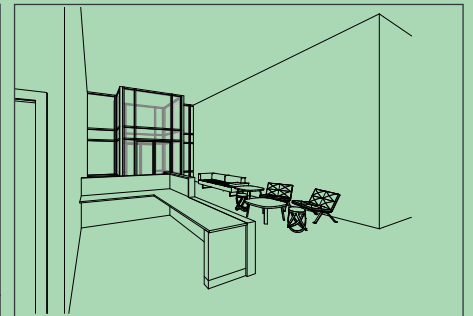
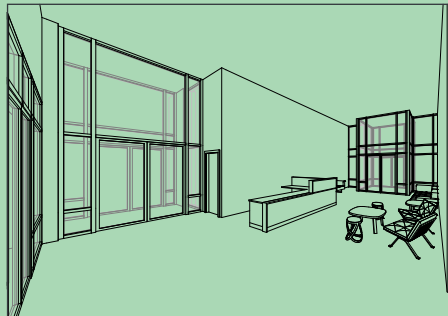
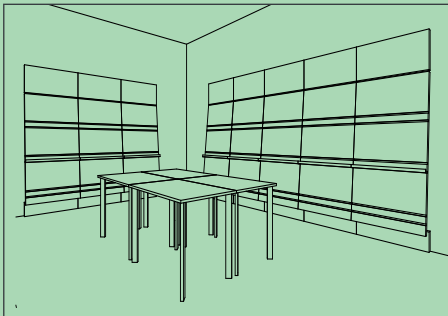
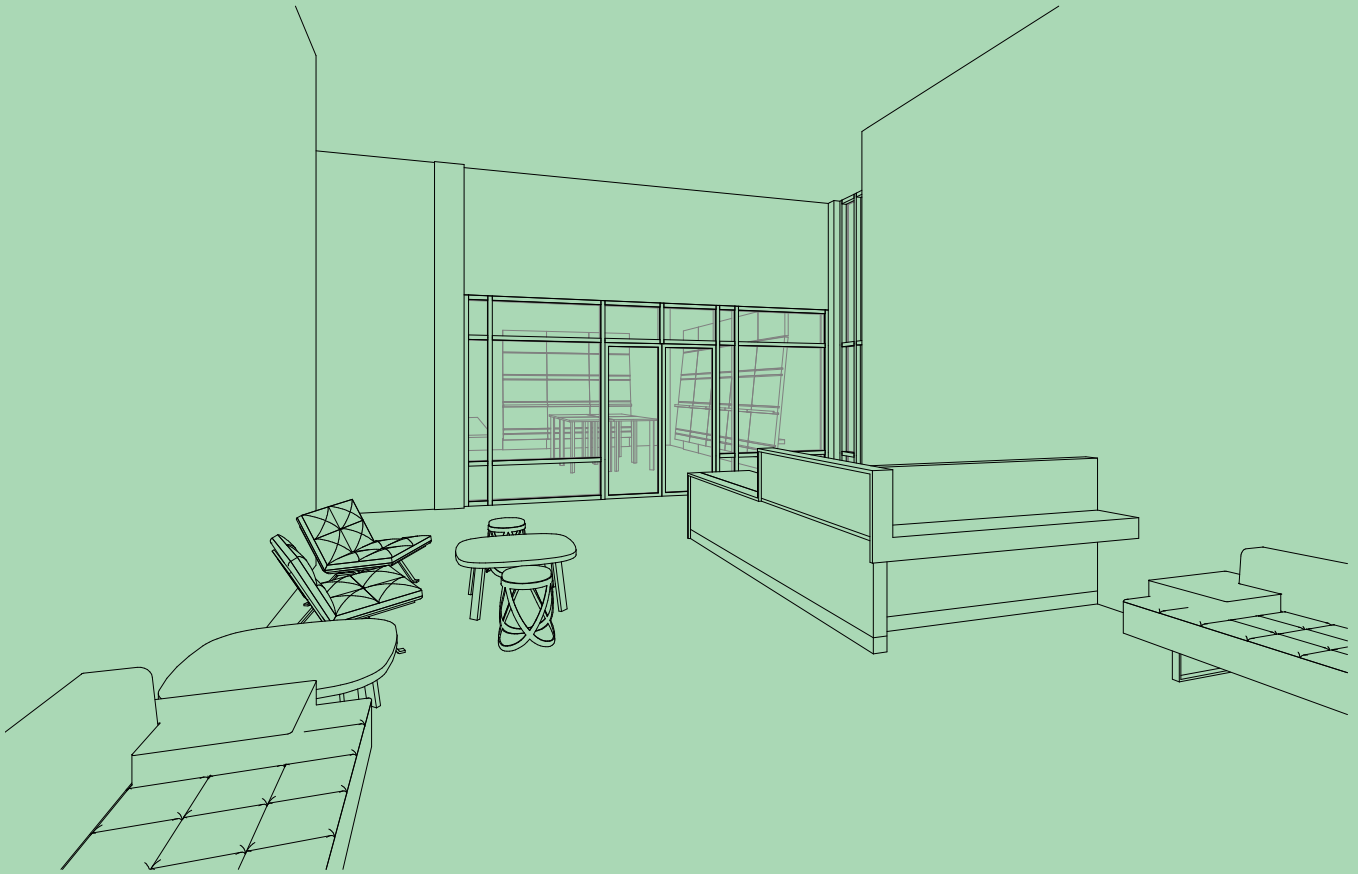




**Ulrich** Museum of Art  
Spring Update 2021

# Collection Study Center | Student Lounge



# Director's Message

The Ulrich Museum of Art responded to the challenges of 2020 by seeking ways to transcend the restrictions imposed by the COVID-19 pandemic. We launched a citywide public art project, placing works of art from the museum's collection on 20 billboards throughout the city. The art works selected evoked themes of heroism and leadership, identity and family, politics and religion, and the essential routines of everyday life. Our hope was to stay connected to our audiences while significantly expanding community outreach, relying on art to elicit empathy, resilience, and a sense of connection even in the most difficult times. At the same time, we introduced "Ulrich Virtual," online programs featuring artist talks, storytelling, music reviews, and scaffolded discussions of works of art.



Since July, our audience went from 24,000 annual visitors to as many as 80,000 viewers for the billboard project, and our virtual attendance often exceeded 100 participants per program. Additionally, the Martin H. Bush Outdoor Sculpture Collection (OSC) has remained a haven for many in unpredictable times. For us as a staff, this has been a productive and creative time: we built a fantastic new website, updated the 81 OSC signs with accessible content, and have deepened our engagement with web-based education.

At the forefront of our efforts to plan for the Museum's future is the vision for a Collection Study Center and Student Lounge at the Ulrich. University art museums are uniquely positioned to encourage diverse student bodies to develop open and creative ways of thinking about all aspects of contemporary life. With the creation of the CSC, the Ulrich will place this educational mission at the forefront—both literally and figuratively—of what it can and will do for the WSU campus and the Wichita community. In February, we launched an online Collection Portal, offering unprecedented digital access to the Museum's more than 6,000 art objects. To build on this accomplishment, we plan to transform the Museum's conference room and lobby into a Collection Study Center and Student Lounge, which will be the first spaces visitors encounter when they enter the Museum, offering students and community members direct and easy access to original works of art from the collection. We have begun fundraising efforts toward a goal of \$250,000 and **we need your help!** If you are able to offer support in reaching our fundraising goal, we would love to talk with you about 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 students and community. Please contact Ann Marie Siegwarth at 917.843.5747 and Leslie Brothers at 316.978.3017 for more information.

At this time, we plan to open our galleries for in-person visits on January 21 with four exceptional exhibitions featured in the following pages. The staff are working hard on implementing all the necessary precautions to make visits to the Museum safe for all, and we are really looking forward to having shared experiences with original works of art with our audiences again. Please stay in touch through our new website, where you will find updates on programs and operations. We thank you for your support of the Ulrich and hope that you and your families are healthy and looking forward, as we are, to this new year of promise and possibilities.

# SPRING EXHIBITIONS

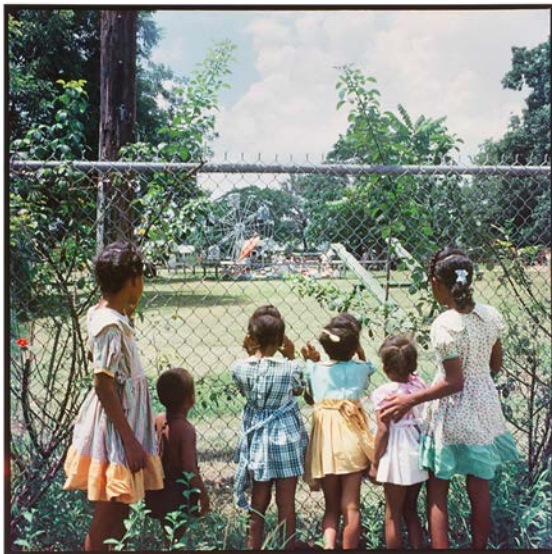
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# Gordon Parks | *I, too, am America*

## Beren Gallery

The Ulrich Museum's holdings of over 170 photographs by Gordon Parks (1912-2006), one of the most preeminent photographers of the 20th century, are a rich resource that lends itself to repeated viewings through new perspectives. The current selection of 40 photographs from the Ulrich collection focuses on the powerful images of children and families that Parks created throughout his career and particularly during his time at *LIFE* magazine, where he crafted some of the most impactful journalistic coverage of issues and personalities connected to the Civil Rights Movement. *LIFE* hired Parks in 1949 as its first African American staff photographer and writer, and he stayed there until 1972. This exhibition highlights pieces from seven of the stories Parks produced at *LIFE* as well as two portfolios created before and after his time at the magazine.

Throughout his career, Parks used his camera as a weapon in the struggle for social justice as he sought to expose the impact that the interconnected social evils of racism and poverty had on the most disenfranchised and vulnerable people both in the United States and abroad. As the works shown here demonstrate, Parks' capacity for unflinching yet deeply empathetic engagement with his subjects and his desire to improve their lives reached its greatest heights in his images of children, whose experiences Parks grasped intuitively based on his memories of growing up amid poverty and violence in segregated Fort Scott, Kansas. The title of the exhibition comes from a 1926 poem by Parks' friend 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, *Outside Looking In, Mobile, Alabama, 1956*. Photograph. Museum Purchase. © and courtesy of The Gordon Parks Foundation.



Gordon Parks, *Untitled, Mobile, Alabama, 1956*. Photograph. Museum Purchase. © 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 potent reflections on African American heritage and the visual culture of the African diaspora. This exhibition highlights her 2012 portfolio *Ghosts*, which is part of the Ulrich Museum collection. In these haunting prints, Stout explores the ideas and visual language of Haitian Voodoo and American Voodoo and Hoodoo. These syncretic religions, which address both the spiritual and physical needs of their practitioners, were first created by enslaved people in the Americas as an amalgam of traditional African beliefs from several different cultures with Christianity and the lived experience of oppression. They are a testament to creativity and resilience in the face of unimaginable adversity, and they remain important cultural touchstones in many Black communities to this day. At the same time, they are often unknown or misunderstood in larger American culture, which itself is haunted by centuries of prejudice and marginalization of Black experiences. In *Ghosts*, Stout unpacks many layers of haunted history while connecting her viewers to universal concerns—the desire to maintain health, find love, know the future, stave off death, and connect to a spiritual realm—that the belief systems she’s interested in address.

Renée Stout’s work has been deeply influenced by her decades of research into the art and traditions of both Africa and African diasporas. To honor this influence and help our audiences better understand the connections that Stout’s work makes, this exhibition incorporates six objects from the collection of Wichita State University’s Lowell D. Holmes Museum of Anthropology. All six objects come from the Yoruba culture of present-day Nigeria, which historically had a great influence on Black diasporic culture in the Americas and whose art is particularly well-represented in the Holmes collection. We are pleased to partner with the Holmes Museum and grateful to its director, Rachelle Meinecke, for her collaboration.

Brittany Beck, a graduate student in WSU’s Museum Studies program, contributed research and writing on the Yoruba objects. Brittany says of her experience, “Learning about the Yoruba provided a welcome challenge for me as a researcher because so much of their stories and culture have been lost or transformed through the African diaspora created by the slave trade. This transformation reflects the universal human behavior of adapting and changing in new situations, which is an essential foundation of anthropology. It brings me joy to share my research on the Yoruba with students of new cultures, the endlessly curious, and those who seek to understand their own cultural heritage.” Carter Bryant and Nellie Elliott, Ulrich Museum’s Mary Joan Waid undergraduate interns, also contributed extensive research and writing on Stout’s work. As a university art museum, we see advancing student learning as key to our mission and want to thank all three of these students for their excellent contributions to this exhibition.

From left to right: Renée Stout, *Grimacing Ghédédé*; *Strange Doll*; Unknown artist, Divination Bowl with Lid, wood with pigment and metal. Renée Stout, *Strange Doll #2 (The Watcher)*; *Seed Sower*; Unknown artist, Male Ere Ibeji Figure with Blue Head, wood with pigment, beads, and shells. Renée Stout, *Elixir*; *Healer’s List*; Unknown artist, Ancestral Figure, bronze. All Renée Stout works from the portfolio *Ghosts*, 2012. Monotypes. Museum Purchase, Collection of the Ulrich Museum of Art. All Yoruba objects courtesy of the Holmes Museum.





# The XXIII Faculty Biennial

## *It's All Part of the Process* | Polk/Wilson Gallery

The Faculty Biennial is a tradition in its forty-sixth year on the WSU campus and is the longest-running series of exhibitions at the Ulrich Museum. The Biennial represents the breadth of creative work and research being undertaken by the faculty of the School of Art, Design and Creative Industries (ADCI). The 2021 edition will showcase the faculty's work in art history, art education, ceramics, curatorial practice, 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.

"Being a new faculty member and a new member of the Wichita community, I am very excited to be included in this Faculty Biennial. My work *Typography Entangled* seeks to reflect the creative process, which is one of the most exciting aspects of being a graphic designer. Entering that world of 'the unknown' invites a very particular state of mind where one cannot wait to discover whether a deep philosophical inquiry or an extremely experimental technique is going to lead to a solution that most appropriately fits the challenge at hand. Engaging in this process is truly an exceptional experience which can sometimes feel out of this world as we are at the same time 'here' but also 'there' and we get to observe and enjoy from up close these intricate entanglements that make up ideas." – Irma Puškarević, ADCI faculty member and Biennial participant



Megan St. Clair, from the installation *Serial*, 2020. Video still. Courtesy of the artist.





Clockwise from top left: Jennifer Ray, *Hair: The American Tribal Love-Rock Musical*, 2020. Archival inkjet print. Irma Puškarević, *Typography Entangled*, 2020. Vinyl, ink on paper. Ted Adler, *Dark Vessel VII*, 2019. Black stoneware with quartzite inclusions. Marco Hernandez, *Los Niños También Sufren*, 2020. Copper plate etching and relief. All works courtesy of the artists.

# Solving for X = Identity

## *Sharing Matrilineal Memories at WSU* Grafly Gallery

*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 WSU researchers and excited about the challenges we will face together in discovering how to create visual pathways to understanding.

Cheyly Clawson was originally inspired to create *Sharing Matrilineal Memories* from her grandmother's stories of growing up in rural Kansas. "I failed to capture her stories in her own words while she was still alive." This inspired the collaborative work "Matrilineage." In the spring of 2020, eight dance majors interviewed their mothers, grandmothers, and in some cases great grandmothers, and asked about their memories of the homes in which they grew up. The dance students used the interview materials to create dances that captured unique memories. The project ended in a performance that included voiced-over recordings of the interviews. This led to preserving and telling the stories of important women in the Wichita community in assisted living communities. "Kansas Lineage" is currently in progress and grant funded by the WSU Carl and Rosina Cassat Regional Institute on Aging.

*Sharing Matrilineal Memories at WSU*, the fourth exhibition in the *Solving for X* series, is participatory and focused on collecting memories of home from WSU students, faculty, and staff. It is a collaboration between Cheyly Clawson, Associate Director of the School of Performing Arts and Assistant Professor of Dance and Dr. Twyla Hill, Professor of Sociology. They are asking us to answer two questions: (1) What do you remember about your mother's home? (2) What do you remember about your grandmother's home? The form is located at [www.tinyurl.com/matrilinealmemories](http://www.tinyurl.com/matrilinealmemories) and uploading photos and other memorabilia is encouraged. All submitted stories and images will be included in this *Solving for X* exhibition and placed on display in the Ulrich's Grafly Gallery.

There will be two dance performances and research presentations on Tuesday, May 4<sup>th</sup> at 2:30 and 5:30 p.m. (see page 25)

Professor Clawson shares her memories . . .

What do you remember about your mother's home? *My mother's home had many shades of brown and orange. I remember the smells of musk perfume and Virginia Slim cigarettes. My mother's home was cozy and carpeted. Dinners consisted of meat, a vegetable, and often peaches and cottage cheese. My mother's home was comfort and swimming all summer and living on the main drag in a small Kansas town.*

What do you remember about your grandmother's home? *My grandmother served my grandfather dinner in the den so he could watch TV. She went to bed with a red plastic cup of water by her bedstead (she slept separately from my grandpa) and wore a polyester red nightgown. Her house was acceptance and unconditional love. Sleepovers meant she would rub my back until I fell asleep. There was always homemade food.*



Cheyla Clawson, *She Moved the Prairie*, 2020. Film still. Photo credit: Nora Dooley. Courtesy Cheyla Clawson.

PROGRAMS



# Teaching & Learning

## Collection Study Program

The Collection Study Program has been expanded with new online collection-based curricula to enhance virtual learning on campus and in schools. Our education department works closely with faculty and educators to meet the immediate needs of classroom learning. We want to expand our outreach to university faculty, especially those whose disciplines don't typically connect to art and art scholarship. The Ulrich Museum's over 6,000 works of art are a universal resource for teaching and learning. For more information please contact Jana Erwin at [jana.erwin@wichita.edu](mailto:jana.erwin@wichita.edu).

Curriculum resources are available for a broad selection of WSU courses including Imagining Climate Change, English 101, Material and Visual Culture: Play, Islamic Art, Modern and Contemporary Art, and others. In addition, twenty K-12 lesson plans are available to educators that explore works featured in the *Ulrich + Artists + You Community Billboard Project*. All K-12 lesson plans are aligned with Kansas Visual Arts Standards. You can view all of our classroom resources by going to the Learning tab on our website.

### Gordon Parks image selected for lesson



Artist/Maker: Gordon Parks  
Title: Untitled, Miami, Florida  
Date: 2015  
Material/Technique: gelatin silver print; paper  
Dimensions: 16 H x 20 W in  
Accession No.: 2015.5.8  
Credit line: Museum Purchase in honor of Ted Ayres

**Big Idea:** Empowerment

**Audience:** 5th Grade

*Gordon Parks: I, too, am America* K-12 lesson plans are now available for Kansas educators. Developed in collaboration with Dr. Stephanie Danker, Associate Professor of Art Education at Miami University in Oxford, Ohio, the lesson plans engage students with themes of empowerment, emotions, bravery, inclusion, and more. Dr. Danker incorporated a selection of Parks photographs from the Ulrich collection featured in the current exhibition into her Art Education curriculum. Forty-nine art education students at Miami University researched the works using the Ulrich Online Collection Portal to create lesson plans aligned with Kansas Visual Arts Standards.

### Islamic Art from the Ulrich Museum of Art Permanent Collection



Shazia Skander  
American, born Pakistan 1988  
After, 2001  
Scribble  
Museum Purchase  
2002.8  
[Click to view in Collection Portal](#)

Born and raised in Pakistan, Shazia Skander mixes traditional Islamic and Hindu motifs, Persian pattern designs, and a Western perspective to create artwork that reveals the superficiality of cultural borders and definitions, which she calls "surface identity." Her art is based on traditional Islamic decorative miniature painting, a style in which the artist has extensive training and which is commonly considered "women's work."

Skander is interested in creating and exploring contradiction. Speaking of her work, Skander states that "the topic is always to create forms that are neither personal nor cultural, but somewhere between both." The synthesis of Muslim and Hindu culture that exists in her work stems from the cultural diffusion and conflict that exists between Pakistan and India. What she creates is not just an allegory of Western and Eastern cultural differences. Rather, what is revealed is the "awareness of difference" that exists everywhere in the world. This is a direct statement about inconsistency and contradiction that challenges our view of history, gender roles, and cultural identity.

### Art and the Environment Contemporary Art from the Ulrich Museum of Art Collection

#### Social and Environmental Justice



Carolina Caycedo  
Columbian, born in United Kingdom, 1978  
A Gentle Rio (the River), 2016  
Video, 29:30 min.  
2018.28  
[Click here to watch on Vimeo](#)

Carolina Caycedo

A Gentle Rio (the River) is part of the Dammed, an ongoing project begun in 2012 by Carolina Caycedo, as she describes below.

In indigenous cosmologies of the Americas, all bodies of waters are connected. Rivers are the veins of the planet, their waters associate communities and ecosystems. Be Dammed investigates the effects that large dams have on natural and social landscapes in several American bio-regions. More than 100 large hydroelectric dams are projected or under construction by transnational corporations in Latin America, signifying the transition of public bodies of water into privatized resources. At the same time, the U.S. is the leading country in dam removal, allowing for the restoration of river ecosystems. In Be Dammed, aerial and satellite imagery, geo-chronographies and audio-visual essays intersect social bodies with bodies of water, exploring public space in rural contexts, and conjuring water as a common good.

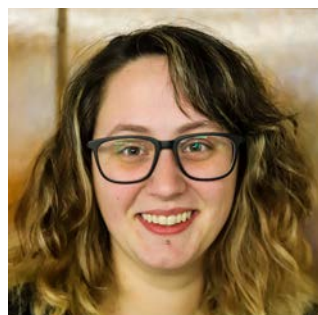
Carolina Caycedo (1978), is a London-born Colombian artist, living in Los Angeles. She participates in movements of territorial resistance, solidarity economies, and housing as a human right. Carolina's artistic practice has a collective dimension to it in which performances, drawings, photographs and videos are not just an end result, but rather part of the artist's process of research and acting. Her work contributes to the construction of environmental historical memory as a fundamental element for non-repetition of violence against human and non-human entities, and generates a debate about the future in relation to common goods, environmental justice, just energy transition and cultural biodiversity.

**Additional Resources:**  
Artist Talk: Carolina Caycedo at the Ulrich Museum of Art, March 2019  
Carolina Caycedo webpage  
Citizenship Through Art: A Conversation with Carolina Caycedo, Sculpture, February 17, 2020

# Ulrich Virtual

## Faculty Talks | *It's All Part of the Process*

Celebrate the 23rd Faculty Biennial exhibition with Department of Art, Design and Creative Industries faculty as they pair up to talk about their process. Registration is required for each virtual program at [ulrich.wichita.edu/programs](http://ulrich.wichita.edu/programs).

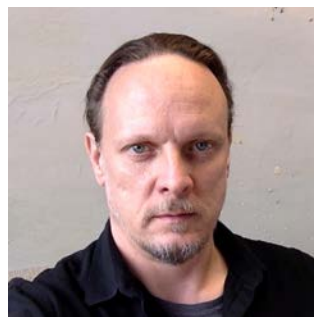


**Thursday, February 18 | 10:00 A.M.** Irma Puškarević, Assistant Professor of Graphic Design and John Hammer, Adjunct Professor.

**Thursday, March 4 | 11:00 A.M.** Ted Adler, Associate Professor of Ceramic Media and Gary Lincoln, Lecturer in Ceramic Media.

**Wednesday, March 10 | 10:00 A.M.** Barry Badgett, Associate Professor of Sculpture Media and Robert Bubb, Foundations Coordinator and Associate Professor of Painting and Drawing.

**Wednesday, February 10 | 10:00 A.M.** Megan Ewert, Administrative Assistant and Adjunct Instructor and Tanna Burchinal, Art Studio Manager.



**Wednesday, February 24 | 11:00 A.M.** Marco Hernandez, Assistant Professor of Print Media and Levente Sulyok, Associate Director and Associate Professor of Painting and Applied Drawing.



# Ulrich Virtual

## Faculty Talks | *It's All Part of the Process*



**Thursday, March 18 | 10:00 A.M.** Jeff Pulaski, Director and Associate Professor of Graphic Design and Joshua A. Smith, Assistant Professor of Design.



**Wednesday, March 24 | 11:00 A.M.** Tina Murano, Assistant Educator of Art Education and Lori Santos, Associate Professor of Education.



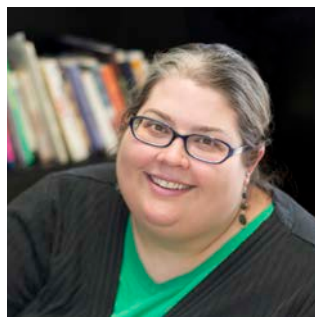
**Wednesday, April 7 | 10:00 A.M.** Jennifer Ray, Associate Professor of Photo Media and Megan St. Clair, Adjunct Instructor.



**Thursday, April 15 | 10:00 A.M.** Kristin Beal, Gallery Manager and Lecturer and Claudia Pederson, Associate Professor of Art History.



**Thursday, April 1 | 11:00 A.M.** Dr. Brittany Lockard, Associate Professor of Art History. Talk: *Staring into Space and Doing Everything*



Biennial logo designed by Irma Puškarević



**BIENNIAL**  
School of Art, Design  
& Creative Industries

**WHAT'S  
NEW**

# Acquisitions

Ayana V. Jackson, b. 1977

## *Saffronia*, 2017 and *Cascading Celestial Giant I*, 2019

Archival pigment prints on German etching paper, 39 3/8 x 51 1/8 in. (#3/8), 73 5/8 x 59 1/8 in. (#5/8), Museum Purchase

Ayana V. Jackson is a contemporary American photographer and filmmaker. Her work focuses on how African American and other African diasporic identities, particularly those of Black women, have historically been represented and might be represented differently in the present. Conceptually sophisticated and rooted in a deep knowledge of both history and visual culture, Jackson's work is notable for its use of large-format cameras and printing, which results in visually stunning photographs. Her work is held in the collections of The Studio Museum in Harlem; Princeton University Art Museum; The Museum of Contemporary Photography, Chicago; Detroit Institute of Art; and National Museum of African Art, Washington, DC.

*Saffronia* (2017) is one of the photographs from Jackson's 2017 series *Intimate Justice in the Stolen Moment*, in which the artist responded to representations of Black women in 19th-century photography and painting, imagining what it would have looked like if there were historic images of Black women represented in moments of leisure, repose, or pleasure. These works are carefully staged self-portraits; *Saffronia* is a particularly striking one in capturing the subject-artist's direct gaze. There is also a rich layering of references. The subject's pose evokes Edouard Manet's *Olympia* (1863), which contains one of the few representations of Black women in 19th-century French art. In *Olympia*, the Black woman is a secondary figure—the servant bringing flowers to the white woman who is the central subject of the painting. In *Saffronia*, Jackson makes a Black woman both the self-possessed central subject and the object of desire. The title of the piece is a reference to Nina Simone's song "Four Women" (1966), which tells the stories of four different African American women. *Saffronia* is one of them, and her name refers to the color of saffron—yellow—as an allusion to her mixed race.

*Cascading Celestial Giant I* (2019) is part of Jackson's more recent *Drexciya* series. This series references the name of the 1990s Detroit band Drexciya, whose work is often mentioned (alongside Sun Ra and Parliament Funkadelic) in the context of Afrofuturist narratives in American music, literature, and visual art. The band created and developed a myth in their music in which Drexciya was an underwater country populated by the unborn children of pregnant African women who had been thrown off of slave ships. In the band's mythology, the babies had adapted to breathe underwater in their mothers' wombs and built a kind of Black Atlantis civilization. Jackson's works in the series help to create an alternative history that references the Middle Passage (the transatlantic journey of enslaved people from Africa to the Americas) but offers imagery that re-imagines it since the available historical representations are very few and almost invariably created from a white perspective. *Cascading Celestial Giant I* explores references to African artistic and cultural practices. The figure's raffia-like skirt (made of what seems to be fish netting), elaborate coiffure, and painted white face connect it to masquerade traditions found across numerous African cultures and associated with widespread beliefs in ancestral and animistic spirits that impact human affairs—a form of haunting that, Jackson seems to suggest, remains highly relevant to the Black experience today.







# Acquisitions

Ai Weiwei, Chinese, b. 1957

*MASK*, 2020, Ink on cloth masks, 3 ¾ x 7 in. each. Museum Purchase

In June of 2020, the Ulrich purchased a group of 20 non-surgical cloth masks produced by the Chinese artist Ai Weiwei's Berlin studio in response to the COVID-19 pandemic as a project titled *MASK*. The 20 masks that comprise the complete set of pieces produced for the project contain linocut and screen prints with iconic images from the artist's oeuvre. The images represent the artist's career-long engagement with issues of free speech, personal freedom, and human rights—issues that have a personal resonance for Ai as a person who is deeply concerned with the well-being of his home country, China, but has become a dissident there. Many of the images in *MASK* are also surprisingly resonant with issues that have defined life in the time of coronavirus. These are the first works in the collection by Ai Weiwei. They represent an important addition by one of the best-known contemporary Chinese artists that strengthens the Ulrich's holdings of work by key artists from outside the U.S. This acquisition also reflects the Museum's concern with collecting art that responds in significant ways to the signal events of this year.

The *MASK* project, like much of Ai Weiwei's recent work, brings together his concerns as an artist with his passion for activism around the major humanitarian crises of our time, notably the plight of refugees, who represent one of the populations most vulnerable to the spread of COVID-19. All sales of *MASK* benefited three humanitarian organizations: Human Rights Watch, Doctors Without Borders, and Refugees International. In his artist statement for the project, Ai wrote, "The COVID-19 pandemic is a humanitarian crisis that requires each individual to act, both alone and collectively. ...Our small individual act becomes powerful when they are part of the social response. An individual wearing a mask makes a gesture; a society wearing masks combats a deadly virus. And a society that wears masks because of the choices of individuals, rather than because of the directive of authorities, can defy and withstand any force. No will is too small and no act too helpless."



Ai Weiwei, *Valle de los Caídos, Madrid, Spain, 2009*, *MASK* project, from the Study of Perspective series, 2020. Museum Purchase, Collection of the Ulrich Museum of Art.



Ai Weiwei, *Chuniao*, *MASK* project, from the Shanhaijing series, 2020. Museum Purchase, Collection of the Ulrich Museum of Art.



# PROGRAMS & EVENTS CALENDAR

# January

## Senior Wednesday

Jana Erwin: *Gordon Parks, Renée Stout, and the Faculty Biennial*

**Wednesday, Jan 20 10:30 A.M.**

Join Jana Erwin, Head of Education, for a close look at the artists and works featured in the suite of spring exhibitions at the Ulrich Museum on view January 21-May 8, 2021. Registration is required for this virtual program at [ulrich.wichita.edu/programs](http://ulrich.wichita.edu/programs).

# February



## Ulrich Virtual

Art History Talk Aruna D'Souza  
**Tuesday, February 9 6:00 P.M.**

Aruna D'Souza writes about modern and contemporary art; intersectional feminism and other forms of politics; and how museums shape our views of each other and the world. Her most recent book, *Whitewalling: Art, Race, and Protest in 3 Acts* (Badlands

Unlimited), was named one of the best art books of 2018 by the *New York Times*. Her work appears regularly in 4Columns.org, where she is a member of the editorial advisory board, and has also been published in *The Wall Street Journal*, CNN.com, *Art News*, *Garage*, *Bookforum*, *Momus*, *Art in America*, and *Art Practical*, among other places. She is currently editing two forthcoming volumes, *Making It Modern: A Linda Nochlin Reader*, and *Lorraine O'Grady's Writing in Space 1973-2019*, and is co-curator of the upcoming retrospective of O'Grady's work, *Both/And*, which will open in March 2021 at the Brooklyn Museum. Registration is required for this virtual program at [ulrich.wichita.edu/programs](http://ulrich.wichita.edu/programs).

## Ulrich Virtual

Faculty Talks see pgs 14-15  
**Wednesday, Feb 10 10:00 A.M.**

## Senior Wednesday

Angela Bates: *Children of the Promised Land*

**Wednesday, Feb 17 10:30 A.M.**

Nicodemus, a small, unincorporated town in Graham County, Kansas, is the only remaining western town established by African Americans during Reconstruction following the Civil War. Today the town is a National Historic Site. This pictorial history explores the unique experience of mothers and their children in Nicodemus, some of whom were the first members of their families born free. This discussion will explore the dynamics of child-rearing during and after slavery, stories of children conceived in slavery but born free, and the contrast of life and decisions based on the simple concept of 'choice,'

which freedom afforded. Bates is the executive director and past president of the Nicodemus Historical Society. Registration is required for this virtual program at [ulrich.wichita.edu/programs](http://ulrich.wichita.edu/programs).

## Ulrich Virtual

Faculty Talks see pgs 14-15  
**Thursday, Feb 18 10:00 A.M.**



Marquetta Atkins, Founder Camp Destination Innovation

## Ulrich Virtual

Community Forum: *Race and Parenting: Finding a Way to Move Forward*

**Saturday, February 20 2:00 P.M.**

Join Marquetta Atkins and community panelists for an open dialogue for parents from different ethnic and racial backgrounds around how we talk to our kids about race, racism, and identity. Registration is required for this virtual program at [ulrich.wichita.edu/programs](http://ulrich.wichita.edu/programs).

## Ulrich Virtual

Faculty Talks see pgs 14-15  
**Wednesday, Feb 24 11:00 A.M.**

# March

## Ulrich Virtual

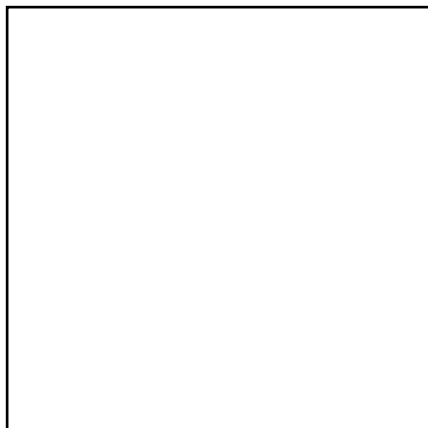
Faculty Talks see pgs 14-15

**Thursday, March 4 11:00 A.M.**

## Salon Circle Irene Lusztig

**Thursday, March 4 6:00 P.M.**

Visit [ulrich.wichita.edu/join/give/](http://ulrich.wichita.edu/join/give/) for more information



## Ulrich Virtual

Art + Feminism Edit-a-thon

**Saturday, March 6 1:00 P.M.**

Come help us close the gender gap on Wikipedia! The Ulrich is partnering with Art+Feminism for the second time on the annual Wikipedia Edit-a-thon. At this event, participants will help research, edit, and add information to Wikipedia entries for women artists in the Ulrich collection. Together we can help give these remarkable artists the representation they deserve. Registration is required for this virtual program at [ulrich.wichita.edu/programs](http://ulrich.wichita.edu/programs).



## Ulrich Virtual

Artist Talk: Doug Barrett *Weapons of Choice*

**Tuesday, March 9 6:00 P.M.**

Inspired by the work of Gordon Parks, photographer, videographer, and journalist Doug Barrett uses his camera to document our contemporary struggles with social justice in Kansas and the U.S. His recent projects have focused on the protests following the death of George Floyd, the Mexico border wall, homeless veterans in the U.S., and Yuma Street in Manhattan, Kansas, among others. His photographs have been published in *Bloomberg News*, *TIME Magazine*, *Smithsonian Magazine*, *Washington Post*, *New Territory Magazine*, *The Pointe Magazine*, and featured on the Nasdaq billboard in Times Square, VICE, Fox News, and BBC World News. Barrett attended St. Augustine's University and holds a B.S., cum laude. He is the owner of 400 North Creative in Manhattan, Kansas. Registration is required for this virtual program at [ulrich.wichita.edu/programs](http://ulrich.wichita.edu/programs).

## Ulrich Virtual

Faculty Talks see pgs 14-15

**Wednesday, March 10 10:00 A.M.**



Emily Stamey. Photo by Sean Deckert - Calnicean Project

## Senior Wednesday

Emily Stamey: *To the Hoop*

**Wednesday, March 17 10:30A.M.**

It's March Madness month, and Emily Stamey, Curator of Exhibitions at the Weatherspoon Art Museum, will discuss her latest curatorial project, *To the Hoop*, an exhibition that explores the myriad facets of basketball's intersections with contemporary art and culture. Stamey came to the Weatherspoon from the Scottsdale Museum of Contemporary Art in Arizona. Prior to her work in Scottsdale, she was Curator of Modern and Contemporary Art here at the Ulrich Museum of Art. Stamey received her Ph.D. and M.A. from the University of Kansas, Lawrence. Registration is required for this virtual program at [ulrich.wichita.edu/programs](http://ulrich.wichita.edu/programs).

## Ulrich Virtual

Faculty Talks see pgs 14-15

**Thursday, March 18 10:00 A.M.**

## Ulrich Virtual

Faculty Talks see pgs 14-15

**Wednesday, March 24 11:00 A.M.**

# April

## Ulrich Virtual

Faculty Talks see pgs 14-15  
**Thursday, April 1 11:00 A.M.**

## Salon Circle Monique Meloche

**Thursday, April 1 6:00 P.M.**

Visit [ulrich.wichita.edu/join/give/](http://ulrich.wichita.edu/join/give/) for more information

## Ulrich Virtual

Faculty Talks see pgs 14-15  
**Wednesday, April 7 10:00 A.M.**



## Ulrich Virtual

Artist Talk: Renée Stout  
**Tuesday, April 13 6:00 P.M.**

Renée Stout is a contemporary American artist whose work is renowned for its potent reflections on African American heritage and visual culture of the African diaspora, encouraging self-examination, self-empowerment, and self-healing. The Ulrich exhibition *Renée Stout: Ghosts* features Stout's haunting prints that explore the ideas and visual language

of Haitian Voodoo and American Voodoo and Hoodoo. Stout grew up in Pittsburgh, Pennsylvania and received her BFA from Carnegie Mellon University in 1980. In 1985 she moved to Washington, D.C. and began to explore the roots of her African American heritage. The lives of Stout's imaginary characters unfold in a variety of media, including painting, mixed media sculpture, photography, and installation. The recipient of awards from the Joan Mitchell Foundation, The Pollock-Krasner Foundation, and the Louis Comfort Tiffany Foundation, Stout has shown her work in solo and group exhibitions throughout the United States, and in England, Russia, and the Netherlands. Registration is required for this virtual program at [ulrich.wichita.edu/programs](http://ulrich.wichita.edu/programs).

## Ulrich Virtual

Faculty Talks see pgs 14-15  
**Thursday, April 15 10:00 A.M.**



**Writing Now/Reading Now**  
Fiction Reading: Michael Parker  
**Thursday, April 15 6:00 P.M.**

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. Registration is required for this virtual program at [ulrich.wichita.edu/programs](http://ulrich.wichita.edu/programs).

## Senior Wednesday

Rachelle Meineke: *Sacred Objects of the Yoruba*

**Wednesday, April 21 10:30 A.M.**

Renée Stout's work has been deeply influenced by her decades of research into the art and traditions of both Africa and African diasporas. To help our audiences better understand the connections that Stout's work makes, the exhibition, *Ghosts*, incorporates six objects from the collection of Wichita State University's Lowell D. Holmes Museum of Anthropology. All six objects come from the Yoruba culture of present-day Nigeria, which historically had a great influence on Black diasporic culture in the Americas and whose art is particularly well represented in the Holmes collection. Learn about the Yoruba objects included in *Renée Stout: Ghosts*, as well as other African objects in the Holmes Museum. Registration is required for this virtual program at [ulrich.wichita.edu/programs](http://ulrich.wichita.edu/programs).

## Family Fun Day

**Saturday, April 24 1:00-3:00 P.M.**

Bring the family for an afternoon of outdoor hands-on art making, stories, and fun discoveries in the Outdoor Sculpture Collection. All activities will observe social distancing, mask wearing, and hand-washing requirements.



### Ulrich Virtual

Dr. Rhea Combs: *Beneath These Restless Skies: Gordon Parks and His Cinematic Impact*

**Tuesday, April 27 6:00 P.M.**

Rhea L. Combs is Curator of Film and Photography at the Smithsonian's National Museum of African American History and Culture. She also serves as the head of the museum's Earl W. and Amanda Stafford Center for African American Media Arts (CAAMA). Combs received her Bachelor of Arts degree from Howard University, a Master of Arts degree from Cornell University, and a Doctorate from Emory University. Her writings have been featured in anthologies, academic journals, and exhibition catalogues covering a range

of topics including African American female filmmakers, Black popular culture, visual aesthetics, filmmaking, and photography. Registration is required for this virtual program at [ulrich.wichita.edu/programs](http://ulrich.wichita.edu/programs).

## May

### Writing Now/Reading Now MFA Graduate Reading

**Sunday, May 2 2:00 P.M.**

Come celebrate the graduating class of Wichita State's MFA Program in Creative Writing as they read from their final projects. Registration is required for this virtual program at [ulrich.wichita.edu/programs](http://ulrich.wichita.edu/programs).

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.



*Solving for X = Identity*  
Research Presentation and  
Dance Performance: *Matrilineal Memories*

**Tuesday, May 4 2:30 & 5:30 P.M.**

Students in Sociology, Dance, and Honors College will present research and choreographed performances in response to collected memories as part of the Ulrich exhibition *Solving for X=Identity: Sharing Matrilineal Memories at WSU*. Both performances will take place outdoors on the front terrace of the Museum to allow for appropriate social distancing. Masks are required.

### Ulrich Virtual

#### ADCI Art History Awards

**Friday, May 14 6:00 P.M.**

The third annual art history awards celebrate the outstanding achievements by art history students in several 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. Registration is required for this virtual program at [ulrich.wichita.edu/programs](http://ulrich.wichita.edu/programs).

### Senior Wednesday

ADCI MFA Graduates

**Wednesday, May 19 10:30 A.M.**

Please join us for artist talks presented by the 2020 MFA Graduates from the School of Art, Design and Creative Industries. Registration is required for this virtual program at [ulrich.wichita.edu/programs](http://ulrich.wichita.edu/programs).



# June



## Ulrich Virtual

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

**Tuesday, June 1 6:00 P.M.**

In the 1970s and 80s, Soviet émigré 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. Registration is required for this virtual program at [ulrich.wichita.edu/programs](http://ulrich.wichita.edu/programs).



## Ulrich Virtual

Artist Talk: Ayana V. Jackson

**Tuesday, June 15 6:00 P.M.**

Ayana V. Jackson is a contemporary American photographer and filmmaker who mines 18<sup>th</sup> and 19<sup>th</sup> century Western art and photographs as a means to challenge racial and gender stereotypes ingrained in historical narratives. Jackson's work examines how the Black body has been portrayed, what has been left out of the frame, and uses self-portraiture to consider the role these narratives play in constructing identities. Two new acquisitions of her work for the Museum's collection are included in the Ulrich summer exhibition *Art Is a Superpower!*. Jackson's work is held in the collections of, among others, The Studio Museum in Harlem; Princeton University Art Museum; The Museum of Contemporary Photography, Chicago; Detroit Institute of Art; and National Museum of African Art Smithsonian Institution, Washington, DC. Registration is required for this virtual program at [ulrich.wichita.edu/programs](http://ulrich.wichita.edu/programs).

## Sculpture Glow

**Tuesday, June 22 6:00 P.M.**

An after-hours exploration of the Martin H. Bush Outdoor Sculpture Collection as the glow of the evening light settles and the fireflies of summer twinkle. A community and family event celebrating a summer solstice with interactive stations connecting our sculptures and our history.

## Senior Wednesday

Blair Tarr: *Wichita's Valentine*

**Wednesday, June 16 10:30 A.M.**

For forty years, prefabricated diner buildings were sent out from Wichita around the country and even overseas. Valentine diners haven't been produced for nearly half a century, but are still a part of roadside architecture. This is their story. Blair Tarr is a curator for the Kansas Historical Society. Registration is required for this virtual program at [ulrich.wichita.edu/programs](http://ulrich.wichita.edu/programs).

# July

## Ulrich Virtual

Artist Talk: Jay Williams

John Baeder: *A Road Well Taken*

**Tuesday, July 6 6:00 P.M.**

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!*. Registration is required for this virtual program at [ulrich.wichita.edu/programs](http://ulrich.wichita.edu/programs).



# SUMMER EXHIBITIONS

5.20.21-7.31.21

# ***Art Is a Superpower!***

Beren Gallery

When James Porter, Exhibition Designer and Production Manager, was asked to curate this exhibition—a selection of new accessions over the past five years—he knew instantly what he wanted to include. At the same time, he knew exactly how the work would be installed.

“As a working artist and preparator, I am not a wordsmith. My language is in imagery, and visuals speak volumes. In selecting these works, my first approach was from a design standpoint. I wanted pieces that played well together and filled the gallery space with enough weight to fill the viewer’s senses, yet light enough to allow the viewers the freedom to see the works. I did not give much thought to the individual narrative of each piece. What I do know is that in selecting any group of works, a conversation will inevitably weave its way through the gallery like a great storyteller. It’s our nature to make sense of what we see, to find some connection. Quite possibly, it may have subconsciously impacted why I chose these pieces for this show. This exhibition speaks to the complexity of identity, human rights, democracy, and patriotism, as we stand in the midst of a global pandemic. Art is a reminder of our past, a reflection of our present, and a nudge to our possible future. *Art is a Superpower.*”



Divya Mehra, *We don't stand in line, borrowed shoes hurt your feet OR To India and back: Why we must not give up*, 2014. Divya Mehra, *You Made Me*, 2014. Prints; sizzurp; acrylic ink, paper. Museum Purchase. Collection of the Ulrich Museum of Art.

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

## Polk/Wilson & Amsden Galleries

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 2021, the Ulrich will present *On Vacation!* to celebrate a visit to an art museum as a summer getaway.

Drawn from the Museum's permanent collection, the show features seven series of prints depicting places and events that present an 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. Each portfolio will also be accompanied by a music playlist to help transport visitors through both the sights and sounds in the gallery.

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.

Artists featured in the exhibition are Karel Appel, John Baeder, Alexander Calder, George Grosz, Vitaly Komar and Alexander Melamid, Roberto Matta, and Harry Sternberg.

The exhibition is generously supported by Lee and Ron Starkel, the Reuben Saunders Gallery, and the Ulrich Museum Alliance.



Alexander Calder, *Le Grand Cirque Calder*, 1927 (1955). Film stills.







Harry Sternberg, Zoo, 1947. Screen print. Gift of the Artist, Collection of the Ulrich Museum of Art.

# FALL EXHIBITIONS

8.19.21-12.4.21

# ***Look, it's daybreak, dear, time to sing***

## Polk/Wilson & Amsden Galleries

From suburbs to farmlands to the heart of densely populated cities, birds dwell wherever humans have settled. Some find ways to thrive in these ever-transforming ecologies, while others are adversely impacted, if not threatened with extinction. In their varied ways of cohabiting with humans, birds offer rich situations to reflect on the implications of living in more-than-human worlds.

For their exhibition entitled *Look, it's daybreak, dear, time to sing*, Canadian artist duo Richard Ibghy and Marilou Lemmens present recent works that explore points of contact between birds and humans in an effort to expand the meaning of hospitality, care, communication, and attentiveness between species. Comprised of interrelated bodies of sculptural and video work, the scope of the exhibition's research stretches into the distant past while also drawing us into possible futures. The show pays particular attention to human co-existence with nature here in the Great Plains and asks us to expand our ability to imagine and build shared worlds for generations of avians, humans, and a host of other species.

The exhibition was created with the support of the Bemis Center for Contemporary Arts, where it was first shown in 2019-2020. The exhibition was organized by Sylvie Fortin, Bemis Center Curator-in-Residence 2019-2021. Richard Ibghy and Marilou Lemmens also thank the Canada Council for the Arts and the Conseil des arts et des lettres du Québec for their financial support.



Richard Ibghy and Marilou Lemmens, production still from *Cleaning the Atlantic Puffins, Tufted Puffins, and Common Murres' Exhibit*, 2019, HD video with sound, 8:31 minutes (looped), from the series *The Violence of Care*, courtesy of the artists and Bemis Center for Contemporary Arts, Omaha.



# ***Love in the Time of the Anthropocene***

Terry Evans, Philip Heying and A. Mary Kay  
Beren Gallery

This exhibition brings together recent work by photographers Terry Evans and Philip Heying and painter Mary Kay. All three artists have deep connections to Kansas—Heying and Kay reside in Matfield Green and Lindsborg, respectively, while Evans lived in Salina for 27 years, returns to the state often, and has since the 1970s made some of her best-known work here. All three also share a deep love for the prairie environments that surround and inspire them. Although they work in diverse and divergent ways, these artists express their love for the natural world and the creatures, both non-human and human, that inhabit it by paying close attention, observing slowly, and zooming into details. When these pieces are brought together, they form expansive and profound tributes to their subjects and the emotional rewards that a close connection to the land at hand offers us.



Terry Evans, *Fent's Prairie, Salina, Kansas, May 2018, 2018*. Photograph. Courtesy Terry Evans.

SPOTLIGHT

# In Gratitude | George and Virginia Ablah

Wichita State University has been tremendously enriched by the presence of George and Virginia Ablah's love of the arts, especially public art. Four of the most beloved and iconic pieces of sculpture in the Martin H. Bush Outdoor Sculpture Collection were gifted to the Ulrich Museum of Art and WSU by George and Virginia Ablah in the mid-1980s.

"My wife Virginia and I are great sponsors for the concept of putting art into public areas where people who wouldn't normally see art can see it." — George Ablah

George and Virginia sought to place art where everyone could easily experience its grace and beauty without barriers and with no charge. Their hope was that those who may not have access to art, to a museum, or a gallery could freely approach art in public spaces and that it may lead to a lifetime of caring for the arts.

Francisco Zuñiga's *Three Women Walking* and Fernando Botero's *Man with a Cane* and *Woman with an Umbrella* are purposefully positioned on the center quad of campus blending in among crossing paths of pedestrian traffic. The sculptures are frequently photographed with joyful companions and are a favorite photo op for graduates donning their caps and gowns. The Ablahs' gift also includes Joan Miró's sculpture *Grande Maternité* featured at the entrance to Duerksen Fine Arts Center.

As the Ulrich went virtual this spring, a young high-school student shared this note in response to *Three Women Walking* as part of our "Meet Me in the Vault" program: "The work speaks to me at a time women didn't have rights to education. These Hispanic women walking in diversity makes this a strong message to girls. That they are capable of anything."

To learn more about the Martin H. Bush Outdoor Sculpture collection and the Ulrich app visit our website at [ulrich.wichita.edu](http://ulrich.wichita.edu).

From top to bottom: George and Virginia Ablah.  
Francisco Zuñiga, *Tres Mujeres Caminando (Three Women Walking)*, 1981. Bronze casting. Gift of George and Virginia Ablah. Photographed with Ulrich intern, April Lemon.  
Fernando Botero, *Man with Cane* and *Woman with Umbrella*, both 1977. Bronze casting. Gift of George and Virginia Ablah. Photographed with Ulrich supporters Carol Glidden and Shoko Sevart.





# In Gratitude | Ulrich Alliance

The Ulrich Museum of Art is honored to be supported by a dynamic team of volunteers known as the Alliance. The Alliance originated as a branch of the WSU Endowment Association Art Committee, created to support the growth of the Ulrich's membership and to focus on hosting opening receptions.

"It is a privilege to plan opening receptions for the exhibitions at the Ulrich. Not only do you create a fun social gathering for the hundreds of patrons, students, and eager art goers, but you expand on the messaging of the show and present it in a lively gathering." — Genevieve Farha

Through the enthusiastic contributions of the Alliance, attendance at our receptions continues to grow, frequently topping 400+ guests, doubling our numbers from the previous decade.

The Alliance transitioned away from a focus on membership in 2016 and directed its energy and creative powers towards promoting engagement and experiences. Alliance members can be found at community events such as ICT Open Streets, the Northend Urban Arts Festival, and Earth Day at the Zoo, recruiting donations, ladling chili, and wrapping bowls for Empty Bowls Wichita. Through participation in Empty Bowls, the Alliance has played a hand in providing over 384,000 meals to those who suffer from hunger in our community.

"The Alliance provided me an outlet of service and hands-on direct involvement with the arts. Typically, the way we think about interacting with a museum is as a spectator, but through the Alliance I had the opportunity to be personally engaged and have impact on the way the arts function in our community. It was an incredible honor and a very rewarding experience." — Kate VanSteenhuysen

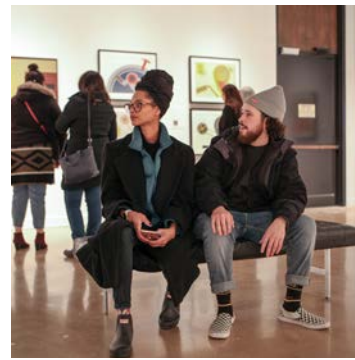
As creators of the Ulrich's biennial fundraiser, *A SculpTour Affair*, the Alliance leads the way in progressive parties. *SculpTour* celebrates selections from the prestigious 81-piece Martin H. Bush Outdoor Sculpture Collection with a whimsical afternoon filled with music, dance, food, and drink. The Ulrich is richer for the dedication of this evolving team, their time, talent, and belief in the mission of the Museum.

Top: (from left to right): Genevieve Farha, Gretchen Postiglione (2017 SculpTour co-chair), Ruthie Gillespie, and Lee Starkel.  
Middle: Guests enjoying A SculpTour Affair with Genevieve Farha (2015 SculpTour chair) and Janelle King (2019 SculpTour chair).  
Bottom: Patrick Habirk, past Alliance President, and Ruth Ann Martin, past Alliance member, volunteering at Empty Bowls Wichita.

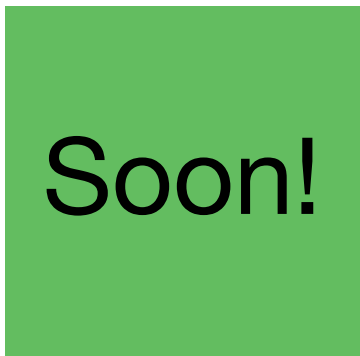


# ULRICH ESSENTIALS









## 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. Shirley Lefever, 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 Edmondson, 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

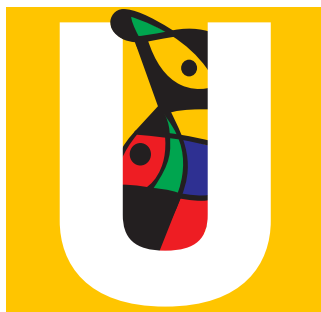
## Ulrich Docents

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 81 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.

## New Museum Website & Collection Portal

**<https://ulrich.wichita.edu>**

This year, the Ulrich launched its redesigned and expanded website as an extension of the Museum. An enhanced digital platform designed to enliven and enrich visitor experiences, it places art front-and-center. The site is an exceptional resource for viewers everywhere offering in-depth information on exhibitions, programs, events, teaching and learning, over 100 archived videos, and the **Collection Portal**. Through the portal, users have direct access to more than 6,000 objects in the collection with expanded content and images.

## 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](http://wichita.edu/parking).

## Join Us On Social Media

We've seen a big increase in followers on our social media platforms (Facebook, Twitter, Instagram, YouTube) over the last year. We're always excited when you like and comment on our posts. But did you know there's a way you can help us reach even more people on social media?

By posting about us using our tag, “#@ulrichmuseum”, and by retweeting Ulrich posts, you can help us reach people beyond our networks, folks like your friends—and even their friends. Please consider retweeting and tagging us often. Of course, we hope you will continue to like and comment on our posts regularly, as well!

## New Intern



Samantha Carter is our new Curatorial and Education intern at the Ulrich. She grew up in Wichita and moved back after graduating from Carleton College in Minnesota with a major in Art History. She is in the Master of Arts in Liberal Studies program at WSU, combining Art History, Women's Studies, and Museum Studies. Samantha also works for the Education Department at the Wichita Art Museum, running the Art Start program. She is passionate about museum outreach and feminist, queer, and activist art.

## 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 weekly e-newsletter, U-News. 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.

## Giving

# 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](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.

## 2019-2020 Individual & Corporate Donors

### Grand Gallery

Joan S. Beren Foundation  
Joan S. Beren Outdoor Sculpture Conservation Fund  
Fidelity Bank Foundation  
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### Key for photo-grid pages 38-39

1. Eleanor Lucas, Marianne Misko
2. Jane McHugh and Rick Muma
3. Sara Als
4. Ann and Martin Bauer, Lee Starkel, Jeff and Janice Van Sickel
6. Jennifer Rygg, Pam Bjork, Trish Higgins
7. Tracy Hoover & Curt Gridley
8. School of Art, Design and Creative Industries students
9. Leslie Brothers and Clark Bastian
10. Ellie Skokan
11. Gerri Colgan, Hadley Perkins, Mike Klaassen
13. Shoko Severt, Pam Bjork, Trish Higgins, Johanne Pachankis, Jane McHugh
14. Kristin Alford, Craig Thompson and Connie Bonfy
15. Patrick Duegaw and Ann Resnick
16. Glenn Misko and Carol Glidden



A Movement of Ideas



17. Rebecca Hoyer and Dale Strattman
18. Val Davis, Cindy Shigley, Kathy Garofalo, Rick Muma, Leslie Brothers, Marché Fleming-Randle, Clark Bastian
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28. Saroj Arab and Anne Frey
29. Donald Rogus, Hugo Zelada-Romero, Craig Thompson
30. Jim and Sara Farley
31. WSU Students
32. Lee and Ron Starkel



## **Ulrich** Museum of Art

### **Museum Hours**

**Please check our website or call for updates**

Monday–Saturday: 11 A.M. – 5 P.M.

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### **Wichita State University**

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## **Spring Update 2021**

# **Expanding the Capacity** for Audience Engagement