

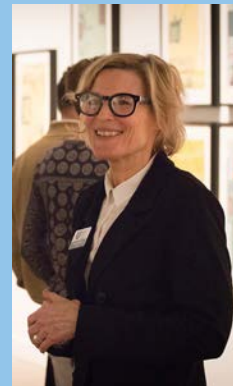


Ulrich Museum of Art



Director's Message

The Ulrich Museum of Art joins museums across the country in solidarity and commitment to continue to turn toward the most difficult challenges in our time. Implicit in this statement is the history of exhibitions and programs at the Ulrich that have recognized and challenged oppression and racism with the promise to continue to advocate for social justice. In our capacity as a university art museum we serve our communities by providing a meeting ground—a place to empower strategies for change by asking questions together that can lead to stronger and more meaningful connections. This is what museums can and must do, especially university art museums that are part of urban research institutions like Wichita State.



This special edition Fall Update celebrates the commission and installation of Alice Aycock's extraordinary *Twister Grande (tall)* with an insightful and illuminating essay by Ksenya Gurshtein, Curator of Modern and Contemporary Art. The first to be located on the Innovation campus, *Twister Grande (tall)* marks the Museum's commitment to expanding the Martin H. Bush Outdoor Sculpture Collection through partnerships with campus and community stakeholders.

We are very pleased and honored to announce our next Ulrich Advisory Board Chair, Lee Starkel and four new members of the Board: Saroj Arab, a retired teacher who taught for 23 years in Wichita's USD 259 and a proud Wichita State University alumna (Education, Class of 1980). Saroj brings with her a lifelong commitment to quality K-12 education and the value of K-12 visits to the Ulrich. Craig Thompson, a retired Industrial Engineer who has served as a docent at the Museum brings his years of experience volunteering and invaluable understanding of the Museum's mission. Kate Nicholson is a civil rights attorney, an arts activist, and, recently, a writer and speaker based in Colorado. Kate brings to us an immense knowledge of contemporary art as well as an understanding of the value of university art museums. Jan Twomey is the Associate Dean for Graduate Education, Research and Faculty Success in the College of Engineering at WSU. She advocates to increase the representation and advancement of women and underrepresented minorities in academic STEM careers. She also facilitated a partnership with engineering to finance the first Ulrich Connections project.

The Ulrich Museum Alliance is a group of dedicated volunteers who make everything we do at the Museum bigger and better. We are grateful for all they do and warmly welcome four new members Justin Bjork, Darryl Carrington, Alicia Fullilove, and Christine Tasheff.

Finally, we welcome two wonderful new staff members, Administrative Specialist Joanna Ramondetta, and Registrar Jo Cox, both are featured on page 41. Our remarkable team has navigated the past two months with ingenuity, flexibility and inspired resourcefulness. One of the many things we have learned about who we are as caretakers and service providers in this hiatus from the Museum is that **we are not the same without you.** We thank you for following us on social media and for engaging with the Ulrich from home. I am proud to join the staff by inviting you to accompany us over the next five months for a journey that may be digital in transmission but truly fascinating, as ever, in vision.

FALL EXHIBITIONS

7.1.20-11.30.20

Ulrich + Artists + You

Community Billboard Project

The Ulrich Museum presents Ulrich + Artists + You, a community billboard project taking place from July 1 to November 30, 2020, featuring works of art from the Museum's collection on 20 billboards across the city. The billboards contain images that speak to a broad audience evoking themes of heroism and leadership, identity and family, politics and religion, and the precious routines of everyday life, connecting viewers to a sense of shared humanity during this moment of national crisis. The Museum will place within Wichita's diverse socio-economic neighborhoods and major thoroughways 25 art works on 20 billboards that embody different styles and time periods. All are visually striking, culturally significant, and reflect ethnic, racial, gender, and class diversity at a time when Americans need to see positive images of themselves as united by shared values. In selecting works, the Ulrich prioritized the inclusion of highly respected Wichita or Kansas artists like Patrick Duegaw, Terry Evans, Gordon Parks, Ann Resnick, and Larry Schwarm. Also included are pieces by a culturally and racially diverse array of both American and international artists, including Benny Andrews, Luis Cruz Azaceta, Romare Bearden, Gajin Fujita, Zhang Huan, Robert Indiana, Alan Rath, Faith Ringgold, Jaune Quick-to-See Smith, Hank Willis Thomas, Matika Wilbur, and JeongMee Yoon.

"Ulrich Virtual" is a series of powerful online programs featuring presentations by artists included in the project, a forum on parenting and racism, and extensive digital content to educate and further engage the public with the art on view (see pages 20 and 21).



Ulrich + Artists + You Community Billboard Project | ulrich.wichita.edu

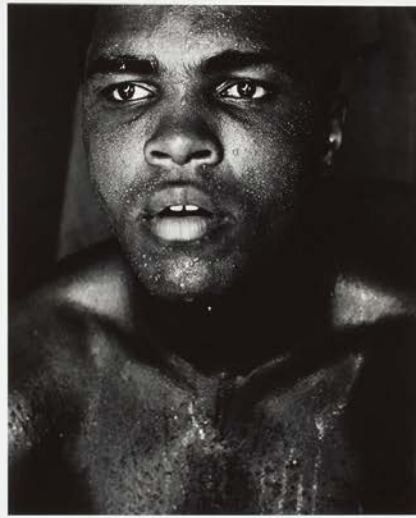
Ulrich Museum of Art | Wichita State University | #ulrichbillboards

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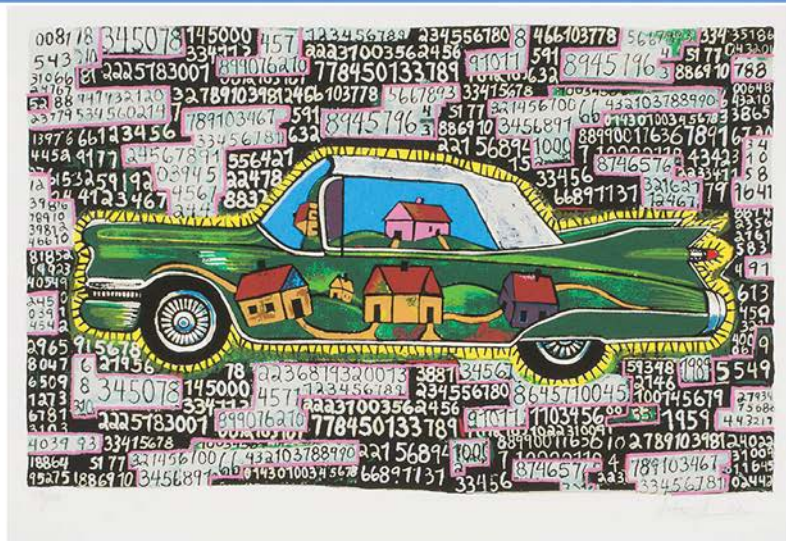
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Ulrich + Artists + You Community Billboard Project

Alice Aycock | *In the Studio*

Grafly Gallery (visits are by appointment)

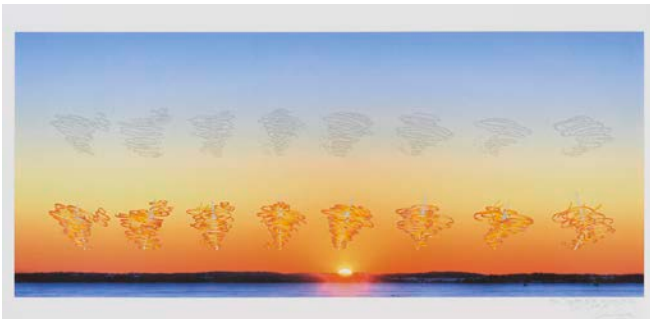
In August 2020, the Ulrich Museum of Art will install Alice Aycock's large-scale outdoor sculpture *Twister Grande (tall)* as part of the Martin H. Bush Outdoor Sculpture Collection. A major commission, this will be the Museum's first contribution to the shaping of WSU's new Innovation Campus. The work was selected for its site because it is a significant piece of contemporary sculpture and because it captures the spirit of the dramatic changes that have taken place at the university in the last decade. It will, moreover, be a fitting and lasting tribute to the contributions of President John Bardo, who initiated and oversaw those changes prior to his passing in 2019.

Alice Aycock, the artist who created *Twister Grande (tall)*, is a force of nature in her own right who has blazed a unique path working within the art world at the intersection of sculpture, architecture, technology, and science. *Alice Aycock in the Studio* is an installation of drawings and ephemera that seeks to illuminate her creative process and contextualize *Twister Grande (tall)* as part of the larger artistic practice that has unfolded over the course of 50 years. The drawings and photographs on view here all date to the last decade, but they illuminate career-long fascinations with capturing the movements of a world in ever-changing motion, understanding the relationship between order and chaos, and identifying the forms, patterns, and metaphors that span nature and technology alike.

The Ulrich Museum is grateful to Alice Aycock for her collaboration on *Alice Aycock in the Studio* and her generosity in sharing the ideas that inform this exhibition. We would also like to thank her studio, particularly Amelia Midori Miller, for assisting with the logistics of putting together this installation.

The exhibition is generously supported by Jane McHugh.

With gratitude, we honor the donors who aided the commission of *Twister Grande (tall)*: Fidelity Bank Foundation, Lou and Terry Heldman, George and Eleanor Lucas, and Lee and Ron Starkel.



Alice Aycock, *The Mystery of the Highway in the Sky, Part 1 and Part 5*, 2017. Inkjet print, watercolor. Courtesy of the artist.



Coming Full Spiral

Twister Grande (tall) and Alice Aycock in the Studio

an essay by Ksenya Gurshtein, Curator of Modern and Contemporary Art

Consider a short and incomplete list of visual references that Alice Aycock's *Twister Grande (tall)* might evoke in a viewer's imagination: a tornado; a dancer's pirouette; a twisting silk or paper ribbon; the path of a particle, perhaps moving in water; the spiraling strands of DNA or RNA molecules inside a cell's nucleus; the motion of a spinning top; the turbulence produced by a propeller, turbine, or blade gone awry; a thrilling and terrifying amusement park ride. We imagine you as a viewer will add more fascinating associations to this list.

The list's wide-ranging and wildly diverse points of reference are no accident. As an artist, Alice Aycock has made it her mission to draw visual connections between seemingly disparate things to challenge her own and her viewers' understanding of some of the world's messiest, most chaotic, complex, and least predictable phenomena: from the natural ones, like wind patterns and particle motion, to historical and sociological ones, like the breakneck rate of technological change that began at the dawn of the Industrial Revolution.

Aycock's Turbulence series, of which *Twister Grande (tall)* is a part, is a culmination and distillation of decades of thinking and experimentation in different media, often in response to a broad array of images she has discovered over the years. Following numerous peripatetic paths, Aycock has still persistently returned to certain motifs and mined personal experiences, some going all the way back to her youth. What follows is an illustrated sketch of some of the ideas that have motivated her work over the course of the last 50 years.



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These are elucidated through the works on view in *Alice Aycock in the Studio* and shed light on what led the artist to create *Twister Grande (tall)*. Wherever possible, the artist's own published words have been used.

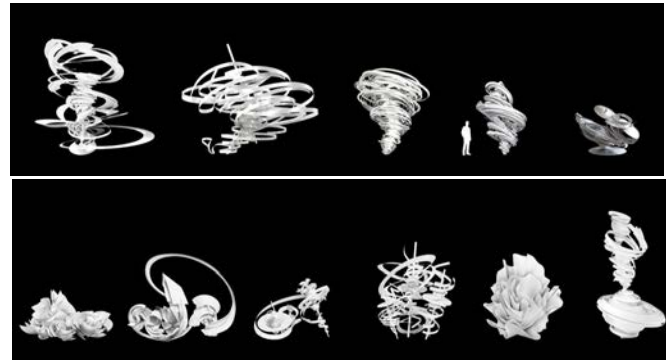
DANCE

"Many of the works of art that I am interested in have what I would call the sensation of kinesthesia. You can feel this sensation of movement in your body when you experience the work. The very beginning of my creative consciousness was the immediacy of dance. When I'm making these pieces, I feel it initially as a dance movement in my own body, and then it becomes the movement of wind, water, etc., then it gets translated into ribbons of movement. I feel all these pieces have a very strong kinesthetic sensation in them. On reflection I also think the twisters are akin to the spinning movements in ice-skating which I practiced throughout my youth."¹

Dance, for Aycock, is as much about cognitive leaps as it is about physical motion. In one interview, she recounted a formative dream in which she "dreamt she was dancing across history and as the music changed she moved through space in a time machine, changing centuries and world views from the Middle Ages to the 1930s of Fred Astaire. [This] became a prevailing metaphor for her life and work."²

MOVEMENT

"Movement is important to me because I view things as in a constant state of transition. Nothing stays solid as far as I am concerned. This interest in a constant state of flux began with an early work, *Sand/Fans* (1971) (four industrial fans/turbines aimed at a central pile of 4000 lbs. of sand). What I called the necessary structure and the contingent event—the arrangement of the spinning fan blades and the random movement of the sand. Initially I expected a dust devil tornado in the center to form. What ended up happening were wave/interference patterns in the sand.



2



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I think there is an arc from *Sand/Fans* to these new twister pieces. My fascination with wind, cloud formation, smoke, flow dynamics, wave theory, and interference patterns was there from the beginning. In various ways, I have circumnavigated around it throughout my career.”¹

DANGER

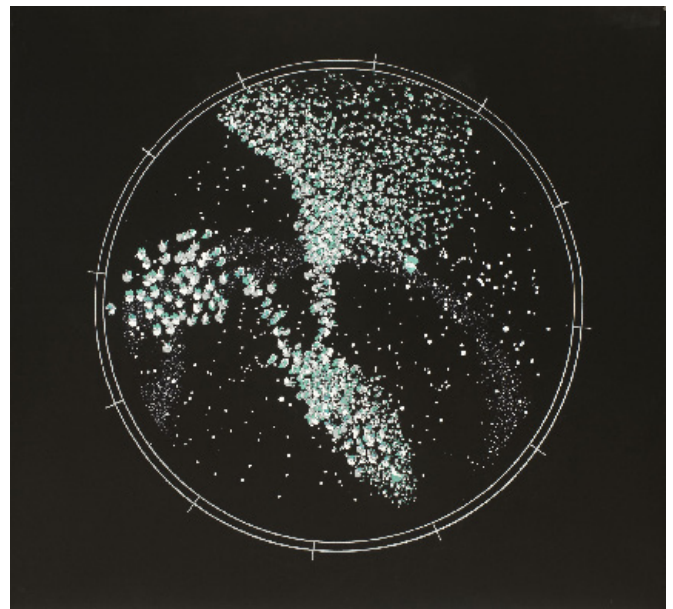
Early in her career, Aycock was part of a generation of conceptual artists influenced by systems theory and cybernetics—the science of communication, control systems, and feedback loops in both mechanical and living things.

These artists focused their work on the painstaking observation and understanding of both natural and man-made processes, akin to staging a scientific experiment and gathering data in an art gallery. “I was concerned with setting up situations in which the interaction of the things involved generated the course of events.”³ Hans Haacke’s *Blue Sail* (1964-65), for example, similarly used a fan to demonstrate patterns of wind flow. Yet Aycock’s work is notable for the degree to which she has been willing to flirt with danger and destruction. In the original 1971 presentation of *Sand/Fans*, the blades of the fans were uncovered, adding an element of visceral fear to the visitors’ experience of the work. (In the 2008 recreation of the work, pictured above, the fans were covered with guards.)

In the series of drawings titled *Things Pass By in the Night: Murmurations*, Aycock merged imagery that evokes both the starry sky, with its myriad celestial bodies, and the flocking patterns of starlings, whose mass balletic movements through the sky are called murmurations. In this drawing, the tiny bodies, though, are propeller blades rather than living things, which harkens to a career-long interest in machines that produce motion and inspire both awe and fear.



4



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“A jet engine (turbine) is both physically intimidating and also mesmerizing, eliciting an approach/ withdrawal response. I think of it as a kind of ‘catching one’s breath’ experience.”¹ Elsewhere, she’s written, “The Blade Machine is a generic image, both seductive and sinister, that implies the creative and destructive nature of technology” —certainly true in this drawing, where the superimposition of propeller blades and birds reminds us of the uneasy cohabitation of these two things.³ “You can follow this image of a blade or knife in my work as it transforms itself into a waterwheel and a windmill and a turbine and a Cuisinart and also into the crescents of the moon.”³

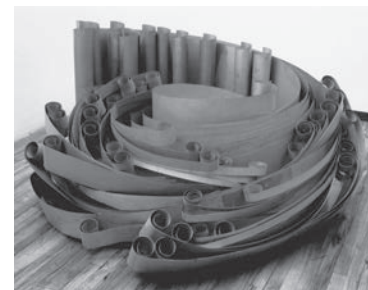
SCIENCE AND ART MEET ORDER AND CHAOS

Aycock’s 1982 sculpture *The Leonardo Swirl* was a direct response to the inspiration of Leonardo da Vinci’s drawings of water in motion. “Of all the artists, Leonardo da Vinci was the most interested in exploring the dynamics of water and explosions—the composition of chaos and disorder. I came across da Vinci’s Deluge series in 1980 and have been referring to it ever since. But there is an inherent paradox in these works. In the Deluge series in which Leonardo tries to visualize turbulence and flow dynamics he has to stop the motion in order to examine it. This is not unlike the paradox in quantum mechanics and wave / particle theory.”¹

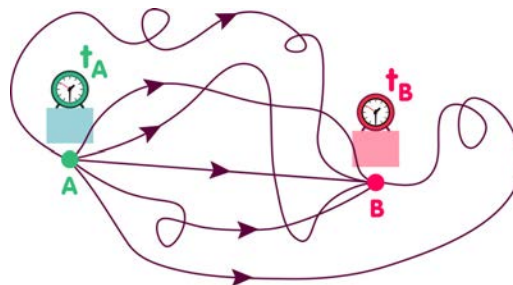
Two of the drawings in *Alice Aycock in the Studio* are from the series titled *Sum Over Histories*. This phrase was coined by physicist Richard Feynman to describe quantum theory. Aycock has cited a diagram similar to the one pictured here explaining Feynman’s idea and found in Stephen Hawking’s *The Universe in a Nutshell* as a visual inspiration. In physics, “sum over histories” is “a technique for performing calculations [for] the probability for a certain outcome (for instance, a particle reaching location A at time t)...by performing a sum over all possible ways in which this particular outcome can come about.”⁴



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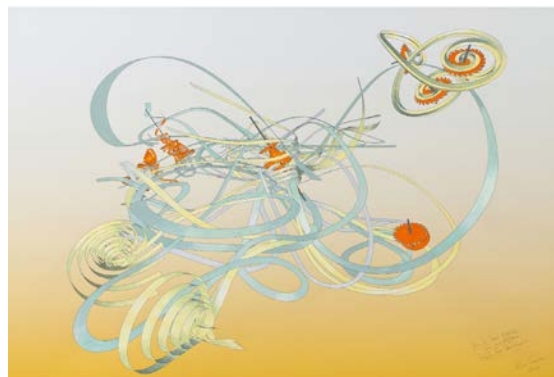
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Often inspired by science, Aycock views it as a creative endeavor similar to art in the leaps of conjecture, trial and error, and wrangling of the unknown that it requires. “These schemes are really works of the imagination.”² Aycock has also commented on the profound impact that changing scientific paradigms have on our understanding of the universe and our place as humans in it. “The stability of the Newtonian world is gone. A pity it was so hard won...”³

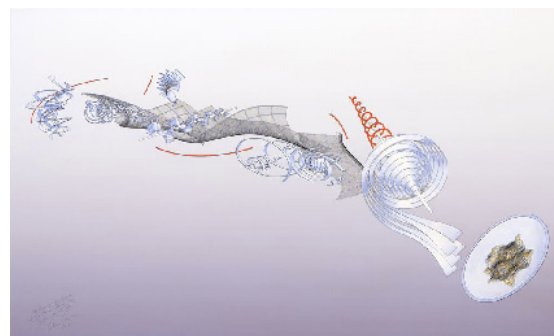
FLIGHT

“I am an unabashed lover of toys – paper airplanes, spinning tops, gyroscopes, and science toys of all kinds...”¹ Almost all the objects Aycock mentions in this list capture children’s imaginations by presenting motion as a kind of magic in the context play. Of a work from the 1980s, Aycock has said, “I saw some illustrations of tornadoes and hurricanes—things that are in constant motion and turmoil like whirling dervishes. The game I chose was the dreidel game, which resembles a game of spinning tops. In the dreidel game, if the sequences of letters line up properly, you get a miracle.”³ The magical and playful qualities of flight are also something Aycock captures in *The Game of Flyers, Part II—International Arrivals Bldg, Dulles Airport, 2012*, which depicts her major sculptural installation at Dulles International Airport.

The human desire to produce flight in settings ranging from war to amusement parks and going as far back in time as the Early Modern period has been a long-time source of fascination for Aycock, as in the two works pictured here. Aycock’s remarkable 1980 architectural sculpture *The Game of Flyers* was “a large wooden construction...composed of wheels, ladders, platforms, trenches, a tower, a column, and a carousel, reminiscent of a fantasy medieval carnival crossed with a battleground. [Its] fanciful...devices [were] intended to be instruments of flight that would propel one upward into the sky.”²



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12

The Game of Flyers Part Two, sited inside Dulles International Airport, reinvigorates the awe-inspiring wonder of flight in a context where it might otherwise get lost amid the routines of contemporary air travel.

ENGAGING TECHNOLOGY

The striking changes in appearance and materials of Aycock's work that one can see between the two similarly named large-scale public art pieces above were precipitated by the technological changes that Aycock embraced mid-career. Since the early 1990s, permanent public art commissions requiring increasingly advanced engineering expertise have been the artist's focus. She has also been using computer-assisted design software for both her drawings and sculptures since 1992, the time when such software first became available for use by contemporary architects, whose practice it has radically transformed. "From the outset my drawings were never intuitive sketches—I always used the graphic standards of architecture—plan, elevation, isometric renderings scaled so that the works could be built. Therefore when computer applications such as FormZ, 3D Max, Rhino were developed, it was a natural segue for me."¹ At the same time, Aycock has said of her work in relationship to architecture, "What I'm trying to do is to take normal architectural language and make it disjunctive."³

One of the central paradoxes of Aycock's work is that she harnesses all the complexity of contemporary manufacturing processes to produce meticulously structured pieces—thousands of pounds of carefully arranged metal—in service of creating visual representations of chance and chaos.



13

CUT PAPER

One of the marvels of Aycock's work is that it manages to make metal look like so many other things. Her first powder-coated aluminum outdoor sculpture piece that foreshadowed her current work was the 1987 *Three-Fold Manifestation II*, inspired by the appearance of DNA strands. But it was not until 2014 that the same visual ideas were realized to their fullest with the installation of pieces from the Turbulence series titled *Park Avenue Paper Chase*, a massive feat of both creativity and engineering whose title playfully suggested gigantic crumpled and twisted wads of cut paper blowing down New York's Park Avenue, often associated with the paper-pushing of the banking and insurance industries. Aycock has also said of her recent work, "The pieces also have a reference to the practice of making cutout paper models of visual ideas in architecture and sculpture dating back to Russian Constructivism."¹ The photograph shown here is a digital collage of some of the paper and cardboard 3D paper models and maquettes found in Aycock's studio.

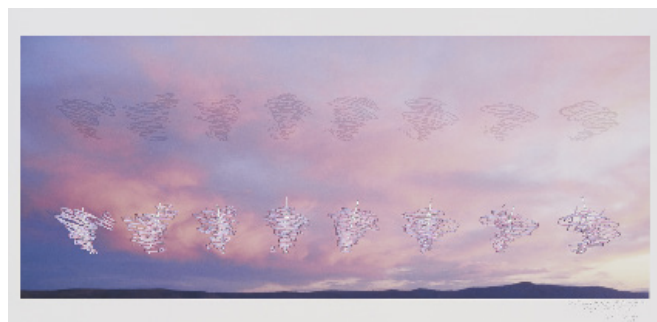


14

COMING FULL SPIRAL

"[T]he compositional system of a spiral or whirlpool is the underlying structure/design for many phenomena both natural and manmade."¹

The title of one of Aycock's most recent series of drawings, *The Mystery of the Highway in the Sky*, makes a connection to one of her earliest interests—the interstate highway system, which was begun in the 1950s when Aycock was growing up as the daughter of Jesse Aycock. Her father had worked as an engineer on the Pennsylvania Turnpike and later ran a construction company that specialized in large-scale industrial projects, especially erecting power-plant turbine generators.² In 1971, Aycock wrote her Masters thesis on the phenomenology of the core American experience of driving on highways.



15, 16

She wrote of driving as “the experience of continual transition or passage from position to position. The experience is such that the whole of the articulated form of the road can never be seen at any one time. The portion traveled can only be remembered.... Instant by instant one is leaving a position in space... entering into immediately ahead, and anticipating or misjudging what can be seen in the distance.”²

As you walk around *Twister Grande (tall)*, you might find that, like driving on the highway, Aycock’s sculptures demand to be seen over and over in the round. They actively defy being seen and remembered as a whole, asking to be returned to again and again.

Later in the 1970s, she further reflected, “The highway is a path on which one moves through the heterogeneity of the world. When one drives along the highway the world goes by in all of its relatedness and unrelatedness like a movie. The highway is a theatre from which the spectators watch the world, a world which is itself a kind of stage set. Conversely, the highway is a set on which the actors/drivers move. No other experience I can think of, except for art, allows us to consider the world in all of its richness and contingency simply for its own sake.”²

The Ulrich Museum is very grateful to Alice Aycock for her collaboration on Alice Aycock in the Studio and her generosity in sharing the ideas that inform the exhibition and this text. We would also like to thank Amelia Midori Miller for her help on every aspect of the Ulrich’s collaboration with the Aycock Studio.

Image Credits

1. Alice Aycock in her studio, 2013. Photo: Kristine Larsen.
2. Alice Aycock, from left to right: The Turbulence Series: *Smoke Twister*; *Devil Whirls*; *Twister Again*; *Twister Grande (tall)*; *Untitled Cyclone*; and *Park Avenue Paper Chase* (part of The Turbulence Series); *Maelstrom*; *Hoop-La*; *Twin Vortexes*; *Spin-the-Spin*; *Waltzing Matilda*; *Cyclone Twist*. Digital collage. Courtesy of the artist.
3. Alice Aycock, *Sand/Fans*, 1971/2008. Sand, fans. Courtesy of the artist. Photo: Tim Lee.
4. Hans Haacke, *Blue Sail*, 1964-1965. Chiffon, oscillating fan, fishing weights, and thread. Collection of the San Francisco Museum of Modern Art, Accessions Committee Fund: gift of Carla Emil and Rich Silverstein, Mimi and Peter Haas, Patricia and Raoul Kennedy, Elaine McKeon, and Robin Wright. © Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.
5. Alice Aycock, *Things Pass By in the Night: Murmuration 2 (from the continuing series entitled “On the Starry Night”)*, 2009. Ink, pencil, and watercolor on paper. Collection of Hugh Freund.
6. Leonardo da Vinci, *Study of Water*, c. 1510-12. Ink and black chalk on paper. The Royal Collection. © Her Majesty Queen Elizabeth II.
7. Alice Aycock, *The Leonardo Swirl*, 1982. Galvanized sheet metal. Private Collection. Courtesy of the artist. Photo: Fred Scruton.
8. Daniela Leitner and Markus Pössel, Illustration of the path integral formulation of quantum theory, 2006. Einstein Online, https://www.einstein-online.info/en/spotlight/path_integrals/.
9. Alice Aycock, *From the Series Entitled “Sum Over Histories”: Study for a Timescape V*, 2013. Inkjet print, watercolor on paper. Courtesy of the artist and Marlborough Gallery.
10. Alice Aycock, *The Game of Flyers, Part II—International Arrivals Bldg, Dulles Airport*, 2012, 2012. Inkjet print, watercolor on paper. Courtesy of the artist and Marlborough Gallery.
11. Alice Aycock, *The Game of Flyers*, 1980. Wood, steel, fire, water, birds, buckets, carousel, column, ladders, platform, pulleys, tower, trenches, wheels. Temporary installation sited for Washington Public Arts, Washington D.C. Courtesy of the artist. Photo: Alice Aycock.
12. Alice Aycock, *The Game of Flyers Part Two*, 2012. Aluminum, fiber optics, LED lights, neon. International Arrivals Building at Washington Dulles International Airport, Washington, D.C. Courtesy of the artist. Photo: Dave Rittinger.
13. Production process of Alice Aycock’s *Twister Grande (tall)*, 2020. Photo: Eric Small.
14. Alice Aycock, Paper maquettes from the artist’s studio, 2020. Courtesy of the artist.
15. Alice Aycock, *The Mystery of the Highway in the Sky, Part 3*, 2017. Inkjet print, watercolor on paper. Courtesy of the artist.
16. Alice Aycock, *The Mystery of the Highway in the Sky, Part 15*, 2017. Inkjet print, watercolor on paper. Courtesy of the artist.

Citations

¹ Alice Aycock: *The Turbulence Series*, New York: Marlborough Gallery, 2017. Pages 6, 4, 8, 5, 6, 7, 8, 4.

² Robert Hobbs, *Alice Aycock: Sculpture and Projects*, Cambridge, MA and London: The MIT Press, 2005. Pages 346, 297, 222, 27, 62, 59.

³ Jonathan Fineberg, *Alice Aycock Drawings: Some Stories Are Worth Repeating*, Water Mill, N.Y.: Parrish Art Museum, 2013. Pages 22, 61, 94, 13, 96, 52.

⁴ Markus Pössel, “The sum over all possibilities: The path integral formulation of quantum theory” in: *Einstein Online*, 2006, found online at https://www.einstein-online.info/en/spotlight/path_integrals/, accessed June 19, 2020.

PROGRAMS

Salon Circle

Once upon a time . . . Contemporary Art and the Return of Storytelling

Speculative Fiction has been referred to as a mode of experimental thought that embraces an open-ended vision of the real and has existed in some form nearly as long as human beings have told stories. Reimagining and retelling stories was a common practice among the Greeks. Likewise, the stories of *1001 Arabian Nights* were told and retold over the centuries, deeply influencing our shared knowledge and cultural expression. Storytelling has been an ongoing fascination for artists in our time within an increasingly global context. In this Salon series, we will take you on a journey through contemporary artistic practices that turn to storytelling and speculation to help us locate ourselves in the vast expanse of time and space; draw on the history of portraiture to explore how we narrate personal identity; imagine possible futures shaped by biotechnology; and delve deep into historical archives to help us understand the ideas about race and gender that have shaped our culture.

Anticipating the ability to safely gather in the spring, we are planning a season finale in lieu of a kick-off. The event will take place on Sunday, April 25 at Botanica's Khicha Family Carousel from 6-8pm.

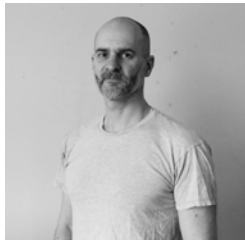
Please join us! For more information about Salon Circle or to become a member, contact Carolyn Cople by phone **316.978.6646** or email **carolyn.cople@wichita.edu**. You can also join online at **foundation.wichita.edu**.



Eugenie Tsai
Senior Curator,
Contemporary Art
Brooklyn Museum,
New York,
New York



Eames Demetrios
Director of the
Eames Office, Artist,
Filmmaker
Los Angeles,
California



Clive Smith
Artist
New York,
New York



Irene Lusztig
Artist, Filmmaker
Santa Cruz,
California



Monique Meloche
Owner, Monique
Meloche Gallery
Chicago,
Illinois

**Sunday,
September 20**
1:45 P.M. Sign-in
2:00 P.M. Online
Presentation

**Thursday, October
1**
5:45 P.M. Sign-in
6:00 P.M. Online
Presentation

**Thursday,
November 12**
5:45 P.M. Sign-in
6:00 P.M. Online
Presentation

**Thursday, March
4, 2021 6 P.M.**
Reception | 6:45
P.M. Program
Ulrich Museum

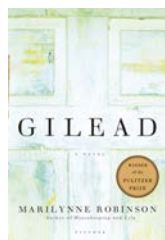
**Thursday,
April 1, 2021**
6 P.M. Reception |
6:45 P.M. Program
Ulrich Museum

Ulrich *Virtual*

Log on, kick your shoes off, and take part in our new online programs from anywhere. All of our public programs through December will take place **exclusively online**. They will be livestreamed, with opportunities for our viewers to engage with the hosts and speakers at the end of each program. **Please see the Programs & Events calendar in this Update for a complete listing of our public programs. Registration is required for each program, so please sign-up today at www.ulrich.wichita.edu.**

Artists

Ulrich + Artists + You speaker series brings local, national, and international contemporary artists for conversations and artist talks each week, including our In the Studio series with Patrick Duegaw, Ann Resnick, and Larry Schwarm; artist talks by Zhang Huan, Gajin Fugita, Terry Evans, Alice Aycock; and Jaune Quick-to-See Smith.



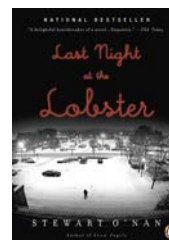
August



September



October



November

Stories

Read a selection of four books that explore Ulrich + Artists + You themes evoking heroism/leadership, identity/family, politics/religion, and the routines of everyday life. Each month, join Beth Golay, host of KMUW's podcast *Marginalia*, for a lively book discussion with surprise drop-ins by some of the authors.



Beth Golay serves as KMUW's Director of Marketing and Digital Content. She is the host of the KMUW podcast *Marginalia*, creator of the podcast *You're Saying It Wrong*, and NPR StoryLab Workshop team member on the award-winning podcast *My Fellow Kansans*. Beth also produces several KMUW commentaries, for which she received honorable mention from the Kansas Association of Broadcasters in 2018 for *Cooking With Fire* and again in 2019 for *An Artist's Perspective*. Beth has also been honored with a Regional Edward R. Murrow Award for excellence in social media.

She has interviewed hundreds of authors since *Marginalia* was launched in 2016, and accomplishes most of her reading on the bus. (She's a Route 21 gal.) It was her experience as a bus commuter that inspired Beth to produce the En Route segment for KMUW's weekly news program *The Range*.

Ulrich *Virtual*

Sounds

Listen to the Ulrich + Artists + You Playlists on Spotify as you walk, run, bike, or drive to see the artworks displayed on billboards throughout our community. New music will be added each month from July through November. The playlists are curated by Jedd Beaudoin, host of the nationally-syndicated music program, *Strange Currency*, on KMWU. In creating music to accompany Ulrich + Artists + You, Jedd has sought to examine the unique connection between the aural and visual arts, weaving together sometimes seemingly unrelated ideas that ultimately enhance the interrelatedness of these artistic spheres.

The Spotify app is available on the Apple Store and Google Play.



Jedd Beaudoin: Photo by Kevin Wildt

Jedd Beaudoin earned his BA in English from the University of Wisconsin-Whitewater and an MFA in Creative Writing from Wichita State University. A music journalist since the late 1990s, his work has appeared in publications such as *No Depression*, *PopMatters*, *Noisey* and others. He has also taught in WSU's Department of English and the department of Art, Design and Creative Industries. "I'm thankful the Ulrich asked me to participate in this project," he says. "I look forward to creating new listening experiences for the Wichita community over the next few months. As we face one of the most challenging times in recent memory, it's wonderful that the Museum is bringing art into the community as a source of comfort."

Views

Explore the artworks featured on the 20 Ulrich + Artists + You billboards with the Smartify app to find multi-media content about the artists and artworks right on your phone. Simply scan the billboard image with the Smartify app to get started. The Smartify app is available on the Apple Store and Google Play.



scan the art,
uncover the story

Learning

The Collection Study Program has been expanded with new online collection-based curriculum to enhance virtual learning on campus and in schools. Our education department is working closely with faculty and educators to meet the immediate needs of the current changes to classroom learning. While tours of our galleries and the Outdoor Sculpture Collection are on hold, virtual class sessions utilizing Visual Thinking Strategies with works from our collection are available by appointment. For more information on all of the resources available for educators and students, please contact Jana Erwin, Head of Education at jana.erwin@wichita.edu.

**WHAT'S
NEW**

Acquisitions

Alice Aycock, *Twister Grande (tall)*, 2020. Powder coated aluminum. Museum Purchase with additional funds provided by Fidelity Bank Foundation, Lou and Terry Heldman, George and Eleanor Lucas, and Lee and Ron Starkel.

Alice Aycock was the 2018 recipient of the Lifetime Achievement Award in Contemporary Sculpture from the International Sculpture Center—a testament to her significance in the field of contemporary sculpture. Since the 1970s, her art has been looking to scientific ideas and engineering practices to shape an influential body of sculptural work, much of it installed in highly-visible public spaces around the world. The Turbulence series, of which the Ulrich's new commission *Twister Grande (tall)* is a part, is the culmination of Aycock's practice. It gives solid form to the ever-moving natural force of wind, which impacts Kansas more than most places, made possible by advances in contemporary computer-assisted design and production. *Twister Grande (tall)* will be a significant addition to the Ulrich's Martin H. Bush Outdoor Sculpture Collection, which includes work by some of the most prominent 20th and 21st century artists working in the field of public sculpture. Among its 80 pieces, the OSC currently contains a handful of key works by major women sculptors, but women are still underrepresented in it. Adding this work by Aycock will celebrate the best art can offer in a public space while also celebrating an artist who herself is a force of nature.



Acquisitions

Tom Otterness, 11 wood sculptures related to the *Überfrau* public sculpture project (Münster), 1992.

Wood. Gift of Tom Otterness.

The artist Tom Otterness, creator of the Ulrich's beloved *Millipede* (2008) and *Shockers* (2019) outdoor sculptures, has generously gifted to the Ulrich Museum 11 wood sculptures and an engraved print related to the *Überfrau* public sculpture project created for the public library of the German city of Münster. The works date to 1992 and represent individual elements that comprise the larger installation. As a group, they are also characteristic of Otterness' simplified and schematic visual vocabulary used to create larger-than-life, archetypal figures. The figure of the *Überfrau* is a complex one and evokes multiple connotations, both serious and humorous. Iconic images of The Statue of Liberty, Gulliver amid the Lilliputians, and the robotic Maria from the German film *Metropolis* all come to mind in relation to Otterness' piece. Otterness himself has said that in creating the monumental *Überfrau*, he strove to envision a new monument for a new age, creating an enormous schematic female figure who might allow us to imagine a female-centered world.



Acquisitions

Mary Beth Edelson, *Some Living American Women Artists*, 1972.

Lithograph on paper. Gift of David Salkin and Dirk Denison.

Lila Katzen, *Maquette for Favorite Graces*, 1976.

Metal. Gift of Virginia and David Lambeth.

The Ulrich has received two generous gifts of work from the 1970s that will augment the Museum's holdings of work by women artists. Artist and activist Mary Beth Edelson's 1972 *Some Living American Women Artists*, a gift from David Salkin and Dirk Denison, was a contribution to the struggle against the marginalization of women in the arts. The central panel is based on Leonardo's *Last Supper*, with the heads of 13 women artists pasted onto the bodies of Christ and the Disciples. The border contains a further 56 photo portraits. The print thus depicts 69 women artists active in the 1970s, several of whom are represented in the Ulrich collection.

Lila Katzen's untitled 1976 sculpture, a gift from Virginia and David Lambeth, appears to be very closely related to the artist's later *Favorite Graces* (1988), which is part of the Ulrich's Outdoor Sculpture Collection. The newly acquired piece is emblematic of Katzen's work in the 1970s, when she was developing her signature style of lyrical sculptural abstraction by working with aluminum and steel and experimenting with pieces that encouraged interaction from the viewer.



PROGRAMS & EVENTS CALENDAR

July

Senior Wednesday

Nellie Elliot: *The Littlest Show on Earth: Alexander Calder and the Spectacle of the Circus*
Wednesday, July 15 | 10:30 A.M.

Join Nellie Elliot, Ulrich curatorial and education intern, for a presentation on Calder's lifelong love affair with the circus and its history in the United States and Europe. Registration is required at www.ulrich.wichita.edu.



Ulrich Virtual

Artist Talk: Alice Aycock: *A Brief History*
Tuesday, July 28 | 6:00 P.M.

Sculptor Alice Aycock will join us from her studio in SoHo, New York in the lead-up to the August 4th installation of *Twister Grande (tall)*. Learn more about this major acquisition and the artist on Page 23 along with the curatorial essay in the center of this publication. The billboard with Aycock's work goes on view in August at 1619 North Rock Road. Registration is required at www.ulrich.wichita.edu.



Ulrich Virtual

In the Studio with Patrick Duegaw
Thursday, July 30 | 6:00 P.M.

In 1990, Patrick Duegaw co-founded Fisch Haus, a multi-disciplinary art facility and the cornerstone of the Commerce Arts District. The billboard with Duegaw's work goes on view in July at 1219 E. Douglas. Registration is required at www.ulrich.wichita.edu.

August

Ulrich Virtual

Community Forum: *Race and Parenting: Finding a Way to Move Forward*
Thursday, August 6 | 6:00 P.M.

How are race and parenting interwoven into your home? Join us for an open dialogue for parents in the community from different ethnic and racial backgrounds about how we talk to our kids about race, racism and identity. Registration is required at www.ulrich.wichita.edu.

Ulrich Virtual

Stories: Book Discussion
Gilead by Marilynne Robinson
Tuesday, August 11 | 6:00 P.M.

Delve into a discussion with Beth Golay, host of KMUW's podcast *Marginalia*, on the Pulitzer Prize-winning novel by Marilynne Robinson. Visit our program partner, Watermark Books, for your copy today. Registration is required for this program at www.ulrich.wichita.edu.



Ulrich Virtual

In the Studio with Ann Resnick
Tuesday, August 18 | 6:00 P.M.

Join us in conversation with Wichita artist Ann Resnick from her studio as we explore Resnick's past and current projects. The billboard with Resnick's work goes on view in August at 2518 E. Douglas. Registration is required for this program at www.ulrich.wichita.edu.

Senior Wednesday

Jedd Beaudoin: *Signs and Sounds*
Wednesday, August 19 | 10:30 A.M.

How does one tell the story of an artist and an image with music? Jedd Beaudoin discusses curating the playlists for the Ulrich + Artists + You Community Billboard Project and how these songs and sounds share commonalities with the selected images. Registration is required at www.ulrich.wichita.edu.



Ulrich Virtual

Artist Talk: Hank Willis Thomas with Dr. Deborah Willis
Tuesday, August 25 | 6:00 P.M.
(to be confirmed - please check the website)

Hank Willis Thomas is a conceptual artist working primarily with themes related to perspective, identity, media, and popular culture. He is also the co-founder of For Freedoms, a platform for creative civic engagement, discourse, and direct action. The billboard with Willis' work goes on view in July at 308 N. West Street. Registration is required at www.ulrich.wichita.edu.

September

Ulrich Virtual

Stories: Book Discussion *Running with Sherman* by Christopher McDougall **Tuesday, September 8 | 6:00 P.M.**

Delve into a discussion with Beth Golay, host of KMWU's podcast *Marginalia*, on this heartwarming story by the author of *Born to Run*. Visit our program partner, Watermark Books, for your copy today. Registration is required at www.ulrich.wichita.edu.



Gajin Fujita: Photo by Jeff McLane. Courtesy of L.A. Louver, Venice, CA.

Ulrich Virtual

Artist Talk: Gajin Fujita
Tuesday, September 15 | 6:00 P.M.

Los Angeles-based artist Gajin Fujita's large-scale paintings merge graffiti, from his beginnings with K2S crew in his home of Boyle Heights, with traditional Japanese mythical figures, ukiyo-e woodcuts, and pop culture imagery. The billboard with Fujita's work goes on view in September at 1500 N. Broadway. Registration is required at www.ulrich.wichita.edu.

Senior Wednesday

Jo Cox: *Hilma af Klint: Abstraction, Spiritualism, Intention* **Wednesday, September 16 | 10:30 A.M.**

Meet the Ulrich's new Registrar, Jo Cox, for an examination of early abstraction that seeks to bring af Klint into that conversation. Registration is required at www.ulrich.wichita.edu.

Salon Circle | Eugenie Tsai
Sunday, September 20
see page 11 for more information



Ulrich Virtual

Artist Talk: Terry Evans
Tuesday, September 22 | 6:00 P.M.

Chicago-based artist Terry Evans is known for her photographs of the people and landscapes of rural America and the Great Plains, particularly her native Kansas. The billboard with Evans' work goes on view in August at 1101 N. West Street. Registration is required at www.ulrich.wichita.edu.

October

Salon Circle | Eames

Demetrios **Thursday, October 1**
see page 11 for more information



Ulrich Virtual

Artist Talk: Jaune Quick-to-See
Smith with Norman Akers (pg. 30)
Tuesday, October 6 | 6:00 P.M.

Jaune Quick-to-See Smith, a member of the Confederated Salish and Kootenai Nation in Montana, conveys both humorous and poignant socio-political commentary through her complex paintings and prints. Painter and printmaker Norman Akers is a member of the Osage Nation and Associate Professor of Visual Art at the University of Kansas. The billboard with Smith's work goes on view in September at 703 N. West Street. Registration is required at www.ulrich.wichita.edu.

Ulrich Virtual

Stories: Book Discussion
A Girl is a Body of Water by Jennifer
Nansubuga Makumbi **Tuesday,**
October 13 | 6:00 P.M.

Delve into a discussion with Beth Golay, host of KMWU's podcast *Marginalia*, on this powerful portrait of a young Ugandan girl and her family. Visit our program partner, Watermark Books, for your copy today. Registration is required at www.ulrich.wichita.edu.



Ulrich Virtual

In the Studio with Larry Schwarm
Tuesday, October 20 | 6:00 P.M.

Wichita artist Larry Schwarm will join us from his studio and home to talk about his past and current projects, including his photographs of controlled agricultural burning in the Flint Hills. The billboard with Schwarm's work goes on view in September at 4355 S. K-15. Registration is required at www.ulrich.wichita.edu.

Senior Wednesday

Stephanie Danker: *Contemporary Curriculum Ideas Inspired by Gordon Parks*
Wednesday, October 21 | 10:30 A.M.

Stephanie Danker, Associate Professor of Art Education at Miami University (OH), will discuss how her university students focused on photographs by Gordon Parks from the Ulrich Collection to envision theme-based art activities and discussion questions for K-12 audiences. Further connections to contemporary artists who reference historical documentary photographs for activism will be made. Registration is required at www.ulrich.wichita.edu.



Ulrich Virtual

Artist Talk: Zhang Huan
Tuesday, October 27 | 6:00 P.M.

Active in Beijing in the 1990s, New York City, and now Shanghai, Zhang Huan is one of the foremost figures of Chinese contemporary art. The billboard with Huan's work goes on view in August at 5455 E. Central Avenue. Registration is required at www.ulrich.wichita.edu.

November

Ulrich Virtual

Stories: Book Discussion
Last Night at the Lobster by
Steward O’Nan

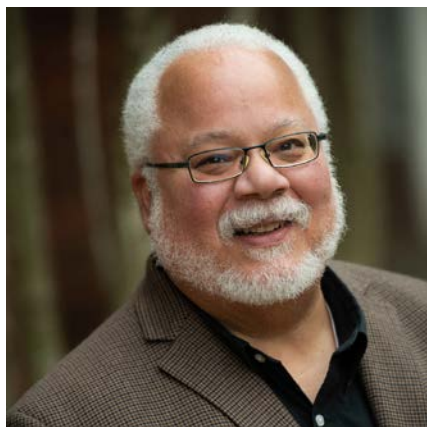
Tuesday, November 10 | 6:00 P.M.

Delve into a discussion with Beth Golay, host of KMWU’s podcast *Marginalia*, on this poignant and redemptive story set in the workaday world. Visit our program partner, Watermark Books, for your copy today. Registration is required at www.ulrich.wichita.edu.

Salon Circle | Clive Smith

Thursday, November 12

see page 11 for more information



Ulrich Virtual

John Edwin Mason: *The Latest and the Truest Word: Gordon Parks and Muhammad Ali*

Tuesday, November 17 | 6:00 P.M.

This talk explores the special relationship between Gordon Parks and Muhammad Ali.

Parks photographed the heavyweight champion for two separate *Life* magazine photo-essays. The time that they spent together allowed a friendship to grow. It was built in part on an almost familial bond between Ali and Parks, who was thirty years older. Parks’ unwillingness to accept either the celebrity or the public disdain that surrounded the often controversial boxer was equally important. His words and images described a man, not a cliché.

Historian and photographer John Edwin Mason teaches in the Corcoran Department of History at the University of Virginia. He has written extensively on South African social and cultural history and on the history of photography in South Africa and the United States. As a photographer, he has worked on a number of long-term documentary projects, including a book about the nearly two-centuries-old New Year’s’ Carnival in Cape Town, South Africa. He is now writing a book about Gordon Parks.

Senior Wednesday

Meet the Ulrich Interns

Wednesday, November 18 | 10:30 A.M.

Every academic year, the Ulrich welcomes students into our Mary Joan Waid and Kouri Internship programs to gain experience in curatorial and educational research, writing, and curriculum development. This presentation is one of their projects. Don’t miss out. Registration is required at www.ulrich.wichita.edu.

Ulrich Virtual Featured Guests



Norman Akers with Jaune Quick-to-See Smith

Norman Akers is a citizen of the Osage Nation and an Associate Professor of Painting and Drawing at the University of Kansas.



Dr. Deborah Willis with Hank Willis Thomas

Dr. Deborah Willis is a contemporary artist, photographer, curator, photographic historian, author and educator.

SPRING EXHIBITIONS

1.21.21-3.28.21

The XXIII Faculty Biennial

It's All Part of the Process

Polk/Wilson Gallery

A tradition in its forty-sixth year on the WSU campus, the Faculty Biennial represents the breadth of creative work and research being undertaken by the faculty of the School of Art, Design and Creative Industries. The 2021 biennial will showcase the faculty's work in art history, art education, ceramics, drawing, graphic design, painting, photography, printmaking, sculpture, and new media. The biennial's theme, *It's All Part of the Process*, seeks to prompt reflections and start conversations about each faculty member's personal process, highlighting the diversity of activities that contribute to creative practice, from research to studio time to interactions with colleagues and students, and beyond.



Faculty member Ted Adler speaking to visitors about his work during the XXII Faculty Biennial, Fall 2019.

Gordon Parks | *I, too, am America*

Beren Gallery

The Ulrich Museum of Art has exceptionally strong holdings of photographs by Gordon Parks. The Kansas native is a 20th century icon whose images became a potent tool in supporting the post-war struggle for Civil Rights for African Americans. Many of the photographs found in the Ulrich collection focus on children. This exhibition will highlight Parks' empathetic and prescient photographs of young people rooted in his own experiences.

"I suffered first as a child from discrimination, poverty," he said. "So I think it was a natural follow from that that I should use my camera to speak for people who are unable to speak for themselves." The title of the exhibition comes from a 1926 poem by Langston Hughes, "I, Too," which captures the mixed emotions of self-assured pride and justified hurt felt by a Black child in America.



Gordon Parks, *Boy with Junebug*, 1963. Chromogenic print. Museum Purchase, Collection of the Ulrich Museum of Art. © and courtesy of The Gordon Parks Foundation.

Renée Stout | *Ghosts*

Amsden Gallery

Renée Stout (b. 1958) is a contemporary American artist whose work is renowned for its thought-provoking and emotionally charged reflections on African American heritage and the broader visual culture of the African diaspora. This exhibition will highlight her 2012 portfolio of eleven monotypes titled *Ghosts* from the Ulrich collection. Through these haunting unique prints, Stout explores the spiritual and medical practices associated with *voodoo* and *hoodoo*—syncretic holistic belief systems that have been a part of African American life and worldview for centuries and remain an important cultural touchstone to this day.

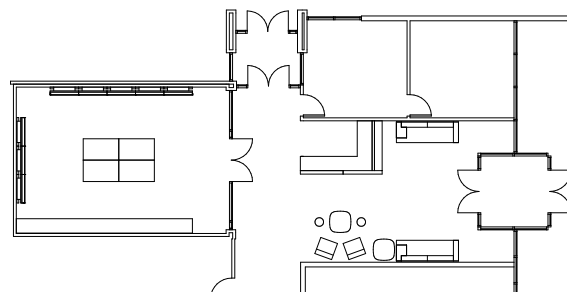
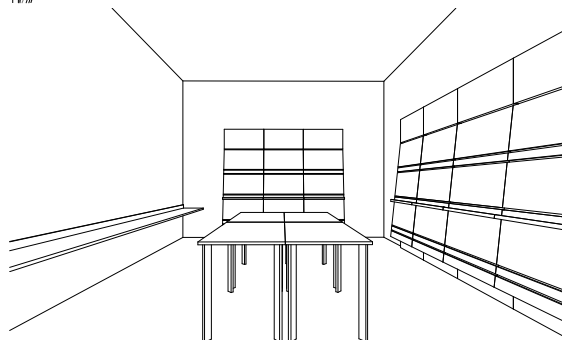
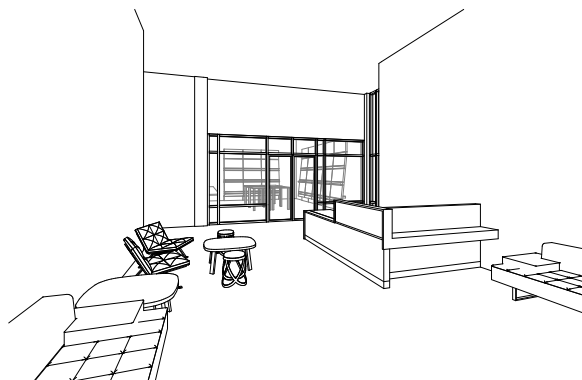
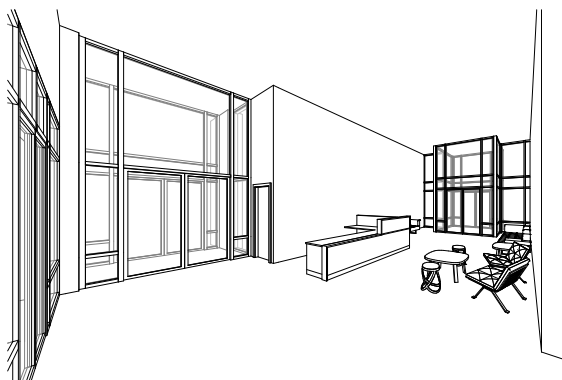


SPOTLIGHT

Collections Study Center | Campaign

University art museums are uniquely positioned to encourage the diverse student bodies they serve to develop open and creative ways of thinking about all aspects of contemporary life, be it art, science, technology, history, or the pressing cultural and social issues of our time. The Collections Study Center and Student Lounge at the Ulrich Museum of Art will place this expansive approach to education and social life at the forefront – both literally and figuratively – of what the Ulrich Museum can and will do for the WSU campus and community.

In February, we launched the Ulrich online Collection Portal, offering unprecedented digital access to the Museum's more than 6,000 art objects. To build on this accomplishment and maximize its impact, we are proposing to transform the Museum's conference room and lobby area into a Collection Study Center and Student Lounge. The study center will be the first space visitors encounter when they enter the museum, offering students and community members direct and easy access to original works of art from the Museum's collection. The budget for the project is \$200,00 for demolition, renovation, and furnishings and naming opportunities are available. We would love to talk with you about the value of this project, which will help the Ulrich remain a visionary leader among America's university art museums and offer the best teaching and learning opportunities it can to our community..



In Gratitude | Ulrich Internships



Trish Higgins, Ann Martin, Mary Joan Waid

The Ulrich Museum of Art is fortunate to have donors who understand the value of professional experiences and workplace mentorship for WSU students as they transition from the classroom to learning real life skills. Thanks to its two donor-funded assistantship programs, the Ulrich is able offer WSU students paid intern positions in which they can explore the many aspects of museum work. This is an important facet of our mission as an educational resource to the campus and community. The Kouri Assistantship Endowment and the Mary Joan Waid Exhibition Student Support Fund provide 2-3 paid internships each semester to qualifying students. The internships are tailored to students' interests and cover the spectrum of the museum's activities. Interns participate in every stage of exhibition production and also take part in developing and staging the Ulrich's programming, often serving as the public face of the museum.

Dr. Sam and Jacque Kouri have a long-standing relationship with the Ulrich Museum. A love for art brought them in the door; a love for all things Shocker has kept them involved. Beyond supporting student internships, the Kouris have contributed funds to the renovation of the Ulrich sculpture terrace, the conservation of the Miró mosaic, and numerous exhibitions. Jacque was an active member of the Ulrich Advisory Board for many years, and we are grateful for her time and talents.

Mary Joan Waid graduated from WSU with a degree in Fine Arts. A past Ulrich Salon speaker, Mary Joan is a New York City artist, with works in the Ulrich collection, as well as the Art Institute of Chicago, Indianapolis Museum of Art, and the National Academy of Design in New York. Through her internship fund, Mary Joan realized her desire to provide students from the School of Art, Design and Creative Industries with hands-on learning matched with a sustainable salary.

We would like to express our deepest appreciation and gratitude to Dr. Sam and Jacque Kouri and Mary Joan Waid for their dedication to life-changing student experiences at WSU and investment in the Ulrich as a training ground for future cultural professionals.

In Gratitude | Mike and Dee Michaelis



Mike and Dee Michaelis are an integral part of the Ulrich Museum's history. Both have a passion for the arts in Wichita, and the Michaelis' wide-ranging support, which now also continues with the younger generation of the Michaelis family, is widely recognized and valued by the arts organizations and artists of our city and state. Mike and Dee first stumbled into collecting art after a fateful museum visit on a vacation. Yet what began with selecting a few pieces for their home eventually became one of the largest personal art collections in Kansas and a corporate art collection for Emprise Bank, which Mike manages. The Emprise Bank Collection, which spotlights art by Kansas-born, -educated, or -based artists, is the best of its kind in the nation. Walking the corridors of Emprise Bank is a museum-quality experience, with much of the art accessible to anyone. Their involvement in the Wichita community also includes over 20 years of commitment to Big Brothers Big Sisters.

Mike and Dee may be Jayhawks at heart, but they have also built strong connections to Shocker nation. Huge basketball fans, the Michaelises attend every Shocker basketball home game and support the Shocker Athletic Scholarship Organization. Mike has also served as a member of the WSU Foundation's National Advisory Council. At the Ulrich, Mike and Dee have supported numerous exhibitions, the Miró mosaic restoration, and Empty Bowls Wichita, among many other endeavors. Mike has served multiple terms on the Ulrich Advisory Board as both member and chairman and was the co-chair of the Miró Restoration Fundraising Campaign. Mike and Dee also participate in the Ulrich Salon Circle and as engaged patrons, they can be found in the crowd at our many public programs. The Ulrich is profoundly grateful to Mike and Dee for their dedication to our mission. Thank you for your advocacy and continued support, which has made so much at the Museum possible.

ULRICH ESSENTIALS

Advisory Board

Lee Starkel, Chair

Members: Saroj Arab, Michelle Bastian, Martin Bauer, Tami Bradley, John Carnahan, Tracy Hoover, Sangeeta Khicha, George Lucas, Jane McHugh, Nancy Michaelis, Kate Nicholson, Mike Roach, Courtney Rogers, Larry Schwarm, Chris Shank, Jennifer Skliris, Keith Stevens, Craig Thompson, Jan Twomey, Janice Van Sickle
Ex Officio: Leslie A Brothers, Dr. Elizabeth H. King, Scott Martin, Dr. Rodney Miller, Dr. Richard Muma, Dan Peare.

Ulrich Museum Alliance

The Alliance is a group of dedicated volunteers who raise awareness and promote the arts throughout our growing community. Alliance members graciously give their time, energy, and enthusiasm to support our public programs, community outreach, and educational engagement. They also fund scholarships for students within the School of Art, Design and Creative Industries. Alliance members are true ambassadors of the arts and the Ulrich.

Ulrich Alliance

President, Scott Martin Members: Justin Bjork, Darryl Carrington, Kendra Cremin, Angeline Edmonson, Alicia Fulilove, Trish Higgins, Amy Hopper, Jordan Kirtley, Brittany Lockard, Jennifer

Rygg, Emily Scott, Tim Stone, Christine Tasheff, Laura Thompson, Juanta Wolfe
Ex Officio: Leslie A Brothers, Lee Starkel

Ulrich Docents

Darryl Carrington, Susan deWit, Angeline Edmondson, James Farley, Rob Howes, Vicki Mork, Dr. Pat Purvis, Donald Rogus, Craig Thompson, Laura Thompson, Peggy Thorpe, Randall Treece

Martin H. Bush Outdoor Sculpture Collection

The renowned Martin H. Bush Outdoor Sculpture Collection boasts 80 works spread across the 330-acre Wichita State University campus, and chosen by *Public Art Review* magazine as one of the Top Ten 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.

Download the Ulrich app from the App Store and Google Play today!



Permanent Collection

As the university art museum for Wichita State University, the Ulrich Museum is a vital community resource bridging the intellectual inquiry 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 works 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.

Admission

The Ulrich Museum proudly offers free admission to its exhibitions and outdoor sculpture collection. Programs and events are free and open to the public.

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. 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. Go to parking at WSU, visit: wichita.edu/parking.

New Staff



Joanna Ramondetta, Administrative Specialist

A Wichita native, Joanna graduated from WSU with degrees in painting and art history. She comes to us after ten years as an artist at Gallery XII. Before that, she was a freelance arts writer for the *Wichita Eagle* and in the Education department at the Wichita Art Museum. Working in her studio, cooking, and being anywhere with her family is where she can generally be found when not greeting visitors at the Ulrich Museum.



Jo Cox, Registrar

Jo comes to the Ulrich from Elkhorn Valley Museum in Norfolk, Nebraska, where she managed a collection of over 10,000 artifacts and facilitated the merger with the Nebraska Music Hall of Fame. There, she curated *Picture Us: Northeast Nebraska in Photos & a Century of the Camera* (2018); *Dress Code: Frills, Fashion, and Function* (2018); and *Nebraska Rocks: A Mid-Century Music Scene* (2019). She has also contributed exhibition materials to a number of shows at the Tyler Museum of Art, such as *Christo and Jeanne-Claude: The Tom Golden Collection* (2016); *Embracing Diverse Voices: 90 Years of African-American Art* (2016); and *Ansel Adams: Early Works* (2015). Jo earned her B.A. in Art History from the University of Texas at Tyler and is currently working on her thesis in fulfillment of her M.A. from UT.

Free Membership ULRICH+YOU

With you, we are transforming and sustaining the Ulrich Museum of Art. Join us in pride, community, and discovery by becoming a stakeholder in the Museum's future. As a member, you receive invitations to exhibitions, programs, and special events. You have a free subscription to the biannual Ulrich Update and receive our semi-monthly e-newsletter. To join the Ulrich Free Membership program, please visit our Home page at ulrich.wichita.edu and fill out the web form. It's easy! All member benefits will be distributed through e-mail. If you prefer to receive print materials in the mail, please include your address on the form.

US Ulrich Sponsorships

We are offering a broad range of sponsorship opportunities that we hope will align with your interests and passions. Please consider supporting the Ulrich through this much-anticipated and exciting à la carte menu of options located on our website at ulrich.wichita.edu. In lieu of requiring membership dues, we ask that you consider giving money through US Ulrich Sponsorships to support select exhibitions and related programs in the coming year.

At the Ulrich, Wichita State University's Museum of Art, exhibitions and programs are the foundation of our operations and our outreach to the community. We rely on your support through Salon Circle memberships, sponsorships, and contributions to the Art Matters Endowment for Exhibitions and Programs to sustain this important work.

We thank you for all you do for the arts in Wichita and for the Ulrich Museum of Art.

2019-2020 Individual & Corporate Donors

Grand Gallery

Joan S. Beren Foundation
Joan S. Beren Outdoor Sculpture Conservation Fund
Fidelity Bank Foundation
Dorothy Grafly Drummond Endowment
Charles H. and Dorothy Grafly Drummond Endowment
Miller Trust Fund
Tom Otterness
Edwin A. Ulrich Endowment
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Jane McHugh
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