3

5 p.m. John Cohorst

5:30 p.m. Molly Berger

6 p.m. Reception

6:30 p.m. Justin Donofrio

McKnight Art Center, Room 210
Artstream Nomadic Gallery events and programs are in collaboration with the WSU Ceramics Guild, Ceramics Media, and the School of Art, Design and Creative Industries.

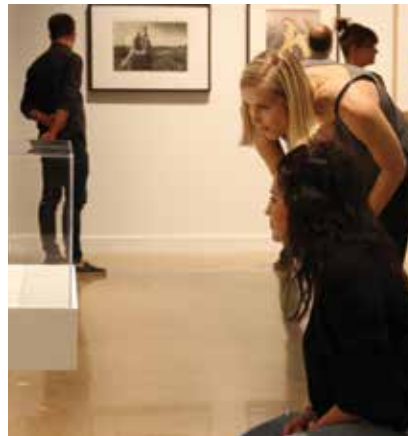


Salon Circle: Melanie Taylor
Presenting Art Within a Work of Art
Thursday, April 5

5:30 p.m. Reception | 6:15 p.m. Program
Our final Salon Circle speaker of “The Wright Year” is Melanie Taylor, former Director, Exhibition Design at the Solomon R. Guggenheim Museum in New York City. The Guggenheim is well known as one of the most—if not the most-fascinating spaces in which to view art—and Ms. Taylor is highly regarded for her work designing art installations within a work of art. Join us for what promises to be a truly unique and insightful presentation by one of the most important exhibition designers working today. This event is limited to Ulrich Salon Circle members. Learn more about Salon Circle and how you can join on page 21.

Senior Wednesday:
Music of the Caribbean Carnival
Wednesday, April 18
10 a.m. Refreshments | 10:30 a.m. Program
Please join the WSU Steel Band and Gerald Scholl, Associate Professor of Percussion, for a concert highlighting the music of the Caribbean in support of our spring exhibition *En Mas*’ opening April 21, 2018. Senior Wednesday provides lifelong learning opportunities for adults 55+.

Spring Exhibition Opening
Saturday, April 21
7–9 p.m. Public Reception
Music, dance, parade and pageantry fill the evening of our spring feast, the opening of *EN MAS: Carnival and Performance Art of the Caribbean*. Explore the galleries and venture amongst the works of the nine exhibition artists as they explore the history of performance art related to the traditions of Caribbean Carnival. Snakettes offer Creole favorites, roadside fare, regional ingredients, and spice blends of the Caribbean with fresh fruit drinks, and rum punch. Interludes of reggae, calypso and soca flow throughout the art center and out onto the plaza. Admission to receptions at the Ulrich Museum is free, and the public is welcome. Get engaged with today’s contemporary arts discourse.



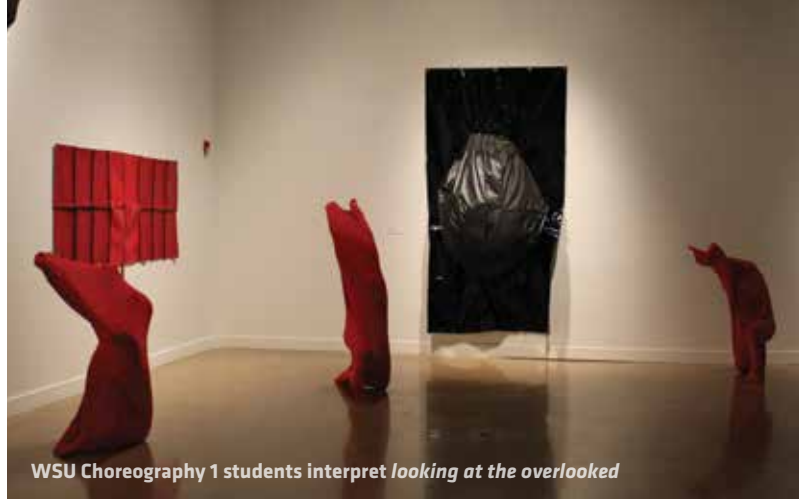
EN MAS’ Curator Talk: Claire Tancons
Tuesday, April 24
5:30 p.m. Reception | 6 p.m. Talk
Over the last decade, Claire Tancons has charted a distinct curatorial and scholarly path in performance, inflecting global art historical genealogies with African diasporic aesthetics. A graduate in Museum Studies from Ecole du Louvre and in Art History from the Courtauld Institute as well as a former Curatorial Fellow of the Whitney Museum Independent Study Program, Tancons’ independent vision has been supported by an Andy Warhol Foundation Curatorial Fellowship, a Prince Claus Fund Artistic Production Grant and two Curatorial Research Fellowships from the Foundation for Art Initiatives. Tancons has curated for the New Orleans, Gwangju, Cape Town, and Goteborg biennials, as well as Tate Modern and Faena Art, and has recently been selected curator for the Sharjah Biennial 14 in 2019.



Writing Now/Reading Now:
MFA Graduate Reading
Sunday, April 29
1:30 p.m. Reception | 2 p.m. Reading
Our final reading of the year honors Wichita State’s 44th graduating class of MFA Creative Writing students. The 2018 class will read selections from their work, with fiction by Matthew Garner, Chance Swaim, Annmarie Woods, and Josh Zimmerer, and poetry by Katie Amundsen, Nicole Byrne, Shannon Nakai, and Toni Loeffler. WNRN is co-sponsored by the WSU Department of English, Fairmount College of Liberal Arts & Sciences, Watermark Books & Café, and the Ulrich Museum of Art.

MAY
Senior Wednesday:
2018 ADCI MFA Graduates
Wednesday, May 16
10 a.m. Refreshments | 10:30 a.m. Program
Please join us for a celebration of the 2018 MFA Graduates of the School of Art, Design and Creative Industries with presentations by MFA candidates Laura Nave, Garet Reynek, Trishelle Jeffreys, Alexis Rivera, and Samantha Miller Gott. Senior Wednesday provides lifelong learning opportunities for adults 55+.

Family Fun Day
Saturday, May 19 | 1–3 p.m.
Bring the whole family to explore the culture, traditions, and art of the Caribbean Carnival with hands-on mask making, music, costumes, and dancing. Light snacks will be provided and admission is free.



WSU Choreography 1 students interpret looking at the overlooked



Nathaniel Donnett



Rodney McMillian



Many thanks to the following donors for their generous support of exhibitions and programs for the Ulrich Museum of Art at Wichita State University, July 1, 2016 – June 30, 2017



Grand Gallery

Andy Warhol Foundation for the Visual Arts
Joan S. Beren Outdoor Sculpture Conservation Fund

Benefactor

Gridley Family Foundation

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Bud and Toni Gates
Jim and Ruthie Gillespie
Norma Greever
Sonia Greteman and Chris Brunner
Patrick Habkirk and Dean Bradley
Michael Heaston
Michael A. James
Dr. Gyan and Manorama Khicha
George and Eleanor Lucas
Martin, Pringle, Oliver, Wallace & Bauer, L.L.P.
Dee and Mike Michaelis
Kay and John Morse
Robert E. Shields
Ron and Lee Starkel

Curator

Tammy Allen and Tom Popp
Bill and Donna Ard
Charlie Baker
Clark and Sharon Bastian
Louise L. Beren
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Burnt Generation**September 8 – December 9, 2018 | Polk/Wilson Gallery****Curator:** Fariba Farshad**Artists:** Azadeh Akhlaghi, Gohar Dashti, Shadi Ghadirian, Babak Kazemi, Abbas Kowsari, Ali & Ramya, Newsha Tavakolian, Sadegh Tirafkan

Burnt Generation is an exhibition of contemporary Iranian photography that surveys the profound impact of decades of political unrest and social upheaval on the people of Iran. The title comes from the moniker given to Iranians born between 1963 and 1980 – a generation whose youth was profoundly marked by the Iranian revolution of 1979, which brought down the ruling monarchy and had major social, political and economic consequences, and the Iran-Iraq War, which lasted for eight years. Featuring an array of approaches to photographic storytelling, *Burnt Generation* has three central themes: the isolation, loneliness, and desolation of youth; the common threads that unite the country in spite of decades of tumult; and the personal, political and social consequences of war. The exhibition offers a rare opportunity to move beyond cliché—an invitation to forget the stereotypical images of Iran and enter the worlds of eight highly original, intellectually engaged artists.



Images (clockwise from the top):

1) Azadeh Akhlaghi, *Tehran - Marzieh Ahmadi Oskuie / 26 April 1974, 2012*. Digital print on photo paper, 110 x 318 cm.

2) Abbas Kowsari, *Light, Tehran/16th July 2011*.

3) Sadegh Tirafkan, *Body Curves, 2003*. Calligraphy on black and white print.





Moroles & Associates rebuild *Fountain Wall* in three phases. Photos courtesy: www.morolesartco.com

Jesús Moroles' *Fountain Wall* reinstalled after complete conservation

There are significant responsibilities that come with maintaining one of this country's best outdoor sculpture collections; especially one that is placed across 320 acres of campus grounds. So it is fitting to celebrate when major restoration work is completed, as was done one year ago when we welcomed the return of Joan Miró's iconic mosaic mural, *Personnages Oiseaux*.

This past fall, conservators from Moroles & Associates successfully finished the

complete rebuilding of *Fountain Wall*, by the late Texas-based sculptor Jesús Moroles located in the entry plaza of the museum. When the Ulrich Museum of Art was expanded in 1995, a new sculpture terrace and entrance plaza were constructed. Key to this addition was the installation of three works of art by Moroles: *Granite Landscape*, *Granite Weaving* and *Fountain Wall*.

Over time, *Fountain Wall* began to show signs of wear, and the lighting required

an upgrade to low heat LED lamps. Quite to our surprise, significant earthquake activity in the region shifted a portion of the wall, necessitating its closure for safety concerns. Moroles & Associates personnel include artists and technicians who worked with Jesús throughout his career. With their intimate knowledge of his techniques, the carved wall was carefully removed.

Contractors then rebuilt the cinder block and brick structural wall. Plumbers re-piped the plumbing and

tested to assure perfect accuracy of the water components. Then, the conservators returned to reinstall the sculptural surface and power wash the stone. All in time to be winterized for the next few months.

We very much look forward to the operation of the wall for decades to come, and sincerely appreciate the support of Wichita State University Physical Plant leadership and crews who supported this project throughout.



Ulrich Museum Alliance

The Alliance is a group of dedicated volunteers who raise awareness of the arts, and promote the arts throughout our growing community. The Alliance graciously give their time, energy, and enthusiasm to support our public programs, community outreach, and educational engagement of the Ulrich, and fund scholarships for students within the School of Art, Design and Creative Industries. They are true ambassadors of the arts and the Ulrich. They recognize that “today’s art matters” and share that message with Wichita daily.

Ulrich Museum Salon Circle

Salon Circle members participate in an invited series of insightful gatherings including lectures, art studio tours, gallery receptions, conversations with professionals in the art fields, and a genuine camaraderie with fellow art lovers. Philanthropic contributions to Salon Circle support the Ulrich in its mission of sharing modern and contemporary art with the WSU community and public. For more information, contact Ulrich Membership and Special Events Manager at (316) 978-6646 or email Carolyn.Copple@wichita.edu.



Ulrich Student Volunteer Board

The Ulrich Student Volunteer Board works to demonstrate and promote the role of art in everyday life. USVB works with members of the Ulrich staff to organize programs and social events designed for our growing WSU student audience. Students from across campus are invited to join this ever evolving and growing team. Get involved, give back to your community, and use your innovative ideas to shape our student focused programming. Email Carolyn.Copple@wichita.edu or call (316) 978-6646 for more information.

Location And Parking

Located near the corner of Hillside and 17th Street, the Ulrich Museum of Art is directly north of 17th on Fairmount Street, on the Wichita State University campus in Wichita. Visitor parking at WSU is free and easy on evenings and weekends. The Ulrich Museum offers dedicated free parking spaces just south of the museum entrance, on Fairmount Street. For more information about parking at Wichita State University, visit: wichita.edu/parking.

Admission

The Ulrich Museum proudly offers free admission to its exhibitions and outdoor sculpture collection. Most programs and events are free and open to the public, with minor exceptions and much notification.

Tours

Plan your visit today! Guided tours of the Ulrich Museum and the Martin H. Bush Outdoor Sculpture Collection are available for groups of ten or more. Guided tours are free and bus reimbursement is available for school groups. To request a group tour or to learn more, please visit ulrich.wichita.edu/tours or call the Museum Education department at (316) 978-7116.

Martin H. Bush Outdoor Sculpture Collection

The renowned Martin H. Bush Outdoor Sculpture Collection boasts 77 works spread across the 330-acre Wichita State University campus included by *Public Art Review* magazine's Top Ten list of campus sculpture collections in the U.S. Experience sculptures by Henry Moore, Louise Nevelson, Fernando Botero, Andy Goldsworthy, Tom Otterness, and many more, in a collection that is always free and always open.

Permanent Collection

As a university art museum, the Ulrich Museum is a vital community resource bridging the intellectual enquiry of the campus with the quest for enjoyment and lifelong learning in Wichita and the region. The Ulrich Museum has amassed a nationally significant collection of more than 6,700 works that span the 20th and now 21st centuries. In over 40 years of operation, the Ulrich has judiciously developed its permanent collection with exemplary work by such acknowledged masters as Diane Arbus, Radcliffe Bailey, Zhang Huan, Sol LeWitt, Joan Miró, Claes Oldenburg, Gordon Parks, Kara Walker, and many more.

Recognition

The WSU Foundation acknowledges all financial donations to the museum, which are in fact donations to Wichita State University. Donations are also acknowledged by the museum and printed in the semi-annual *Ulrich Update* newsletter.



ULRICH MUSEUM OF ART

WICHITA STATE UNIVERSITY

1845 FAIRMOUNT STREET | WICHITA, KS 67260-0046

TODAY'S ART MATTERS

On the cover: Gajin Fujita, *KIIS Crew*, 2002. Spray paint, acrylic paint, gold leaf on wood, 60 x 96 in. Museum purchase.

Museum Hours

Tuesday–Friday: 11 a.m.–5 p.m.

Saturday–Sunday: 1 p.m.–5 p.m.

Closed Mondays/University & Major Holidays

Save The Date:

Winter Exhibition Opening | January 20, 2018 | 7–9 p.m.

Spring Exhibition Opening | April 21, 2018 | 7–9 p.m.

Fall Exhibition Opening | September 7, 2018 | 7–9 p.m.

   @ulrichmuseum | ulrich.wichita.edu | Free Admission | 316.978.3664