

W Y O M I N G

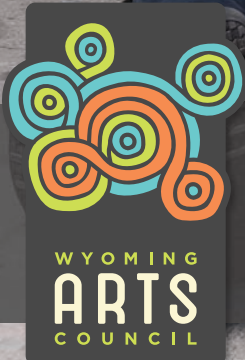
# ARTSCAPES

WYOMING ARTS COUNCIL NEWS • FALL 2013

## COVER STORY

### Expats: Far-flung musicians hold tight to their Wyoming roots

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# SIGN UP NOW FOR WYOMING POETRY OUT LOUD

The Wyoming Arts Council invites interested language arts, speech/debate and drama teachers and students to take part in Poetry Out Loud (POL), the national recitation and memorization contest sponsored by the National Endowment for the Arts and the Poetry Foundation. Designed specifically for students in grades 9-12 attending public, private or home schools, the POL program is a fun way to teach and learn language arts standards through poetry.

The sign-up deadline for Wyoming Poetry Out Loud is January 24, 2014.

The program materials are available now from the Wyoming Arts Council. The school contests will take place through the end of February, 2014. The state finals will take place in Cheyenne March 10-11, 2014. Program materials are also available on the web site at [www.poetryoutloud.org](http://www.poetryoutloud.org).

POL builds on the resurgence of poetry as an oral art form, encouraging the nation's youth to learn about great poetry through memorization and performance. Students can work on mastering comprehension, public speaking, acting, performance, drama and English skills while

building self-confidence and internalizing our rich literary heritage.

Student contestants in 2013 came from Sundance, Ft. Washakie, Hulett, Kaycee, Hanna, Riverton, Shoshoni, Casper, Cheyenne, Clearmont, Worland, Lander and Laramie.

Sara Ellingrod of Arvada-Clearmont, a third-time school winner, won the 2013 state finals in Cheyenne on March 4, winning a \$200 prize and \$500 worth of poetry books for her school library.

As is the case with all state winners, Ellingrod received an expenses-paid trip to the national finals in Washington, D.C., April 29-30. For the second year, she advanced to the second round. She was one of only 53 students in a competition that involved 1,500 high schools and 365,000 students nationwide. More than \$50,000 in scholarship money is at stake at the national finals.

If a school is interested in participating in Wyoming's Poetry Out Loud competition, or needs further information, please contact Katie Christensen, [Katie.christensen@wyo.gov](mailto:Katie.christensen@wyo.gov), 307-777-7109.



Participants and judges at the 2013 Poetry Out Loud competition in Cheyenne.



## 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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## MAGAZINE

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

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**ON THE COVER:** Rawlins native and UW grad Blake Dahlinger (far left) is a member of I the Mighty, an indie alternative band based in San Francisco. Photo by Megan Thompson.



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



## WYOMING ARTS COUNCIL

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

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## WE LOOK AHEAD TO 2014



**A**s we close out 2013 with a Statewide Arts Conference and a National Assembly of State Arts Agencies Leadership Institute in October, and the Biennial Fellowship Exhibition at the Nicolaysen Art Museum in Casper from September through December, we are

already making plans for 2014. The Governor's Arts Awards event takes place in Cheyenne on February 28, 2014, followed by the CLICK! symposium for visual artists in Fort Washakie, Lander and Riverton on April 4-6. Later in 2014, the much-anticipated Art of the Hunt exhibition will open at the Wyoming State Museum.

Preparations for the Art of the Hunt exhibit have been underway for the past three years. Folklorists Andrea Graham of the University of Wyoming American Studies program and Annie Hatch from the Wyoming Arts Council, along with various contract personnel, have identified folk and traditional artists from all across the state who are creating beautiful, yet functional works of art that are used in hunting and fishing. Most of these folk artists are not well known

by the general public, but they are highly regarded by their peers, and by those that hunt and fish in our great state. Several of these talented artists will be featured in the upcoming exhibit.

The Wyoming Arts Council doesn't take on ambitious projects like the Art of the Hunt without strong project partners. We found partners for this project in the UW American Studies program and the Wyoming State Museum. The exhibit would not be happening without them, as both bring expertise and assistance in working with our small staff.

After soliciting bids from professional exhibition design firms across the U.S., Split Rock Studios of St. Paul, Minnesota, was selected to create the design for the Art of the Hunt. They have worked

closely with all of the partners to plan the best ways in which to arrange and exhibit the art works in the State Museum.

Projects like this one cost a lot to design and produce. Grants were submitted to the National Endowment for the Arts, the Humanities Council, the Wyoming Cultural Trust and other potential funders. Support is also being sought from foundations, businesses and private donors who are interested in -- and

**WE ARE LOOKING FOR FUNDING TO HELP WITH THIS PROJECT. WE HOPE THAT YOU, OUR READERS OF *ARTSCAPES* MAGAZINE, CAN MAKE RECOMMENDATIONS TO US OF THOSE WE MIGHT WANT TO CONTACT TO REQUEST A DONATION.**





Split Rock Studios' rendering for the layout for the 2014 "Art of the Hunt" exhibit.

supportive of – hunting and fishing in Wyoming, and of the state's rich cultural traditions.

We are looking for funding to help with this project. We hope that you, our readers of *Artscapes* magazine, can make recommendations to us of those we might want to contact to request a donation. Just send an e-mail or make a phone call to Anne Hatch, who is spearheading the Art of the Hunt project.

As a State of Wyoming entity, we normally don't do a lot of fund-raising, as we don't want to take potential funds away from the organizations and individuals we are trying to help through our grants and programs. However, with a project this ambitious, we need many resources to make it work. Any suggestions you can provide of potential

funders will be most appreciated!

Please mark your calendars to join us for the Governor's Arts Awards and CLICK!, and then plan to visit the Art of the Hunt exhibition in Cheyenne next year. I know you will be blown away by the incredible skill and artistry of our Wyoming folk and traditional artists.

**Rita Basom**

*Wyoming Arts Council Manager*

## ECHO ROY KLAPROTH TAKES REINS AS SIXTH WYOMING POET LAUREATE

In a ceremony at the Wyoming State Capitol in Cheyenne on July 10, Echo Roy Klaproth was introduced by Governor Matt Mead as the state's sixth poet laureate.

She is a fourth-generation Wyoming rancher, writer, retired teacher and ordained minister from Shoshoni. Her writing reflects: stories of her family's heritage; struggles, gains, and growth as a woman, wife, mother, friend, and Christian; as well as "the blessings she experiences because she

was born and raised in Wyoming among good and honest folks." She loves to travel around the state meeting people and celebrating her love of life through poetry, through programs, and/or writing workshops.

As she told the Wyoming Writers, Inc., newsletter: "The amazing adventure has begun."

Since taking up the position's responsibilities, Klaproth has met with the board of the Wyoming Arts Council and also attended the Wyoming State Fair where she spent time with "many of our pioneers, those who are diligent in keeping the history and the heritage alive and available for future generations to enjoy."

She has met many new writers from around the state. With the brand originally used by her maternal grandfather, she took part in two board brandings. Klaproth was in Jackson Hole in September participating in a reunion of singers and poets at the Bar J Chuckwagon in Wilson.

Klaproth returned to Jackson in October. She introduced author and keynote speaker Terry Tempest Williams at both the Wyoming Arts Conference and the National Assembly of State Arts Agencies Leadership Institute.

See an interview with Klaproth on Vimeo at <http://vimeo.com/70212917>



Echo Roy Klaproth



# WYOMING ARTS CONFERENCE



Americans for the Arts VP Randy Cohen discusses the links between the arts and economic prosperity during opening keynote Oct. 12 at the state-wide arts conference.

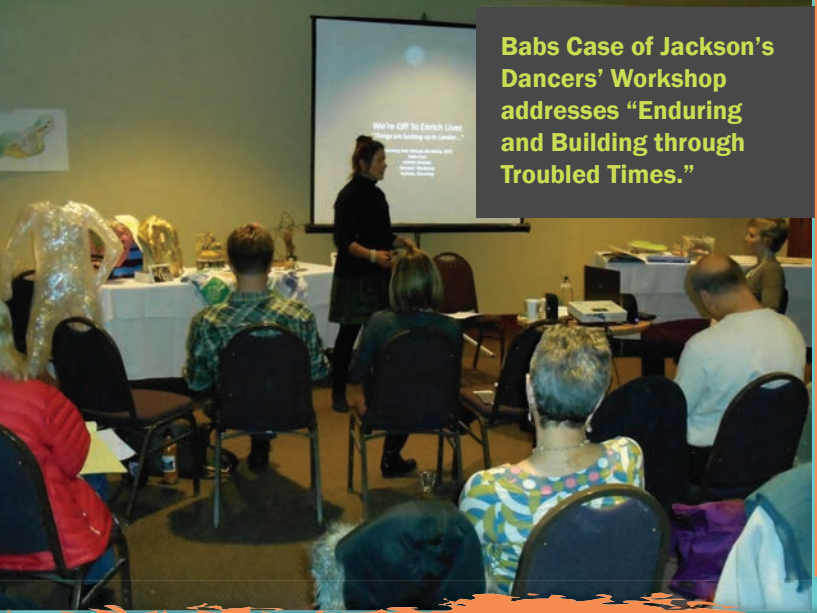


Writer and activist Terry Tempest Williams holds up new book by Wyoming writer Nina McConigley at closing keynote on Oct. 14. On the left is session moderator Irina Zhorov of Wyoming Public Radio.



Annie Hatch (far left), WAC folk and traditional arts specialist, leads grants training session.

Kelly J. Barsdate of the National Assembly of State Arts Agencies speaks about "Telling a Story with Data."



Babs Case of Jackson's Dancers' Workshop addresses "Enduring and Building through Troubled Times."



Drum Brothers perform during a Wyoming Arts Alliance showcase.



# WYOMING-TRAINED MUSICIANS MAKE A BIG SPLASH ON THE NATIONAL SCENE

**A**s Wyoming Arts Council staffers tracked the acts at the state's many summer music events, we noticed that many of the musicians and music groups had at least one member with roots in Wyoming. This brought up the question: how many musicians born and/or raised in Wyoming have found a home in the music business elsewhere and, on occasion, bring their skills back home? The WAC staff brainstormed some

names and came up with a list of questions. This is only a sampler of the state's musicians hitting stages across the U.S. We invite readers to send us names and contact information of other performers, artists and writers with Wyoming connections whom we can profile in future issues. E-mail Mike Shay at [mike.shay@wyo.gov](mailto:mike.shay@wyo.gov).



**I the Mighty with Rawlins native Blake Dahlinger at far right. Photo by Megan Thompson.**



## BLAKE DAHLINGER

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Blake Dahlinger is the drummer for I the Mighty out of San Francisco. The indie alternative band was busy this year with the five-band Rise Up Tour and began a U.S. tour with Coheed and Cambria on Oct. 16. I the Mighty's latest album is "Satori" on Equal Vision Records.

### **What's your connection to Wyoming?**

I was born and raised in Wyoming and lived there my entire life, until recently. I was born in Rawlins and graduated from Rawlins High School. Went to Northwest College in Powell for a year and then spent three years at the University of Wyoming.

### **Where do you live now?**

San Francisco

### **Why did you become a musician?**

Both of my parents are musical. Mom was the choir director at Rawlins Middle School and my father was choir director at Rawlins High School for 36 years. I played drums with my first drum teacher in the third grade. That was Jim Kline, who taught with my mom. I played in middle school and high school. Dr. Steve Barnhardt was my professor at UW when I played in the jazz band. He was extremely influential in my life.

### **How would you describe your work in five words or less?**

Melodic storytelling rock 'n' roll

### **What is your favorite song, either yours or someone else's?**

No real favorite by our band. We write collectively. We all dabble in different instruments. My favorite band is The Used from Orem, Utah. Orem is close to where I grew up. You don't hear of too many bands coming out of Utah.

### **If not a musician, what would you be?**

I never really thought about any other option. But I would probably do something in sports, a sports talk show or sports writing.

### **Do you ever see yourself moving back to Wyoming?**

Probably not. I'm addicted to the big city. I love Wyoming and wouldn't have traded growing up there for anything. I go through it on a regular basis. I took my girlfriend to Rawlins for Christmas. She got the full taste of a Wyoming winter with

snow piled in five-foot drifts. The band played an acoustic set for my parents' students when we went through Rawlins. Played at UW about a year-and-a-half ago. That was a blast – one of my favorite shows.

### **What's your booking information?**

Booking agent is Matt Anderson  
matt@thepantheonagency.com  
[http://www.equalvision.com/artist/I\\_the\\_Mighty](http://www.equalvision.com/artist/I_the_Mighty)  
<https://www.facebook.com/ithemighty>

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**I TOOK MY GIRLFRIEND TO  
RAWLINS FOR CHRISTMAS.  
SHE GOT THE FULL TASTE OF A  
WYOMING WINTER WITH SNOW  
PILED IN FIVE-FOOT DRIFTS.**

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# SHELBY MEANS

Shelby Means is the bass player for the all-female bluegrass band, Della Mae. In September, the band received the “Emerging Artist of the Year” award at the International Bluegrass Music Association ceremony in Raleigh, N.C. This past summer, Della Mae played at the Bear Trap Music Festival on Casper Mountain and taught workshops at the Grand Targhee Music Camp in Teton County.

## What’s your connection to Wyoming?

We moved to Wyoming when I was four. Our families are from Colorado and Montana so it seemed like a good place to be. My father is a meat science professor at UW. At UW, I was a business marketing and music major. There were great opportunities for travel outside the U.S. as a UW student. Rod Garnett needed to put together a bluegrass band to play at a festival in Slovakia. He asked me, “Can you do it?” I said, “Absolutely – no doubt about it.”

## Where do you live now?

I left Wyoming for Memphis and then moved to Nashville three years ago. I wasn’t a starry-eyed dreamer about being the next country star. I wanted to move here and network and be surrounded by musicians. I wanted to raise the bar to get better.

## Why did you become a musician?

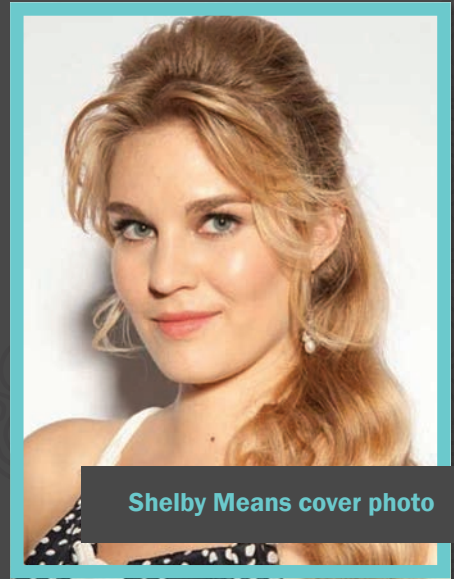
We have a musical family. My dad plays the banjo and guitar. My brother plays the mandolin. We had jam sessions at our house pretty regularly. That’s the great thing about bluegrass. You can call up a bunch of friends to play together. I tried the fiddle, guitar and viola. Finally settled on the upright bass. I became a musician back then in childhood. I never consciously made a decision to be a professional musician. It was meant to be.

## How would you describe your work in five words or less?

Empowerment. Depth. Bluegrass. Community. Sisterhood.

## What is your favorite song, either yours or someone else’s?

My favorite song to play is on the latest album. It’s “This World.” We say, “Let’s make the hippies dance.”



Shelby Means cover photo

## If not a musician, what would you be?

I really want to be a yoga instructor. I want to buy some property – I’d like to get into farming and work with animals. So, a yoga instructor/farmer. I was in FFA (Future Farmers of America) in the ninth grade and 4-H.

## Do you ever see yourself moving back to Wyoming?

I’ve thought about it. Under the right circumstances, I would move back to Wyoming for at least part of the year. I can see a summer home or cabin near Jackson Hole.

## What’s your booking information?

Keith Case & Associates, keith@keithcase.com, 1025 17th Ave. South, 2nd floor, Nashville, TN 37212; 615-327-4646; Management@dellamae.com, Web site: dellamae.com



Della Mae with Shelby Means from Laramie at far left.





**Alysia Kraft (front) and  
The Patti Fiasco. Photo by  
Elisa Bender Photography.**

## ALYSIA KRAFT

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Alysia Kraft is founding member of The Patti Fiasco, a Fort Collins, Colo.-based band that describes itself this way on its web site: “a combination of classic country and all-out rock ‘n’ roll.” The band frequently plays in Wyoming.

### **What’s your connection to Wyoming?**

I grew up in tiny Encampment on a family-owned cattle ranch. I attended all 12 grades of Encampment K-12 school and later attended the University of Wyoming on a basketball scholarship. I graduated from UW with a BFA, and a brand new rock and roll band called The Patti Fiasco. I met the fellas playing open mics in Laramie and got my musical start there.

### **Where do you live now?**

I’m currently traveling.... I plan to divvy my winter months between Austin, Encampment and Fort Collins, but I have lived for the last three years in Fort Collins.

### **Why did you become a musician?**

I quit college basketball in 2007 and suddenly had a huge void in my life. I’ve always taken a lot of solace in the music of great singer/songwriters, and to

cope with the big change in my life, I bought a tiny pawn shop guitar. Writing songs came naturally, performing came even more naturally. It wasn’t something I could have predicted, but I really feel like it’s what I was born to do.

### **How would you describe your work in five words or less?**

Rollicking, high-octane storytelling, with a country heart and a rock and roll disposition. (Is that more than five?)

### **What is your favorite song?**

It fluctuates, but I love the song "Birmingham" by Shovels and Rope.

### **If not a musician, what would you be?**

Maybe a teacher. They’re my heroes.

### **Do you ever see yourself moving back to Wyoming?**

No. But I will come back here and soak this place into my soul as often as possible. Wyoming is so much a part of me that I take it everywhere I go. I can’t help it.

### **What’s your booking information?**

Anne Johnson, Booking at [pattifiasco@gmail.com](mailto:pattifiasco@gmail.com)  
Web site: [www.pattifiasco.net](http://www.pattifiasco.net)

## MIKE MITCHELL

On its web site, Thief River describes itself this way: “Thief River is a western chuck wagon of raw energy with a punk rock heart, country soul and a ten gallon rock n roll attitude featuring members of other reigning Colorado bands Rexway, King Rat and Cure for Pain.”

### **What’s your connection to Wyoming?**

It’s a long and complicated connection, but the Cliff Notes version is, I was born in Boston and when I was in the sixth grade my mom watched too many episodes of Little House on the Prairie and thought it would be a good idea to visit the country. She got a job teaching the great, great grandson of Chief Washakie on the Wind River Indian Reservation in Wyoming and moved my sister and me out there. I was one of the only white kids at the elementary school. Being a white kid with a Boston accent I managed to get my ass kicked on a regular basis. Learned a lot and grew up fast out there. I graduated from Wind River High school in Pavillion. Lived in Casper, Lander and Riverton over the years but pretty much always called Riverton my home base. County 10 (Fremont County). One of my close friends from Riverton and I started a band back in late 1999 and recorded a few albums. The first one was called County 10 based on our roots and connection to Wyo. So I guess my answer to this is that my connection runs deep into the history of who I am – both the good and the bad. It’s always influenced my writing and my life in ways I could never anticipate. I wouldn’t change it for anything.

### **Where do you live now?**

I currently live in Denver, Colorado.

### **Why did you become a musician?**

I grew up with music in my blood. My sister would sit in the closet and play my 45s on her Holly Hobbie record player while I would perform and put on shows for the neighbors and my family. I was drawn to it. My dad played in piano bars when I was a kid and he was always playing a keyboard or guitar around the house and listening to country and blues when

he was around. It has always just felt natural to be around it and a part of it.

### **How would you describe your work in five words or less?**

Introspective, Incomplete and In Progress.



**Mike Mitchell.**  
Photo by John Cutaia.

### **What is your favorite song, either yours or someone else’s?**

One of the first songs I recall learning all the words to and really respecting from a songwriting perspective is Dan Fogelberg’s “Leader of the Band”. When I first heard it I remember thinking “I want to write songs like that”. It’s not really my “if I was stranded on a deserted island” song, but I’m not sure if I have one of those. Music is an emotional connection for me which means my “favorite” song might be different daily depending on what I feel at the moment.

### **If not a musician, what would you be?**

It was a tossup for me between musician and actor. I was offered a scholarship to the University of Wyoming if I majored in Theatre but instead I chose to move to Seattle and flirt with this rock and roll lifestyle.

### **Do you ever see yourself moving back to Wyoming?**

I still have family in the County 10 area and will get up there to visit as often as possible. I could see myself retiring that way one day but I’m not sure. I love the country living and wide open space life, but there’s a piece of me that will always need to be close to a bigger city and the things that come with that as well.

### **What’s your booking information?**

thiefriver@yahoo.com  
<http://www.thiefrivermusic.com/>  
[www.facebook.com/thiefriver](http://www.facebook.com/thiefriver)



# RAWLINS NATIVE WORKS WITH YOUTH IN DENVER'S UNDERSERVED NEIGHBORHOODS

Adrian Molina.  
Photo by Ric Urrutia.



only 12 percent of residents have a high school degree, compared to 52 percent citywide.

“It’s going to be a huge breath of fresh air for the neighborhood,” said Molina, a poet and rapper.

The studio idea was hatched by YOR in 2008 when the Flobots recruited local rappers, DJs and artists in a unique arts education program to work with teens in the city’s schools and youth residential treatment centers.

**T**hese lines come from an untitled poem on Adrian Molina’s blog, [theartistlens.com](http://theartistlens.com):

*Ideas die slowly, like stars  
I can feel them washing  
away like bridges.  
New dreams populate  
hemispheres  
unseen.*

Molina works to keep those ideas from dying. The Rawlins native and UW grad is now a Youth on Record (YOR) partner artist in Denver. YOR (formerly [flobots.org](http://flobots.org)) created the Youth Media Studio which opened in August in the city’s La Alma/Lincoln Park neighborhood. The 5,000-square-foot studio provides a creative outlet and music classes for some 900 students in the neighborhood, where

The new studio features 27 Apple MacBook Pros for music production to high-end Allen Baca studio microphones and a Yamaha mixing board.

## IT’S GOING TO BE A HUGE BREATH OF FRESH AIR FOR THE NEIGHBORHOOD

A 2006 Harris Poll revealed that schools with music programs graduated 90.2 percent of students, compared to 72.9 percent at schools without them.

Performing artists such as Molina focus on underserved neighborhoods to improve those numbers. His web site is [molinaspeaks.com](http://molinaspeaks.com).

For more information about Youth on Record and its new studio, go to <http://www.youthmediastudiodenver.rg/>

# PUBLIC ART ON THE LOCAL LEVEL

*EDITOR'S NOTE: In the previous issue, Artscapes explored the statewide Works of Art in Public Buildings program. In this issue, we explore public art on the local scale. We also have a sidebar about Teton County artist Bronwyn Minton and her latest public artwork. In the light of some recent flare-ups over local art projects in Laramie and Casper, WAC Arts Education Specialist and artist Katie Christensen writes: "Stay calm – and take a closer look" at the art around you. This is the "inquiry model" of arts appreciation.*

**S**omething new every day.

That's the world of public art. One day you're sifting through artist applications for a new project. The next day, you're outside with a contractor discussing ways to incorporate art into a new building. There are arcane city and county regulations to comprehend;

grants to write; complaints to field.

"You learn something new and major in every installation you do," said Carrie Geraci, director of Jackson Hole Public Art, a non-profit organization. "It's a lifelong learning process." She describes JHPA as "the Town of Jackson's official public art coordinating group."

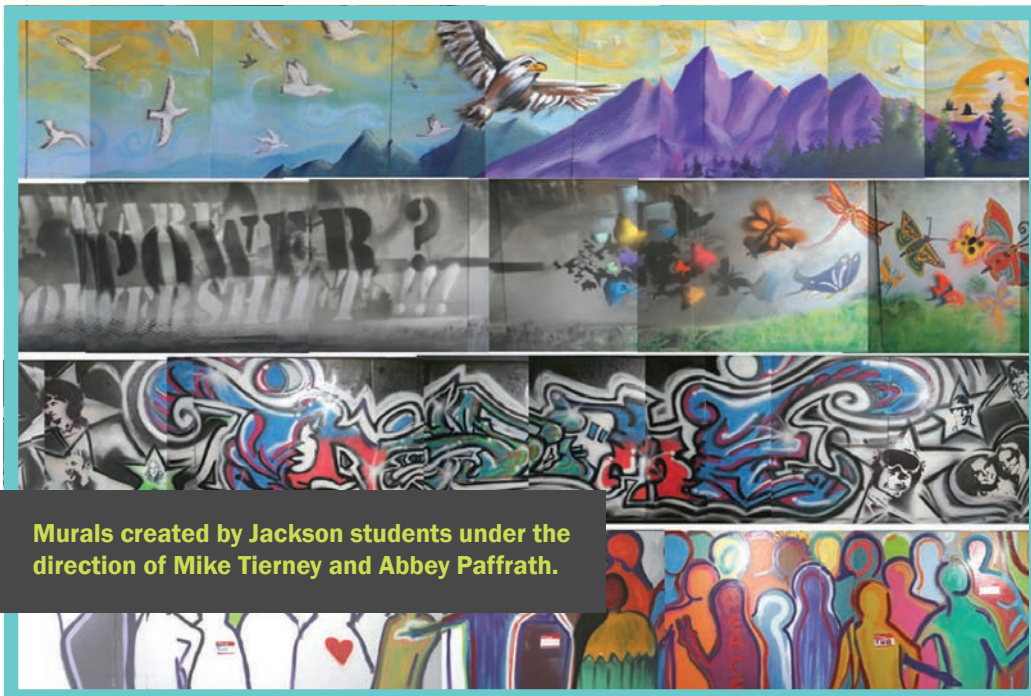
Jackson is not the only community in the state to have a public art program. But it is notable in that it consists of many moving parts and it was assembled in three short years by Geraci and her allies. It already has experienced some of the bumps and bruises inherent in any new art program.

The newest project is the creation of a brochure for private developers. In the fall of 2012, the town approved a voluntary program, meaning

that developers are offered guidelines on incorporating artwork into their projects. Here's an excerpt from the brochure:

*The town of Jackson encourages developers to integrate creative elements into their designs of public spaces; the land development regulations even allow for art in lieu of landscaping in some town developments.*

*Jackson Hole Public Art*



**Murals created by Jackson students under the direction of Mike Tierney and Abbey Paffrath.**



*provides consulting services for private developers wishing to enhance projects with creative elements. We facilitate the process of integrating art into any environment: Pocket parks, restaurants, hotel rooms, free standing, rotating installations or printed on construction fences.*

*Work with us and your project will gain a unique identity celebrated by visitors and residents.*

The brochure provides examples of possible arts categories: Integrated artworks; artist made; design teams; and free standing.

“This is an olive branch for developers,” Geraci said. “It says, ‘we’d like to work with you.’ “

What’s in it for the developers?

JHPA recently worked with the Walgreen’s store on Broadway, which is the town’s main drag. Local artist Ben Roth was commissioned to do the project. He designed sculptures of a doe and a fawn against a background of 3-D willow branches.

“It provides good visibility for Ben, good visibility for public art,” Geraci said, adding that, for the company, a national brand, it says: “We give back to our community.”

It also contributes to the community’s goal of “creative placemaking.”

“If you get a Walgreen’s to do a pocket park in front of its building, you’ve suddenly added character to your downtown and you’ve improved aspects for future development,” she said.

New owners recently took over the Snow King Resort. Word got out that, during renovations, they were going to do some “canned art” on the façade. JHPA intervened with the idea that Jackson had local artists who could come up with some unique, visually pleasing ideas for Snow King’s “face.” Locals Bland Hoke and Terry Chambers constructed a fabricated metal cutout of the Teton Range which meant that “\$30,000 went back into our town for artists,” Geraci said.

This is only the latest in a long list of items on

Geraci’s to-do list. Geraci, a Center for the Arts board member, was hired to write a successful National Endowment for the Arts “Our Town” grant and now is on the CFA committee reviewing the project.

The CFA has chosen a landscape architect to design a 1.2-acre public space adjacent to the Center at 265 South Cache Street. The goal is to “create a space to promote community engagement and participation in the arts, particularly those supported by the Center’s 19 resident organizations,” according to the prospectus. Funding for this \$100,000 project is being provided by the NEA, the Community Foundation of Jackson Hole and private donors.

The goal is to have the architect work with the Center’s board (or an ad hoc committee), Center staff, the public, and a project coordinator to formulate the right design by next spring.

Geraci realizes that this is a long list of partners – a lot of people to get to the table to agree on a design. But she says that, in the end, the input will “ensure a good plan for the Center for the Arts and the community.”

After working on many “calls for entries,” Geraci sees part of her job as working with artists to fine-tune their applications. As in many things, the world of public art has its own language and specific requirements. Artists new to the process may leave out important details, especially when it comes to calculating budgets.

“It’s important to give tools to artists,” Geraci said. She urges them to be fair to themselves when crunching numbers. Artists need to include things such as design fees, travel, studio rent and other overlooked expenses. Once they get a good count on their expenses, and look at the amount of funding devoted to the project, they get realistic idea of how much they will make. Often it’s not “how much” but “how little.”

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Geraci said that she wages an “ongoing education battle” when it comes to public art. “It’s important that we get the message out there, that this is expensive,” she said.

Builders, banks, and arts organizations often have a good grip on their budgets. The more serious artists become about their proposals, especially the costs, they are treated more seriously and gain leverage in the process.

In the end, everyone is working toward the same goal of an aesthetically pleasing, lively community.

“It benefits our tourism industry,” Geraci said. “This is infrastructure. It has an economic impact. I use data from Americans for the Arts and the Western States Arts Federation. It’s been researched. Cultural tourists spend more money and stay longer.”

It brings about a “sustainable community,” which is a welcome aspect for resort towns such as Jackson, the gateway to Yellowstone and Grand Teton national parks.

“Investing in arts and culture brings the type of visitors we want here, visitors who want to explore a community on a deeper level,” she said.

For more information about JHPA, go to <http://www.jhpublicart.org/>. The organization also has a presence on Facebook, Twitter and Pinterest.



Americans for the Arts VP Randy Cohen and WAC Arts Education Specialist Katie Christensen flank Bronwyn Minton's Cairn Project outside of the Jackson Hole Center for the Arts.

## TETON COUNTY ARTIST DISCOVERS THE MANY FACETS OF PUBLIC ART PROJECTS

The ideal public art project involves an artist with a restless mind, community input, adequate funding and T-shirts.

Not always T-shirts. But in the case of Bronwyn Minton's Cairn Project in Jackson, T-shirts emblazoned with cairns and the Jackson Hole Public Art logo sold briskly during the summer at Skinny Skis.

The limited edition T-shirts were designed and printed by Owen Ashley. The apparel adorned the downtown shop's display window with a mock-up of one of Minton's sculptures. And with skis, too, and down parkas and other winter gear – can't start planning too soon for winter's fresh powder.

Minton's cairns were inspired by the mounds that serve as mountain trail markers or memorials. The project was installed on the Center for the Arts campus and was dedicated Sept. 6 as part of the center's Palates and Palettes event.

Minton designed a nine-foot-high central cairn. Surrounding it are smaller cairns. Minton designed stackable organic shapes finished in red or black stain and enlisted local artists and friends to help carve the pieces out of balsa wood.

Minton's creativity has earned her a number of honors. She was awarded Wyoming Arts Council visual arts fellowships in 2000 and 2004. In August, the Cultural Council of Jackson Hole honored Minton with its Creative Pulse Award. The award is given to an “inspirational and invigorating trendsetter in the valley, one who is introducing fresh programs and projects.”

And ideas for cool tees.



## UNDERSTANDING PUBLIC ART:

By Katie Christensen

**P**ublic art is appearing in communities all across Wyoming. Murals in downtown Laramie, a bronze mountain lion along the interstate near Hulett, interactive glass friezes in Riverton. And more is on the way! Public art sets the stage for open civic discussions. This can be a good thing since it is important to involve many voices as communities wrestle with issues of identity, development and other issues. But how can we, as individuals, contribute to this discussion in a meaningful and positive way, especially when faced with artwork that challenges our understanding?

First step might be a new meme: “Stay calm... and look at the art around you.” Understanding art begins with close observation. Take time to look with purpose and intent. Through this process questions arise, often triggered by our personal memories and experiences. For this reason, we say there are no wrong questions or answers. Need some guidance? Try these questions to start the process.:

- 1. What do you notice?** Simply describe for yourself or others what you see. What imagery did the artist use? What colors, shapes and sizes? What is going on? Is there anything surprising about this artwork? Anything mysterious?
- 2. What does it remind you of?** What memory, experience, story, music, other work does this trigger?
- 3. What emotions do you feel as you respond**

**to this work?** Does it make you smile, frown, feel confused? Why do you think that is? Is it related to the colors used? The story conveyed? The size or shape?

**4. What questions does it raise for you?** “I wonder why/who/what/how/when...”

**5. What meaning or understanding do you think is intended or conveyed in this work?** Can you find any written information nearby that tells you what the artist intended? If so, do you think the artist was successful? Why or why not? If there is no information, what do you think the artwork is meant to convey?

There is one question that is important *NOT* to ask: Is this art any good? It rushes us to judgment before we have a chance to explore the work. While we are certain to have a personal response that might be positive or negative, making an immediate value judgment seems too final and allows no room for considering all the possibilities. Instead, try to embody the work of art. Experience it through your senses, as well as emotionally. Go ahead – physically represent that experience. Try it! You may like it.

This process of inquiry engages and empowers all participants by setting them up for success. THERE ARE NO WRONG ANSWERS when people begin by describing or stating what they see and notice. Each participant has room to grow, connect, question, and draw meaningful insights from the work. Collectively, the community benefits from the whole, with meaning-making occurring through sharing the insights of all participants.

## “ARO” AND “SOP” ARE GUIDING PRINCIPLES IN PHOTOGRAPHY

By Daniel Hayward

My parents shared a passion for photography. They documented their early life together and have continued through their lives, mostly shooting slides of family events and the young lives of each of their five kids. Their photos were often a step or two above simple snapshots, and through the years they produced some truly great photographs. We'd all be quite excited to get the slides back from the lab so we could spend a night viewing them together. I thoroughly enjoyed those evenings.

The warm smell and the hum of the old projector is flooding in as I write. This was the inspiration for me to pursue photography as a profession.

I believe that something about the family's interest in photography, and something within my own makeup, also gave me a strong inclination to become an avid observer. I've practiced the Art of Observation and studied photographs and other images for as long as I can remember.

I started my photographic career soon after college. I shot commercial photography in Denver and then in

Laramie starting in 1995. Now I'm shooting aerial, editorial, some commercial and environmental documentation jobs and I've been on the Wyoming Arts Council artist roster since 2004. As a roster artist, I offer a variety of multimedia presentations/seminars, photo workshops and residencies on a variety of photo-related topics to all ages of specific audiences and to the general public.

Conscious observation is one of the most important activities photographers can do to improve their skills. The more we understand about life around us through the Art of Observation (ARO, for short), the more likely we are to flow with our subjects and to anticipate photographic opportunities before they happen.

**I BELIEVE THAT SOMETHING ABOUT THE FAMILY'S INTEREST IN PHOTOGRAPHY, AND SOMETHING WITHIN MY OWN MAKEUP, ALSO GAVE ME A STRONG INCLINATION TO BECOME AN AVID OBSERVER.**

Observation of our photo subjects over time gives an ever-expanding familiarity of that subject. This familiarity, or a lack of familiarity, is a photographer's Sense of Place (SOP). As we become more familiar with our subjects, our methods evolve. This is quite evident in a photographer's familiarity with animals and with both the natural and man-made outside worlds. Having a strong sense, or no sense at all, of our sub-



ject doesn't necessarily make the resulting photographs better or worse than the other, it just makes us approach the subject differently and respond to changes with that subject. A person who is unfamiliar with a desert environment will photograph that environment quite differently from the ways a person who grew up there will photograph it.

When a photographer has a keen "Sense of Place" with their subject, they do gain an advantage, however, because that familiarity often helps them anticipate photographs so they're ready to shoot those images when the best moment presents itself. Some of these changes with the subject, or signals to photographers, that help us anticipate upcoming shots include things like animal movements, changes in peoples' expressions, changes in the weather, landscape and lighting, etc.; changes that we'd probably miss if we were less familiar with those particular subjects. This is certainly true when shooting the natural landscape, its fauna and flora and the different lighting and weather patterns in that environment.

I was born in the Mountain West and am a third generation Coloradoan. Surprisingly, I've only been to Yellowstone National Park three times. The first was with my family during the summer before my sophomore year in high school. I went on solo photographic trips to Yellowstone in 2006 and 2008. A couple photo events I experienced during the 2008 trip are worth sharing as illustrations of how the Art of Observation and a keen Sense of Place about bison and about weather changes in the West helped me capture photographs I'd probably otherwise have missed.

## BISON IN FOUNTAIN FLATS

The first event I want to share occurred on the second day of my trip, when I enjoyed a powerful exchange with a bison bull just off the highway in Fountain Flats.

Some people say that bison are unpredictable. All



wild animals are unpredictable, but if we're tuned into their body language and their vocalizations, we can better understand their attitudes, making their actions much more predictable.

While heading toward Fountain Geyser and then to Old Faithful after leaving Mammoth Hot Springs, I took a side road to shoot some shots along the Little Firehole River. A short distance after I returned to the highway, I saw a large bison bull lying on the prairie just 50 feet off the road. I parked, grabbed my camera with a 50-300 mm lens mounted on a monopod and crossed the highway. I wanted to be as non-threatening to him as I could be, so I talked with him as I walked.

Still talking with him, I shot a couple images. The

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bull didn't move and no one else was present, so I stopped shooting and sang a Lakota Buffalo Song to him. He remained in place, watching me as I sang to him. Before the song was finished, other cars had stopped and people were starting to gather along the roadside embankment, mostly on my right. Still singing, I shot a couple more shots as the huge bull rolled up onto his hooves. He shook off some of the stark white dust from the very alkali soil he'd been resting in. He moved a bit to my right, ate some grass and then started walking toward me. I continued talking with him and shot a few frames.

The bull then casually angled a bit away from me toward my left yet continued watching me. He calmly passed within six feet, his eyes still more fixed on me than the others, and ambled up the road's shoulder. I got up as he reached the road and followed, taking shots as he posed a couple times while he slowly crossed the road and entered the wide-open Fountain Flats. He then stopped, turned

to his left and looked back toward me, allowing me to get the image of him from his rear while turned back to his left. It was the last frame on one of my digital cards, so I quickly changed cards and shot more images as he slowly walked through the flats. That last shot on the card was the best shot of the powerful encounter with this old man!

## PHOTO OP AT MAMMOTH HOT SPRINGS

The second event took place within the first few hours of my time in the park. I arrived at the East Entrance to Yellowstone in early afternoon and photographed a bit while traveling through the park toward Mammoth Hot Springs. I'd planned to arrive at Mammoth to photograph there while the sun was beginning to enter the last 2 hours or so of daylight. It was around 4-ish when I was about 20 miles away. I was ahead of schedule. It was August so there were more than 2 hours before sunset.

The sky above and westward was cloudy, and northward toward and beyond Mammoth, there were some very dark clouds. It didn't look like





I'd have the nice late-day sunshine I'd hoped for when shooting at Mammoth, but as I rounded the Obsidian Cliffs and headed more due north, I saw that the lighting around Mammoth was becoming more dramatic as sunlight began to shine through breaks in the clouds. I could see, however, that this dramatic lighting would probably last for only 20 to 25 more minutes, and then would be done for the evening, based on the heavy clouds west of the sun. I drove on, pumped up because of the beauty presented by the lighting, but a bit anxious because of how tentative that lighting was.

I passed a sign: Mammoth Hot Springs, 14 miles. My new goal was to arrive at Mammoth in time to shoot its travertine terraces in the striking light I was witnessing from a distance.

Driving on, I saw that this dramatic blend of sunlight and shadow was now on Mount Everts just east of Mammoth, and on mountains north of the hot springs. What a perfect landscape shot! I was now about eight miles from Mammoth and just ahead was a hill on the west side of the highway that appeared to level off about 75 feet above the highway and then paralleled the highway for maybe 100 yards. Trees were somewhat scarce on top, so maybe I could get an open view of the scene where I could photograph. This could be my only chance to record this scene.

I pulled onto the shoulder, grabbed my camera bag and the camera with the 50-300 lens on the monopod, scrambled up the hillside and then ran toward Mammoth. I could see beautifully lit vistas ahead of me glowing in the afternoon sunlight with

dark clouds draped in the distant background. But the trees never thinned enough for me to get a clean shot, so I turned back, ran the 100 yards and down the embankment, to the van, and continued driving toward Mammoth. I'd wasted valuable time, I was probably 8 minutes from the springs and I knew the sunlight would disappear in just a few minutes... Luckily, for now anyway, it was holding.

I'd been to Mammoth during my 2006 trip, and remembered that there are parking areas with paths to the terraces at the southern end of the

springs. But the break in the clouds around the sun indicated that I'd better not take time to hike on a path to reach the springs for a photographic vantage point. Then, I remembered that the highway passes just maybe 15 yards away from some real nice terraces near the first switchback in the highway as it begins to drop down toward the Gardiner River Valley and then onto

the town of Mammoth. So, as I passed the upper parking areas and paths, I figured out my exposure, and then I was into that first switchback.

The break in the clouds was closing and I knew it was a matter of a few minutes before the magic would be over. There was a wooden path close to the road, then some small trees, and then the springs. I needed to find an opening in those small trees to shoot through. I eagerly scanned the barrier of trees just below the switchback, looking for a vantage point to make at least one photograph. Finally, at

**THIS WAS IT. EITHER I'D FIND AN UNOBSTRUCTED VANTAGE POINT IN THE NEXT MINUTE WHERE I COULD RECORD THE BEAUTY SHIMMERING JUST BEYOND THE LITTLE TREES OR I'D SIMPLY HAVE TO RECORD THE SCENE ON THE PIXELS IN MY MIND ...**

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the center of the 180-degree switchback, were a couple possible spots to shoot from. Here was my only chance. I quickly crossed the southbound lane and slid to a stop on a small, gravel wide spot next to the road. I flew out of the van, only grabbed the camera with the 50-300, dropped down the 20-foot embankment and jumped onto the wooden path, all the while searching for a space between the small trees for my vantage point. I needed a clean shot of the springs and the background.

This was it. Either I'd find an unobstructed vantage point in the next minute where I could record the beauty shimmering just beyond the little trees or I'd simply have to record the scene on the pixels in my mind, because the clouds would soon begin covering the sun.

Yet, for now, the magic still lingered. The white and pinkish terraces glowed in front of me while the hills and mountains in the background were now shrouded in darkness. Mount Everts on the right, across the valley, was lit by sunlight that slowly gradated from fully lit to shadow as it's somewhat symmetrical western face extended toward and into the background. The hot pools of the terrace near me brightly reflected the sky while showing the slightest, almost imperceptible ripple. A few small trees that had died as the terrace advanced into the forest were placed perfectly in front of me... beyond the barrier of living trees.

I tried a couple openings through the trees but they were too small. Finally I found a space that would have to do no matter what, because the end was near. Luckily, that majestic scene still remained before me as I swiftly set up. It was a tight space, so I placed the monopod outside the path's wooden railing. I'd have to lean over the rail to take the shot. It proved to be just large enough for me to shoot past the otherwise intrusive trees near me.

The scene was spectacular enough that I decided

to shoot a 3-image vertical panorama of it, which would more than double the number of pixels recording the digital composite image I'd fashion in the computer back in Laramie. I print my images quite large, and this would allow me to successfully print the resulting image to more than 60 inches wide.

I framed the shot in my mind, and then checked the framing by viewing a practice pan of the camera across the scene. I had to readjust the zoom, make one more test pan of the camera and finally shot 3 successive, overlapping vertical images through that narrow gap in the trees. I wanted to shoot a second, differently framed image, but before I could change my framing, the light began to fade, and the magic was over.

I was exhausted, but was also quite pleased that, after such a rough chase, I caught up with the scene and captured the one shot. I was also tentative about the shot, as I've always been about my work during my 36-year career as a photographer. I'd be unsure that everything worked and came together to honestly record the scene I'd witnessed just minutes before, until I could finally see the results on the computer and know that I'd either gotten the shot or had lost the shot to one of the numerous potential pitfalls we face as photographers.

In the end, the results were great! A 52-inch framed print from the resulting 3-image vertical panorama won both a Purchase Award and the People's Choice Award at the 2010 Wyoming Governor's Capital Art Exhibition. The Sense of Place I'd built during my lifetime had helped me read the sky well enough to know that I could possibly reach Mammoth in time to capture one or more images of the dramatic lighting I was following during my 20-minutes chasing that elusive perfect light.

For more information: [haywardphoto.com](http://haywardphoto.com) or 307-742-6307.



# “YOU JUST CAN’T STOP THE MUSIC” AT THE YARD IN SARATOGA

**O**ne artrepeneur in Saratoga has discovered how difficult it is to get a new project up and running.

Chris Shannon decided to give a few concerts in his Saratoga backyard in 2009. He built a stage and booked the bands. The following year, he added a roof to the stage and dubbed the venue “The Yard.” More concerts followed, along with noise complaints from neighbors and a run-in with the law.

The concerts ran afoul of city zoning and noise ordinances. The stage straddles two different zones, one residential and the other commercial. Police stopped his first 2010 concert because half of it was conducted in property zoned residential. But there was another restriction – town rules forbade outdoor concerts, no matter which zone they happen in. They sometimes were approved on a case-by-case basis, as happened with the annual brewfest.

It got so complicated, and Shannon learned so much about city rules and regulations, that he eventually

joined the city planning and zoning board. Hearings were held and most of the community response was in favor of the concerts. Now Shannon and his partner, Cindy Bloomquist, have to fill out special events applications at least 30 days in advance, agree to abide by town rules, and The Yard can have concerts ‘til the cows come home.

Maybe not that often. All of Shannon’s five applications for this year were approved, including a Sept. 14 double bill with The Libby Creek Original from Laramie and the Jalan Crossland Band from Ten Sleep. He also created Toga Productions, a nonprofit organization that will coordinate the shows with the Platte Valley Arts Council. The Wyoming Arts Council has helped fund some of The Yard events.

Shannon summed it up this way in an Aug. 30 story in the *Casper Star-Tribune*: “You just can’t stop the music.”

Get more info about The Yard on its Facebook page at <https://www.facebook.com/theyardsaratoga>



Lonesome Heroes in concert at The Yard in Saratoga

# ARTWORK DEDICATED AT THE JOINT FORCES READINESS CENTER

Wyoming Arts Council staff members attended a *Celebration of Arts in the Workplace* at the Joint Forces Readiness Center (JFRC), 5410 Bishop Blvd., in Cheyenne on September 18. The ceremony included speeches by General Luke Reiner and SPCR Director Milward Simpson. A reception followed, which included tours of new artworks by 15 Wyoming artists.

The artworks were funded through the “Works of Art in Public Buildings” program created by the Wyoming Legislature in 1991, which places artwork in public settings in, or near, newly constructed state facilities.

List of artworks at Joint Forces Readiness Center: “Devils Tower” by Jeffery R. Hummel, Wheatland, A dramatic sepia-tone photograph of Devils Tower against a stormy sky.

“Wyoming Windmill,” “House on Plain,” and “Amazingly Huge Tree” by Robyn Young, Cheyenne. A series of soft black and white photographs of iconic Wyoming landscapes.

“Wyoming Sunset #I,” “Wyoming Sunset #II,” “Wyoming Sunset #III,” and “Wyoming Sunset #IV” by

Ron McIntosh, Laramie. A series of four oil paintings capturing the stark beauty of the sky and clouds at dusk.

“Security” by Gail Sundell, Cheyenne. An American Indian family grouping rendered in alabaster.

“On Golden Pond,” “Reaching Up,” and “Aspen Alley” by Tom Shaffer, Cheyenne. A series of color photographs capturing the fall brilliance of aspen colors.

“Mexican Hat Valley, Adobe Town, Wyoming,” “Deep Lake, Temple & East Peaks, Wind River Range,” and “Fall Colors, Greys River, Wyoming” by Paul Ng, Rock Springs. A series of large color photographs capturing the dramatic contrasts in the Wyoming landscape.

“Unsung Heroes” by Guadalupe Barajas, Cheyenne. Bronze sculpture of a Buffalo Soldier with the company pennant.

“Resting the Ride” by Myrna Burgess, Cheyenne. Painting of a 19th century cavalry soldier and his

“Resting the Ride” by Myrna Burgess, Cheyenne. Painting of a 19th century cavalry soldier and his



Theresa Rieber and “Black Hawk Helicopter”



horse.

“Plainsong” by Joan Sowada, Gillette. Quilted textile image of a seated Indian woman.

“Oh Beautiful for Spacious Skies” by Scot Weir, Rock Springs. Giclee print of eagles soaring against the backdrop of the Tetons.

“C-130 Hercules” and “Black Hawk Helicopter” by Theresa Rieber, Cheyenne. Acrylic paintings on multiple panels of a Wyoming National Guard transport plane and medical helicopter.

“Sandhill Cranes” by Ben Roth, Jackson. A series of three life-size sandhill cranes captured in steel

mesh and bronze.

“Pole Mountain Military Training Center, 1930s and Present” by Travis Ivey, Laramie. A monumental diptych capturing past and present views of the training ground near Pole Mountain.

“Wyoming From the Air” by Linda Lillegraven, Laramie. A sweeping panoramic oil painting of the Medicine Bow River from 20,000 feet above.

“American Bald Eagle Landing in a Tree” by David R. Nelson, Lander. Bronze study of an American eagle in flight.



**Robyn Young (center) talks to the press about her black and white photographs.**

# DUTCH HOP FILMING FOR SEPTEMBERFEST IN TORRINGTON

By Georgia Wier

Filmmakers came to Torrington for the 20th year of Septemberfest, an annual fall event featuring music, dance, food, and fun. Wyoming Community Media did the filming and is producing a high-quality documentary video about Dutch Hop, the special type of polka practiced by the musicians and dancers at Septemberfest. Dutch Hop came with the German Russians who began immigrating to this region over 100 years ago.

Septemberfest took place September 7 at the Rendezvous Center on the Goshen County Fairgrounds in Torrington. Dinner (cabbage burgers and brats) was served followed by the main event – the dance. The crowd danced to the music of the renowned Dutch Hop group from Colorado, John Fritzler and the Polka Band.

The documentary team from Boulder Community Media (associated with Wyoming Community Media) began its work in July on the documentary movie. The team filmed a dance that featured the Polka Nuts, another popular Dutch Hop Band, as well as interviews with musicians, dancers, and scholars. They focused on scenes and people in eastern Wyoming and western Nebraska during their September shoot.

Chris Simon of Salt Lake City is the principal filmmaker for the documentary video. She has been producing and directing award-winning

documentary films about cultural traditions for over 30 years.

Simon estimated that she would shoot many more hours of film than she could use in the completed video, but all the documentary footage will serve a valuable purpose. It will become part of Colorado State University's Archives and Special Collections, where it will be safely preserved. Researchers and other members of the public will be able to access the film footage at the archives, and selected portions will be available on the internet.

The National Endowment for the Arts awarded Boulder Community Media a major grant to film the music, dance steps, customs and foodways associated with Dutch Hop. The Wyoming Arts Council was a Septemberfest sponsor and is assisting with the documentary production.

Anne Hatch, Arts Specialist and Folklorist with the Wyoming Arts Council, said, "Video is the best way to capture all that makes up Dutch Hop – the musicians, the dancers, the audience and, in Torrington, the food! The German Russians and their heritage are an important part of Wyoming's past and present, and this project will share this little-known cultural jewel with the world."

For more information, you may call Georgia Wier at 970-590-3933 or visit <https://www.facebook.com/DutchHopDocumentary>.



# UW ART MUSEUM EXPLORES ORIGINS OF NELTJE'S PAINTINGS

**A** new exhibition of paintings by Wyoming artist Neltje opened Sept. 7, at the University of Wyoming Art Museum.

Neltje delivered a public art talk and a gallery walk-through as part of her exhibit. "Neltje. Painting. 1990-2012." was the first exhibition to explore the evolution of her paintings. It will be on display through Dec. 21.

For more than 30 years, Neltje has explored a variety of materials and media to visually express

her life and experiences. Her earliest paintings incorporated "found objects." She also explored composition through collage and assemblage, and she learned the creative expression of line through sumi-e ink drawing. Neltje's research, combined with her literary writing and strong emotions, has been the primary mode of her expression — painting.

The exhibition included her most recent "Moroccan Suite" series, which establishes a new dimension to her large-scale work: 10 by 30 feet.



Neltje (left) with Cheech Marin during arts reception in September at the U.W. Art Museum

# ATLANTIC CITY, “POP. ABOUT 57,” HOSTS FIRST BOOK FESTIVAL

The WAC doesn't get many news releases from Atlantic City, “pop. about 57” (according to its city limit sign), which sits at 7,694 feet near South Pass in southwestern Fremont County. The town's Miner's Delight Inn B&B is owned by two entrepreneurs, Bob and Barbara Townsend, who happen to be fine writers. They host an occasional art event, usually planned in tandem with a scotch-tasting, as the B&B has the best selection of this storied malted beverage this side of San Francisco (pop. about 812, 826). Atlantic City may have earned additional bragging rights when it hosted its first book festival. Barbara Townsend (*Blood Atonement*) and Marjane Ambler (*Yellowstone Has Teeth*), both members of Wyoming Writers, Inc., joined Tom Bishop, John Mionczynski, Betty Carpenter Pfaff, Jon Lane and Susan Lyman and their books at the Miner's Delight on Aug. 24. A great time was had by all, and some books were sold. FMI: <http://www.minersdelightinn.com>

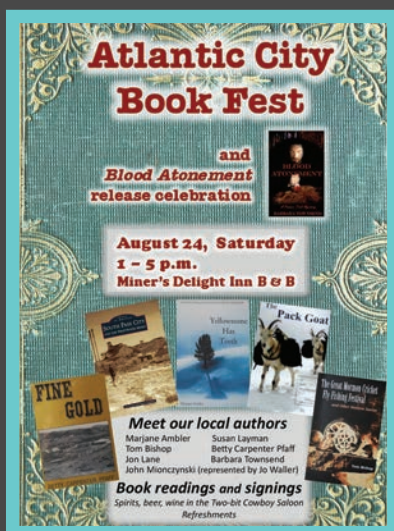
Just in case you're looking for some holiday reading, here's some information about the book fest participants:

Barbara Townsend's pioneer trail mystery, *Blood Atonement*, from Writers AMuse Me Publishing.



Called “a powerful and haunting novel” by Margaret Coel, author of the *Wind River Mystery* series.

Marjane Ambler's *Yellowstone Has Teeth* (A Memoir of living year-round in the world's first national park) was released by Riverbend Publishing on June 1, 2013, and has already seen its second printing.



Jon Lane and Susan Layman coauthored *South Pass City and the Sweetwater Mines*, a 2012 release by Arcadia Publishing.

Tom Bishop's collection of short stories, *The Great Mormon Cricket Fly-Fishing Festival and Other Western Stories*, was published by University of New Mexico Press in 2007.

John Mionczynski first published *The Pack Goat* in 1992, and it was updated by Reavis in 2004. Jo Waller, a friend of John's was on hand to read from John's book.

Betty Carpenter Pfaff retells the old-time tales of miners and others in and around Atlantic City in her two books, *Fine Gold* and *Atlantic City Nuggets* (1978), which were private printings.



# TRAVELING EXHIBITIONS

The University of Wyoming Art Museum has four traveling exhibitions of original artwork available to Wyoming organizations through the Regional Touring Exhibition Service.

Exhibitions are available to Wyoming organizations for the cost of one-way shipping. Out-of-state organizations can reserve the exhibitions for the cost of round-trip shipping. These exhibitions are designed for sites such as libraries, schools, community centers, galleries and museums. Insurance, news releases, publicity photos and exhibition interpretation are provided by the Art Museum.

“Through the Looking Glass: The Portrait of the Artist” explores the tradition of self-portraits and portraits of artists in a variety of mediums including drawings, prints and photography. This exhibition is scheduled to be in Torrington, Jackson, Rock Springs and Lander in 2013. The spring also has dates available.

“Kimonos: Strappo Prints by Harold Garde” had its premiere at the UW Art Museum this summer and is now available for scheduling through 2015. Garde, a UW graduate, creates work that is rooted in abstract expressionism. He works in a series that uses tangible objects and symbols as recurring subjects, which engage and elicit a personal response from the viewer. In his Kimonos series, he explores the ‘T’ shape of the garment, creating interpretations of the form in variations from bold to subtle. To create the Strappo print, a technique that he invented, Garde paints in reverse on a piece of glass, building up layers of paint to achieve the image. Once complete, it is transferred to a heavy

print paper.

“The Botanical Series: The Photographic Work of Gerald Lang and Jennifer Anne Tucker” references the botanical art tradition by using a scanner and digital printer to create images of remarkable clarity and beauty.

This exhibition presents opportunities for interdisciplinary discussions and exploration. It can be scheduled now and will begin its tour in January.

“Cyrus Baldrige: An American Artist in China” presents a selection of works completed during the artist’s journeys in Asia, where his style was dramatically affected by the exposure to the sparse lines of traditional Asian art. This exhibition will open at the UW Art Museum next summer and will be available for scheduling next fall.

To reserve any of the exhibitions, contact Fay Bisbee, museum registrar, at (307) 766-6634 or email [fbisbee@uwyo.edu](mailto:fbisbee@uwyo.edu).

For more information, call the Art Museum at (307) 766-6622 or visit <http://www.uwyo.edu/artmuseum> or blog at [www.uwyoartmuseum.org](http://www.uwyoartmuseum.org). Follow the museum on Facebook at <http://www.facebook.com/uwyoartmuseum>.



Harold Garde’s “Gray Kimono” is among the pieces available for travel from the UW Art Museum.

# CLICK! A WEEKEND FOR WYOMING VISUAL ARTISTS

The annual Click! Conference for Visual Artists will be held at the Wind River Institute in Fort Washakie April 4-6, 2014, in the Frank B. Wise Complex

Plan now to attend an action packed weekend of informative sessions, networking, a gallery walk in Lander, a 20/20 and the Visual Arts Fellowship award ceremony. The focus will be on digital literacy across art production and promotion, including opportunities to experience the Makers' Lab hands-on. Fellowship jurors will offer portfolio reviews to Wyoming artists.

Registration details TBA. Check the website at [wyoarts.state.wy.us/click](http://wyoarts.state.wy.us/click) for updates. Sign up for 20/20 by

emailing Rachel Miller, [rmiller@uwyo.edu](mailto:rmiller@uwyo.edu). To get on a listserv for visual artists, with announcements about CLICK!, email [camellia.el-antably@wyo.gov](mailto:camellia.el-antably@wyo.gov).

Reserve rooms now at Holiday Inn Express in Lander at \$77 per night single/double. Call 307-332-4005 and ask for "Click!" room block. Deadline for rate is March 13, 2014.

Sponsored by the Wind River Development Fund, the UW Art Museum and the Wyoming Arts Council.

FMI: 307-777-5305

## SAVE THE DATE

# CLICK!

## A WEEKEND FOR WYOMING VISUAL ARTISTS

April 4-6, 2014 | Fort Washakie, WY



# THE NICOLAYSEN ART MUSEUM IS WHERE IT'S AT

"If someone is wondering what's currently happening in the arts in Wyoming, this is where it's all on display," said Nicolaysen Art Museum curator Eric Wimmer in a story in the *Casper Star-Tribune*.

Wimmer was speaking about three exhibits that opened at the Nic on Sept. 27. They include the Wyoming Arts Council Biennial Fellowship Exhibition, which continues through Jan. 4, 2014. There also is "Process and Place: Recent Work from the University of Wyoming Art Faculty" and "Suzy Smith: Pop Realism."

A public reception for all three exhibits will be held Nov. 8, 2013, from 5:30-8 p.m. at the museum. A free catalog of the exhibit is available at the Wyoming Arts Council offices and the Nicolaysen Art Museum.

## **The WAC biennial features six fellowship winners from 2012 and 2013:**

Joe Arnold, Laramie  
Jenny Wuerker, Buffalo  
Abbie Miller, Jackson  
Susan Durfee Thulin, Jackson  
Brian Haberman, Cheyenne  
Chuck Kimmerle, Casper

## **Also included are the honorable mention recipients:**

Suzanne Morlock, Wilson  
Jennifer Hoffman, Jackson

June Glasson, Laramie  
Diana Baumbach, Laramie  
Cat Urbigkit, Big Piney

The Biennial Fellowship Exhibition offers Wyoming residents the opportunity to view outstanding artwork created by Wyoming artists which they may otherwise not have the opportunity to view.

The exhibition is hosted by major arts venues in the state, including the Nicolaysen Art Museum, the Art Association of Jackson Hole and the University of Wyoming Art Museum, site of the next biennial.



Artwork for the exhibitions is selected by an out-of-state juror who served on both years

of Visual Arts Fellowship panels represented in the exhibition. The juror for this round was Massachusetts artist Napoleon Jones-Henderson. He returned to the state during the summer to visit artist studios and select work. The juror also contributes an essay to the catalog that is produced for each exhibition.

For more information, contact Camellia El-Antably (307) 777-5305.

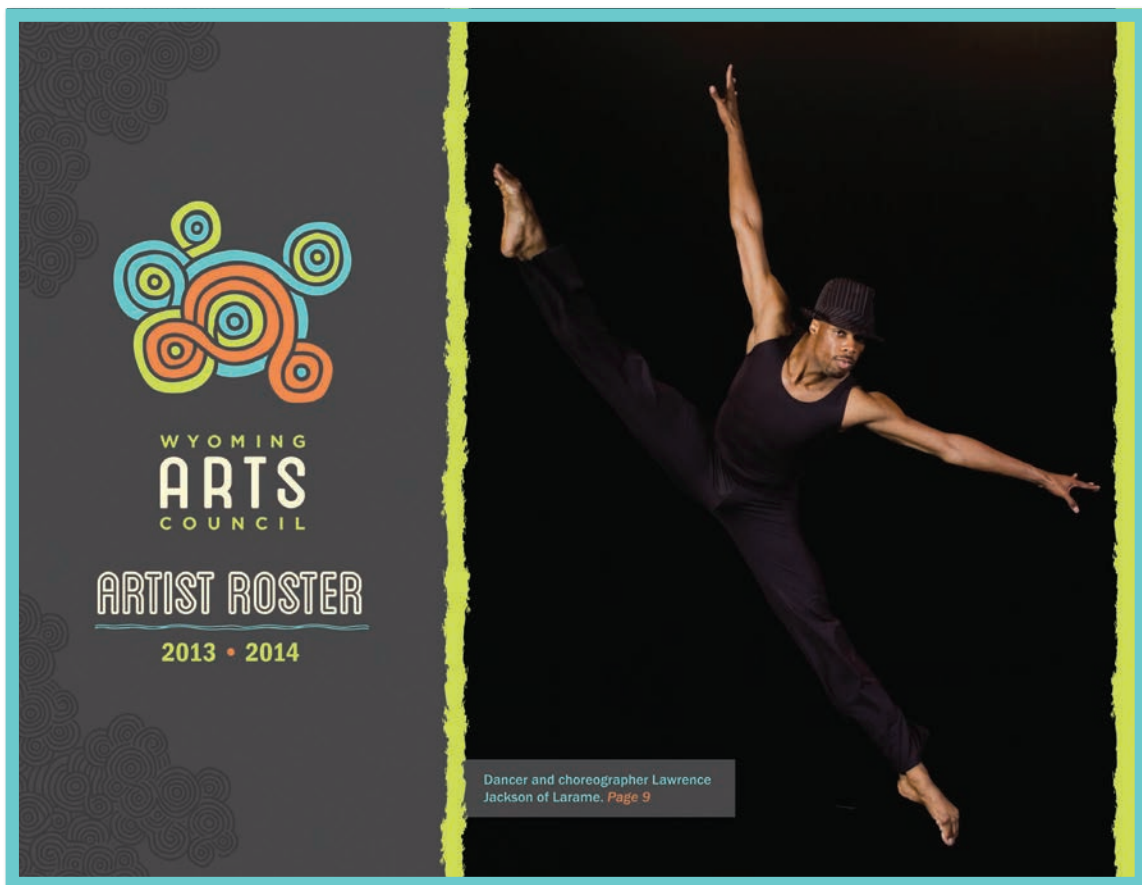
For a list of visual arts fellowship winners going back to 1986, go to [wyoarts.state.wy.us/events/biennial-fellowship-art-exhibition/vafellowexhibit/](http://wyoarts.state.wy.us/events/biennial-fellowship-art-exhibition/vafellowexhibit/)

The Nic web site is [www.thenic.org](http://www.thenic.org)

## APPLY BY DEC. 1 FOR WAC ARTIST ROSTER

**D**eadline for the Wyoming Arts Council's 2014-2015 artist roster is Dec. 1, 2013.

Artists and arts groups in the literary, performing and visual arts can apply online via the CaFÉ (Call for Entry) program of the Western States Arts Federation. Folk artists may apply in any of these categories.



Wyoming residents can register at CaFÉ for free at <http://www.callforentry.org>. Once registered, look up the call name of "Wyoming Arts Council Artist Roster" to begin the process.

The WAC roster seeks to value artistic excellence through the selected artists, and to engage the public as patrons and advocates for the arts. Roster artists not only represent artistic excellence, but also become ambassadors for the WAC, and are a form of dynamic public art. Organizations,

schools and festival presenters can write Artists Across Wyoming grants to bring these artists to their communities.

A roster directory is printed annually, distributed statewide, and posted online on the WAC web page at <http://wyoarts.state.wy.us/directories/wac-artist-roster/>

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



# ART IS EVERYWHERE



Artist Terry Kreuzer talks to customers during State Museum Volunteers Arts & Crafts Fair in Cheyenne.



The bronze sculpture, "Dogie Spirit," by Wyoming sculptor Gary Shoop, was dedicated in June at Newcastle High School.



Gov. Matt Mead dedicates antelope sculpture by Guadalupe Barajas at Game & Fish Department ceremony.



Celtic musician Judith Weikle (left) of Jackson and singer-songwriter Kate MacLeod of Utah at arts conference vendor fair in Jackson.



Writer Heather Jensen reads from her fellowship-winning entry at the Casper College Literary Conference.



Magician Dan Jaspersen works with volunteers during street fair in Cheyenne.



# ART IS EVERYWHERE



Texas artist Jeanne Stern (right) talks about her “Nevermore” exhibit at Casper College’s Goodstein Gallery.



WAC roster artist Jeff Tish (left) with woodworking partner Dale Williams in Cheyenne.



Miss “V” the Gypsy Cowbelle at Laramie County Public Library



WAC staffer Mike Shay poses with new public artwork in Pinedale by Laramie artist Diana Baumbach.



Cheyenne harpist David Shaul performs at summer house party.



Scott Bragonier of Cody at Wyoming Arts Conference in Jackson



# THE WAC CALENDAR

## NOVEMBER

7-8

Wyoming Arts Council quarterly board meeting, Casper

8

Public reception for the WAC Biennial Exhibit at the Nicolaysen Art Museum, Casper

## DECEMBER

1

WAC Online Granting System opens for FY 15 annual grants

1

Application deadline for WAC artist roster

5-7

Wyoming High School State Drama Competition, Dec 5-7 at Laramie County Community College, Cheyenne

## 2014

## JANUARY

19-21

All-State Music, Laramie High School, Laramie

## FEBRUARY

15

Draft deadline for Arts Education grants

27-28

Wyoming Arts Council quarterly board meeting, Cheyenne

28

Governor's Arts Awards celebration and dinner, Cheyenne

## MARCH

1

Application deadline for Arts Education grants

1

Draft deadline for Grants to Organizations and Operating Support grants

10-11

Poetry Out Loud competition, Cheyenne

15

Application deadline for Grants to Organizations and Operating Support grants

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

## WAC ON THE ROAD

The Wyoming Arts Council is looking for local sponsors to host presentations by WAC staff members. The sessions are free and open to the public. All the WAC requires is the use of a meeting room, and for the local host to spread the word among its constituency. The WAC handles the rest.

### We offer two different types of presentations:

**WAC Grants Training:** An in-depth look (two hours) at the Arts Council's Cybergrants online system and tips for filling out applications. Both organizational and individual programs will be discussed.

**WAC Information Session:** A one-hour review of the Arts Council's array of grants, programs and events. This is a short overview of WAC programming, and includes opportunities to ask questions in a group or privately.

We require Internet access, preferably wireless, for these presentations.

We can customize our programs for any audience. For more information, contact Michael Shay, WAC Communications & Marketing Specialist, 307-777-5234 or [mike.shay@wyo.gov](mailto:mike.shay@wyo.gov).



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# GROW CONNECT THRIVE

The Wyoming Arts Council provides  
resources & leadership to help Wyoming com-  
munities grow, connect and  
thrive through the arts.

