



# WESTERN EXPLORATIONS:

The Wyoming Arts Council Biennial Fellowship Exhibition

2018 AND 2019





**WESTERN EXPLORATIONS:**  
THE WYOMING ARTS COUNCIL BIENNIAL FELLOWSHIP EXHIBITION  
2018 AND 2019

University of Wyoming Art Museum

June 8 - August 31, 2019

Curated by Ruth Bruno

**2018 Fellowship Recipients**

Margaret K. Haydon, Laramie  
Patrick Kikut, Laramie  
Robert Martinez, Riverton

**2019 Fellowship Recipients:**

Joe Arnold, Laramie  
Elaine Olafson Henry, Big Horn  
Andy Kincaid, Wilson

**Honorable mentions:**

2018: Ashley Hope Carlisle, Laramie  
Andy Kincaid, Wilson  
Rani Robison, Laramie

2019: Sonja Caywood, Dayton  
Brittney Denham, Sheridan  
Wendell Field, Jackson

**Front Cover Artwork:** Joe Arnold, *Upper Saddle View, Evening*, 2017, Oil on Linen, 54x72 inches



# WESTERN EXPLORATIONS:

## The Wyoming Arts Council Biennial Fellowship Exhibition 2018 and 2019

by Ruth Bruno | Program Manager, Art in Public Places | Colorado Creative Industries



When asked to jury the Wyoming Arts Council Visual Arts Fellowships, I was honored and intrigued. Born and raised and now working as an arts administrator in the state of Colorado, I've had the opportunity to travel the state to see artwork from numerous Colorado artists. From the San Luis Valley to the San Juan Mountains to the cities of the Front Range, I never tire of the wide range of styles of artists who also call Colorado their home. These experiences have cultivated a deep connection to the Rocky Mountain landscape, the West as a concept, and the increasing challenges of man's interplay with the natural environment.

While Colorado and Wyoming share similarly diverse landscapes and a general history of Western expansion, Wyoming still felt unfamiliar. The opportunity to curate this biennial exhibition, to engage with the works of the six selected visual art fellows, and to travel extensively across Wyoming for studio visits created a sense of exploration that comes from seeing new sights on the open road. Wyoming's contrast, as the nation's least populous state, to some of Colorado's increasingly more densely populated areas was refreshing. Traveling Wyoming's highways, I was often the only driver on the road, which forged a connection to the history of those who experienced these powerful landscapes in their inaugural journey to the West.

As with most juried exhibitions, the artists' variety of works and styles initially felt rather unconnected. But upon closer inspection, interaction, and engagement, these six Wyoming artists evoked certain commonalities. Artists whose work at first appeared very disparate, such as Joe Arnold and Andy Kincaid, share a similar sensibility about exploration through the environmental landscape. Joe Arnold's realistic, large-scale oil paintings begin as plein air sketches created atop the mountains he climbed, which earned him majestic vistas. Arnold's action of climbing these peaks hearkens to the historic tradition of mountaineering. His vantage points provide unique perspectives, rendering the



familiar less so. His landscapes present the scenery as it might have appeared when untouched by manmade developments. His works felt spiritual in nature, as did the landscape paintings of the Rocky Mountain School of painters, who brought these same landscapes to life more than a century ago.

Andy Kincaid is also a hiker. But his artistic explorations of the landscape and the history of exploration are more conceptual, referred to through more abstracted imagery and found objects. In conversation, Kincaid mentions a strong interest in Bierstadt's epic paintings, and in thinking through what was behind the idealized images of the landscape near Kincaid's home in Wilson. His craft is informed by the process of journey – his own through the environment, others' historic explorations, and objects throughout the world. Using found objects and original artworks, Kincaid creates mysterious new environments, structured to invite the viewer to continue this process of discovery by exploring his installations.

It comes without surprise that an artist living in the West would have an interest in travel, migration, and open space, and both Kincaid and Patrick Kikut engage these themes in their work. Kikut has always been interested in highway travel as a means to explore the West, finding fascination and inspiration in the continuum between destinations. The landscape is a foundational reference point for all his work. Kikut, while finding inspiration in another Rocky Mountain School painter, Thomas Moran, chooses to dive into the touch of man on the landscape. Many of his works

show impressions of civilization on the land, through signage and icons of the American West. Kikut's work is inspired by things he sees on the road – worn billboards, signs, and abandoned structures. Kikut contemplates our culture's impact on the landscape, and most of his work reflects this fascination. In the kachina series, included in this exhibition, Kikut has turned the faded signage he saw on a trip through the Southwest into colorful totems. His installation of a telephone pole, a ubiquitous image on any road, here has become a stand-in for an ideal figure. Removed from context and standing alone, instead of in a row of others, the pole hearkens to religious and spiritual iconography—a relic in its own right.

Laramie-based artist Margaret K. Haydon also uses elements from the natural world for inspiration. Through fieldwork and interaction and collaboration with naturalists, Haydon channels her experiences into unique ceramic works. Like Kikut, Haydon also focuses on the impact of human interaction with the natural world, but through the flora and fauna perspective toward environmental change. While her work is rooted in the environment, it is not specifically focused on the immediate Wyoming landscape. Her component of the biennial exhibition features new artworks, including a large-scale wall installation, comprised of complex forms of cast porcelain branches, bats, and bees. Haydon's years-long inspiration, the sturgeon, is also featured. Her stacked branch construction, on the floor level, creates a different type of viewer interaction. The triangular form suggests a campfire or shelter structure.

Her small, delicate reliquary pieces create a sense of protection and feel ritualistic in nature. The strong use of white in her pieces invokes a sense of purity, removed from mankind's intrusion on the natural environment, to create an idealized view of nature as it could be if left untouched.

Elaine Olafson Henry, from Big Horn, is also a ceramic artist. Her work showcases how varied this medium can be in different hands. Through her practice, Henry explores forms, often inspired by Classical and Asian traditions. While she notes that her work is not inspired by the Wyoming landscape, Henry's pieces nonetheless feel rooted in the environment. Henry's relationship with the layers of clay she casts, molds, and structures with her hands reveals an ongoing conversation with her chosen medium and a continuous exploration of the form. Featured in this exhibition are older and newer works, illustrating Henry's interest in discovery through experimentation. With her process, Henry modifies the landscape of her materials with the human touch, leaving a mark of civilization on the materials.

Robert Martinez was born in, and remains based in, Riverton, amidst the Wind River Reservation. He grew up as a part of many different cultures—Northern Arapaho, Chicano, and Anglo. Martinez's works reflect how the past and present co-exist in culture, landscape, and traditions. Using bright colors, contemporary dress, and a modern airbrushing painting style, he emphasizes the contemporary presence of the Native American in Wyoming. His drawings, several of which are included in

this exhibition, find inspiration in the tradition of ledger drawings. Ledger drawings evolved from the practice of painting on animal hides by the indigenous peoples of the Great Plains. As bison became scarce, these artists and scribes appropriated the ledgers and notebook paper that became more available with the appearance of explorers and settlers. These new materials were utilized for documentation, illustration, and preserving stories. Martinez's drawings are layered, both literally in the drawing technique and through the references to, and usage of, this historic tradition.

Any populated area is a story of exploration and human intervention, both through development and exploitation of the land. Still relatively untamed, Wyoming exists as somewhat of a dichotomy—the mark of man on the land and a lingering sense of place prior to human civilization. These six Wyoming artists deeply explore this space between the human and the natural landscapes, finding layered meaning in the overlap, with each engaging in his or her own unique process of discovery.



2018 AND 2019

# FELLOWSHIP ARTISTS



## MARGARET K. HAYDON

Laramie



Margaret K. Haydon earned her MFA in ceramics in 1989 from San Francisco State University. She is currently Professor of Ceramics at the University of Wyoming. Haydon is fascinated by ongoing changes in habitat and species demographics brought about by current environmental shifts. Combining her aesthetic work with field-work, she has worked with fish biologists and naturalists in the United States, Canada, and Hungary.

In 2013, Haydon gave a paper at the 7th International Symposium on Sturgeon, held in Nanaimo, BC, Canada. She organized and curated the exhibition, *In the Company of Animals*, which was installed in Kansas City at the Leopold Gallery during the 2016 National Council on Education for the Ceramic Arts

(NCECA) conference. In 2017 her work was featured in the exhibition, *Circling* at the Loveland Art Museum and was included in *Fabricating Nature*, an exhibition at the William Havu Gallery in Denver. Other recent exhibitions include those at the Clay Arts Vegas in Las Vegas, Mystery Print Gallery in Pinedale, and the University of Wyoming Art Museum.

In the fall of 2019 Haydon will travel to Chelsea in Quebec Province, Canada to attend a Biophilia residency at Ayatana Artists Research Program.

### Artist Statement

I work with image elements from the natural world, and am attentive to changes in habitat and animal narratives. Through this investigation I have grown increasingly interested in the broader environmental predicament. Each day brings a new story highlighting the exploitation of various species from sturgeon and shark, to bee and golden frog. The more we become tangled up in social technology, the greater the distance grows between society and the natural environment. Communication requires less and less physical interaction. Emotional investment in and interaction with the natural ecosystems of the Earth leads to strong stewardship. Curiosity and wonder encourage the development of respect for all species. I endeavor to render the beauty and the vulnerability of the natural world through compositions that raise questions and hopefully spark a broader thoughtfulness about the impact we are having on our physical environment.

2018 Fellowship Artist



Margaret K. Haydon, *Alchemy*, 2015, Cast and thrown porcelain, 26 x 33 x 23 inches



Margaret K. Haydon, *Pyre*, 2016, Cast porcelain, 13 x 20 x 21 inches



Margaret K. Haydon, *Nest 1*, 2018, Cast porcelain, 5 x 12 x 9 inches



Margaret K. Haydon, *Sturgeon Song*, 2016, Cast porcelain, 36 x 144 x 4 inches



Margaret K. Haydon, *Stacked*, 2019, Cast porcelain, 37 x 40 x 36 inches

## PATRICK KIKUT

Laramie



Patrick Kikut earned a BFA from the University of Colorado, Boulder and an MFA from the University of Montana, Missoula. He has lived, painted, and taught throughout the Mountain West. Kikut currently teaches at the University of Wyoming and lives in Laramie. His work is in numerous collections, including The El Paso Museum of Art, The Missoula Museum of Art, and the Center for Art and Environment at the Nevada Museum of Art.

### Artist Statement

For the last 30 years I have been exploring and producing studio work that is inspired by my travels throughout the West. I consider the whole of the West as my “artistic neighborhood.” Geographically speaking, I define this as an area that reaches from Great Falls, Montana in the North, to Reno, Nevada in the West, down South to Marfa, Texas, and out to Dodge City, Kansas to the East. As I explore this vast landscape I have engaged in the interaction of our ever-encroaching culture upon the edges of wilderness. This “tidal zone” between culture and nature is far from the awe-inspiring screenshot perfection found in our National Parks, Monuments, and Forests. Here, behind the truck stops and wind-damaged billboards I discover discarded big gulps, busted tool boxes, and wrecked derby cars scattered over the parking lot and onto the dry and frozen land. Often these landscapes read like empty stage sets where props are strewn about as the actors have finished their narrative and exited the scene. In this body of work I hope that a viewer can enter into these spaces and get a sense of the rugged and enduring beauty of the West, as well as our persistent attempts to exploit and survive on a landscape that is mostly inhospitable and unsustainable for the huge demands of our contemporary culture.



Patrick Kikut, *Kachina in Green* from the series *Kachinas in Full Spectrum*, 2017, Oil on canvas, 48 x 24 inches



Patrick Kikut, *Kachina in Red* from the series *Kachinas in Full Spectrum*, 2017, Oil on canvas, 48 x 24 inches

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Patrick Kikut, *Plastic Jeep and Tee Pee- Arizona*, 2017, Oil on canvas, 60 x 72 inches



Patrick Kikut, *Roadside Dream Catcher- Arizona*, 2017, Oil on canvas, 60 x 72 inches



Patrick Kikut, *Scenic Overview- South Dakota*, 2017, Oil on canvas, 60 x 72 inches



Patrick Kikut, *Snowbound Speedboat- Wyoming*, 2017, Oil on canvas, 60 x 72 inches

# ROBERT MARTINEZ

Riverton



Robert Martinez was born in Wyoming on the Wind River Reservation in the small city of Riverton. He grew up a part of many different cultures as his lineage is Spanish, Mexican, Scotts Irish, French Canadian, and Northern Arapaho. He graduated Riverton High School and through a scholarship, attended the Rocky Mountain College of Art & Design (RMCAD) where he became the youngest Native American to graduate from the program with a BFA specializing in Painting & Drawing and minoring in Sculpture.

Martinez's paintings and drawings have been shown across the nation. His work is included in the permanent

collections of the Red Cloud Heritage Museum, Plains Indian Museum at the Buffalo Bill Center of the West, and the Smithsonian National Museum of the American Indian.

A strong supporter of education and the arts, Martinez devotes time to helping and mentoring emerging artists on the reservation in Wyoming and in the Western region. He gives back to the community by speaking about art topics, giving workshops, and demonstrates his style to schools, agencies, and art groups.

## Artist Statement

Adjusting Expectations

We are here

We have not forgotten

We have been killed but still live on

We fought with you then and we fight with you now

We befriended you then and we befriend you now

We have been forced to adopt your ways but still hold on to our own

We watch TV but still revere nature

We enjoy the movies but love visiting with our tribal elders

We have smartphones but we also keep our sacred objects

2018 Fellowship Artist

We listen to all forms Hip Hop and Rock but still dance  
and sing to a rawhide drum

We all have white, black, brown and yellow friends  
whom we treat like family because

they are

We are a myriad of different shades and quantum's of  
red

We're familiar with high fashion but still wear moccasins  
when we want to

We love fast food but we can be fast hunters of our own

We have read the Bible, the Torah, The Koran and we  
still keep our Ceremonies

We are Producers, Writers, Lawyers, and Doctors and  
we are Drummers, Singers,

Dancers and Artists

We have your problems and we have our own

We are here

We are not what you Expect



Robert Martinez, *Buck Rogers*, 2018, Graphite and Acrylic on Vintage Map Image, 11 x 14 inches



Robert Martinez, *Heneecee (Buffalo Bull)*, 2018, Airbrushed Acrylic and Oil on Linen, 4 x 6 feet



Robert Martinez, *Hickory Dancing*, 2018, Graphite and Acrylic on Vintage Land Grant Certificate Image, 14 x 18 inches

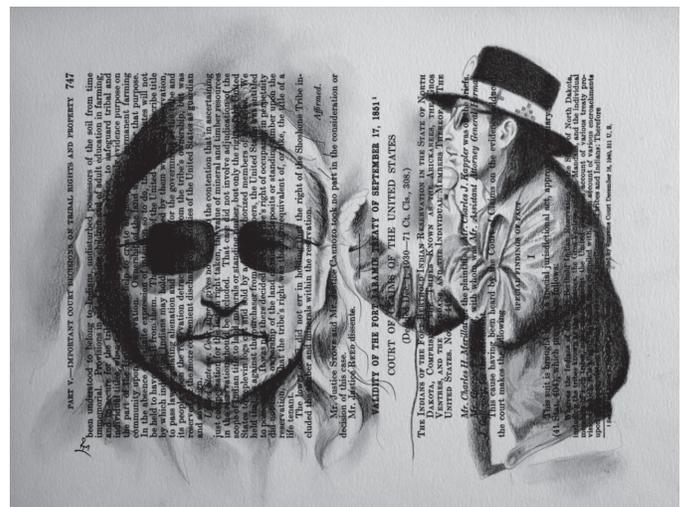
2018 Fellowship Artist



Robert Martinez, *Story Teller*, 2018, Graphite and Acrylic on Vintage Map Image, 11 x 14 inches



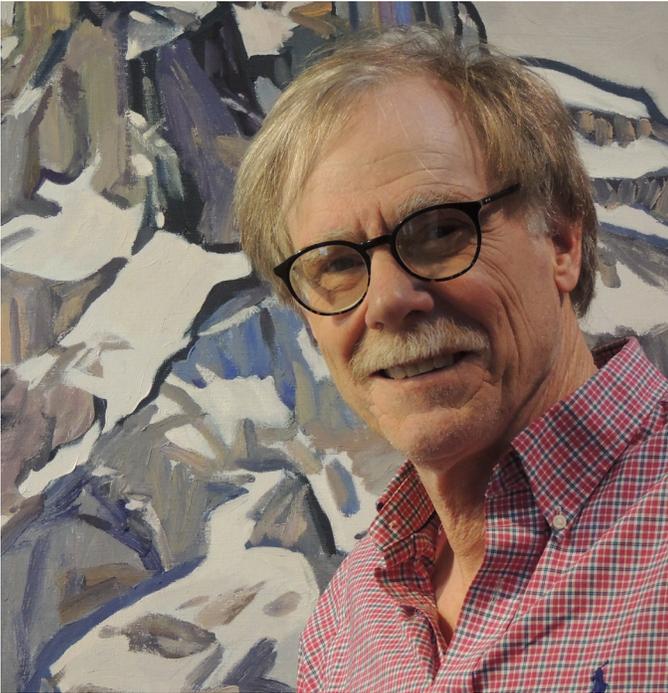
Robert Martinez, *Native America The Beautiful*, 2017, Airbrushed Acrylic and Oil on Linen, 4 x 6 feet



Robert Martinez, *The Power of Words*, 2017, Graphite and Acrylic on Vintage Treaty Image, 11 x 14 inches

## JOE ARNOLD

Laramie



Joe Arnold graduated from the Philadelphia College of Art (Now the University of the Arts) in 1977 with a BFA in painting. After working at the college until 1980, he then returned to Wyoming where he has worked fulltime as an artist ever since. He has specialized in the landscape of the Rocky Mountain West, particularly the views from a mountaineer's perspective. His work has been shown around the country and in London, where he has been inducted as a full member of the Alpine Club. He won a Visual Arts Fellowship from the Wyoming Arts Council in 2012.

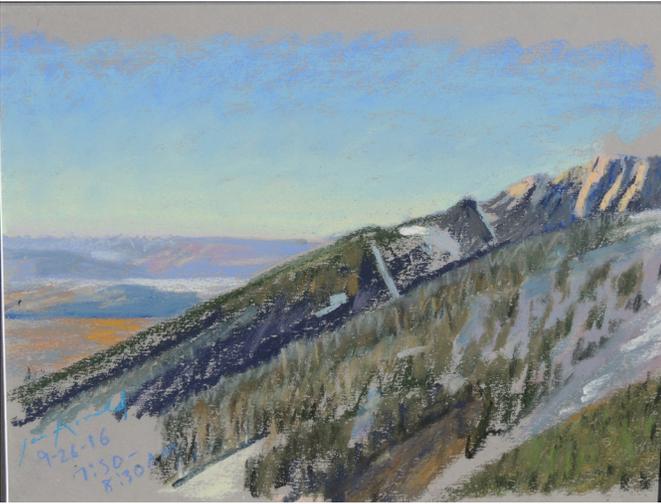
Arnold resides in Laramie and has visited the Tetons every summer since 1967, when he first began to climb.

### Artist Statement

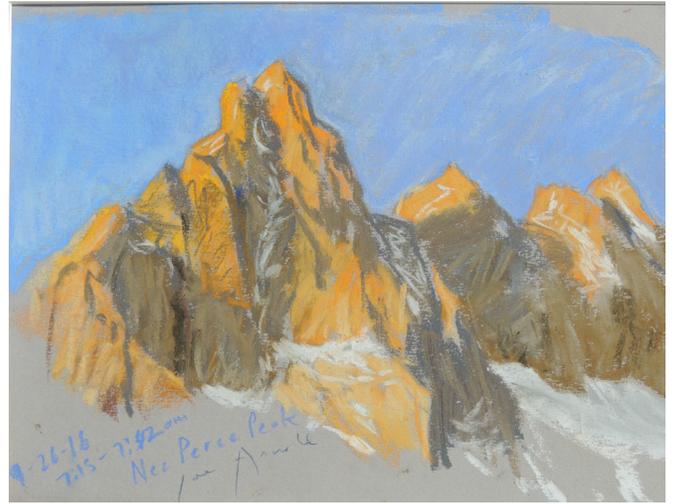
Over the past 38 years I have taken the mountaineer's view as my subject. I have always been drawn to the vast, the epic, and the untrammelled; an impulse I share with the Romantic and the Hudson River artists. I try to achieve the scale and space of the subject while maintaining a design that works flat, and a lively brushwork that is derived from numerous plein air studies I've done on location. In the work selected here, large studio pieces and smaller studies, there is a variety of treatments in composition, light, color, and viewpoint.

While plein air pieces are usually done in an hour or less, larger studio pieces can take years to complete. This is due to the complexity of the piece, such as *Surprise Lake Pinnacle View*, which has 4 different pastel references and 2 graphite drawings, done during 3 different trips to the site.

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Joe Arnold, *View Looking South to Jackson*, 2016, Pastel on paper, 9 x 12 inches



Joe Arnold, *Nez Perce Peak*, 2016, Pastel on paper, 9 x 12 inches



Joe Arnold, *Upper Saddle View, Evening*, 2017, Oil on linen, 54 x 72 inches



Joe Arnold, *Grand Teton Summit View*, 2019, Oil on linen, 38 x 52 inches



Joe Arnold, *Surprise Lake Pinnacle View*, 2019, Oil on linen, 26 x 144 inches



Joe Arnold, *View from the Grandstand Bivouac*, 2018, Oil on linen, 30 x 34 inches

## ELAINE OLAFSON HENRY

### Big Horn



Elaine Olafson Henry is a ceramics artist, curator, writer, and local volunteer. She earned a BFA from the University of Wyoming in 1992 and an MFA from Southern Illinois University at Carbondale in 1995. She is currently pursuing an MA in English at the University of Wyoming.

Henry taught at Emporia State University in Kansas from 1996 through 2007 and was Chair of the Department of Art from 2000 to 2007. She served as the President of the International Ceramics Magazine Editors Association (ICMEA) 2014–2016 and the National Council on Education for the Ceramic Arts (NCECA) 2002–2004, where she served on the board for 10 years. She is currently a Fellow of NCECA and a Lifetime Member of ICMEA.

Henry is the former Editor and Publisher of the international ceramics journals *Ceramics: Art & Perception* and *Ceramics TECHNICAL*.

She has curated and juried national and international exhibitions and has lectured, demonstrated, and participated in residencies in more than 10 countries. Her work is internationally published, exhibited and collected. Henry is an elected member of the International Academy of Ceramics.

### Artist Statement

Through my sculptural work, I explore the boundaries of excess and constraint within the parameters of the formal issues. I am interested in conversations that take place between me (as the maker) and the material (as a responder) and vice versa. Each toss of the clay or each tool mark elicits a new response, keeping the conversation fresh. Through experimentation with form, (often influenced by Asian and/or Classical forms) I explore the balance of fluidity and stability. In the completed works, the process has included the balancing of control and discovery, excess and constraint, speaking and listening: all are essential.

50 Bowls/50 States/50 Woodfires is a project in which I invited a woodfirer in each of the 50 states to join in the conversation. Each bowl is made from the same clay body and glazed with the same glaze. Each finished bowl is a record of its response to the unique experience of one woodfire.



Elaine Olafson Henry, *Bronze Vessel*, 1998,  
Bronze, patina, 8-3/4 x 8-1/2 x 5-3/4 inches



Elaine Olafson Henry, *Dark Seeds*, 2019,  
Aardvark Cassius Clay, 15 x 12 x 4 inches



Elaine Olafson Henry, *Traveling Vessel*, 2019,  
Soda-fired Clay, Leather, Brass, 6 x 11 x 3-1/2  
inches



Elaine Olafson Henry, *Porcelain Vessel*, 1998,  
Grolleg Porcelain, Stains, 9 x 8-1/2 x 6 inches



Elaine Olafson Henry, *Dark Source*, 2018, Aardvark Cassius Clay, 18 x 10 x 10 inches



Elaine Olafson Henry, *Ewer*, 1999, Woodfired Stoneware, Glaze, 20 x 10 x 10 inches

## ANDY KINCAID

Wilson



Originally from Minneapolis, Minnesota, Andy Kincaid has been at home in the Tetons for the past eight years. There he has been involved in several curatorial pursuits, including the co-creation of the artist-run gallery In The Pines, as a member of the curatorial group Peradam Capital, and the creation of the exhibition project Holiday Forever, which currently takes the form of an artist residency program.

As an artist, Kincaid has exhibited across the country including recent solo exhibitions at The Nicolaysen Museum, Casper, and Et Al Gallery, San Francisco. Drawing from personal interest, Kincaid's

work is often informed by his relationships with the outdoors, specifically time spent in the Tetons and along the Oregon Trail, as well as a thru-hike of the Appalachian Trail.

### Artist Statement

As a multidisciplinary artist and curator it is my goal to make and show work that is both aesthetically forward and conceptually engaged. The focus of which lies in ideals surrounding America's westward expansion and its related and more general westerly identity, including an eagerness and urgency now redefined by our web-informed knowledge of place and by our current sociopolitical climate. I engage the art-historical understanding of sublime - the simultaneous feelings of awe and terror in the face of an untamed natural frontier - to relate with a parallel inducement of those feelings stemming from both our current digital media frontier, as well as a precarious disregard for global and local environmental maintenance and land-use limitation.

Employing the futurecasting of an unspecified environmental impetus current work considers the aesthetics and material engagement of a possible new migration. Juxtaposed against the relics and history of the Oregon Trail, reappropriation of recreational vehicles, outdoor gear, hiking trails, and new technologies may be hallmarks of this future movement.

Found and appropriated objects, either historical or

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contemporary in origin, imbued with generic banality or unique and personal history, are available to be read not only as sculptures but as the props and artifacts of a constructed narrative. Generally unaltered, these objects maintain their usefulness and, as such, their relatability. While these artworks are layered with conceptual nuance, it is through their utility that the viewer is provided access to creatively reinterpret each sculpture's role within that individual's own broader fiction.



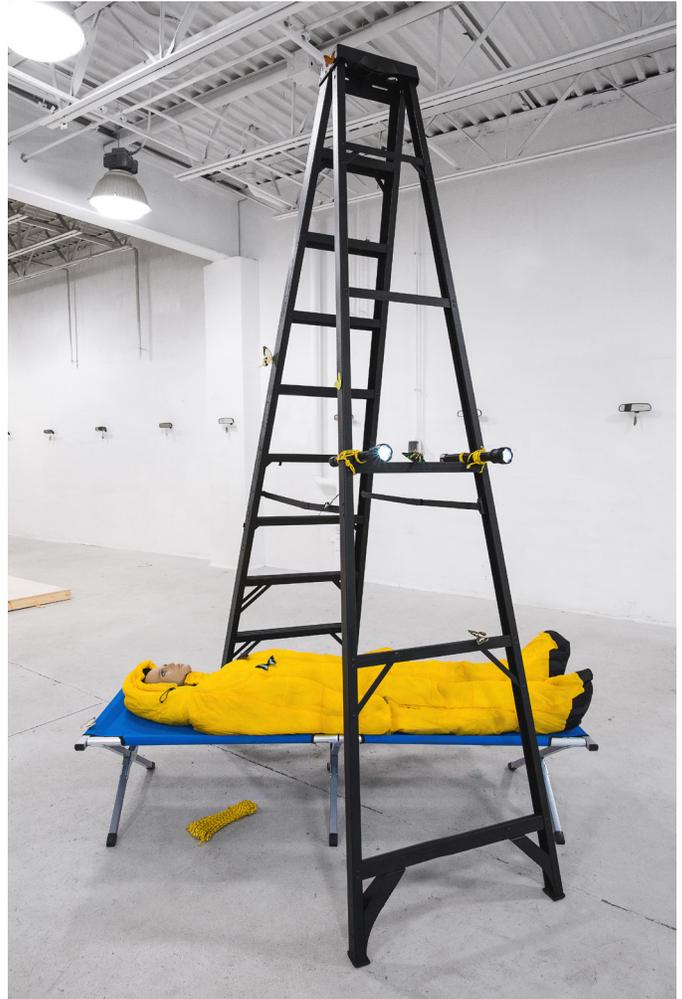
Andy Kincaid, *Warm Winter Nights* (Installation view at The Nicolaysen Museum, Casper, WY, 2018)  
*Future migration device positioned for bad luck, waiting at a distance, ready to exit, 2018,*  
Snowmobile, ladder, butterflies, rope, gear, figures,  
dimensions variable



Andy Kincaid, *A Minute Description of the Route at Et Al*, San Francisco (Installation view), 2017



Andy Kincaid, *A Minute Description of the Route at Et Al*, San Francisco (Installation view), 2017



Andy Kincaid, *Posturing for Bad Luck (luck will have it)*, 2016, Ladder, butterflies, cot, sleeping suit, bust, rope, flashlights, dimensions variable



Left: Andy Kincaid, *Bierstadt Scene*, *World Heritage Scene*, *Rear Garde Optics*, 2018, Reproduction Albert Bierstadt painting, rearview mirror, lucky rabbit's foot, artificial rock, vinyl decal, paint, dimensions variable

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Andy Kincaid, *School's out, luck will have it or come and get it (after Christopher Gadsgen and Benjamin Franklin), New Era New King, classical retrogrades ...* 1754: First publication of "Join or Die" snake cartoon by Benjamin Franklin, 1932: Bauhaus Closes, Ludwig Mies van der Rohe is Out, 1936: King George V Dies, Paul Hindemith composes *Trauermusik* in an single afternoon following the king's death and performs the work Live on BBC Radio that night, Berlin hosts the summer olympics – the first live televised sporting event – No Countries Boycott, 2004: Artist performs *Trauermusik* in Germany and Austria, 2016: US withdraws from UNESCO (World Heritage), 2018, Knockoff Mies van der Rohe Brno chair, Bauhaus by Hans M Wingler (deaccessioned from US high school library), furniture dolly, plaster cast of artist's hand as a child, plastic hand, plastic snakes, acrylic vitrines, lucky rabbits' feet, fossil, custom t-shirt, knife, paint, dimensions variable

Andy Kincaid also received a 2018 Honorable Mention.



2018 AND 2019

HONORABLE MENTION  
FELLOWSHIP ARTISTS



## ASHLEY HOPE CARLISLE

Laramie



Ashley Hope Carlisle is Associate Professor of Art in Sculpture at the University of Wyoming. She has taught at UW for the past 16 years and has created art in the form of sculpture and drawing for the past 22 years. As an artist, Ashley has been the recipient of the ISC Outstanding Student Achievement in Contemporary Sculpture Award, has exhibited all over the United States, Italy, London, and was chosen as a Fellowship Artist Grant Recipient by the Wyoming Arts Council for 2007. Ashley Hope is originally from New Orleans, Louisiana, but has comfortably made a home in Laramie with her husband David Jones, and their son Dylan Elijah.

### Artist Statement

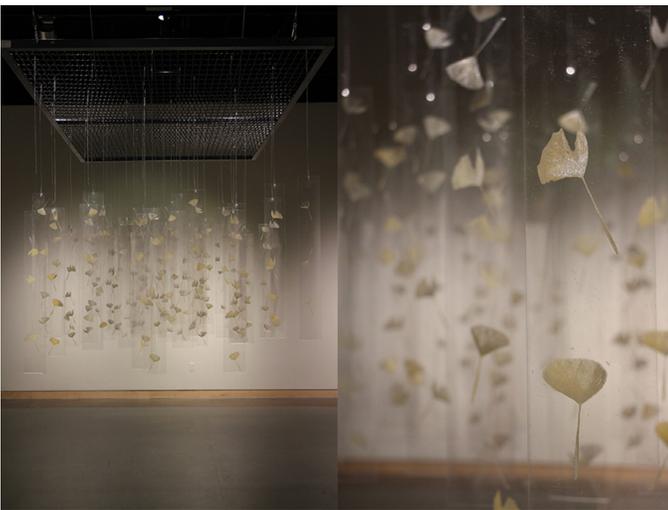
In my work, I explore an imaginary world that contains a crossover between human and plant-like conformations. These pieces often reference flowers, whether native or exotic, trees, and root systems fictitiously enhanced to speak about connections we as humans share with each other and with the world around us. The seeds from these plants have become a central theme in my work that serve as a launching point for metaphors about the human endeavor, protection, escape, and change. My selection of materials often range from fabricated steel, cast iron, cast and formed paper, bees wax, pigments, and works on paper. The depth of my exploration of materials remains a focus and an integral part of my working process.

What makes us comfortable and uncomfortable and how do we deal with the inevitability of surviving as inhabitants on this planet? Uncomfortable circumstances are reality, so instead of dwelling on this veracity of life, I seek to bring hopeful awareness to happenings that normally evoke anxiety and fear. Using materials as my vocabulary, I strive to glorify the illusion or false comfort of protection. I utilize formal concerns, the sensitivity of touch, and luscious materiality to produce works that take both roles as visual guidance when confronting the uncomfortable, as well as reassurance when dealing with the inevitable. An optimistic role is taken with the visual conversation I build, so regardless of physical pain, ego stampedes, or moments of smallness, I line my ideas with silver to exhilarate and infuse the viewer with hope. Transitions are an important part of our world and to anticipate their existence is to accept how wonderful they can be.

2018 Honorable Mention Fellowship Artist



Ashley Hope Carlisle, *Wishfull Thinking*, 2016, Stainless steel, 14 x 4 x 4 feet



Left: Ashley Hope Carlisle, *Calm Before the Storm*, 2017, Laser etched drawings, steel, acrylic, 4-1/2 x 6 x 3-1/2 feet



Right: Ashley Hope Carlisle, *I'll Fly Away*, 2017, Steel, paper, fiber, wood, video, dimensions variable

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## RANI ROBISON

Laramie



Rani Robison is a photographer and video artist. She earned her MFA from the University of Oregon and formerly taught at the New England School of Photography in Boston. She has exhibited her work in various galleries throughout the United States.

Robison's artwork primarily focuses on the "space between" still and moving imagery. Using found images, slides, and film footage, she juxtaposes photography and cinema, creating filmic sequences that remain unresolved and suspended in time. Often there is a heroine wandering through these fragmented narratives, reflecting on themes from feminist film theory and criticism.

### Artist Statement

In an exhibition entitled *(After) Life*, I reviewed over 1,200 Kodachrome slides made by my grandfather in the 1950s and 60s. I challenged myself to see what I could discover about these records of the past and how I could "breathe new life" into images that lay dormant for decades. I was particularly drawn to photographs of my mother. After viewing these images through a magnifying loupe, I began to re-photograph the slides through the loupe itself to illustrate the peculiar experience of looking through this device. Kodachrome slide film also has a very unique look it. I extracted some of the vibrant colors and placed them nearby as photographs themselves, and manipulated images in various ways to underscore concepts of fragmented time, fading memories, and ultimately, loss.



Rani Robison, *(After) Life*, 2016, digital print, 42 x 42 inches

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Top: Rani Robison, *(After) Life*, 2016, digital prints, 3 x 3 inches, each

Bottom: Rani Robison, *(After) Life*, 2016, digital prints, three panels, 24 x 36 inches, each



2019 Honorable Mention Fellowship Artist

## SONJA CAYWOOD

Dayton



As a small girl in the saddle, Sonja (Smith) Caywood “framed” the landscape & livestock with her hands—many years before she’d learn it was a composition technique. Caywood’s ranch-raised upbringing in Montana and Wyoming holds her heart, drives her work ethic, and inspires her oil paintings. Her paintings hang in private and corporate collections across most of the U.S. and in 11 foreign countries on six continents. Caywood’s work has been featured in *Western Art Collector*, *Southwest Art*, *Fine Art Collector*, *WY Stock Growers Assoc.’s Cow Country* (cover) & *Wyoming Lifestyle Magazine*. She and her husband Terry live

in Dayton. They have two grown children and a small posse of pets. She shares her love of art by teaching painting workshops to people of all ages.

### Artist Statement

Growing up ranching, livestock inspires much of my imagery. I render animals in portrait situations, personifying them in a manner sometimes confrontational, sometimes as a casual conversation, or a glimpse into a candid moment. Creating personality pulls these beasts from less personal, “en masse” settings, allowing viewers to experience a humanity and relate to the animal’s expression. It’s magical when a viewer truly engages with a piece, and experiences a feeling or attitude I didn’t intend to express as the creator; it’s as if the painting leaving my studio is only a starting place, as it was meant to grow and become something different to each person, which is as art should be. I’m blessed to make a living on my art, but even if I never made another dime on it, I’d still paint.

I constantly back up as I paint, assuring that painterly strokes of amplified oil colors read realistically from across a room. Viewed up-close, the abstract components separate, revealing an assemblage of shapes and colors that surprise the viewer. I believe that “interesting is better than exact,” and I strive to engage the viewer with expressive brushstrokes rather than tight realism. Working in intense sessions, I create within the timeframe of paint malleability, as once the paint dries, I’m ready to move on to my next idea.



Sonja Caywood, *Hungry Times*, 2019, Oil, 16 x 23 inches



Sonja Caywood, *Remnant I*, 2018, Oil, 30 x 40 inches



Sonja Caywood, *Remnant V*, 2018, Oil, 30 x 24 inches

2019 Honorable Mention Fellowship Artist

## BRITTNEY DENHAM

Sheridan



Brittney Denham was born in California and raised in Wyoming. She graduated from The Ohio State University in 2012 with an MFA. Currently she is Printmaking and Photography Faculty, as well as the Gallery Director at Sheridan College in Sheridan. Her work has been exhibited nationally, including most recently in the exhibitions *Landscape Revisited*, at Montgomery College, in Rockville, Maryland, *Representing the West: A New Frontier*, at Sangre de Cristo Arts Center, Colorado and *The Arrival: Work by Brittney Denham*, at COS Gallery in Visalia, California.

### Artist Statement

“A way of certifying experience, taking photographs is also a way of refusing it- by limiting experience to a search for the photogenic, by converting experience into an image, a souvenir. Travel becomes a strategy for accumulating photographs.”

-Susan Sontag, *On Photography*

In *1001 Landscape Images*, Yellowstone National Park becomes the location for an investigation into how we interpret new land through image making. From the comfort of our cameras we are able to see, digest, and keep the locations we have visited.

*1001 Landscape Images* is constructed using original, found and fellow tourist’s images to reconstruct landscape imagery that travelers are so often drawn to making.



Brittney Denham, *Western Vestige 3*, 2018, Digital Archival Print, 30 x 40 inches



Brittney Denham, *Western Vestige 1*, 2018,  
Digital Archival Print, 30 x 40 inches



Right: Brittney Denham, *Western Vestige 2*, 2018,  
Digital Archival Print, 30 x 40 inches

## WENDELL FIELD

Jackson



Wendell Locke Field was born in 1965 in Kalamazoo Michigan; raised on a dairy farm and surrounded by the woods, lakes and community of rural Michigan. Field graduated from the University of Wyoming College of Agriculture in 1988. Since then, Wendell has spent most of his adult life living and working in Jackson Hole.

### Artist Statement

The old doctor in Laos saw me painting and said “Ah, an artist, the artist is never a prisoner of society.” I have thought of this moment often as I continue to contemplate what art is and the role of the artist.

As society becomes increasingly external, building higher walls and looking for security in the material world, it is the artist’s role to reveal truths as we see them. Seeing the landscape through a painter’s eye may cause us to pause and remember the stillness within ourselves or the wisdom of mother nature. It may take Rembrandt’s etchings of beggars to show us there is beauty to be found in all of humanity, or Picasso’s Guernicato reveal the horror of our wars.

The artist’s journey is an individual journey, and a spiritual journey. The painter wandering in the forest or sitting in the meadow is not sitting idly, waiting to be inspired. Many hours and days are spent making crucial decisions on what to leave out and how to orchestrate from all that we are given. We come to a painting like a poet to paper — not wanting anything other than to see what really is, and to translate that truth into something simple, something that comes from deep within our soul.

For the artist to come to this point takes much effort and courage. In a world where so much is about doing, and things are seen as separate, where we call nature wild and ourselves civilized, the artist must put great effort into just being, remaining still, observing and translating using his own language.

2019 Honorable Mention Fellowship Artist



Wendell Locke Field, *Fall Day*, 2018, Oil on linen on board, 20 x 24 inches



Wendell Locke Field, *Red Chairs and a Green Wheelbarrow*, 2018, Oil on linen on board, 20 x 24 inches



Wendell Locke Field, *Good Morning in the KYP*, 2018, Oil on linen on board, 24 x 36 inches



# THE WYOMING ARTS COUNCIL

## OUR MISSION

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

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Through grants, partnerships, programs and unique opportunities, the Wyoming Arts Council provides funding and support for projects big and small, in every corner of the state.

The Wyoming Arts Council has a commitment to deliver our services to all who desire to participate in the arts. Our staff reaches beyond the art centers, symphony halls and galleries to recognize art where it happens, including the arts that thrive in workshops, front rooms and community centers.

In addition to fellowships, we have programs to support Folk and Traditional Arts, a Wyoming Independent Music Initiative (WIMI), a Health and Wellness Through the Arts Initiative, and grants to support Rural Arts Access and Professional Development/Career Advancement opportunities for individual artists.



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