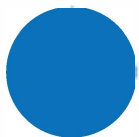




**Ulrich** Museum of Art



1.5 in dia. circle



circle cut in half



1.5 square



square cut in half



circle and square  
stacked



circle and square  
merged



shape duplicated, made white,  
scaled down and, placed in  
the center of the green shape



extended the sides of the  
inner shape up to the top  
of green shape



The U is formed



The inner bowl is dropped  
a 1/16" for better balance



**Ulrich** Museum of Art

# Director's Message

In presenting the 2020 Spring Update, we are officially launching our new brand. The brand build created by IMAGEMAKERS is featured on the adjacent page showing the sculptural development of the U to form the logo. The process began in June and involved a series of conversations with campus and community stakeholders. In the end, we chose the elegant, minimal and dynamic U to represent a vision for unifying the communities we serve in teaching, learning, inquiry and exchange.

Our branding story comes from the very origins of the Ulrich Museum of Art where the Martin H. Bush Outdoor Sculpture Collection and Miró's miraculous *Personnages Oiseaux* have been essential and beloved parts of campus life for over 40 years. They were the inspiration for choosing this logo. The palette of five primary and ten secondary colors was identified based on the Miró mural.

As a result of the conversations and discussions that took place during the branding process, we identified four phrases that represent our ongoing aspirations for the Museum, most essentially, "Connecting Stories Through Art." In our spring and summer exhibitions, we are including over 70 works from the permanent collection, creating opportunities for discovering the multitude of narratives hidden within the Museum's vault.

Our collective interest in storytelling has led to the theme for next year's Salon Circle, "Speculative Fictions and the Wonder of Storytelling," featuring artist and filmmaker Eames Demetrios, the grandson of storied design team Charles and Ray Eames. In this next series, we are exploring the ways in which stories can be told. We hope you will be there for the discussion.

We are thrilled to announce that coming to the Ulrich next fall is *To the Hoop: Basketball and Contemporary Art*, organized by the Weatherspoon Art Museum and curated by former Ulrich Curator Dr. Emily Stamey (see page 31).

Thank you to the exceptional staff of the Museum, the Ulrich Advisory Board, the Ulrich Alliance and our outstanding docents for your dedication and commitment to the Museum.

Thank you to the exhibition and program sponsors for making our ambitious plans for this year and years to come possible: Derek Adler and Noreen Weiss, Saroj Arab, Clark and Sharon Bastian, Gridley Family Foundation, Sandra M. Langel, Jane McHugh, Dee and Mike Michaelis, Don and Eli Skokan, Lee and Ron Starkel, Georgia and Keith Stevens, and the Wilson Family Foundation.

Thank you to Envision, Emprise Bank, Fidelity Bank, Wichita State College of Engineering, NASA in Kansas, and Reuben Saunders Gallery. We are grateful for the grants awarded through the City of Wichita, Humanities Kansas and the Kansas Creative Arts Industries Commission. Finally, thanks to all of you and we hope to see you soon.

# SPRING EXHIBITIONS

1.23.20-3.29.20



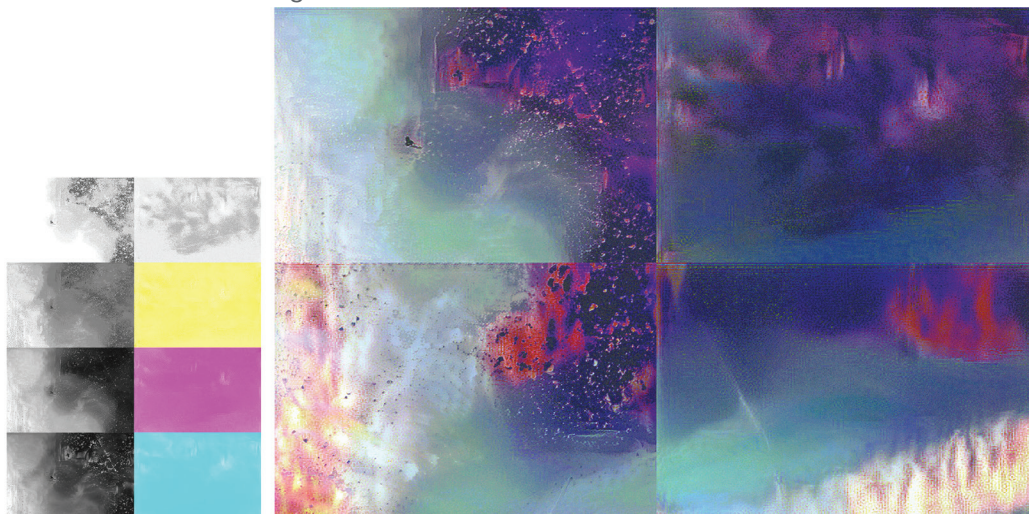
# A.P. Vague | *Digital Palimpsests*

Amsden Gallery

The exhibition *A.P. Vague: Digital Palimpsests* presents a series of experiments in which the artist considers the materials of image-making as aesthetic resources in themselves. In analog photography, cameras and film were designed to be essentially invisible throughout much of their history. Meant to capture and reproduce the observable world, the technologies themselves faded into the background. Such expectations of imaging technology have carried over into the age of digital photography. But what happens when these tools not only stop functioning as accurate recording devices, but become entirely disconnected from any observed reality?

The works included in this exhibition are made using a variety of strategies for manipulating photographs toward abstraction. The artist's aim is to build his own lexicon of distortion so the results might evoke an aesthetic of transformation and discovery during the creative process. Each image is treated according to its formal properties such as color, composition, texture, and density, without regard for what may be depicted. Using both digital and analog tools, Vague deconstructs the imagery in each piece to create new forms that hold latent—ghostly—remnants of the originals.

At the root of Vague's inquiry are the questions of how we trust photographic images, how they communicate their meanings across distance, and how they create a sense of personal connection to remote events. Does a negative still bear the imprint of the moment it was exposed, even if the visual information is blurred beyond recognition? In the age of fake news, Photoshop, filters galore, and truthiness, what can we believe about an image and what can we trust the image-maker to reveal?



A.P. Vague, #47, 2019. Silver halide prints of algorithmically-generated images using TensorFlow adversarial network, manipulated using Photoshop. Image courtesy of the artist.

# Lee Adler | *A Mad Man Amid the Machines*

Beren Gallery

Based largely on the Ulrich's uniquely rich holdings of works by Lee Adler (1926-2003), this exhibition will reassess the legacy of a forgotten artist and show how the imagery he created in the 1960s and 1970s foreshadowed urgent present-day concerns about the way human lives have become intertwined with the technology that surrounds them.

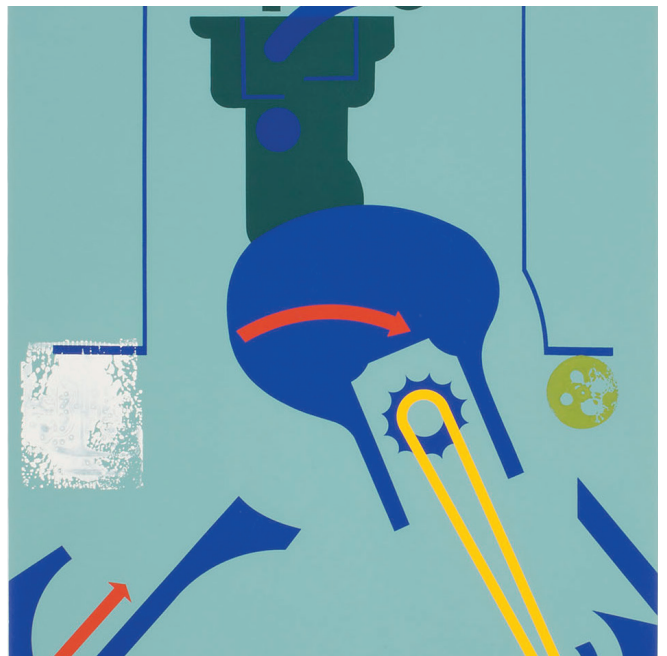
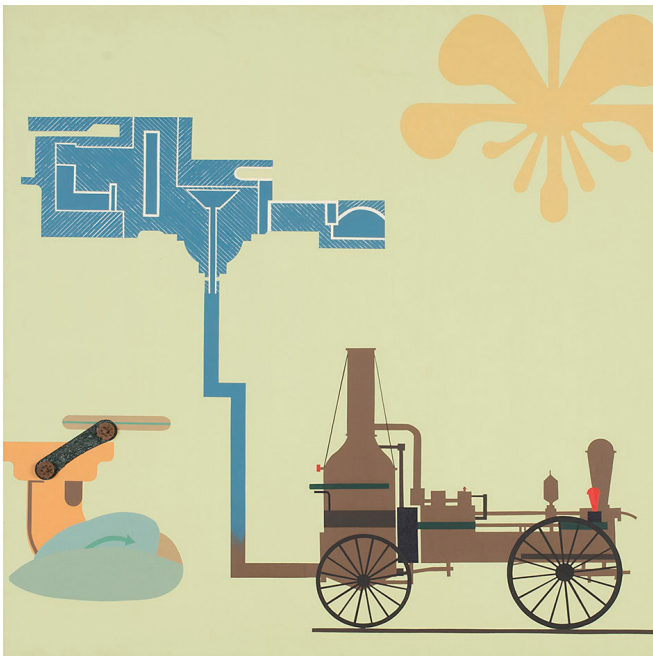
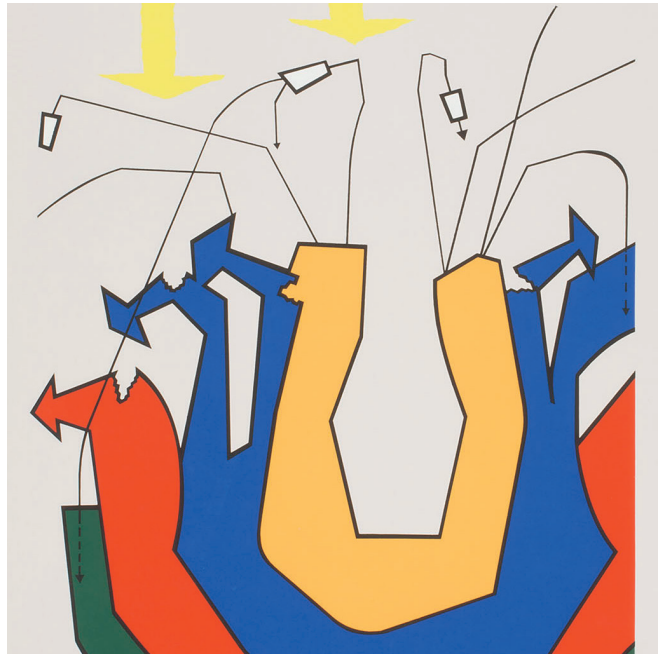
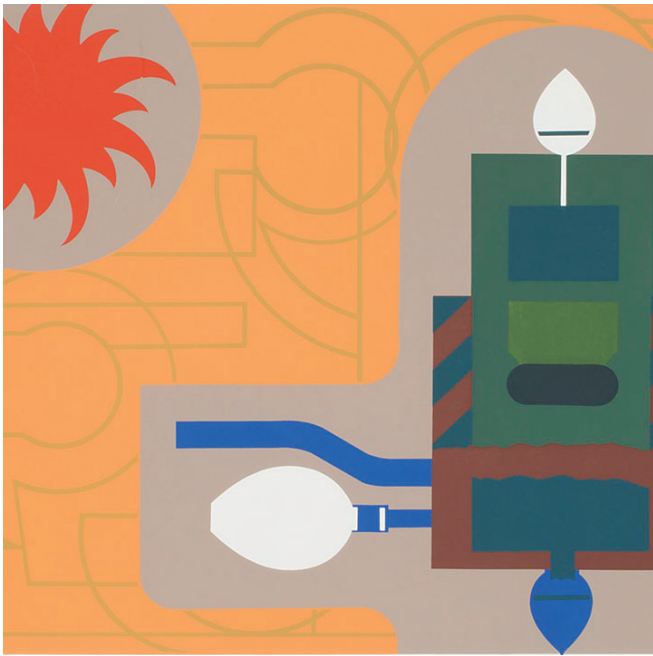
A native of Brooklyn in its industrial heyday, Lee Adler came to art-making in his late thirties, having already established a successful career in marketing—he worked for a time at one of the advertising firms featured on the TV show *Mad Men*. He threw himself headfirst into his new pursuit throughout the late 1960s and 1970s, producing over 70 editions of prints and over 300 paintings.

The question of art's relationship to technologies of all kinds profoundly impacted image-making in the 1960s and 1970s. Adler contributed as his answer a visual vocabulary that was inspired by gears, cogs, engines, and processors, and yet remained remarkably tied to the forms of living things. At once whimsical and unnerving, Adler's compositions evoke processes of ingestion, digestion, and expulsion of matter as it moves through both living and mechanical systems. In Adler's work, the machines are humanized while human figures become machines, and his forms continue to capture something essential today about our reality as hapless cyborgs confused about where “nature” ends and technological culture begins.

Not seen at the Ulrich since 1991, Adler's work is long overdue for greater exposure and reassessment. This exhibition will be the first attempt anywhere to present Adler's work in a retrospective fashion, showcasing the full scope of his interests through paintings, prints, sketchbooks, and archival materials.

The exhibition is generously supported by Derek Adler and Noreen Weiss; Keith and Georgia Stevens; Lee and Ron Starkel; and the Reuben Saunders Gallery.

Lee Adler, clockwise from top left (all details): *Figure VII*, 1972. Screen print on paper; *Forces I*, 1972. Screen print on paper; *Engine III*, 1971. Screen print on paper; *Modern Composition No. 1*, 1972. Mixed media on canvas. All works Collection of the Ulrich Museum of Art.



# Zoe Beloff | *Emotions Go to Work*

## Polk/Wilson Gallery

Zoe Beloff's interactive multimedia installation *Emotions Go to Work* investigates how technology is used to turn our feelings into valuable assets—what the artist calls the transformation of emotion into capital. The project, accompanied by a limited-edition book, is an exploration of the “dream life of technology” and of our imaginative and imagined relationships with machines—how we create them in our image, shape them to serve our desires, and how they, in turn, reshape us.

Beloff is an artist and filmmaker who lives and works in New York City. Her projects often involve a range of media including films, drawings, and archival documents organized around a theme. Over the course of a thirty-year career, her interests have included psychoanalysis, mediums, and mental health institutions; new forms of community; anti-fascist art and activism; and, recently, the history of relationships between labor, technology, and our emotional lives. In all she does, Beloff's work attests to a belief that critique and protest should be vibrant, humorous, and colorful—a carnival of resistance to light the way in dark times.

The Ulrich presentation of *Emotions Go to Work* will be accompanied by a series of film screenings co-curated by the artist and Rebecca Cleman of Electronic Arts Intermix (New York). The films, ranging from feature length works to YouTube videos, will investigate in further depth the complex relationship between humans and their technologies that the exhibition explores. The artist will introduce and lead a Q&A for one of the screenings in person; all screenings will be accompanied by notes created by the series curators.

Additional programming accompanying the exhibition will include a public artist talk and a Senior Wednesday presentation (see the Programs and Events calendar for details).

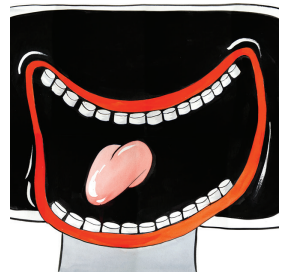
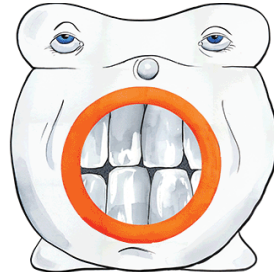
Zoe Beloff's visit to campus and public presentations are funded by a grant from the Kansas Creative Arts Industries Commission (KCAIC).

The exhibition is generously supported by Lee and Ron Starkel.

Installation photograph of *Emotions Go to Work* at the Museum Doctor Guislain, Ghent, Belgium, 2017-2018.  
Image courtesy Zoe Beloff.

Visitors will be able to use their cell phones or the iPads provided in the gallery to follow a QR code on each piece of the installation and learn more about them.





# Solving for X = Representation

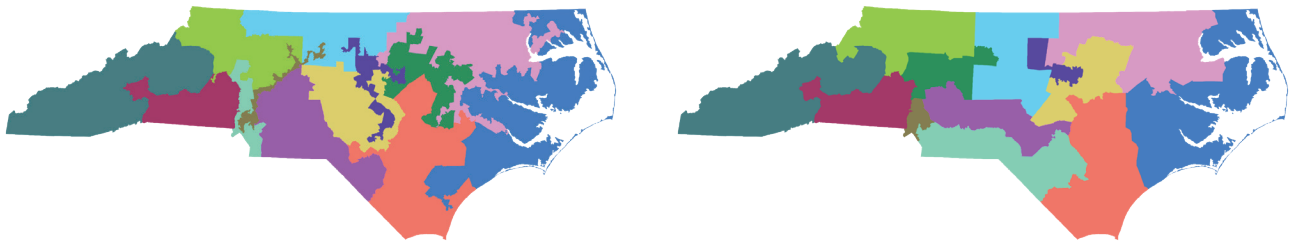
## *Slaying the Gerrymander*

*Solving for X* is a series of exhibitions organized by the Ulrich Museum of Art in collaboration with university scholars across campus. The intent of the Museum is to work with WSU scholars in all disciplines to create visualizations of their research. The objective is to explore the potential for the Museum to make accessible to the public the fascinating and important research taking place on campus. We are thrilled by the opportunity to work with researchers across campus and excited about the challenges we will face together in discovering how to create visual pathways to understanding.

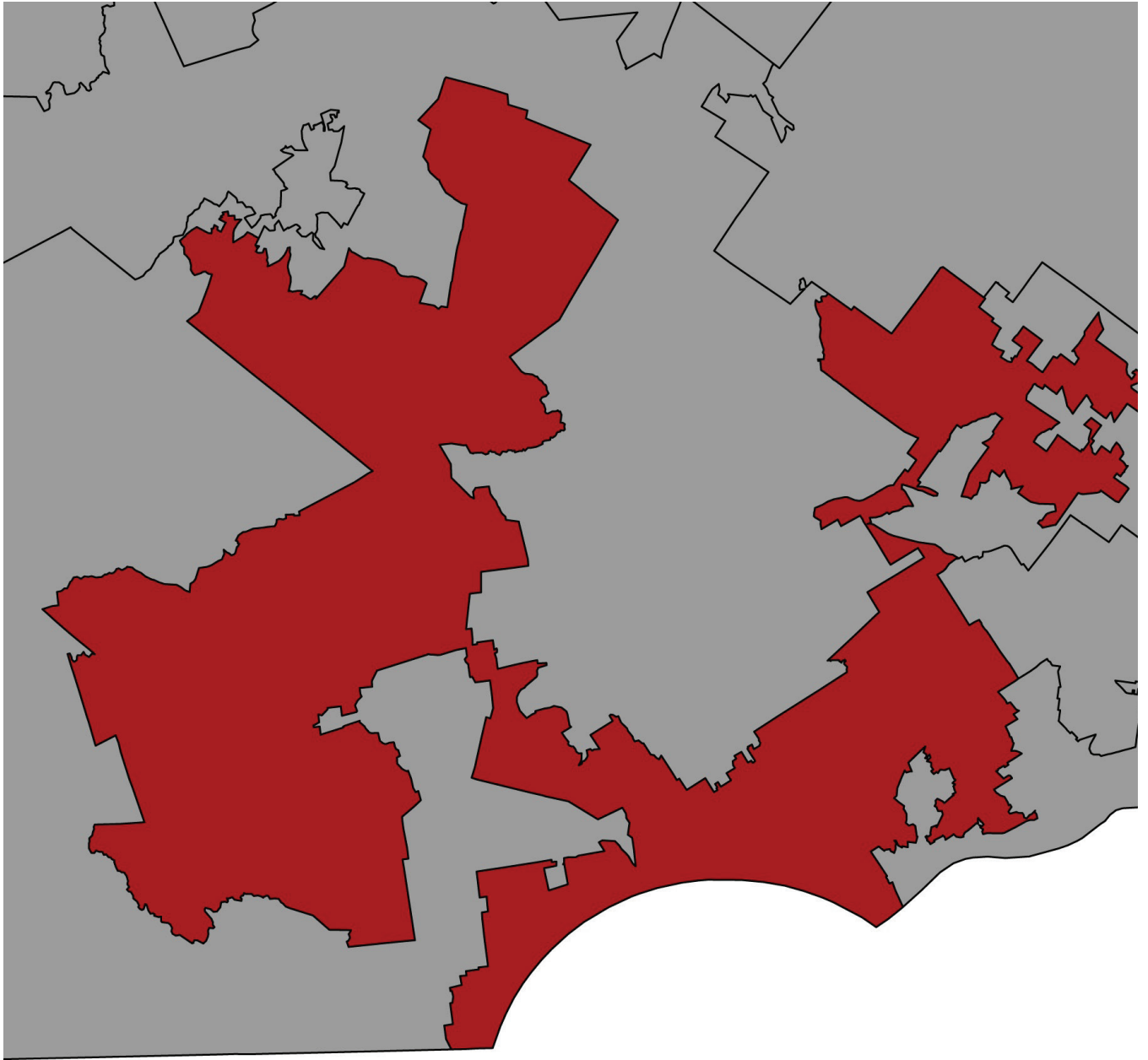
Every ten years, the U.S. Constitution requires the federal government to conduct a census to count where people live. Separately, the U.S. Supreme Court requires that the electoral districts across a legislature have roughly the same population, be it for the U.S. House of Representatives, the Kansas State Senate, the Sedgwick County Commission, or the Wichita City Council. The combination of these requirements means that after everyone is counted by the Census Bureau in 2020, most levels of government will need to redraw their district boundaries to balance out population counts.

The United States is rare among countries in that it places this redrawing responsibility in the hands of elected officials—quite often the same ones who will be running for office in the districts they drew. “Gerrymandering” is the term given to district drawing done for the benefit of the people drawing the maps, either for the political party in charge, or for the individual incumbent politicians. In some cases, gerrymandering can be immediately obvious in odd district shapes, as shown in “Goofy Kicking Donald Duck,” but it can also be done more subtly.

One approach to help stop gerrymandering is in the use of computers to automate the drawing of districts. Dr. Brian Amos is an Assistant Professor in Political Science whose work has been dedicated to improving the algorithms available to researchers and activists on this front. He does this by identifying bias in existing approaches that may skew measurements in how gerrymandered a map is, and by incorporating Voting Rights Act protections for racial and ethnic minority groups into algorithms created for other countries without those protections.



North Carolina's gerrymandered congressional districts, drawn in 2011 and struck down by the Supreme Court in 2017 (left). Replacement districts currently in effect (right). Image courtesy of Brian Amos.



“Goofy Kicking Donald Duck,” describing Pennsylvania’s 7th Congressional District Map 2013-2018. Image courtesy of Brian Amos.

PROGRAMS



# Visiting Artists

Zoe Beloff , A.P. Vague

## Zoe Beloff

*Dream Life of Technology: Desire, Data and the Internet of Things*

**Thursday, February 20 | 5:30 P.M. Reception | 6:00 P.M. Program**

*Emotions Go to Work* artist Zoe Beloff will discuss the works in her exhibition and the exploration of the relationship between technology and the mind, how we think through it, how we shape it in our image, and how it, in turn, changes us on both conscious and unconscious levels. Beloff's work has been featured in international exhibitions and screenings including the Whitney Biennial 1997 and 2002, Site Santa Fe, the M HKA museum in Antwerp, and the Centre Pompidou in Paris. She has been awarded fellowships from The Graham Foundation, the Guggenheim Foundation, The Foundation for Contemporary Arts and the Radcliffe Institute at Harvard. She is a professor at Queens College CUNY. Copies of Zoe Beloff's book "Emotions Go to Work" will be available for purchase during the event.

Zoe Beloff's visit to campus and public presentations are funded by a grant from the Kansas Creative Arts Industries Commission (KCAIC).

## A.P. Vague

*A Pixel Is a Pixel Is a Pixel: On Manipulation and Faith in Images*

**Thursday, March 12 | 5:30 P.M. Reception | 6:00 P.M. Program**

A. P. Vague is a multimedia artist and educator based in Chicago, Illinois. Vague's work is focused on long-distance communication and working with alternative spaces. In addition to web-based and digital work, Vague has worked in experimental formats such as programming and live electronics at art spaces in Romania, France, The Netherlands, and elsewhere. Vague earned a BA at Wichita State University and MFA at Rutgers University and has taught at Hussian College, Wichita State University, and Butler Community College. He currently teaches at DePaul University in Chicago.

# Voices from the Vault: The 1970's

Kevin LaGrandeur, Vitaly Komar, Jay Williams

## Kevin LaGrandeur

*How Lee Adler's Art Anticipates the Bonding of Human and Machine in the 21st Century*  
**Thursday, February 6 | 5:30 P.M. Reception | 6:00 P.M. Program**

Today, modifying humans with various types of technology is increasingly common. We have implantable defibrillators and pacemakers for heart patients, and Brain-Computer Interfaces (BCI) that can help paralyzed people control prosthetics with their thoughts or, conversely, help control unwanted brain activity like seizures and tremors. There are also artists who incorporate technology into their art. This talk will show how Lee Adler's art anticipated and participated in the cultural spirit that led to an increasingly common blending of human and machine. Dr. Kevin LaGrandeur is Professor at the New York Institute of Technology (NYIT), where he specializes in technology and culture. He is also a Fellow of the Institute for Ethics and Emerging Technology, an international think tank, and a co-founder of the New York Posthuman Research Group.

## Vitaly Komar

*The Dance of Dissent: Reflections on Art, Humor, and the Cold War*  
**Thursday, April 30 | 5:30 P.M. Reception | 6:00 P.M. Program**

In the 1970s and 80s, Soviet emigre artists Vitaly Komar and Alexander Melamid found international acclaim for their biting commentary on the epoch-defining geopolitics of the Cold War. Taking their portfolio, *A Ballet: The Life of Stalin*, now in the Ulrich collection, as a starting point, Vitaly Komar will discuss how his experiences of living in both of the Cold War superpowers have shaped his artistic career.

## Jay Williams

*John Baeder: A Road Well Taken*  
**Thursday, May 7 | 5:30 P.M. Reception | 6:00 P.M. Program**

Jay Williams, curator and author of *John Baeder's A Road Well Taken*, will speak on one of the most important hyperrealist painters of our era, John Baeder, who preserved America's rapidly vanishing old diners in his celebrated prints, watercolors, and oil paintings, and inspired the diner craze of the late 70s through 90s. A selection of Baeder's diner prints from the Ulrich collection are included in *On Vacation!*. Copies of William's book will be available for purchase during this event.

Funding for Voices from the Vault: The 1970's is provided by Humanities Kansas, a nonprofit cultural organization that connects communities with history, traditions, and ideas to strengthen civic life, and by Lee and Ron Starkel.

# ***Emotions Go to Work: The Film Series***

Co-curated by Zoe Beloff and Rebecca Cleman

Conceived and selected by artist and filmmaker Zoe Beloff and film curator Rebecca Cleman, this film series accompanies Beloff's multimedia installation *Emotions Go to Work*, elaborating its central themes, concerns, and ideas.

The series includes five topically organized parts: *Sentient Objects*; *It's Gonna Blow—Gadgets Go Mad*; *How Do I Feel?*; *Machines that Seduce*; and *Our Aliens—Emotion from the Other Side*.

The films and videos included in the series range from mainstream sci-fi television shows (*The Outer Limits*, 1995) and feature length films (*Maximum Overdrive*, 1986, dir. Stephen King); to amateur recordings posted on YouTube; artists' videos from the holdings of Electronic Arts Intermix; and gems from the early days of cinema, including Buster Keaton's *The Electric House* (1922) and Fleischer Studios' animated phantasmagoria *Ha! Ha! Ha!* (1934).

Brought together in thoughtful and whimsical juxtapositions, these moving image works explore both our culture's long-standing ebullient hopes and deep-seated, visceral anxieties about the role that rapidly evolving and increasingly ubiquitous technologies play in our lives.

Each screening will be accompanied by Notes created by the series curators. On February 21, Beloff will be present in person to answer questions and participate in a post-screening discussion.

*Emotions Go to Work: The Film Series* is presented by the Ulrich Museum of Art and co-hosted by **mamafilm** independent microcinema.

All screenings are free and open to the public.

## **Five Programs**

*Sentient Objects*

Friday

January 24 | 6:00 P.M.

McKnight Art Center

Room 210

*It's Gonna Blow—*

*Gadgets Go Mad*

Friday

February 7 | 6:00 P.M.

mamafilm at The LUX

120 E. 1st Street N

*How Do I Feel?*

Q & A with Zoe Beloff

Friday

February 21 | 6:00 P.M.

McKnight Art Center

Room 210

*Machines that Seduce*

Friday

March 6 | 6:00 P.M.

mamafilm at The LUX

120 E. 1st Street N

*Our Aliens—Emotion from  
the Other Side*

Friday

March 20 | 6:00 P.M.

McKnight Art Center

Room 210

**WHAT'S  
NEW**

# Acquisitions

Clive Smith | British, b. 1967 | *Miró Thrush*

Clive Smith was educated as an artist first in the U.K. at Kingston Polytechnic and then at the Art Students League in New York City, where he has resided since 1988. His work is held in several public collections, including the Cleveland Museum of Art, Kemper Museum of Contemporary Art, and the National Portrait Gallery in London. Smith's recent paintings are rooted in close observation of the natural world. In his on-going series *Speculative Birds of America and Europe*, he imagines living things that do not yet exist—birds crossbred with notable works of art—and brings them to life in vivid detail.

At the Ulrich, Smith's *Miró Thrush* enters into direct conversation with our most iconic work, Joan Miró's *Personnages Oiseaux* (Bird People), as a 21st century update on the Surrealist idea of crossing human and animal qualities. In addition to looking backward to landmark works of 20th century art, Smith's piece also looks forward in acknowledging nascent biotechnologies that promise to have a profound impact. Having this work in the collection allows us to open up conversations about species extinction, bioengineering, and the role that the arts and humanities, which often get at important truths through creating imaginative fictions, can play in guiding human aspirations and ethics needed for an ecologically responsible future.

## *Miró Thrush* (*Turdus chiffres et constellations*), 2019

Oil and acrylic on found book, framed, 17.25 x 13.6 in. Photos courtesy Marc Straus Gallery



# Recent Giving

## Art Matters Endowment for Exhibitions and Programs

Carol Wilson's family will tell you that she has a passion for art; through art Carol thrives. Her dedication to the arts in Wichita has been impactful. For those encountering Carol through her multiple outlets of philanthropy or volunteer activity in the arts, the outcome is always fun.

Carol's dedication to the Ulrich has been immeasurable. She served as the Art Committee/ Advisory Board Chair from 1998 to 2001 and again from 2006 to 2010. Carol was active on many committees, and through the Wilson Foundation and personal contributions supported the conservation of the Joan Miró mural *Personnages Oiseaux*, the acquisition of the beloved Tom Otterness sculpture *Millipede*, and countless exhibitions.

The Wilson family has ensured that Carol's love for the Ulrich Museum of Art will continue to be present and vibrant for many years to come.

Daughters Morgan Overman and Melanie Wilson, representing their family, presented the Ulrich Museum of Art with a generous gift from the Wilson Foundation, placing it in the Art Matters Endowment for Exhibitions and Programs Fund to honor their mother.

The Art Matters Endowment Fund ensures ongoing educational experiences inside our gallery walls and around our Outdoor Sculpture Collection through free public programs and workshops; hands-on art projects for children and families at our Family Fun Day events; and outreach across the community.

Through the Art Matters Fund unique opportunities are created for people to connect with new ideas shaping art and culture today.

If you would like to make a donation to the Art Matters Endowment for Exhibitions and Programs Fund contact Carolyn Copple at (316) 978-6646 or [carolyn.copple@wichita.edu](mailto:carolyn.copple@wichita.edu).



Ken Seymour, Melanie Wilson, Morgan and Logan Overman



# Recent Giving

## The Dushyant and Saroj Arab Bus Reimbursement Program

I knew my mom, Saroj, was looking for a good cause to support, but which one? After my dad passed away last year, she was suddenly forced to make a lot of decisions—especially financial ones—that typically they had made together during their fifty-year marriage. At first, I could see it was daunting, but as time went on, she embraced the role quite nicely. It wasn't long before she wanted to change some things up, like finding one big local cause to support instead of donating a little to a bunch of disparate causes.

I guess my timing was perfect, then, when I mentioned my work, the Ulrich Museum, had just kicked off a six-week GiveCampus fundraising campaign to support its Bus Reimbursement Program. Each year, the Ulrich brings hundreds of students from Wichita and the surrounding area to the Museum with no charge to the schools or the students. Many of these students would not otherwise be able to attend an art museum.

Knowing that my mom, a retired teacher who taught for 23 years in Wichita's USD 259, was looking for a cause to support, I figured she'd be good for a few dollars. I had no idea she had much bigger plans in mind. She immediately took an interest in the campaign. As it turned out, she was a fan of the program, having used it when she was a teacher.

Of course, it's also worth noting that Saroj is a proud Wichita State University alum (Education, Class of 1980), who wanted to give back to the University, and so the campaign overlapped perfectly with her interests. She kept a close eye on it.

When it was officially over, the campaign had reached roughly three-fourths of its goal. Not bad at all, but still significantly short of the \$6,000 the Museum hoped to raise. That's when Saroj stepped in and not only made up the difference, but also promised to single-handedly fund the Bus Reimbursement Program for the next five years. In recognition of her generous support, the Ulrich chose to name the program after Saroj and her late husband: The Dushyant and Saroj Arab Bus Reimbursement Program.

Saroj says she's happy she can help keep the buses running. As she told me: "It's a wonderful program. Students need to experience art and an art museum, and they get to visit the Wichita State campus. I know they enjoy it a lot—and I know the teachers are grateful for it, too."

**Ranjit Arab, Ulrich Museum Creative Communications Manager**



Saroj and Dushyant Arab

# PROGRAMS & EVENTS CALENDAR



# January

## Senior Wednesday

Zoe Beloff: *Emotions Go to Work*

Wednesday, January 15

10:00 A.M. Reception

10:30 A.M. Program

Join New York-based artist Zoe Beloff for a sneak peek into her spring exhibition, *Emotions Go to Work*, currently being installed in our Polk/Wilson Gallery and opening to the public on Thursday, January 23, 2020.

## Spring Exhibition Opening Celebration!

Thursday, January 23 | 5–8 P.M.

Celebrate the opening of our spring exhibitions surrounded by art, music, and friends. The galleries are transformed with new work by nationally and internationally established artists Lee Adler, Zoe Beloff and A.P. Vague along with a fascinating new *Solving for X*. Ulrich receptions are a conversation, a gathering, an engagement of artists and art enthusiasts, and a glimpse into our thriving art scene.

Ulrich receptions are free and open to the public. For additional information call (316) 978-3664 or email [ulrich@wichita.edu](mailto:ulrich@wichita.edu).

## *Emotions Go to Work: The Film Series*

Co-curated by Zoe Beloff and Rebecca Cleman

*Sentient Objects*

Friday, January 24 | 6:00 P.M.

McKnight Art Center, Room 210

see page 15 for more information



## FUN

Future Now at the Ulrich

Friday, January 31

4:00 P.M. | Reception following

Introducing PechaKucha style presentations of campus-wide research. 3 Fridays, 4 presentations, 7 minutes each. This program is an extension of the Museum's *Solving for X* series, sharing research across campus with the community.

# February



## Voices from the Vault

Kevin LaGrande: *How Lee Adler's Art Anticipates the*

*Bonding of Human and Machine in the 21st Century*

Thursday, February 6

5:30 P.M. Reception

6:00 P.M. Program

see page 14 for more information

Funding for this program is provided by Humanities Kansas, a nonprofit cultural organization that connects communities with history, traditions, and ideas to strengthen civic life and Lee and Ron Starkel.

## ***Emotions Go to Work: The Film Series***

Co-curated by Zoe Beloff and Rebecca Cleman

*It's Gonna Blow—Gadgets Go Mad*

**Friday, February 7 | 6:00 P.M.**

**mamafilm at The LUX**

**120 E. 1st Street N**

see page 15 for more information

## **Poetry Out Loud Regionals: National Recitation Contest**

**Saturday, February 15 | 10:00 A.M.**

**Reception following**

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](http://poetryoutloud.org)).

## **Senior Wednesday**

**Brian Amos:** *Redistricting, Gerrymandering, and the 2020 Census*

**Wednesday, February 19**

**10:00 A.M. Reception**

**10:30 A.M. Program**

After the counts from this year's census are released, every level of government will have to redraw its electoral district lines. This talk will cover who is in charge of the process, what rules they have to follow, and what can be done if a political party does it to benefit itself. Dr. Amos is an Assistant Professor in the Political Science department at Wichita State.



## **Artist Talk**

**Zoe Beloff:** *The Dream Life of Technology: Desire, Data and the Internet of Things*

**Thursday, February 20**

**5:30 P.M. Reception**

**6:00 P.M. Program**

see page 13 for more information

Funding for this program is provided by the Kansas Creative Arts Industries Commission. (KCAIC)

## ***Emotions Go to Work: The Film Series***

*How Do I Feel?*

Q & A with Zoe Beloff

**Friday, February 21 | 6:00 P.M.**

**McKnight Art Center, Room 210**

see page 15 for more information

## **Writing Now/Reading Now**

**Diana Arterian**

**Thursday, February 27**

**5:30 P.M. Reception**

**6:00 P.M. Poetry Reading**

Spring 2020 WSU Emerging Visiting Poet Diana Arterian is the author of the *Playing Monster :: Seiche* (1913 Press, 2017), a poetry collection that investigates childhood and trauma through a haunting blend of confessional, documentary, and minimalist styles. Alice Notley calls it a “devastating classic” and Sarah Vap describes its “sparse lyrics and tiny knife-like narratives” as “shockingly almost gentle.”

A Poetry Editor at Noemi Press and the author of several other chapbooks and anthologies, Arterian's creative work has been recognized with fellowships from the Banff Centre, Caldera, Millay Colony, Vermont Studio Center, and Yaddo, and her poetry, essays, and translations have been featured in *Black Warrior Review*, *BOMB*, *Denver Quarterly*, *Los Angeles Review of Books*, and *The New York Times Book Review*. She is currently Assistant Director for Los Angeles Poet Laureate Robin Coste Lewis' Poetic Truths & Reconciliation Commission: Los Angeles project.

Writing Now/Reading Now is cosponsored by the WSU Department of English, Fairmount College of Liberal Arts & Sciences, Watermark Books & Café, and the Ulrich Museum of Art.

## FUN

Future Now at the Ulrich

Friday, February 28

4:00 P.M. | Reception following

Introducing PechaKucha style presentations of campus-wide research. 3 Fridays, 4 presentations, 7 minutes each. This program is an extension of the Museum's *Solving for X* series, sharing research across campus with the community.

## March

### Salon Circle

Kristin Alford, Director of MOD., University of South Australlia, Adelaide

*Creating Hope to Navigate Uncertain Futures*

Thursday, March 5

6 P.M. Reception | 6:45 Program  
Ulrich Museum of Art

This event is limited to Salon Circle Members. Learn more about Salon Circle at [ulrich.wichita.edu](http://ulrich.wichita.edu)

### **Emotions Go to Work: The Film Series**

*Machines that Seduce*

Friday, March 6 | 6:00 P.M.

mamafilm at The LUX  
120 E. 1st Street N

see page 15 for more information

### Artist Talk

A. P. Vague: *A Pixel Is a Pixel Is a Pixel: On Manipulation and Faith in Images*

Thursday, March 12

5:30 P.M. Reception

6:00 P.M. Program

see page 13 for more information

### Family Fun Day

Saturday, March 14

1:00-3:00 P.M.

Bring the family for an afternoon of gallery exploration, games, and art making activities inspired by our spring exhibitions. Kid-friendly snacks served on the skywalk (don't forget to look up and find *Flinthills Apparition!*) This event is always free for all.

### Senior Wednesday

Ksenya Gurshtein: *Looking for Lee Adler*

Wednesday, March 18

10:00 A.M. Reception

10:30 A.M. Program

Ulrich curator Ksenya Gurshtein will discuss her research for *Lee Adler: A Mad Man Amid the Machines* in the Archives of American Art and elsewhere, sharing discoveries about the artist and his work made in the process of preparing the exhibition.

### **Emotions Go to Work: The Film Series**

*Our Aliens—Emotion from the other side*

Friday, March 20 | 6:00 P.M.

McKnight Art Center Room 210

see page 15 for more information

## April

### Salon Circle

Linda Duke and Jason Morales

*Four Worlds*

Thursday, April 2

6 P.M. Reception | 6:45 Program  
Ulrich Museum of Art

This event is limited to Salon Circle Members. Learn more about Salon Circle at [ulrich.wichita.edu](http://ulrich.wichita.edu)

### Writing Now/Reading Now

Michael Parker

Thursday, April 9

5:30 P.M. Reception

6:00 P.M. Fiction Reading

Oklahoma is the setting for *Prairie Fire*, Michael Parker's seventh and latest novel, a book that pulls the reader into what one critic calls a "whole family acting out what can and can't be forgotten, against the backdrops of prairie and range—characters so magnificently and sometimes comically stubborn I really couldn't put the book down." Along with his novels, Parker, who will be WSU's Visiting Distinguished Writer this spring, has published fiction and nonfiction in some of the country's top literary journals and has won, among many honors, a PEN/Hemingway Award for First Fiction, a National Endowment for the Arts fellowship, and O. Henry Awards three times for his short stories.

## Senior Wednesday

Nellie Elliott: *The Littlest Show on Earth: Alexander Calder and the Spectacle of the Circus*

**Wednesday, April 15**

**10:00 A.M. Reception**

**10:30 A.M. Program**

As the popularity of the circus began to rise in the late nineteenth and early twentieth centuries, many artists turned to the drama and splendor it presented for artistic inspiration. Few artists, however, possessed the utter fascination with the circus that Alexander Calder did. Although his first and perhaps best known circus works were created in the 1920s, Calder continued to interact with the circus in his work throughout his career. Come join Ulrich curatorial and education intern Nellie Elliott for a discussion on Calder's life-long love affair with the circus, his magnificent performances staged with a miniature version of the Big Top, and its relationship to the history of the circus in the United States and Europe.

## Summer Exhibition Opening Celebration!

**Thursday, April 16 | 5–8 P.M.**

The Ulrich invites you to our summer opening celebration for two new exhibitions—a fun-filled evening of art, music, fine fare, and possibility. *On Vacation!* features works from the Ulrich's permanent collection that evoke the memories of vacations gone-by and the summer adventures we all dream of. *Alice Aycock in the Studio* explores Aycock's creative practice in advance of the unveiling of an outdoor sculpture by the artist on the WSU campus.

## Watkins Lecture

**David S. Goodsell, The Scripps Research Institute and RCSB Protein Data**

**Bank: *Illustrating the Machinery of Life: Principles and Practice***

**Tuesday, April 21**

**5:30 P.M. Reception**

**6:00 P.M. Program**

Visualization of the nanoscale world presents an interesting challenge: how do you create images of objects that are far smaller than the wavelength of light? Scientists and artists have developed several metaphors to address this challenge, each capturing a relevant aspect of the molecule, but omitting other aspects. Goodsell will present an approach for the creation of images that span the scale range from nanometers to micrometers, depicting subjects ranging from the atomic structure of biomolecules to the molecular ultrastructure of cells. The goal of this work is to create a consistent visual scheme for use over the entire range, based on experimental data from different spatial resolutions.

## FUN

**Future Now at the Ulrich**

**Friday, April 24**

**4:00 P.M. | Reception following**

Introducing PechaKucha style presentations of campus-wide research. 3 Fridays, 4 presentations, 7 minutes each. This program is an extension of the Museum's *Solving for X* series, sharing research across campus with the community.

## Writing Now/Reading Now

**Sam Taylor**

**Tuesday, April 28**

**5:30 P.M. Reception**

**6:00 P.M. Poetry Reading**

Join us for the release of the new book by award-winning poet and WSU professor Sam Taylor. *The Book of Fools: An Essay in Memoir and Verse* is an innovative visually arresting book like no other. Featuring a multi-leveled haunted text, the book blends genres and marries personal, confessional themes of loss surrounding a mother's early death, with global, ecological themes of loss to create a sweeping elegy for our earth and oceans. Along the way, the book is also a journey into the underworld that explores memory, childhood, trauma, borders, global inequity, and myth, and meditates on the creation of art, the construction of reality, and the premise of "nonfiction." The poet-critic Craig Santos Perez writes: "Taylor brilliantly creates a 'composite canvas' to capture what it means to make art in our precarious times and to continue 'dancing of our erasure.'"

Writing Now/Reading Now is cosponsored by the WSU Department of English, Fairmount College of Liberal Arts & Sciences, Watermark Books & Café, and the Ulrich Museum of Art.





## Voices from the Vault

**Vitaly Komar:** *The Dance of Dissent: Reflections on Art, Humor, and the Cold War*

**Thursday, April 30**

**5:30 P.M. Reception**

**6:00 P.M. Program**

**see page 14 for more information**



## Voices from the Vault: The 1970's

**Jay Williams:** *John Baeder: A Road Well Taken*

**Thursday, May 7**

**5:00 P.M. Book signing**

**5:30 P.M. Reception**

**6:00 P.M. Program**

Jay Williams, curator and author of *John Baeder's A Road Well Taken* will speak on one of the most important hyperrealist painters of our era, John Baeder, who preserved America's rapidly vanishing old diners in his celebrated prints, watercolors, and oil paintings, and inspired the diner craze of the late 70s through 90s. A selection of Baeder's diner prints from the Ulrich collection are included in *On Vacation!*. Copies of *John Baeder's A Road Well Taken* will be available for purchase during this event.



## ADCI Art History Awards

**Friday, May 15**

**5:30 P.M. Reception**

**6:00 P.M. Award Presentation**

**6:30 P.M. Dr. S. Hollis Clayson**

The second annual art history awards celebrate the outstanding achievements by art history students in a number of categories, including outstanding individual research project, performance in art history courses, and growth as an art historian. The art history awards also feature a special recognition for teaching excellence among studio graduate students.

We are pleased to welcome Dr. S. Hollis Clayson, Bergen Evans Professor in the Humanities and Professor of Art History at Northwestern University, as our guest speaker for this year's awards.

## Senior Wednesday

**2020 ADCI MFA Graduates**

**Wednesday, May 20**

**10:00 A.M. Reception**

**10:30 A.M. Program**

Please join us for a celebration of the 2020 MFA Graduates from the School of Art, Design and Creative Industries.

# May

## Writing Now/Reading Now

**MFA Reading**

**Sunday, May 3**

**2:00 P.M. Reception**

**2:30 P.M. Reading**

Come celebrate the graduating class of Wichita State's MFA Program in Creative Writing as they read from their final projects. Rebecca Yenser, Sydney Martin, Kelsey Abendroth, and Daniel Arndt will read fiction, while Carolyn Whitaker, Karalee Manis, and John Darr will read poetry.

# SUMMER EXHIBITIONS

4.16.20-6.28.20

# ***Alice Aycock in the Studio***

An installation of drawings and ephemera | Beren Gallery

In 2020, the Ulrich Museum of Art will install Alice Aycock's commissioned sculpture *Twister Grande* as part of the Martin H. Bush Outdoor Sculpture Collection and the Museum's first contribution to Wichita State's evolving East Campus. In advance of the sculpture's unveiling, *Alice Aycock in the Studio* will look at the sources of inspiration, creative experiments, research, and technical ingenuity that have gone into the making of this piece and other recent works in the same series that are now found around the globe.

This exhibition is generously supported by Jane McHugh.



View of Alice Aycock's studio, New York, 2019. Image courtesy of Alice Aycock Studio



# ***On Vacation!*** | From the Permanent Collection

## Polk/Wilson Gallery

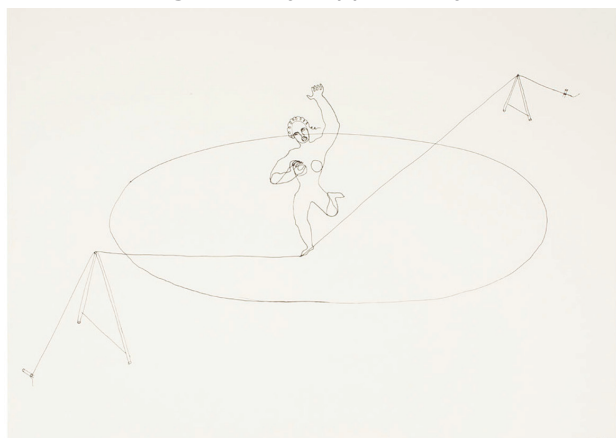
We all need to get away sometimes—to take a vacation from the ordinary. What can transport our imaginations better than art?! A visit to a gallery helps our thoughts wander, encourages reflection on life's journeys, and takes us places where we may not be able to go otherwise. In the summer of 2020, in the season of vacations when many of us will be looking for a change of scenery and pace, the Ulrich will present *On Vacation!* to celebrate a visit to an art museum as a summer getaway.

Drawn largely from the Ulrich permanent collection, the show will feature seven series of prints depicting places and events that present an enticing array of possible vacation activities. Discover the Big City as seen by George Grosz. Visit the circus as experienced by Alexander Calder. Take a trip to a different planet as imagined by Roberto Matta. And relish the charm of small-town America in John Baeder's images of 1970s diners. *On Vacation!* will be the perfect way to get away from it all while still getting to sleep in the comfort of your own bed.

A particular highlight of the exhibition will be the video of *Le Grand Cirque Calder 1927*—a filmed performance of Alexander Calder's delightful miniature circus, which captures the artist's lifelong love of the magic and wonder of the Big Top.

The exhibition will also be accompanied by a series of programs designed to engage visitors in experiences and activities related to the art on view. Check back on our website for a detailed list of events in Spring 2020.

The exhibition is generously supported by Lee and Ron Starkel and the Reuben Saunders Gallery.



Alexander Calder, from the portfolio *Calder's Circus*, 1964. Lithographs on paper. Left to right: *Tight Rope Walker from Above* and *Tiger Cage*. Collection of the Ulrich Museum of Art.





Roberto Matta, from the portfolio *Fog Gog Magog*, 1971. Color lithograph on Arches (TM) paper. Collection of the Ulrich Museum of Art.

# FALL EXHIBITION

8.27.20-11.29.20

# ***To the Hoop | Basketball and Contemporary Art***

## Polk/Wilson, Amsden, and Beren Galleries

From its invention in 1891 by Dr. James Naismith as an activity for restless youth, to its multibillion-dollar industry today, basketball has captured America's imagination.

The game's golden era of the late 1970s through the 1990s coincided with both an explosion of the contemporary art market and with artistic shifts towards addressing so many of the social issues—race, gender, economics—that readily surface in the sport's widespread popularity. Basketball's distinct visual qualities, moreover, make it an apt subject for artists.

*To the Hoop* explores the myriad facets of basketball's intersections with contemporary art and culture, offering an opportunity to consider our world through the overlapping lenses of sport and art.

*To the Hoop: Basketball and Contemporary Art* is a traveling exhibition organized by the Weatherspoon Art Museum, University of North Carolina at Greensboro. The exhibition is curated by Dr. Emily Stamey, Curator of Exhibitions.

Artists: Gina Adams | Daniel Arsham | Bill Bamberger | Janet Biggs | Mark Bradford | Kendell Carter | André Leon Gray | David Hammons | David Hilliard | David Huffman | Brian Jungen | Jeff Koons | Esmaa Mohamoud | Suzanne McClelland | Maria Molteni | Paul Pfeiffer | Joyce Scott | Lorna Simpson | Victor Solomon | Hank Willis Thomas | Nari Ward | Andy Warhol



David Hilliard, *Shirts vs. Skins*, 2001. Chromogenic prints mounted on aluminum. Image courtesy of the artist and Yancey Richardson Gallery, New York.



## Advisory Board

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## 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: Pam Bjork, Kendra Cremin, Angeline Edmonson, Trish Higgins, Amy Hopper, Bethany Janssen, Anna Kelley, Janelle King, Jordan Kirtley, Brittany Lockard,

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Ex Officio: Jane McHugh, Leslie A Brothers

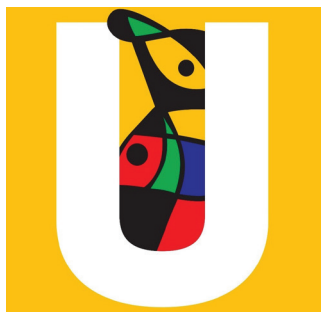
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## Martin H. Bush Outdoor Sculpture Collection

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!**



## 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](http://ulrich.wichita.edu/tours) or email [Jana.Erwin@wichita.edu](mailto:Jana.Erwin@wichita.edu).

## 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 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.

## Ulrich Museum Salon Circle

Salon Circle members are curious and passionate about ideas. They are deeply engaged in the life of this institution and bring to it vitality, inspiration, and fun. Through philanthropic contributions

they provide essential support for programs, community outreach, and student engagement. They allow us to dream big and remain a free community resource open to everyone.

Please join us! For more information about Salon Circle and to purchase a membership please go to [ulrich.wichita.edu](http://ulrich.wichita.edu). Contact Carolyn Copple at (316) 978-6646 or email [Carolyn.Copple@wichita.edu](mailto:Carolyn.Copple@wichita.edu).

### 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. For more information about parking at Wichita State University, visit: [wichita.edu/parking](http://wichita.edu/parking).

### New Staff



Whitney Fiene began working as the Finance and Office Manager in November. A graduate of Emporia State University majoring in marketing, she has worked in a range of industries from direct sales to lending. Whitney's organizational skills ensure smooth operations in the Museum office. She is an active board member and volunteer of her children's school parent organization, which led her to pursue a career with a financial management and administrative focus. A lifelong resident of Kansas, Whitney has lived in Wichita for the last twelve years. When she is not working, you will find her at a youth soccer game with her husband and three children.

## 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 bi-monthly e-newsletter. To join the Ulrich Free Membership program, please visit our Home page at [ulrich.wichita.edu](http://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

In addition, 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](http://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.

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## Ulrich Museum of Art Spring Update 2020



WICHITA STATE  
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### Museum Hours

Tuesday–Friday: 11 A.M. – 5 P.M.

Saturday–Sunday: 1 P.M. – 5 P.M.

Closed Mondays/University & Major Holidays

### Wichita State University

1845 Fairmount Street, Wichita, KS 67260

   @ulrichmuseum | [ulrich.wichita.edu](http://ulrich.wichita.edu)  
Free Admission | 316.978.3664

## ULRICH LEGACY SPOTLIGHT

Marvin Bastian learned the importance of community involvement from his father Homer, and Marvin passed this lesson on to his children Clark, Clay and Christine.

Marvin and his wife Bobbie brought a keen eye for art to the early years of the Museum. They supported Ulrich founding Director Martin H. Bush as he amassed resources for the Ulrich Museum's permanent collection and its outdoor sculpture collection. "Our Dad reached out to Martin Bush to offer his help as Martin was attempting to raise funds for his ambitious plan to commission a Joan Miró mosaic masterpiece for the entire south facade of the Museum. The business community responded to their appeal for financial support and that was the beginning of many lifelong friendships for the Ulrich." —Clark Bastian



Bobbie and Marvin Bastian

Marvin served on the Ulrich Advisory Board as chair—a tradition of service that would last through the following two generations. Son Clark Bastian served the board for six years, and Clark's daughter-in-law Michelle Bastian joined the board this past fall. "The vitality of a museum is dependent upon cultivating connections with people. For me, it was being asked to join the Ulrich Advisory Board. I learned much about modern and contemporary art—but more importantly, I became connected to the museum through its dedicated and passionate staff and stakeholders." —Clark Bastian

Marvin and Bobbie, Clark and Sharon, Clay and Kate, Christine, and now Aaron and Michelle—the Bastians care deeply about their community and share a commitment to providing a better future for its citizens. Marvin and Bobbie's gifts to the Ulrich go beyond charity. They imparted their beliefs in the Ulrich mission and love of the arts upon their children, and that is a remarkable legacy.