

W Y O M I N G

# ARTSCAPES

WYOMING ARTS COUNCIL NEWS • WINTER 2013



**COVER STORY**  
**Governor's  
Arts Awards  
Winners**

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WYOMING  
**ARTS**  
COUNCIL

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# CLICK!

## A WEEKEND FOR WYOMING VISUAL ARTISTS

Save the Dates: March 1 - March 3, 2013

UNIVERSITY OF WYOMING VISUAL ARTS BUILDING, LARAMIE

The weekend opens on Friday, March 1, 2013 with panels and networking time. This will be followed with an artist talk by UW Eminent Artist in Residence Judy Pfaff at 7 p.m. Saturday, March 2 will feature more sessions, including hands-on workshops offered by UW professors, and lunch with a 20/20 session highlighting Wyoming artists. Panels will feature a mix of Visual Arts Fellowship jurors and Wyoming artists, gallerists and collectors. On Sunday, March 3, fellowship jurors will offer one-on-one evaluation sessions for fellowship applicant artists. Registration details can be found at [wyomingartscouncil.org](http://wyomingartscouncil.org). Sign up for 20/20 by emailing Rachel Miller, [rmiller@uwyo.edu](mailto:rmiller@uwyo.edu)

Reserve rooms now at Fairfield Inn at \$79 per night single/double. Call 307-460-2100 and ask for "Click!". Deadline for rate is January 31, 2013.

**For more information: 307-777-5234 or [www.wyomingartscouncil.org](http://www.wyomingartscouncil.org)**

Sponsored by the UW Visual Arts Department,  
the UW Art Museum and the Wyoming Arts Council.







## OUR MISSION

The Wyoming Arts Council (WAC) provides leadership and invests resources to sustain, promote and cultivate excellence in the arts.

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## NEWSLETTER

Wyoming Arts Council newsletter published quarterly. Funded in part by the NEA and Wyoming Legislature.

[wyomingartscouncil.org](http://wyomingartscouncil.org)

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**ON THE COVER:** Jalan Crossland, from Ten Sleep, WY, was one of this year's winners of the Governor's Arts Awards which recognize organizations and individuals who devote time, passion and financial support to the arts in Wyoming. *Photo by Paschal Karl/Karl Creations*



**ARTS. PARKS.  
HISTORY.**  
State Parks & Cultural Resources



## WYOMING ARTS COUNCIL

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Hours: Monday-Friday 8 a.m. to 5 p.m.

[wyomingartscouncil.org](http://wyomingartscouncil.org)

# CONFERENCES AND OTHER “CONVENINGS”



As we enter a new year, discussions at the Wyoming Arts Council focus on budget reductions and limitations in travel and staffing. You may wonder why the Wyoming Arts Council continues to plan conferences, symposiums and other types of arts gatherings. It is part of

our long-range plan to serve Wyoming arts and cultural organizations and its artists by bringing people together through the arts. We see our role as being a “convener” as well as a granting organization. We are a resource for all types of arts information, and a connection among all things arts and our constituents.

We live in a rural, sparsely-populated state where you can drive an hour without passing another vehicle. It is difficult for artists, performers, writers, non-profit organizations, arts educators and others to get together and share ideas, learn new skills, and yes, just plain “network.” While this may seem like a luxury to some, it is crucial to our Wyoming arts community. The Governor put some funding in his own budget to support our efforts in this area.

The WAC is planning another CLICK! Symposium for visual artists and a Biennial Art Exhibition featuring work by 2011 and 2012 fellowship recipients. We are working on a Statewide Arts Conference for non-profit arts organizations, performing artists, arts advocates and others, which will be held just prior to a national conference in Wyoming for arts lead-

ers from across the U.S. We have partners in these efforts, as we could not do these events without help. The University of Wyoming Department of Art and UW Art Museum are partnering with us on the CLICK! Symposium in Laramie. The Nicolaysen Art Museum in Casper will host the Biennial Exhibition. The Wyoming Arts Alliance (WyAA) will hold its annual Booking Conference as part of the Statewide Arts Conference. This will allow individuals and groups to attend both events in one place, and combine efforts with the WAC on planning conference sessions and events.

Possibly the biggest partnership the WAC has undertaken in recent times is our work with the National Assembly of State Arts Agencies and numerous Jackson arts organizations to hold a nationwide Leadership Institute in Jackson in the fall. This will put Wyoming “on the map” with our fellow state arts agencies and other national arts leaders. We are honored to be co-hosting all of these various events in 2013.

Please plan to take advantage of these “convenings” whenever you can. After all, we are planning these events for you, and hope you will support them in 2013, and into the future! Happy New Year from all of us at the WAC!

A handwritten signature in orange ink that reads "Rita Basom". The signature is stylized and cursive.

**Rita Basom**  
*Wyoming Arts Council Manager*



ART CAN TAKE MANY  
FORMS



ART INCLUDES ALL  
ABILITIES



ART TOUCHES ALL  
AGES



ART REACHES ALL  
LOCATIONS





The Governor's Arts Awards (GAA) provide a forum to recognize those organizations and individuals who devote time, passion and financial support to the arts in Wyoming.



# TRAILER PARK TROUBADOUR

## Jalan Crossland fires up Wyoming's alt-country scene

Jalan Crossland was raised in small-town Wyoming. He still calls "country" home in tiny Ten Sleep (pop. 260), making him one of the rare contemporary alt-country artists who know the territory from the inside-out. This helps explain the lyrical truth-is-stranger-than-fiction slant to his songs about 21st-Century rural life. Live and on recordings, he adds dazzling guitar and banjo fingerpicking to his quirky tales of hobos, tire fires, mobile homes, strippers, chicken truckers, homegrown politicians and home-brewed methamphetamines.

Maybe you've heard this one:

*Farmer Bud drove a tractor  
With an antique John Deere motor,  
Little faster than he oughter  
In the Deer Creek Days parade,  
When the deputies engaged him  
In a low-speed tractor chase,  
Farmer Bud throttled up  
And the whole crowd heard him say*

*Don't taze me bro  
Don't taze me bro  
I'm an American citizen you know,  
Oh oh, oh no  
Please don't taser me.*

Or this one:

*Oh my god, smellin' tires, someone save the baby,  
it's a trailer park fire!*

*Well how did the whole thing get out of hand?  
I was burning spiders with the aerosol can.*

*Oh my god, smellin' tires, someone save the baby,  
it's a trailer park fire!*

*Where we gonna live baby, where we gonna live?  
Storage shed on Cottonwood and 5th.*

*Oh my my, smellin' tires, someone save the baby,  
it's a trailer park fire!*

Here's one more:

*I've been drivin'  
I've been drivin'  
Since before I woke up this mornin'  
Truckin' chickens through the night  
From Memphis out to Mendocino  
The Loneliness of the All Night Chicken Trucker!*

continued on page 8

# TRAILER PARK TROUBADOUR

continued from page 7

The lyrics tell stories, some true, some not. Farmer Bud (or someone like him) did get tazed a few years ago during the Glenrock Fourth of July parade. This particular trailer park fire could very well have happened in Washakie County.

A songwriter is no more bound to the truth of the matter than is a fiction writer. Sometimes, while the audience is whooping it up, they may miss some of the song's barbed undercurrents. Here's the final verse of "Don't Taze Me Bro:"

*I recall the good ol' days  
Of billy clubs and pepper spray  
A shot of mace in the face  
Between friends  
Now they strike us down like lightnin'  
And we flop around like chickens  
So, that gun ain't so much fun  
When you're on this end.*

Spoken like a true veteran of public protests, which he is. Last fall, he spent some time with Occupy Wall Street at Zuccoti Park, and attended other Occupy rallies on the East Coast.

In January 2012, he was arrested during an Occupy Iowa rally during the Republican presidential caucuses in Iowa. Maybe the police didn't like the music he was playing as he, a drummer and a horn player marched down the street in a reenactment of "The Spirit of '76." He was zip-tied by police, tossed into a paddy wagon and transported to the slammer. He was out within a few hours.

"I don't want to be a novelty act, although sometimes it's hard to avoid," Crossland said. "Humor

seems to arise out of the stories. I make some political and social points, and get them out with a candy-coating of humor."

He admits to having "a whole town full of people in my songs – my little town in my head. I should have an artist draw a family portrait of them all." He changes the names of the song's characters to protect the innocent and guilty alike.

Crossland's musical upbringing is complicated enough for a novel, or possibly an extended Jalan song. He is one of four generations of his family – two ahead and one behind – who live in Wyoming. He says that there is a "Wyoming sound and a distinct Wyoming culture." Asked to describe it, he quips: "You can tell you're in Wyoming once you get here."

Although the guitar spends a lot of time in Jalan's hands, the first stringed instrument that caught his eye was the banjo. His Uncle Dan, a musician, introduced Jalan to the instrument.

As a kid, he spent a lot of time out in front of the Big Horn Bar listening to country bands. And then he discovered rock 'n' roll. He switched to the guitar and emerged from his teen years playing electric guitar for money on the road with "big-hair, whammy bar, Iron Maiden wannabe bands"

But "country" was always with him. Crossland's metal phase gave way to touring with honky-tonk country bands as a hired hand. He returned to the banjo, a six-string, left-handed version. He moved to a solo act in the late 1990s, which is also when he began crafting his new-old-timey tales of sagebrush and asphalt. While building his reputation as a solo artist, he spent a lot of time at home in Ten Sleep

**HUMOR SEEMS  
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CANDY-COATING  
OF HUMOR.**

~ Jalan Crossland



either by the woodstove or on the porch, picking and playing and inventing to become a roots music virtuoso. Crossland earned a second-place finish in the 1997 Winfield (Kan.) National Guitar Fingerpicking competition, and first place that same year in the state flatpicking contest of his Wyoming home. He also has dozens of regional championship awards.

While he loves the traditional sounds of the banjo and the acoustic guitar, he acknowledges that it's a bit confining at times. That's where rock comes in. "You're free to do anything with any instrument at any time."

His influences include an eclectic mix of musical styles: John Hartford, Bob Dylan, the Nitty Gritty Dirt Band, Taj Mahal and the Ozark Mountain Daredevils. What they all have in common is a strong interest in American musical styles. The current popularity of roots or alt-country music shows that "Americans have an urge to get back to their roots. When we reached the 21st century, things seemed too fast and commercial and fake in a lot of ways. There is a desire to get back to things that are more real."

Crossland has been the opening act on several tours with alt-country legend Robert Earl Keen, has appeared on television, radio, and in dozens of magazines including *The New York Times*, *No Depression*, and *Fingerstyle Guitar*. In February, he'll pick up a Governor's Arts Award in Cheyenne.

His new album, *Portrait of a Fish*, is a solo project in the purest sense. It features Crossland with his gui-

tar and banjos in the studio. In support of the new album, he's been playing solo most of this touring season. Exceptions are the November 30 reunion performances of his band in the Days Inn Safari Room in Thermopolis. The next day, the band played for the launch of Wyoming Whiskey at a community party hosted by the new distillery in Kirby.



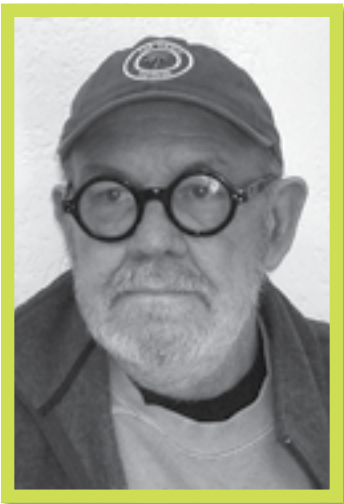
Crossland plays solo and with his band at festivals, concerts, and events throughout the Rocky Mountain region, and as far afield as Nashville, Key West and New Orleans. But he loves his Wyoming audiences, who return that love many fold. He's the homeboy each summer at Ten Sleep's Nowoodstock Music Festival. He's often the star attraction at the annual Ucross Fourth of July party just over the Big Horns at Ucross.

He is a true Wyoming product, with an uncanny ability to create melodies and lyrics that speak to his

audiences in a simple, honest, humorous way, while he dazzles listeners with his virtuosic and complex instrumental prowess. Rich in American folk traditions, he has an original sound that is edgy, fresh and unique.

Visit Crossland's lively web site at [www.jalancrossland.com](http://www.jalancrossland.com). Hear an interview (and listen to some songs) on a Wyoming Public Radio interview at <http://wyomingpublicmedia.org/post/wyoming-artist-profile-jalan-crossland>. Read an excellent article by Dale Short about Crossland from a July 2011 post on the Beartrap Summer Festival web site: <http://beartrapsummerfestival.com/jalan-crossland-spinning-those-strange-new-old-timey-tales/>.

# FOR LYNN R MUNNS, IT'S BEEN "A LIFE OF MAKING AND TEACHING"



In 1971, Lynn R. Munns arrived for his new teaching job at Casper College with his wife, Sunny, and all of their worldly goods packed into a 1969 Chevy pickup. With an M.F.A. from Utah State University in hand, he was ready to take on the tasks of teaching

pottery and ceramics to the 100 students registered for fall classes. The program lacked equipment and space. Undeterred, Munns began building a community of students and artists at Casper College.

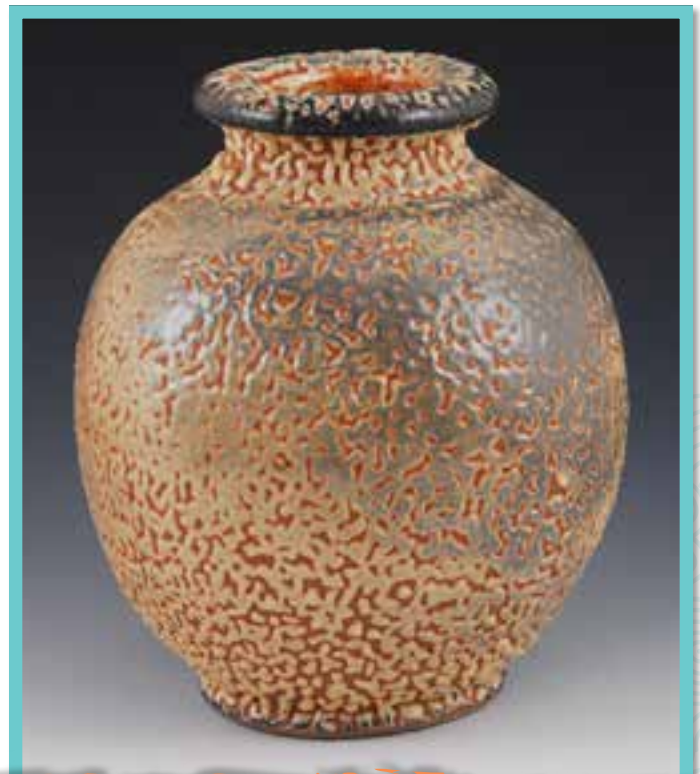
Fast forward thirty-five years later. Thanks to Munns' leadership, the program now boasts an impressive array of up-to-date apparatus: a combined total of twenty electric and kick wheels; and six electric, three gas, two wood, a soda, and Raku kilns. Lynn also expanded the studio area, making places for the hand-building process and glazing.

Problem-solving is at art's core; its contribution to the development and understanding of technology is undeniable. Lynn's grasp of this added to the dimensionality of the pottery and ceramics program at Casper College, where his student artists began to eclipse the reputation and draw of much larger programs. Munns supported students who wanted to pursue art

against the conventionalities of "real life," and taught them ways to negotiate those twists and turns.

Munns' career at Casper College also included serving on many committees as a member or as chairman. He was the chairman of the Visual Arts Department from 1973-1980, and then served as Chairman of the Fine Arts Division from 1980-2006. He also directed the Goodstein Visual Arts Gallery.

In 1989, Lynn received the Rosenthal Outstanding Educator Award as well as the Outstanding Educator Award from the Casper Area Chamber of Commerce. In his role as arts educator and advocate, he was on many boards and panels that serve the arts: the





Nicolaysen Arts Museum, the Wyoming Advocates of Cultural Development, the Western States Arts Federation, the National Assembly of State Arts Agencies and the National Endowment for the Arts. He served as a board member of the Wyoming Arts Council for ten years.

And all the while, Munns pursued his art. His pieces are described as utilitarian. Imagine the Wyoming wind sculpting a piece of rock to a smooth curve. He puts handles on it, and uses it as a vessel. There is physicality in making pottery, but Munns' pottery pieces are difficult for their absolute dedication to balance, equidistance, and the beauty that comes with the poise of stability.

Munns has received numerous awards for his work. He has been featured in scores of exhibitions throughout the region, and was part of many more group exhibitions. He is represented at galleries in Wyoming, Montana, Colorado and New Jersey. Lynn has done

many workshops throughout the Rocky Mountain region and on the east coast.

When Munns retired from teaching in 2006, the Nicolaysen opened a retrospective, "A Life of Making and Teaching," celebrating his work. He could think of no better way than to also include and feature his community of students. In the exhibit's accompanying catalog, Holly Turner, former executive director of the Nicolaysen, wrote, "Lynn has devoted his life and work to the Fine Arts through his teaching and his service. His life as an artist, a teacher, a cultural and academic leader, and as a tireless supporter of the Fine Arts is an extraordinarily rich and deep legacy for Casper College, for Wyoming, and for the American ceramics community."

*Sources for this article include "A Life of Making and Teaching," by Bruce Dehnart of Peters Valley, N.J. This was the catalog that accompanied the exhibit of the same name.*



# ADVOCACY FOR VISUAL ARTS CENTER, GILLETTE

Like a fine wine, the Advocacy for Visual Arts (AVA) Center gets better with age

The AVA Center debuted in 1998 to an enthusiastic reception by artists and residents. After a period of planning, AVA filled a niche as a hub for all things visual arts, providing high-quality art instruction that is affordable to all.

With the 21st-Century emphasis on how the arts help to stimulate economic development in communities, AVA concentrated on an arts education connection, and began offering classes given by professional and volunteer instructors in a wide array of categories.

Types of classes included pottery, mosaic, painting and drawing, felting, tile glazing, pine needle weaving, loom weaving and even a class on how to wrap a beautiful package, usually offered during the Christmas season. AVA is developing new classes for 2013, such as jewelry making.

Classes are geared to all age groups. For youngsters, there is "Little Tykes" and "Van Gogh Kiddos."

For school-age children, classes are run throughout the academic year. During the summer, one of the most popular for this age group is "Pottery Camp."

One of the popular newer programs is "Uncorked." Run twice a month, friends, dating couples, or co-workers can bring their favorite wine and create a reproduction of a piece that was done by the guest artist specifically for the class.

All supplies needed for the class are provided by the center, (including plastic glasses for the wine), and the guest artist walks participants through the process of creating an art piece similar to the featured piece, exploring the use of techniques and tools that the artist used to create the piece. The plan is to have a "Valentine's Uncorked" in

February. It's a fun night for people to get together.

Gillette had the perfect place for AVA's location. On old Highway 90 -- now West Second Street -- was an empty Department of Transportation building that had been used as a fuel stop. Community members transformed the building into a place where many

**WITH THE 21ST-CENTURY EMPHASIS ON HOW THE ARTS HELP TO STIMULATE ECONOMIC DEVELOPMENT IN COMMUNITIES, AVA CONCENTRATED ON AN ARTS EDUCATION CONNECTION...**





The mural is painted on the AVA garage door on the outside of the building. Painted by Christopher Amend of Gillette.

fundraising events, exhibitions, sale events, birthday parties, and a wide variety of classes with different classroom needs could be held.

AVA has fostered many partnerships in the community, including with Campbell County School District, Northeast Wyoming Board of Cooperative Education, Yes House, and Crook County School District. Focused mainly on educational partnerships, AVA also works with Sol Domus, Inc., a day rehabilitation center. AVA also works closely with Gillette College to offer targeted visual arts classes.

Next year, AVA hopes to bring arts programs to the town of Wright through an NEA Our Town Grant they are submitting. If awarded funds, AVA will first focus on acquiring sculpture for a new park, but will also help bring instructors to teach classes that residents in Wright are most interested in.

In 2010, fundraising began for the installation of a production-size kiln. Delivered in a snowstorm in January of 2011, the kiln is housed in its own out-building just a short distance down the new sidewalk. The formal ribbon-cutting ceremony took

place in July of that same year and the kiln has been used continuously since. This enables potters and ceramists to use the glazes and clays that can only be used in a high-fire kiln, giving artists a broader approach to their work.

The large size of the new kiln also enables single firings of large or oddly shaped-pieces. Along with the two low-fire kilns at the center, artists in the community are able to produce many pieces at once in a single firing and pieces that could not be fired otherwise.

Annually, AVA provides over 30 exhibiting opportunities for artists, and offers an encouraging setting for artists to sell their artwork. Exhibits range from amateur to professional, stimulating strong attendance to the center. AVA enjoys enviable support from the community in which it thrives. With black-tie events to summer music fundraisers, AVA continues to grow, providing the perfect combination of arts education and community outreach, maintaining a standard of excellence in arts education, serving the community's visual arts needs, and enriching lives through art.

# THE NINE LESSONS I LEARNED AS A DANCER AND AN ARTS ADMINISTRATOR

by Babs Case

## In the Beginning

My first experience with arts advocacy was when I was in college, when fellow students would ask me “So, What’s your major?”

“Dance performance.”

Many replied “Seriously? That must be an easy ride!”

Little did they know, along with spending endless hours in rehearsals, I was busy in my anatomy class working on cadavers with pre-med students and taking physics and finance.

Yes, it’s true.

There is science involved in dance!

But for the first time in my life, I felt I needed to justify and defend being an artist not only to others but also to myself. To this day, my brother, who got his master’s degree in business, still says to me: “When are you going to get a REAL job?”

**LESSON #1 LEARNED: IT’S NOT A BAD THING WHEN PEOPLE QUESTION YOU OR YOUR CHOICES. YOU WILL BECOME STRONGER AND CLEARER ABOUT WHO**

**YOU ARE, WHAT YOUR VALUES ARE, AND WHAT YOU WANT TO DO “WITH YOUR LIVING” RATHER THAN “FOR A LIVING”.**

## Influences

From college I went on to dance and teach professionally with dance companies based primarily on the West Coast. They included Margaret Jenkins, A. Ludwig and Company and, finally, Harry Partch Foundation and Company.

Harry Partch changed my life. He was a true maverick, and is recognized as one of the most important American composers of the 20th century. During and after the Great Depression, he was a hobo and rode the trains, keeping a musical notebook of his experiences, which he later set to music. Between 1930 and 1972, he created one of the most amazing bodies of alluring and emotionally powerful music, almost all performed on the instruments he built himself. He built over 50 instruments from materials at hand. Harry was adamant that his music not be played after his death, and that people should make their own music.

**LESSON #2 LEARNED: USE WHAT YOU HAVE AROUND YOU TO BUILD YOUR**



**IDEAS. BE RESOURCEFUL AND RESPOND. LEAD, DON'T FOLLOW. MAKE YOUR OWN WAY.**

I was with the Partch Company for three years before Ronald Reagan took office in 1981 and funding for the arts was slashed. Touring and performances stopped, not unlike what we just recently experienced in 2008. Everyone scrambled for security.

**LESSON #3 LEARNED: THERE IS A FINE LINE BETWEEN STABILITY AND CRISIS. BE PREPARED FOR CRISIS.**

I was jobless for a year. OK, I admit that I was a waitress. I tried to look upon this positively and use it as a creative time, but it was very stressful because I hadn't done a good job of preparing for crisis.

I finally landed two part-time jobs teaching at Florida International University and New World School for The Arts in Miami. I love teaching, but at that point in my career I was much more interested in producing my own work.

So, while I continued to teach, I started to look for safe and affordable space. This led me out of urban Miami in search of a vibrant arts community. I found such a place in Stuart, Florida. The community itself was in the middle of a main street historical reno-

vation, so there was an appreciation of the cultural and architectural history of the community, as well as thought put in to how people live in communities. I made friends with a group of painters and theater artists who were also looking for a place to work. We identified a need for an art space and banded together to find land and build a warehouse art facility.

**LESSON #4 LEARNED: YOU CANNOT DO IT ALONE. YOU NEED HIGHLY QUALIFIED INDIVIDUALS WHO SHARE YOUR VISION AND HIGHLY QUALIFIED BOARD MEMBERS TO HELP YOU REALIZE YOUR VISION.**

**Center for the Arts, Florida Version**

We began efforts to build our "warehouse" building in 1983 and opened our doors in 1985.

It was a 4,000-square-foot, artist-run facility.

It eventually housed a 200-seat black box performance space, painting studio, ceramic studio, two dance studios, gallery/lobby area and a music-recording lab. We partnered with the Atlantic Center for the Arts in New Smyrna Beach for programming

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**“I’VE OFTEN HEARD IT SAID THAT WYOMING IS A SMALL TOWN CONNECTED BY LONG STREETS. AS ARTISTS AND PRESENTERS, WE CREATE A SMALL COMMUNITY OF OUR OWN.”**

~ Babs Case

# THE NINE LESSONS I LEARNED

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and for four years in a row were recognized as the number one multidisciplinary organization in the southern region by the Southern Arts Federation.

I had run the organization for 10 years and was beginning to feel consumed by it. Funding was really hard to find every year and I was still yearning to have more time to do my own work as an artist.

As I slowly pulled away from the The Center, I handed over many of our programs to other non-profits in the community. For example: The library took on our role of presenter and my right-hand person moved there to facilitate that program. I left The Center in 1995 totally depleted.

## LESSON #5 LEARNED: YOU MAY BE AHEAD OF YOUR TIME. IS YOUR ORGANIZATION SUSTAINED BY PASSION? DOES IT HAVE THE STAMINA AND FINANCIAL RESOURCES TO GET FROM VISION TO STABILITY?

### Go West

My first visit to Wyoming was in 1997 as a Lincoln Center Institute artist, performing and teaching residencies all over the country. While at Lincoln Center I had met theatre artist Bob Berky and together we created “The Unanswered Question” which we performed for Lincoln Center Institute.

That tour included Gillette, Rock Springs, Sheridan and Pinedale. That was when I literally fell in love with Wyoming. In 1998 I moved here to be the education director for Dancers’ Workshop in Jackson. Only three months into my tenure, the organization experienced a major collapse and lost all staff members with the exception of myself and one other person who worked part-time.

I was left “holding the bag” so to speak. The remaining board members looked at me and said, “What should we do?” The path seemed clear to me, and I presented a plan. They asked if I would lead the organization as artistic director, and I agreed to for three years.

### Fast forward....

Fourteen years have passed and:

- Dancers’ Workshop is now the largest tenant in Jackson’s new Center for the Arts, occupying over 3,600 square feet and one of the most “stable” nonprofits in our community. We are often used as a resource for other nonprofits in the community, whether it be as strong collaborative partners or for administrative advice and support. I say “stable” in quotes because the very nature of a nonprofit is instability unless you are a majorly endowed organization. Viewed positively this instability can fuel great energy for excellent programming that generates revenue and support which should be reinvested in creative programming.
- To give you a general picture of what the organization is today: We employ a staff of six full-time and three part-time administrators, and 15 instructors.
- Our school has gone from 85 students in 1998 to currently serving 650 youth and adult students weekly.
- We have a career-oriented dance-training program for 26 middle and high school students called our Junior Repertory Company.
- Contemporary Dance Wyoming, an eight-member regional professional modern dance company is under DW’s umbrella.
- Our outreach program interacts with thousands of public school students in Jackson and other communities throughout Wyoming every year.



• In addition to all of that, we present, in residency, from three to five national and international touring dance companies per year in the Center Theater, the most recent one being New York City Ballet. While the companies are in residence we offer master classes with their dancers, outreach to the schools, and free open rehearsals to the community in addition to public performances. While Dancers' Workshop has a reputation for keeping its ticket prices affordable our budget has quadrupled.

**LESSON #6 LEARNED: ART IS NOT COMMERCE. START WITH GREAT PROGRAMMING, WHICH GENERATES EARNED AND RAISED INCOME, AND REINVEST IT IN GREAT PROGRAMMING.**

**Focus on excellence.**

**LESSON #7 LEARNED: NEVER DEVIATE FROM YOUR MISSION. ALWAYS LOOK TO YOUR MISSION FOR WHO YOU ARE SERVING AND HOW YOU ARE GOING TO REACH THEM. IF THINGS AREN'T WORKING, REEVALUATE AND REDEFINE YOUR MISSION.**

**LESSON #8 LEARNED: MARKET AGGRESSIVELY. DON'T CUT YOUR MARKETING BUDGETS. EXPENSES ARE NEVER THE PROBLEM; REVENUE IS ALWAYS THE PROBLEM. WHERE ARE YOU GOING TO GET YOUR FUNDING?**

### **Lessons Learned**

Without knowing your organizations on a personal level, I do not know the individual challenges you face but I can imagine that they are not unlike the challenges I have faced throughout my career as an artist and a "default" arts administrator. Whatever you or your organization's mission is, it must be first and foremost compelling, clear, and concise.

As nonprofits and artists, we all face the same challenges.

I've often heard it said that Wyoming is a small town connected by long streets. As artists and presenters, we create a small community of our own. Although Wyoming could be seen as isolated, that isolation could in fact bring us closer together as an arts community.

If we applied each of these lessons learned it might be instructive in the further growth and development of the Wyoming arts community at large.

It is imperative for the survival of the arts that we see, know and use each other as resources. Remember to ask others for the support we need and deserve.

**LESSON #9 LEARNED: BE GRATEFUL!**

**And, finally, recognize how fortunate we are to be doing something we love to do.**



*Babs Case is artistic director of Dancers' Workshop in Jackson, Wyoming. She has performed, choreographed, and taught modern dance around the world, and attributes her multidis-*

*ciplinary approach to dance to her professional affiliations with the Harry Partch Foundation and Company, Richard Landry of the Philip Glass Ensemble, Lincoln Center Institute and Obie award winning actor, Bob Berk. In 1999 she moved to Wyoming and formed Contemporary Dance Wyoming.*

# HORSE AT CARHUACOCHA

by Jeb Schenck

I took a photography trek in the Huay Huash (pronounced Why Wash) in central Peru in 2010. The year before I was leading a climbing expedition when at 19,200 feet, with the summit just over 1,000 feet higher, I found I simply could no longer climb fast enough to be safe.

I knew that my days of high-altitude expeditions were over. I couldn't bear to leave the mountains. I've spent all my life up there. So I turned to safer and slightly less arduous adventures.

Photography has been my life-long passion as well. I was a climbing team leader and team photographer on the Cowboys on Everest in 1988.

The Huay Haush was a range I had always wanted to visit, but everything there is high altitude. My biological clock was ticking on my ability to handle the thin air, so I decided to do the trek while I still could. Each day we crossed a 15,000-foot pass. I reached Laguna Carhuachoca on the fourth day of a two week long photo trek.

My four-person team consisted of two Arrieros to handle the horse and several donkeys, and a cook, who also doubled as my camera assistant.

The Arrieros didn't speak English, and I could barely mumble a few words in Spanish. Edwin, the cook and camera assistant, was the son of a friend from several previous expeditions, and his command of English was as poor as my Spanish. Even so, we got along very well and enjoyed each other's company.

But back to the horse. After a long day, we set up camp at 13,448 feet at Carhuacocha. We are nearly as high as the top of Grand Teton but still on the valley floor. Several peaks towered more than 7,000 feet above us, reaching over 20,000 feet.

The horse is always brought along as a "rescue horse" in case trekkers can't handle the altitude, or become sick and need to get out of the mountains. I did have to use the horse. I got very sick and weak one day and had to ride the horse for a mile through

**I KNEW THAT MY DAYS OF HIGH-ALTITUDE EXPEDITIONS WERE OVER. I COULDN'T BEAR TO LEAVE THE MOUNTAINS. I'VE SPENT ALL MY LIFE UP THERE. SO I TURNED TO SAFER AND SLIGHTLY LESS ARDUOUS ADVENTURES.**





“Horse at Carhuacocha,” photo by Jeb Schenck, 11 x 17.” The exhibit featuring the work was called “The Huay Huash, Land in the Sky.” It was at the Laramie Digital Photo Center (now defunct). Many of the images are now on display at Snowy Range Instruments, an engineering firm.

Copyright Jeb Schenck

a freezing rain to reach camp. But two days later I had the finest day I’ve ever had in the mountains.

I was the only gringo in my tiny party of four. The Huay Huash is a range of extraordinary beauty. I’ve climbed in many ranges around the world, including the Cordillera Blanca, Himalaya, Alaska Range, and the remote St. Elias of the Yukon, and this was the most beautiful set of mountains I have ever seen.

Trekking parties are usually common, as this is considered one of the two best in the world, but in 2010 during the depths of the Great Recession, almost none were to be seen. The climbing is also of a very high standard, too demanding for all but the best, so there were no expeditions at that time either.

The intent of the entire trip was to focus on the photography of mountains, to cap-

ture its fleeting moods and spectacular displays of light and shadow that make this a land in the sky, a place between heaven and earth. The result of this was a privately published and very limited book called Land in the Sky, and a show in Laramie, which included the accompanying photo.



# THE ECONOMIC AND SOCIAL IMPACTS OF COMMUNITY DEVELOPMENT AND THE ARTS

by Michael Lange

**W**hat does Community Development and the Arts mean and why has Wyoming decided to invest resources in this endeavor?

First we should define community development. Many definitions exist, and it remains open to interpretation. But I like to think of community development as empowering both groups and individuals by providing them the services, resources, and tools needed to effect both economic and social change in their communities. The Wyoming Arts Council (WAC) is using the arts as the vehicle for community development.

Let's look at community development and its relationship with the arts in two main categories. There is a great deal of overlap, as you will see, but these two categories help us define different roles that the arts can and do play in our communities.

## The Economics of Community Development

Based on a comprehensive study released by the Western States Arts Federation (WESTAF), in 2010 (latest data available) the creative economy supplies the Wyoming economy with 7,542 jobs not including state, local government, and art teachers. It also creates \$199,908,858 of taxable revenue through arts-related sales such as books, records, photog-

raphy, etc. Revenue also is received from performing arts participation such as recitals, concerts, and music festivals. This number even excludes the amount of money spent in a community minus the cost of the art event. Americans for the Arts, in their latest study, Arts and Economic Prosperity IV state that the national average of spending per person, per arts event, excluding the cost of the arts event, is \$26.60. This includes cost of transportation, babysitting, meals, etc. and is money that would not have been spent in the community without the arts event. The WAC funds hundreds of events a year with 1,034,061 individuals in attendance for fiscal year 2011. With a national average of \$26.60 per person per event, excluding the cost of the event, you can see that the arts play a huge impact in the economic blueprint of a community.

In many areas in our state, tourism plays a large economic role, and in turn has an impact on the state economy. Arts and Economic Prosperity IV shows that nationally, non-locals attending arts-related events out spend their local counterparts two to one. On average, non-locals spend \$39.96 per person, per event, excluding the cost of attending the arts event. This shows that when you invest in the arts, it draws people to the community. Those people spend money which has a large economic impact.



Although arts education usually fits under a social impact, there are huge economic indicators for arts education and the economy. Countless studies show a link between higher ACT scores, better grades, higher graduation rates, and better performance in higher education. The arts embody creative and imaginative powers that will continue to play a huge role in the development of the workforce and the economy. In *The Rise of the Creative Class, Revisited*, Richard Florida shows that in a time "...when traditional skills can be outsourced and automated, creative skills remain highly sought after and highly valuable." We are no longer educating the next generation of students to do a job, but rather educating them on creating the next job, or the next way to do the same job more effectively and efficiently. This year's freshman class will

graduate high school and college to a set of jobs that don't even exist yet. If we, as a state, want to strive to offer the best possible education for our students, and best possible economic footprint for our communities, the arts will have to play a large role in helping spur and develop the next generation of creative minds.

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## THE ARTS EMBODY CREATIVE AND IMAGINATIVE POWERS THAT WILL CONTINUE TO PLAY A HUGE ROLE IN THE DEVELOPMENT OF THE WORKFORCE AND THE ECONOMY.

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### The Social Aspects of Community Development

Many people want to live in a vibrant, active community, one that has possibilities for their kids to be involved, be surrounded by good people, and take part in activities that are safe and meaningful. This is referred to as the livability of a community. Just as communities must invest in their

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UW Art Museum

# COMMUNITY DEVELOPMENT

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infrastructure, as we have seen with the state commitment to high-speed broadband, they must also invest in the livability of their communities. According to the Wyoming Economic Development Association, approximately 80 percent of all jobs created come from existing business while the other 20 percent comes from new business. In recruitment of individuals for jobs as well as new business, livability ranks high on their decisions to move to a community. The arts play a big factor in creating strong, livable communities.

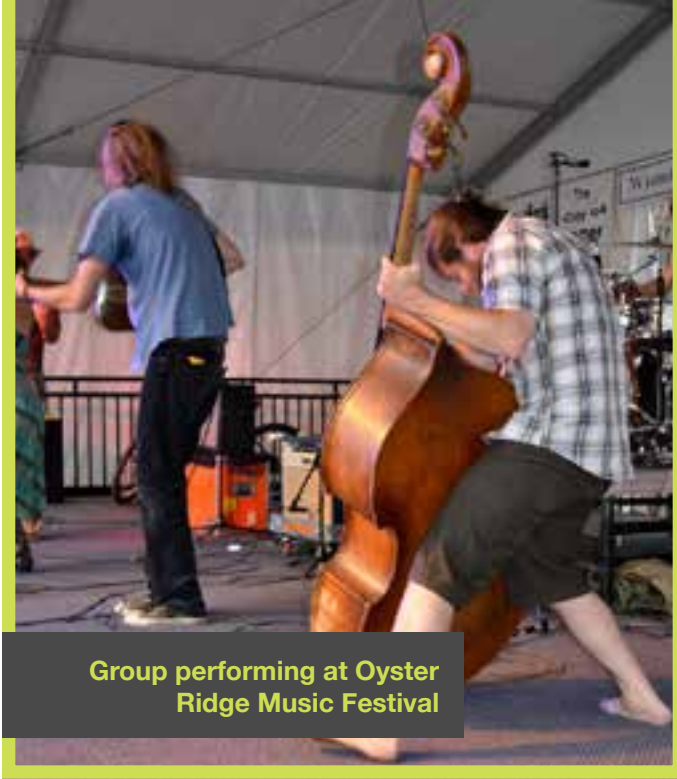
## Next Steps: Know the Arts Community

Although we have some solid data on both the economic and social impact of the arts in our state, we have a great deal of work left to do. Collecting data gives us a better understanding of our progress - what we do well and what we need to improve upon. It will also help arts advocates educate their elected officials on the impact and importance of the arts.

- The Oyster Ridge Music Festival in Kemmerer has graciously accepted our invitation to serve as a pilot program for measuring the economic impact of their annual, nationally recognized music festival.
- The WAC and Cultural Resources Division within the Wyoming Department of State Parks and Cultural Resources are embarking on a major economic and cultural impact study that will give us substantial new data.
- Conversations have begun to focus case studies on the intrinsic learning value of the arts.

## Empower Arts Organizations

The state of Wyoming has wonderful arts organizations. According to the Creative Vitality Index by WESTAF mentioned above, Wyoming has 116 arts organizations, not including local school and gov-



Group performing at Oyster Ridge Music Festival

ernment entities that do arts-related activities. Organizations throughout the state come in all different shapes and sizes. They are small all-volunteer groups that plan one annual event to nationally recognized organizations with paid staff. The WAC will continue to focus time and energy on helping organizations build on their capacities to offer more effective, efficient, and quality arts programs and services that fit their missions and community needs. Additionally, the WAC is looking at how best to financially support organizations in a way that gives them the ability to leverage other funds, meet their missions, and the flexibility to make changes as needed.

## Discovering and Sustaining Strong Partnerships

- As mentioned above, tourism and the arts go hand-in-hand for economic growth. The WAC aims to foster a strong partnership with Wyoming Travel and Tourism.
- The Wyoming Business Council, through its many different programs, understands the large role the arts play in the livability of communities. It will be a strong partner with the WAC in supporting community development through the arts. The WBC



also will play an instrumental role in helping get the arts added to community economic development plans around the state.

- The University of Wyoming Community Development Programs will be able to offer needed services to arts organizations through board and organizational trainings that have been lacking in the past.
- WAC is meeting with Serve Wyoming and AmeriCorps about the possibility of placing AmeriCorps members in arts organizations to help with capacity building. We continue to seek input from arts organizations about ways to work this collaboration.

### Highlighted Project

Although there are so many great arts projects taking form around the state, I am particularly excited about a project in Laramie. The Laramie Main Street Alliance, in partnership with the city, has begun the process for a call to artists to submit designs for

downtown bike racks. This is a great use of public art. It meets a functional need and will enhance Laramie's livability. My hope is that this becomes a blueprint for many downtown areas throughout the state.

### Quality

Growth and development does not always mean more people, more businesses, and more money. Growth can come in a multitude of ways. Many people live in Wyoming because they like the small number of people and the fact that you can drive 100 miles without ever turning off the cruise control. Community development through the arts offers Wyoming communities access to quality artistic events. Artistic excellence, based in community context, is at the center of the work we do at the Wyoming Arts Council.

*Michael Lange is the Community Development through the Arts Specialist at the Wyoming Arts Council. He started working with the WAC in September, 2012.*



**Bike Rack as Modern Art**

# COUSINS PROMOTE CHEYENNE'S ARTISTIC FUTURE

by Georgia Wier

Cousins Leslie and Alan O'Hashi come from arts-oriented Cheyenne families.

Leslie founded and directs Bodylines Dance Theatre, a Cheyenne studio that offers classes for young dancers. Bodylines also includes an innovative adaptive dance program for children with disabilities. Bodylines is a family operation. Leslie's sister Alison also teaches dance classes there.

Alan is a filmmaker and founder of the Cheyenne International Film Festival and Shoot Out Cheyenne. Alan's mother, Sumiko O'Hashi, was an accomplished watercolorist and his father, Frank O'Hashi, supported that activity by framing his wife's work. Alan's sister, Lorinda O'Hashi, is a musician and music director at the First Presbyterian Church in Laramie.

Not surprising that Leslie and Alan pursued artistic careers. They both took professional detours through Colorado.

Leslie's older sister Alison first developed an interest in dance and Leslie (in her words) "followed right after her." By the time she was eight years old, Leslie was studying dance with Elizabeth Tolerton in Cheyenne. As a junior in high school, Leslie was studying and performing with Canyon Concert Ballet in Fort Collins, Colo.

**WE DIDN'T KNOW WHETHER IT WOULD WORK IN THE BEGINNING... BUT WE SEE HUGE PROGRESS ACADEMICALLY AND IN MOTOR SKILLS, CONFIDENCE, EVERYTHING.**

~ Leslie O'Hashi

Leslie eventually taught for Canyon Concert Ballet, but realized that she needed to move to Denver if dance was to become her profession. She performed classical ballet with the Colorado Ballet Company and more contemporary dance with the David Taylor Dance Theater. In addition, she performed as a guest with the International Ballet of

San Diego and in Denver for Opera Colorado and a company named "Another Dance Company."

"You pretty much eat, sleep, and drink dance," Leslie said of that time in her life.

In the late 1990s, Leslie was injured and retired from performing. Back in Cheyenne, she continued





O'Hashi Family

teaching and soon founded Bodylines. When she encountered a wheelchair-bound child who wanted to join her siblings on the dance floor, Leslie took steps to launch the adaptive dance program. She started a nonprofit organization, sought out the Wyoming Arts Council, and began writing grant applications to fund her program.

Leslie learns about each child's mental and physical conditions and customizes her teaching methods. She uses some American Sign Language to communicate with those without speech and relies on student assistants to help by "modeling" or "patterning" for those who need it.

"We didn't know whether it would work in the beginning," Leslie said, "but we see huge progress academically and in motor skills, confidence, everything."

Bodylines Adaptive Dance and Movement Program now serves children with Down syndrome, seizure disorders, and other conditions. These students perform in the studio as well as for other community groups. The Wyoming Governor's Council on Developmental Disabilities and the WAC both have provided grants to help with the adaptive dance classes and special activities. Leslie also participates with the WAC as a member of the artist roster, offering her performance, choreography, and teaching skills to grantees throughout the state.

Alan O'Hashi showed an early interest in art by drawing cartoons for his junior and senior high school papers in Cheyenne and later for the Hastings Col-

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Leslie O’Hashi

## COUSINS PROMOTE CHEYENNE

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lege Collegian in Nebraska. At the University of Wyoming, he pursued a career in public administration.

Alan brought his knowledge of “community-based problem solving techniques” to his first job at the City of Gillette, where he helped secure funding for the storied Madison Water Project, badly needed in Gillette.

“It was just one of those things -- you just go forth and do it,” Alan said. “In Wyoming, generally, they’ll let you do anything you want to try, as long as you don’t hurt somebody else while trying it.”

Alan later took his expertise in community services and economic development to positions with the City of Lander and the Northern Arapaho Tribe, where he rekindled his creativity and added an arts

component to most projects, resulting in his first contacts with the WAC.

In 2004 Alan shifted directions toward a medium in which he could use his writing skills as well as his community organizing experience: filmmaking. He produces primarily “documentaries and narratives with a social commentary.”

As director of Wyoming Community Media and Boulder Community Media, he produces two festivals, the Cheyenne International Film Festival and Shoot Out Cheyenne. The mission of the film festivals is “to provide safe spaces for people to talk about community issues - social justice through cultural action.” Alan said.

During the past year, Alan increased his involvement with the WAC by documenting its programs. His short films include profiles of Governor’s Arts Awards recipients and documentaries of projects demonstrating how communities can integrate the



arts into economic development. Alan is currently working with the WAC Folk and Traditional Arts Program for the “Art of the Hunt” project. He is producing shorts on fly-tying techniques and ice-fishing tales.

He is also once again demonstrating his experience in community-based problem solving as he builds a broad-based effort to revitalize downtown Cheyenne by converting the historic Hynds Building into living spaces and creative enterprises.

For more information on Bodylines Dance Theatre,

go to <https://sites.google.com/site/bodylinesdance-theatre>

For more information on Alan’s projects, go to: Cheyenne International Film Festival: [http://cheyenneinternationalfilmfestival.com/blog/Wyoming Community Media](http://cheyenneinternationalfilmfestival.com/blog/Wyoming%20Community%20Media): <http://www.wyocomedia.com/>

**IT WAS JUST ONE OF THOSE THINGS... YOU JUST GO FORTH AND DO IT... IN WYOMING, GENERALLY, THEY’LL LET YOU DO ANYTHING YOU WANT TO TRY, AS LONG AS YOU DON’T HURT SOMEBODY ELSE WHILE TRYING IT.**

~ Alan O’Hashi

*This story was distilled from recordings of an interview with Alan, Leslie and her aunt, Elsie O’Hashi, who is a born storyteller. They can be found in the archives of the Wyoming Folklife Collection.*



Alan O’Hashi

# ART OF THE HUNT PROJECT: FREMONT COUNTY AND THE WIND RIVER RESERVATION

by Nathan E. Bender

During the past few years, the “Art of the Hunt” project of the Wyoming Arts Council’s Folk and Traditional Arts Program has been capturing and recording stories from state residents. The Folklife Collection now features an amazing array of first-person accounts of hunting, trapping, fishing and plant gathering.

Nathan E. Bender of Laramie traveled to the Wind River Reservation and Fremont County to listen first-hand to the histories, accounts, legends and descriptions of hunting in the region.

Recorded interviews and images are accessioned into the Folklife Collection and will be eventually transferred to the American Heritage Center, and may be featured in the exhibit, “Art of the Hunt: Wyoming Traditions” at the Wyoming State Museum in 2014. Here, Nathan shares a portion of his work.

Mark Soldier Wolf, an active Northern Arapaho elder, spoke of pre-reservation Plains Indian hunting philosophy and practices that extended back to prehistoric times. He provided Arapaho names for extinct animals such “habassie,” the ground sloth.

**AT OWL CREEK, MY UNCLE WAS  
CAMP COOK, AND HE SAW ELK  
RUNNING BEHIND THE CAMP,  
SO IN HIS APRON HE GRABBED  
HIS RIFLE AND SHOT SIX ELK,  
ONE SHOT EACH. NO ONE ELSE  
IN CAMP GOT ANY ELK.**

~ Shoshone elder, Darwin St. Clair Sr.

He recounted the ancient technique of running bison: “Hunting Buffalo, you used two people on horseback, one with a bow the other with a spear. Riding with one horse on each side of the buffalo, the bowman shot the buffalo behind the ribs, when the buffalo then turned towards the bowman the spear holder then stabbed the buffalo on the other side.”

Mark Soldier Wolf did not shy away from expressing his political views of modern tribal interactions with state and federal agencies for management of reservation lands. He strongly stated his desire for more direct, meaningful participation for tribal members.

His son, Annin Soldier Wolf, showed examples of his arts and crafts that include making arrows and other hunting related items, and told of his teaching traditional hunting values to area youth.

Crow tribal member Richard Singer and Northern Arapaho Aaron Friday also talked of teaching younger hunters, of their shared interest in modern bow hunting, of family-oriented hunting camps, and of winter ice fishing for ling cod.

The late Keith Goggles, a respected Arapaho hunter and rancher, told of learning to hunt as part of his family, when deer and elk hunts were conducted mostly by men in hunting camps using horses instead of four-wheel drive vehicles.

He recalled learning the art of picking out a buck antelope during a hunt, in order to determine which would be the “right” animal to shoot. When properly


cared for, antelope provided a “sweet meat,” served with kidneys that were sometimes eaten raw.

Rabbits were hunted by children with .22 Rimfire rifles, at which time they were taught to “never waste bullets.” As a fur trapper, he later used his skills with a .22 rifle to shoot marten from treetops. Both Keith Goggles and Mark Soldier Wolf considered wolves powerful medicine animals that they did not hunt.

Beatrice Haukaas, a Shoshone elder expert in health care as well as a noted beadworker, grew up in a large family on the reservation during the Great Depression. At this time her family was very dependent on wild game, with her brothers bringing home a deer a week. They regularly ate fish for breakfast. They didn’t eat antelope, considered “dog meat” by her family.

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This ground squirrel has had a good day fishing in its canoe, at the Wind River Heritage Center, Riverton, Wy. The museum, featuring an impressive exhibit of high quality full-bodied mounts taxidermied by the Jake Korell family, educates the public on the history of hunting and trapping in the Rocky Mountains.





Prairie turnips, collected, braided and dried by Elena Singer of Fort Washakie. The dried roots can be boiled whole, but are often pulverized or chopped for use in stews.

## ART OF THE HUNT

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Although women hunted some small game with .22 rifles (shotguns spoiled too much meat) such as prairie dogs, quail, and rabbits, the role of women in big game hunting was often that of processing the meat. This included skinning the animals, then slicing and drying the meat. Back sinews and antlers were kept for craft-work, and later with electric refrigerators, ground meat and roasts could be stored or frozen.

Shoshone elder Darwin St. Clair Sr. served as chief for several decades in Lander's international One Shot Antelope Hunt. Shoshone ceremonials include the an-

nual "blessing of the bullets," and he worked with the One Shot Antelope Hunt to organize Shoshone participation. He told of his own experience during the 1980 hunt, in which he had to take two shots to get his trophy. This earned him a "Laughing Antelope" award.

St. Clair recalled his own favorite hunting story: "At Owl Creek, my uncle was camp cook, and he saw elk running behind the camp, so in his apron he grabbed his rifle and shot six elk, one shot each. No one else in camp got any elk, so he was called "One Shot" after that. He used a long-barreled .30-30 rifle."

Eric Dahl of the One Shot Antelope Hunt in Lander said that the antelope hunt emphasized responsible sportsmanship. The

**BEAVER STEW IS THE BEST...  
FOR BEAVER TAILS, YOU USE  
THE 2-3" OF TAIL THAT IS  
UNDER THE FUR, IT IS THE  
BEST PART OF THE BEAVER.**

~ Jake Korell

primary rule of the hunt is that a person gets only ONE shot for their entire lifetime. Invitational teams of hunters are chosen and led by the governors of Wyoming and Colorado.

The Shoshone participation has been present from the very beginnings, and is considered a key component of the event's success.

A different perspective was obtained from the Wind River Heritage Center in Riverton, where Jake Korell and Lewis Diehl tell the story of the fur trade in the Rocky Mountains. Jake told of his years as a professional trapper and fur dealer, going back to when he caught muskrats and skunk as a seven-year-old child.

Eating wild game for most of his life, Korell shared several of his favorite recipes. "Beaver stew is the best," he said. "For beaver tails, you use the 2-3" of

tail that is under the fur, it is the best part of the beaver. You don't eat the flat paddle part." Jake now works with local youth in teaching them how to trap in an effective and responsible manner.

In Wyoming, the "Art of the Hunt" tends to emphasize the rifle over the shotgun. There also is the common theme of elders teaching youth how to hunt, trap and fish. They also teach younger hunters to closely observe nature. In this way, each generation learns the most effective local hunting techniques. As Jake Korell said, "It was the animals themselves who taught me how to be a really good trapper."

*Nathan Bender is Technical Services Librarian at Albany County Public Library, as well as an independent scholar and consultant in Laramie, Wyoming. With graduate degrees in Anthropology and Library Science, he has published on western history, folklore and material culture, American Indian studies, libraries, and bibliography.*

**This sign outside of Jake Korell's fur barn in Riverton is well known to local and regional hunters and trappers. For decades Jake was the major fur dealer in western Wyoming, and his barn still serves as an occasional gathering place for local trappers.**





# WAC GRANTS



Shakespeare in the Park • Pinedale



Jackson Art Lab • Jackson



Buffalo Bill Historical Center • Cody



Cheyenne Concert Association • Cheyenne



Lander Art Center • Lander



Sheridan Artist Guild • Sheridan



# WAC GRANTS



Jackson Hole Fire Festival,  
Taiko Drumming • Jackson



House Concert Men of Worth • Hot Springs



Grand Encampment Cowboy Gathering • Encampment



Jackson Hole Wildlife  
Film Festival • Jackson



UW Art Museum • Laramie



Wyoming Symphony • Casper



Grand Teton Music Festival • Jackson



# SUSAN GRINELS OF LANDER LOVES ANIMALS

The Journal of the American Veterinary Medical Association Dec. 15, 2012, issue featured a pastel portrait by Susan Grinels of the beloved basset hound “Polly” (shown above). Grinels was asked by Polly’s owner, Dr. Lisa Dawson of the Lander Valley Animal Hospital, to create the portrait of her aging basset hound Polly, now 15, who came into the clinic as a stray puppy in a snowstorm and grew up to have her toenails painted bright colors by Lisa’s daughters.

Grinels has gained a following and reputation for her animal portraits and paintings, a path that combines her love of animals and need to paint and draw. After being a vet tech for many years, and never quite managing to leave that career behind, Grinels decided to follow her dream of becoming an artist. She studied at the Corcoran School of Art and graduated with a BFA in graphic design.

Even after that accomplishment, Grinels still finds herself helping out at local vet clinics, while focusing on her artistic path to convey a sense of presence and personality in her animal artwork. Her delving into understanding the importance of human and animal relationships has led to notable achievements, including the Pastel Journal’s “Creative Spark,” and numerous awards in local, regional and international art shows such as Art Show at the Dog Show, Pastel Society of the West Coast and Art Association of Jackson Hole.



“Polly” by Susan Grinels.

She is a member of the Lander Art Center and the Pastel Society of the Northern Rockies, and this summer will accept a medal as a member of the International Association of Pastel Societies’ Master Circle.

To see more of Grinels’ artwork, visit [www.CapturedinPastels.com](http://www.CapturedinPastels.com).

# UW M.F.A. STUDENTS TEACH WRITING WORKSHOPS AT WYOMING GIRLS SCHOOL

by Rebecca Estee

**D**uring the fall semester, Kali Fajardo-Anstine and I ventured to Sheridan to teach monthly creative writing workshops at the Wyoming Girls School. This project was made possible through generous support from the MFA Program and the Ucross Foundation and the willingness of The Girls School to open their classrooms. I have been so impressed by the girls that we get to teach. We have seen some really compelling and wonderful work come from them.

They've written about anything from restaurant fires to sacred cows. We've made books. But what has been most impressive to me is the sense of collaboration and support they share with each other. Kali and I came into this project hoping we could try to foster a creative learning environment, not realizing that we were walking into one. Another boon from this experience has been an excuse to explore Wyoming more. Some highlights from our adventures have included: dodging deer and wild turkey, counting cows with MFA

alum Tim Raymond, listening to bluegrass music at the Occidental Hotel, talking crystals with CA Conrad and wandering around Sheridan waiting to replace a blown out tire.



**Kali Fajardo-Anstine, one of the MFA students who taught the writing workshop at the Wyoming Girls School.**

“When people come in it is an inspiration because I know that I will be able to share my writing with others and not just one person.” – Sam, student at Wyoming Girls School

“I appreciate the opportunity to collaborate with others who value education and who can share their teaching ideas. I also appreciate those who are willing to share personal experiences with

the students that may inspire and encourage them to see potential in themselves. The more we build these young ladies up, the more they begin to recognize their own value and accept their true worth.” – Tracie, teacher at Wyoming Girls School.

*Rebecca Estee is an MFA candidate in the University of Wyoming Graduate Creative Writing Program.*



# SUZANNE MORLOCK WORKS WITH TETON COUNTY SENIORS TO “EMBELLISH” OUTDOOR SCULPTURE

Suzanne Morlock of Wilson describes her new project this way: “The goal of the Knitting Project is community enhancement and the desire to bring the community together in a public art project.”

A better and more exciting term might be “yarn-bombing.” This is when knitters add embellishments to works of public art, usually representational sculptures. Sometimes it’s a hit-and-run political or social statement. Sometimes it’s just fun.

In this case, it’s all of the above. With one difference. “Yarn-bombing” is usually done without permission. In this case, the artist is getting clearance from the owners of the sculptures. Morlock brought her considerable knitting skills to Teton County’s River Rock Assisted Living Facility and the Senior Center of Jackson Hole. The artist is working with seniors on assorted knitting projects.

According to an article in the Jackson Hole News & Guide, inspiration for the project came from a talk with Dr. Lisa Ridgway. Ridgway mentioned possible projects with senior citizens and knitting. Morlock is a longtime knitter. In fact, some of her knitted objects include huge constructions, such as the Char-

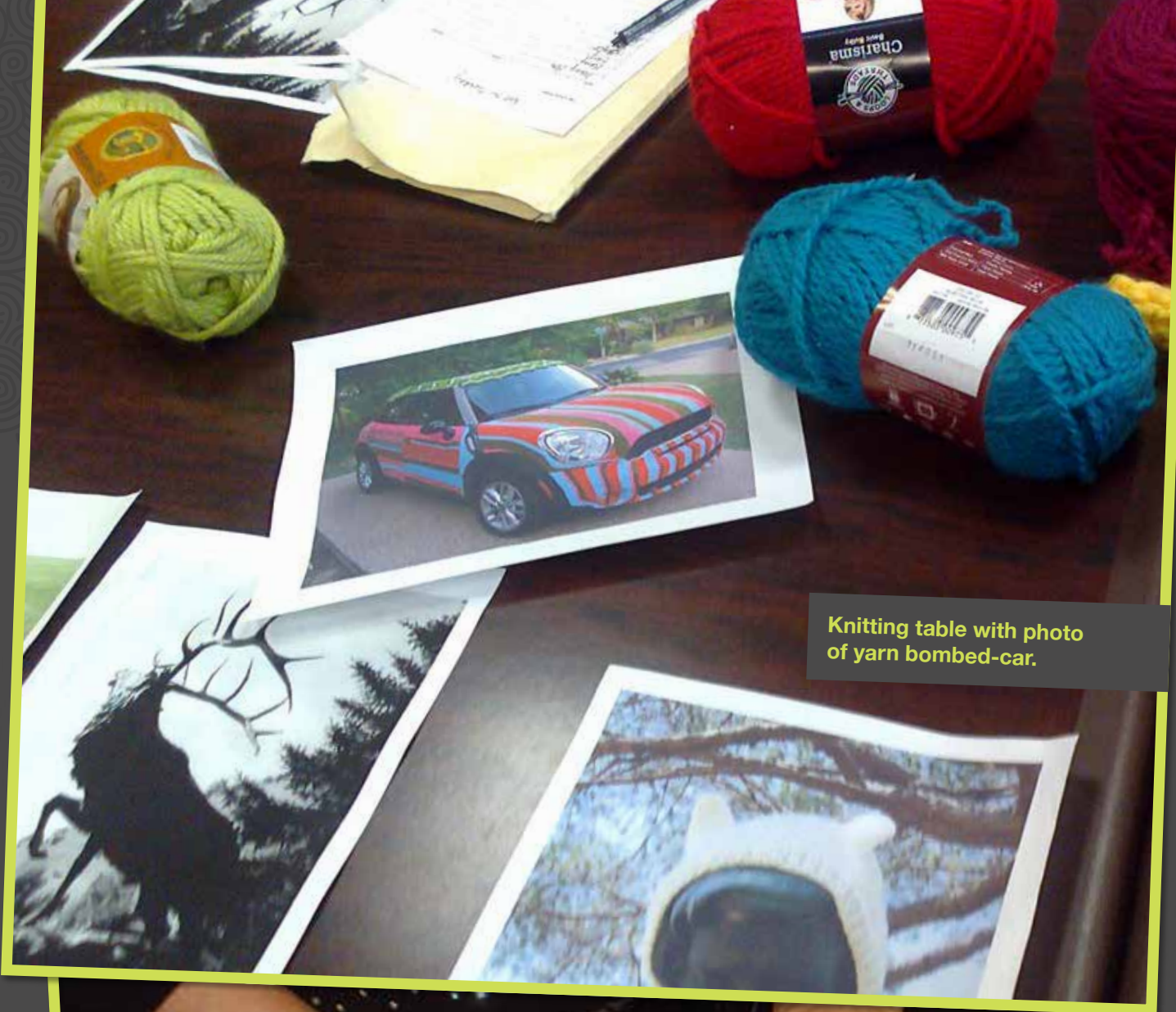
lie Brown sweater displayed at Jackson’s ArtSpot and a giant sculpture featured at the Wyoming Arts Council Fellowship Biennial in 2011.

Morlock thinks big.

“The strength of a community is based on the metaphorical health of the whole community, therefore activities where we can engage different parts of the community differently enhances the whole,” Morlock told the News & Guide. “The aging process can bring on isolation, although isolation is not exclusively a function of age. The cross-generational intent of the project will foster new connections and experiences using public art as a vehicle.”

Morlock has identified several animal sculptures to serve as guinea pigs, and possibly deer and elk. These “funny, clever and witty creations” are not so much clothing items as embellishments. The knit pieces were installed in December and can be viewed through March 21.

Contact Morlock at [knitting@suzannemorlock.com](mailto:knitting@suzannemorlock.com) for more information. See the web site at [www.suzannemorlock.com/knitting](http://www.suzannemorlock.com/knitting)



Knitting table with photo of yarn bombed-car.



Knitting project.



## WAC JOINS CAFE FOR ARTIST ROSTER AND FELLOWSHIP APPLICATIONS

The Wyoming Arts Council (WAC) has joined Call For Entry (CaFE), a program of the Western States Arts Federation in Denver.

In December, the WAC began accepting online applications at CaFE for its annual artist roster selection process.

In 2013, the WAC will migrate its fellowship application process to CaFE. First up are applications for the performing arts and visual arts fellowships. Coming soon: creative writing fellowships.

Wyoming residents can register at CaFE for free at <http://www.callforentry.org>.

By the time you read this, WAC staffers will have convened a peer panel in Cheyenne to adjudicate the final round of roster artists for 2013-2014. Those selections go to the WAC board at its winter meeting for final approval. Names of the new roster artists and arts groups will be announced later in February. A roster directory is printed annually, distributed statewide, and posted online on the WAC web page at <http://www.wyomingartscouncil.org>. Organizations, schools and festival presenters can write Artists Across Wyoming grants to bring these artists to their communities.

For more information, contact Karen Merklin at the WAC, 307-777-7743 or [karen.merklin@wyo.gov](mailto:karen.merklin@wyo.gov)

## POETRY OUT LOUD FINALS SET FOR MARCH 4-5 IN CHEYENNE

The Wyoming state Poetry Out Loud finals will take place on March 4 and 5 in Cheyenne. Interested teachers can hold a classroom or school contest by February 11 to have a qualifying contestant for the state completion.

The state winner receives \$200 and an expenses-paid trip to the national finals, while also garnering \$500 for their school to purchase library books. The state runner-up receives \$100, and \$200 for library book purchases.

Wyoming's POL champ will be one of only 53 students, out of over 350,000 participants across the country, to compete at the national finals in Washington, D.C, on April 29-30. A total of \$50,000 dollars in scholarships are given at the nationals to the three finalists and nine runners-up.

For more information about POL, go to the website at [www.poetryoutloud.org](http://www.poetryoutloud.org), or contact Wyoming's POL coordinator, Linda Coatney, at 307-777-6393 or [linda.coatney@wyo.gov](mailto:linda.coatney@wyo.gov).

# THE WAC CALENDAR

## FEBRUARY

7-8

State Parks & Cultural Resources Commission Meeting, Cheyenne, Wyoming Room, Little America

7-8

Wyoming Arts Council Board Meeting, 8:30 a.m., Cheyenne, Big Horn Room, Little America

8

Wyoming Cultural Trust Fund Board Meeting, Cheyenne, Little America

8

Governor's Arts Awards Ceremony and Dinner, 6 p.m., Cheyenne, Little America

## MARCH

1-3

Click! Conference, University of Wyoming Visual Arts Building, Laramie

3

Public reading/workshop with Henry Real Bird, Montana Poet Laureate (2009-2011), Laramie County Public Library

4-5

Wyoming Poetry Out Loud state competition

## MARCH - APRIL

*Stimson Colors Wyoming* exhibit; Wyoming State Museum Lobby Features hand-tinted color reproduction photographs by Cheyenne photographer J. E. Stimson of Wyoming scenes and landscapes, and Yellowstone National Park.

# GRANT CALENDAR

## ARTS EDUCATION

Draft – Feb 15  
Deadline – Mar 1

## GRANTS TO ORGANIZATIONS

Draft – Mar 1  
Deadline – Mar 15

## OPERATING SUPPORT

Draft – Mar 1  
Deadline – Mar 15

## COMMUNITY ARTS PARTNERS

*(quarterly deadlines)*  
Apr 15, Jul 15, Oct 15, Jan 15  
*(until funding expended)*

## ARTISTS ACROSS WYOMING

At least 4 weeks before the project start date

## ARTS PROJECT:

At least 10 weeks before the project start date

## INDIVIDUAL ARTIST PROFESSIONAL DEVELOPMENT

At least 6 weeks before the project start date

## TECHNOLOGY IN THE ARTS:

At least 10 weeks before the project start date

## VISUAL ARTS FELLOWSHIPS

Deadline – Feb 20

For more information, contact the WAC at **307-777-7742** or go to the web site **[www.wyomingartscouncil.org](http://www.wyomingartscouncil.org)**





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The Wyoming Arts Council provides  
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communities grow, connect and  
thrive through the arts.

