

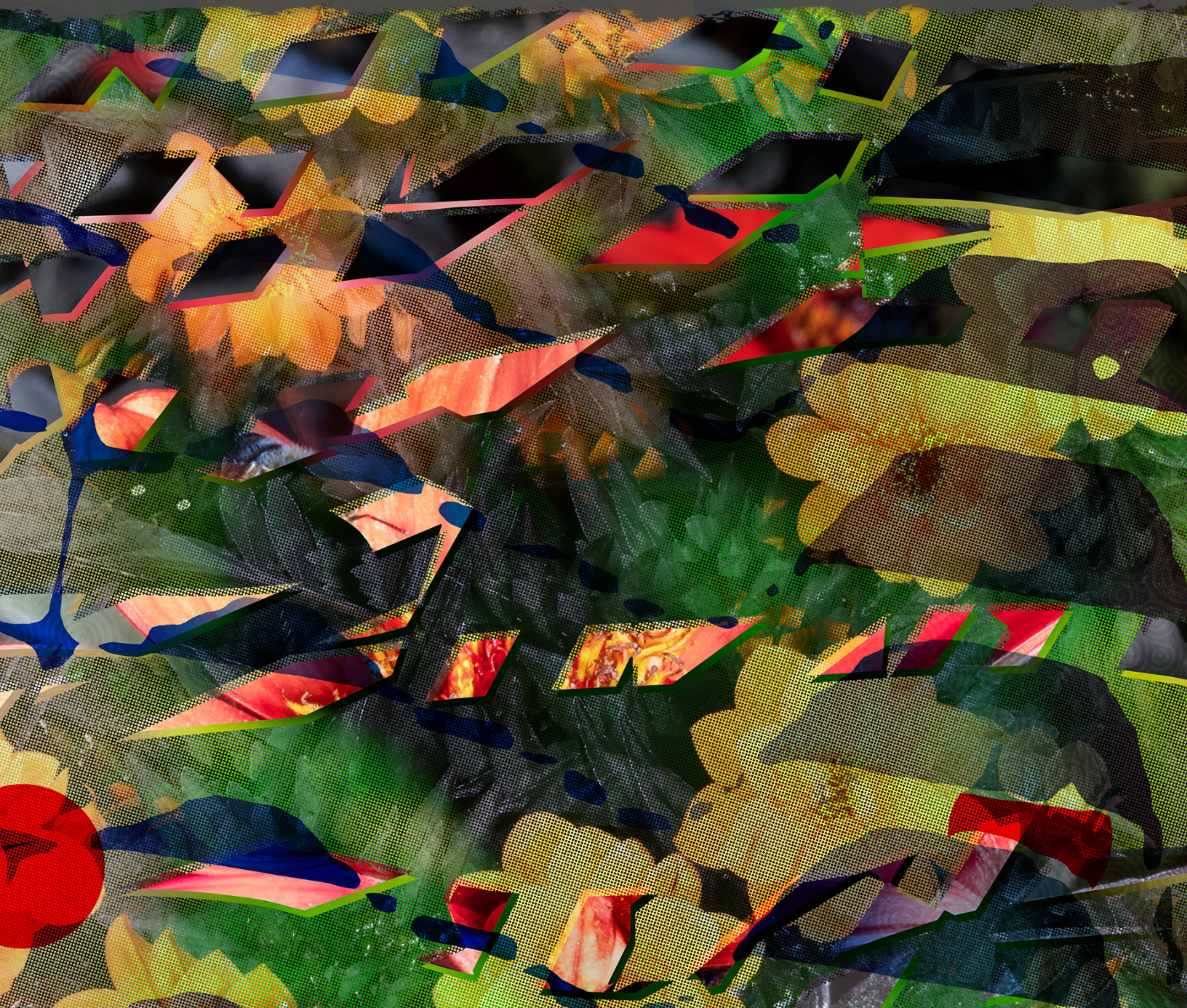


WYOMING
ARTS
COUNCIL

WHEN THINGS DREAM:

The Wyoming Arts Council Biennial Fellowship Exhibition

2020 AND 2021





WHEN THINGS DREAM:
THE WYOMING ARTS COUNCIL BIENNIAL FELLOWSHIP EXHIBITION
2020 AND 2021

The Nicolaysen Art Museum

September 24 - December 26, 2021

Curated by Iwan Bagus

2020 Fellowship Recipients

Wendy Bredehoft, Laramie
Garrett Cruzan, Laramie
Favian Hernandez, Laramie

2021 Fellowship Recipients

Diana Baumbach, Laramie
Shawn Bush, Casper
Rachel Hawkinson, Casper

Honorable mentions


2020:

Peter Fine, Laramie
Stephen Mullins, Sheridan

2021:

Barrie Bryant, Kirby
Carli Holcomb, Casper
Mona Monroe, Alta

Front Cover Artwork: Shawn Bush, *19.619908, -70.150271; 44.86602, 136.412539*, 2021, archival inkjet prints, glass, plexiglass, wood, enamel, LED lights, power cord, 24 x 36 inches, edition of 1.



WHEN THINGS DREAM:

The Wyoming Arts Council Biennial Fellowship Exhibition 2020 and 2021

by Iwan Bagus | Professor at the University of the District Of Columbia, and Professorial Lecturer at the American University, Washington, D.C.


It has been an honor to serve as a juror in 2019 and 2020, and the curator for the 2021 Wyoming Arts Council Biennial Fellowship Exhibition. From the more than 50 wonderful artists who submit every year it is a challenge to select only three a year. As I review the portfolios, what is important to me is thematic consistency and inspiring narratives.

The artists in this exhibit exquisitely tell stories through their art and poetically narrate their tales through their chosen medium. When I visited them at their studios, I had the great fortune to observe them working in their milieu. The beautiful Wyoming landscape, rich with history and resources, has deeply influenced each of the six artists chosen for this biennial exhibit. Each one digs into their own personal stories and organically transforms these ideas into objects of mystery and

beauty. Each work intuitively communicates in a way that touches all our senses, like a beautiful piece of music.

Experiencing Diana Baumbach's work is like reading her personal diary. There is raw power in her emotional openness. At the same time, the deconstructed materials she uses ingeniously and subtly cut through any hint of romanticism. Her handiwork reveals all and through it we sense the healing process and find comfort.

Wendy Bredehoft's work is the result of long years of in-depth investigation, documentation and history of the Carissa Mine Project. Every piece is a combination of materials found, new, altered, and reclaimed. Each acts as a witness through time and space. The materials continuously whisper like haunting songs.



Human and natural resources merge in Shawn Bush's new colorful photographic series. The complexity of layers in each photograph is the result of a juxtaposition of data and information. The energy in Bush's work mirrors the fast pace of environmental change in the world around us.

Garrett Cruzan's work examines the act of looking; he composes gorgeous and fascinating meta-narratives from assembled materials. Providing alternative views of the vast social media landscape we access through sight, Cruzan's Black Box Series directs our attention toward our relationship with "big data" and the cyber spaces we've come to inhabit.

Rachel Hawkinson's delicate sculptural pieces combine hard materials such as stone and metal with feathers.

Her careful crafting evokes memories of her past. These recent works are meditative and bring us closer to the present moment. They suspend time and space.

Favian Hernandez's paper mâché collection of endangered and mythical animals/creatures remind us of reading books of fables. They are whimsical, fictitious, and fantastical. They bring our minds to different worlds and let our subconscious dream. They want us to believe in them and become magic.

As I took my last look at each artwork as I left the studios I had the impression that the work was alive in some way. Each one touched me and left me with the question, what do these objects dream...?

2020 AND 2021

FELLOWSHIP ARTISTS

2020 Fellowship Artist

WENDY LEMEN BREDEHOFT

Laramie



Upon graduation with a BFA, a professor informed Wendy Lemen Bredehoft that her career as an artist was doomed because she was moving with her family to Jeffrey City, a uranium mining town on the downward slide in the middle of Wyoming. Instead, Bredehoft found new meaning as an artist, rooted in the desire to understand the community to which she relocated with her three children and Game Warden husband. This experience laid the groundwork for how she would respond in the future to the concepts of community and place – as an artist, an educator and administrator.

Bredehoft's mixed media work investigates visual nuances, focusing on details that provide a basis for understanding and responding to specific places and experiences. She and her husband, Roger, now enjoy

exploring together through their fishing and “arting” trips. She is one-third of the artist group known as Sequencing, which includes photographer Susan Moldenhauer and dancer/choreographer Margaret Wilson. Additionally, she is a co-founder and member of the artists' groups Pipeline Art Project (Pumping art from the energy state of Wyoming), and Laramie Artists Project.

Bredehoft was awarded a 2020 Governor's Arts Award, 2020 Wyoming Visual Art Fellowship, and a 2016 Wyoming Visual Art Fellowship Honorable Mention. She has a national exhibition record, and artwork in public and private collections in the US and Canada. She attained an MFA in Visual Arts from Vermont College in 1996, and a BFA in Visual Arts from the University of Wyoming in 1984. She is currently president of the Wyoming Arts Alliance (WyAA).

Bredehoft has been a cultural administrator, arts educator, arts advocate, community arts leader, grants writer and fundraiser, recreation director, floral designer, grocery clerk, substitute teacher and family wrangler. She has moved 30+ times in her life, making home in some stimulating and isolated places, including a ranch in the foothills of northern Colorado, a frontier town in northern Alberta, Canada, and of course, Jeffrey City, the disappeared uranium mining community in central Wyoming. She currently works from her studio and lives in Laramie, Wyoming.

Artist Statement

The Carissa Gold Mine Project: Rhythm and Resilience

This work is from The Carissa Mine Project, based in research of and response to an historic gold mine located in South Pass City, a State Historic Site in south-central Wyoming. During multiple residencies in 2017, 2018 and 2019, I was part of a 3-person artistic team known as Sequencing, which includes dancer/choreographer Margaret Wilson and photographer Susan Moldenhauer. In 2021 I returned to the Carissa with Susan and my daughter Ellen Jaegersen to create an archive of sounds to expand the story through an audio segment.

Each year we were given full access to engage with the mine's history and create art that responded to the nuances of years of tactile use and abandonment. Site personnel readily assisted us when needed by answering questions, pointing out special characteristics of the mine, turning machinery on and off for our experience, and identifying historic resources and books for our personal libraries and research. An interesting side note here is that women were never traditionally allowed into the Carissa, because their presence was considered bad luck. As women artists, we are happy that changing times opened the door for our exploration and response.

Rhythm and resilience. These are words that come to mind when I consider the mining and milling processes undertaken by men and machines in the Carissa. I combined materials - reclaimed, found, new, and altered

- to create these images. Because no artifacts could be removed from the historic site, I scoured salvage yards, ranch junkyards, and my garage and studio stash for found materials. The completed artworks serve as metaphors for the amazing and overwhelming compilation of items that the miners collected, kept on hand, and left behind, ensuring continuation of the steady heartbeat of the mine and mill.

Like the miners, I twisted and cut metal, organized materials, and utilized what was on hand and found, not to mimic, but to better understand the challenges they faced every day in this isolated location as they carved out an existence based in hope, perseverance, and routine. How does one visually capture the essence of the human stories that shape our understanding of the Carissa? Each visit to the mine has yielded new information that expands the story and provides additional insight to the miners' circumstances and working conditions.

I approach art making as an investigative process that requires observation, exploration, and creative practice, using a variety of materials to accomplish my intentions. I often pursue subjects from multiple viewpoints over time, yielding evolved insights. Nature and processes of change, such as aging and decomposition provide inspiration. Materials and artistic processes are selected based upon the subject matter. Research is an important component of my art-making practice: field studies, including notes, sketches, and photographic documentation; archival investigations; explorations with new materials - whatever it takes to achieve my goals.

2020 Fellowship Artist



Wendy Bredehoft, *Storied*, 2018, wood, tin, found objects, cardboard, canvas, newsprint, burlap, graphite, 300 lb. watercolor paper, acrylic, 48 x 48 inches.

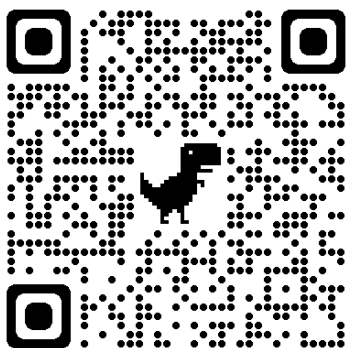
Wendy Bredehoft, *Juxtapositions*, 2018, wood, tin, found objects, acrylic, 48 x 48 inches.



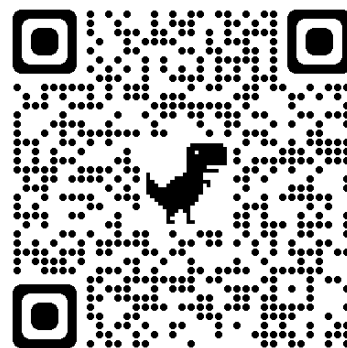
Wendy Bredehoft, detail of *Storied in progress*, 2018, wood, tin, found objects, cardboard, canvas, newsprint, burlap, graphite, 300 lb. watercolor paper, acrylic, 48 x 48 inches.



Wendy Bredehoft, *Time Passage*, 2019, reclaimed, wood, hand cast paper, found objects, hemp string, 24 x 48 inches.



Wendy Bredehoft, *Carissa's Song*, 2021.
Scan code to listen.



Wendy Bredehoft, *Carissa's Dream*, 2021.
Scan code to listen.

GARRETT CRUZAN

Laramie

Anonym, Inc. (A.I.) is a pseudonym. Just like the names of corporations and multi-national conglomerates around the world, it operates as a valence (mediation). It's a placeholder for its constituent(s) in expression, speech, and juridical contexts. 'Incorporation' is a process of linguistic abstraction, rendering a 'non-entity' from bodies acting in concert, denying and displacing the physical, emotional, nonrational, corporeality/-ies required to produce real value. For many, it's a means of evading accountability, and it provides an artificial sense of mediation from the violence inherent to the exploitation of other human beings-- the violence committed as a means of generating profit and sustaining growth. A.I. is an exemplar of privilege in our post-Fordist, capitalist imaginary.

Artist Statement

pervert

--verb (used with object)

1. to affect with perversion.
2. to lead astray morally.
3. to turn away from the right course.
4. to lead into mental error or false judgment.
5. to turn to an improper use; misapply.
6. to misconstrue or misinterpret, especially deliberately; distort: *to pervert someone's statement.*
7. to bring to a less excellent state; vitiate; debase.
8. *Pathology.* to change to what is unnatural or abnormal.
9. to convert or persuade to a religious belief regarded as false or wrong.



Garrett Cruzan, v 5.3.2, 2019, acrylic and toner on canvas, 76.2 x 109.2 cm.



Garrett Cruzan, v 10.2.7, 2019, acrylic and toner on canvas,
76.2 x 50.8 cm.

FAVIAN HERNANDEZ

Laramie



Favian Hernandez creates an animal world from paper. His primary medium most of his life has been pen and paper. Though every piece still evolves from a sketch, over the last few years, he has moved on to paper mache to realize his creations. This process was ignited by memories of making piñatas with his mother as a child. You can see glimmers of its influence are apparent in his sculpting and painting techniques. In his new collection, Favian has challenged himself to sculpt more complex shapes, incorporating them into more elaborate pieces. He has worked mostly in paper mache, but also experimented with other materials,

like wood, wire, and resin, that allowed him to better capture certain shapes and organic features. These creations move from sketches on paper to be realized into something new and beautifully bizarre.

Artist Statement

My work is a celebration of animals. My recent focus has been on threatened and endangered species from around the world. I want to show my respect for these creatures by creating a moment of reverence. Through my paper mache, I want to evoke whimsy and awe while highlighting how these animals are losing their place in nature.



Favian Hernandez, *Northern Bald Ibis*, 2020, paper mache, paper clay, acrylic paint, wood, resin and wire, 14 x 14 x 7 inches.



Favian Hernandez, *Ring Tailed Lemur*, 2020, paper mache, paper clay, acrylic paint, wood, resin and wire, 15 x 15 x 8 inches.



Favian Hernandez, *Pudu*, 2019, paper mache, paper clay, acrylic paint, wood, resin and wire, 18 x 12 x 8 inches.

DIANA BAUMBACH

Laramie



Originally from Oak Park, IL, Diana Baumbach earned her BFA from Washington University in St. Louis (2003) and her MFA from Southern Illinois University Carbondale (2007), as well as a Certification in Teaching and Learning (2021). In addition to numerous juried and invitational group shows, she has had solo exhibitions at Colorado State University, University of South Carolina, Washington State University and Jackson Center for the Arts, among others. Baumbach has undertaken public art projects at the Sun Valley Center for the Arts, the Children's Learning Center, the Albany County Public Library and the University of Wyoming's

Early Care and Education Center. She received a Visual Art Fellowship from the Wyoming Arts Council in 2015 and 2021 after receiving Honorable Mention three times (2011, 2013 and 2014). Baumbach is currently an Associate Professor at the University of Wyoming.

Artist Statement

In *First and Last* I reflected on my identity as mother through materials and form. The work was constructed with handmade paper which I created from my sons soiled Onesies. I cut their baby clothing into small bits which were beaten to a pulp. The pulp was made into paper which I then sculpted. This recycled cotton material is laden with emotional attachments both through its proximity to my children's bodies and my memories. I used radial symmetry to allude to eyes, breasts and cycles while the protruding wool is reminiscent of hair, tugging, milking and tethering.

The trio *Metamorphic Pandemic* was also inspired by my personal narrative; it was made during the pandemic. I set aside time each day to couch lines of wool, alternating between black and white. Each line fragment represents one day. The sameness and constraints of this work speak to the physical and emotional pressures of the pandemic. The title of the work refers to metamorphic rocks which are created through a transformative change due to heat and pressure. Not only is *Metamorphic Pandemic* visually reminiscent of metamorphic rocks but metaphorically too.

2021 Fellowship Artist

Thresh Hold was made most recently and it takes a new turn. This work is a haptic construction which reflects my divorce, recovery and processing of trauma over the past year. Unlike the clear intentions behind *Metamorphic Pandemic* and *First and Last*, this work is unresolved. Objects shift between containment and release, with indistinct edges and boundaries. *Thresh Hold* explores an in-between state where my unconscious is coming into focus. This piece engages the somatic experience of gathering, processing and manipulating materials. Examples include papermaking, large scale weaving, cutting, paper mache and stringing paper beads. The physical experience of making the work was healing. My use of tangled forms is nod to the concept of *cognitive knots*. This idea is central to the Reggio Emilia educational philosophy. Carolyn Edwards writes: “Just as a knot in wood grain impedes a saw cutting through it, and just as a knot in thread stops the action of a sewing needle, any problem that stops the children and stops their action is a kind of cognitive knot... Such knots should be thought of as more than negative moments of confusion and frustration, however. Rather, they are moments of cognitive disequilibrium, containing positive possibilities for regrouping, hypothesis testing and intellectual comparison of ideas. They can produce interactions that are constructive not only for socializing but also for constructing new knowledge.”



Diana Baumbach, *First and Last*, 2021, paper made from used onesies, wool, plexi, 80 x 90 x 12 inches.



Diana Baumbach, *Metamorphic Pandemic I*, 2020, mixed fibers and acrylic paint, 22 x 18 inches.



Diana Baumbach, *Metamorphic Pandemic II*, 2020, mixed fibers and acrylic paint, 22 x 18 inches.



Diana Baumbach, *Metamorphic Pandemic III*, 2020, mixed fibers and acrylic paint, 22 x 18 inches.



Diana Baumbach, *Thresh Hold*, 2021, cotton, wool, plexi, handmade paper, wood, found plastic, paper mache, dimensions variable.

SHAWN BUSH

Casper



Lens based artist Shawn Bush grew up in Detroit MI, a city whose civic history and geographic location has profoundly influenced the way he thinks about space within the American sociopolitical landscape. His videos, photographs and in-camera large format collages are responsive to over-built systems, failing icons and crumbling mythologies. Bush earned an MFA in Photography from the Rhode Island School of Design and BA in Photography from Columbia College Chicago. He is a 2020 Wyoming Arts Council Fellow, a recipient of the 2017 Lenscratch Student Prize and the 2016 T.C Colley Grant for excellence in lens-based media.

His debut artist book *A Golden State* won first prize in the handmade category at the 2016 Lucie Photobook Prize (NYC) and is included in several noted collections, including the Griffin Museum of Photography (Boston, MA), Benaki Museum (Athens, Greece) and Museum of Contemporary Photography (Chicago, IL). *A Golden State* was published by Skylark Editions (Chicago, IL) in 2018. His upcoming collaborative project with Chase Barnes titled *The Tower, The Range* which will be released through Dais Books (Wyoming, USA) in 2022 and his next monograph *Between Gods and Animals* will be published through VOID (Athens, Greece) in 2021. Bush is the founder of Dais Books and Associate Instructor of Photography at Casper College.

Artist Statement

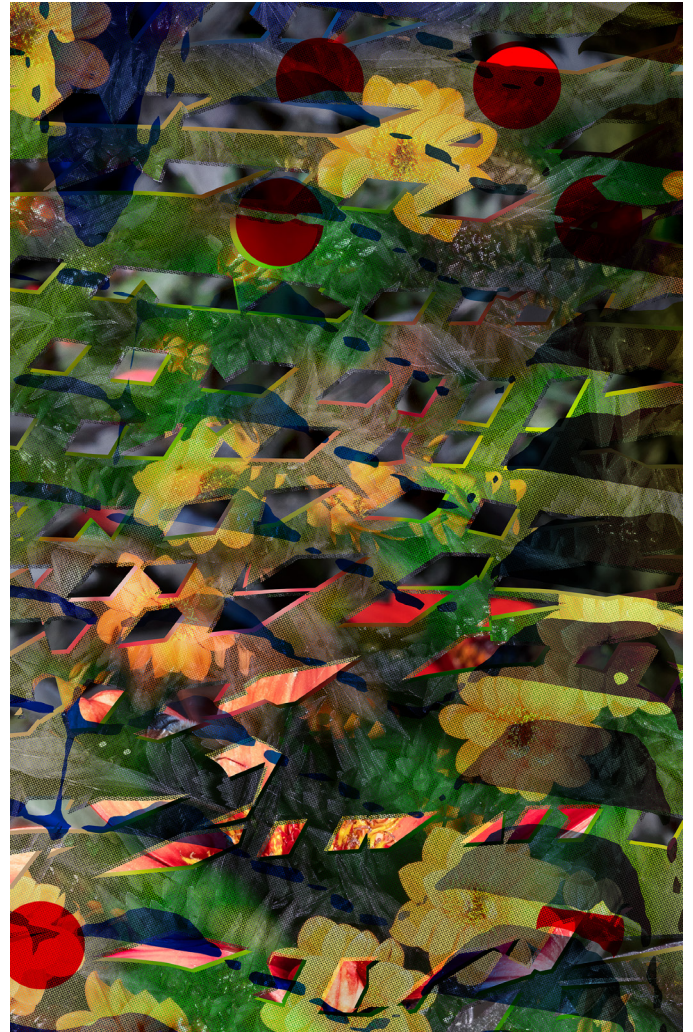
Observer Effect

Influenced by the lush tropical Hawaiian landscapes of Maui experienced on the artist's honeymoon, the multi-layered lightboxes juxtapose faunas native to differing hot and moist environments alongside one another, such as the Amazon rainforest and Hawaiian islands. Around the time this fellowship was awarded, COVID-19 began to ravage the world and nation, forcing travel and escape to be redefined. Inspired by the photomontage construction of field guide species plates, the four photocollages represent a way for the artist to create an environment filled with highly saturated plant life that recalls a personal time of love and happiness during a period of uncertainty and political propaganda.

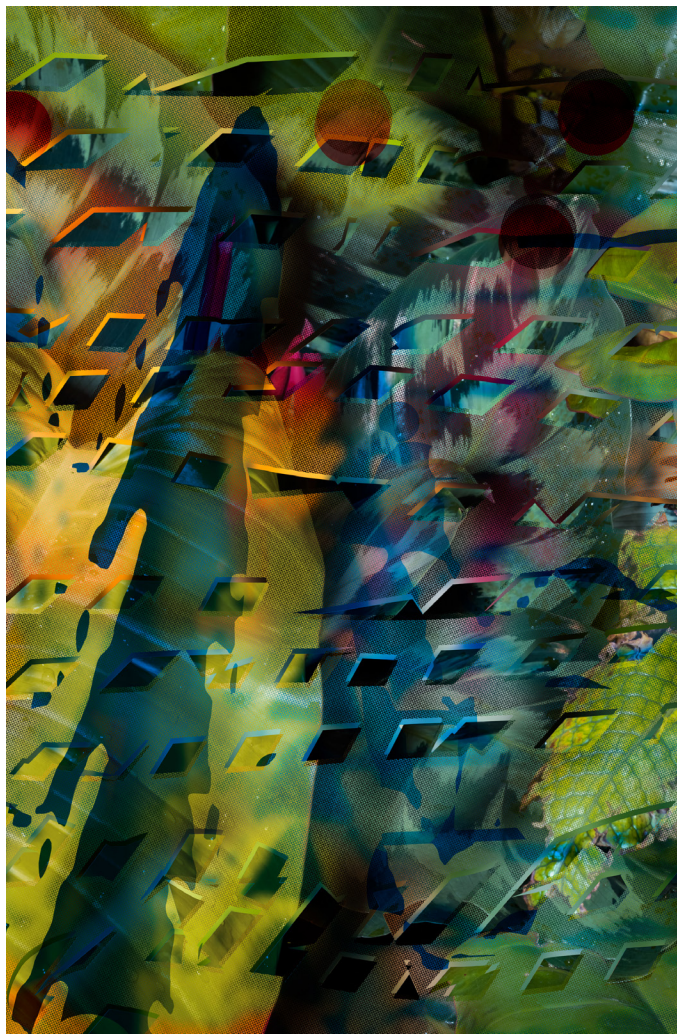
2021 Fellowship Artist

Unable to visit Hawaii, Bush traveled to the Denver Botanic Gardens to photograph plants and create hundreds of images in the Boettcher Memorial Tropical conservatory for the quadriptych. Photographs from the greenhouse are digitally and physically cut and then pieced back together in a grid-like fashion, forming a genus of plant life that relies on sultry climates to survive. Light passes through layers of clear prints, creating a color mixing effect disrupted by perforated vinyl film, which hides and reveals the content behind it. Commonly used to advertise on windows of buildings, the film's ability to conceal and reflect light is meant to reference a collective capacity to see through the mask of influence.

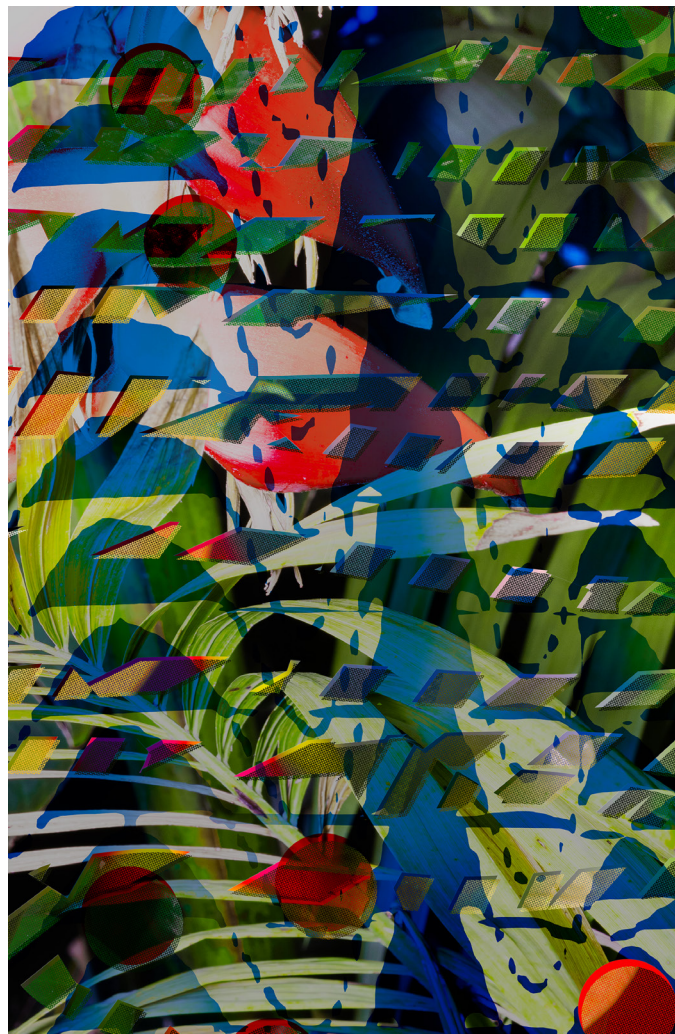
In the tradition of advertising signage seen across the globe, these pieces are illuminated from the interior of their structure, referencing the influence on public space by highly calculated ventures. The title of the series, *The Observer Effect*, refers to the scientific understanding of how exposure changes functionality. By definition, observer effect is the disturbance of an observed system by the act of observation.



Shawn Bush, 19.619908, -70.150271;
44.86602, 136.412539, 2021, archival inkjet
prints, glass, plexiglass, wood, enamel, LED lights,
power cord, 24 x 36 inches, edition of 1.



Shawn Bush, 8.517917, -83.592250;
52.386778, -117.023838, 2021, archival inkjet
prints, glass, plexiglass, wood, enamel, LED lights,
power cord, 24 x 36 inches, edition of 1.



Shawn Bush, 20.814285, -156.169193;
-51.526601, -58.667297, 2021, archival inkjet
prints, glass, plexiglass, wood, enamel, LED lights,
power cord, 24 x 36 inches, edition of 1.

RACHEL HAWKINSON

Casper



Rachel Hawkinson has always felt the pull on her core-being in becoming an artist. Memories of watching her father weld simple objects into something desirable encouraged her passion to become a learned jewelry artist.

While completing her Bachelor of Fine Arts degree, she delved deeper into the concept of jewelry as more than personal adornment. She uses found organic objects and reclaimed metal to fabricate displays for each wearable piece. This has transformed her work into sculptures while they are not being worn. Hawkinson uses traditional bench techniques to fabricate

abstracted versions of important places, events and objects throughout her life.

Hawkinson has studied with noteworthy teachers: Linda Ryan, Andy Cooperman and Ira Sherman. Her solo exhibits *Hummingbird Heaven*, *Alloy Addresses*, *Traveling Terrain*, and *Flying Frippery* extend the boundaries of ordinary jewelry making shown in galleries and museums.

She has received awards from accredited colleges and was awarded a Visual Arts Fellowship through the Wyoming Arts Council in 2021. Her work has been published in *Rural Advantage Magazine*, *Expressions Magazine* and on the *Lost in Jewelry* website. She was also juried into the Florence Biennale for 2021.

Artist Statement

As far back as I can remember, I have felt a deep pull to create. Not fully understanding where that need came from, it was a struggle to overcome self-doubts. I had to force myself to slow down the frenzied demand to make heaps of work and actively accept the connection to my past. This allowed me the freedom to explore the depths of my own mind in the present, and has given me the ability to erase the noise of what other's might think in the future. These revelations and realizations allowed this series to present itself to me. I simply needed to pause and pay attention.

Flying Frippery challenges the expectations of what jewelry is supposed to be. It's the difference between learning to fly, or merely complying with arbitrary rules

set by others who believe they have the right to tell me how to think, how to live, how to feel and how to create. These birds are talismans. Totems. Catchers of dreams. Moments of a life. They are my freedom to challenge my status quo.

If we are too afraid to leave the nest our minds create, how will we ever learn to truly fly?



Rachel Hawkinson, *Chiff Chaff Display*, sterling silver, jewelers brass, 3mm lavender CZ, juniper wood and reclaimed metal, 12 x 11 inches.



Rachel Hawkinson, *Raquet Tailed Roller Brooch*, sterling silver, jewelers brass, Royston turquoise, reclaimed wood, 13 x 14 inches.



Rachel Hawkinson, *Mallard Dream Catcher*, sterling silver, jewelers brass, 3mm chrome diopside, mallard feathers, juniper wood and reclaimed metal, 6 x 11 inches.



Rachel Hawkinson, *Streak Backed Oriole Display*, sterling silver, copper, (3) 2mm cubic zirconia, juniper wood and reclaimed metal, 6 x 9 inches.



2020 AND 2021

HONORABLE MENTION
FELLOWSHIP ARTISTS

2020 Honorable Mention Fellowship Artist

PETER FINE

Laramie

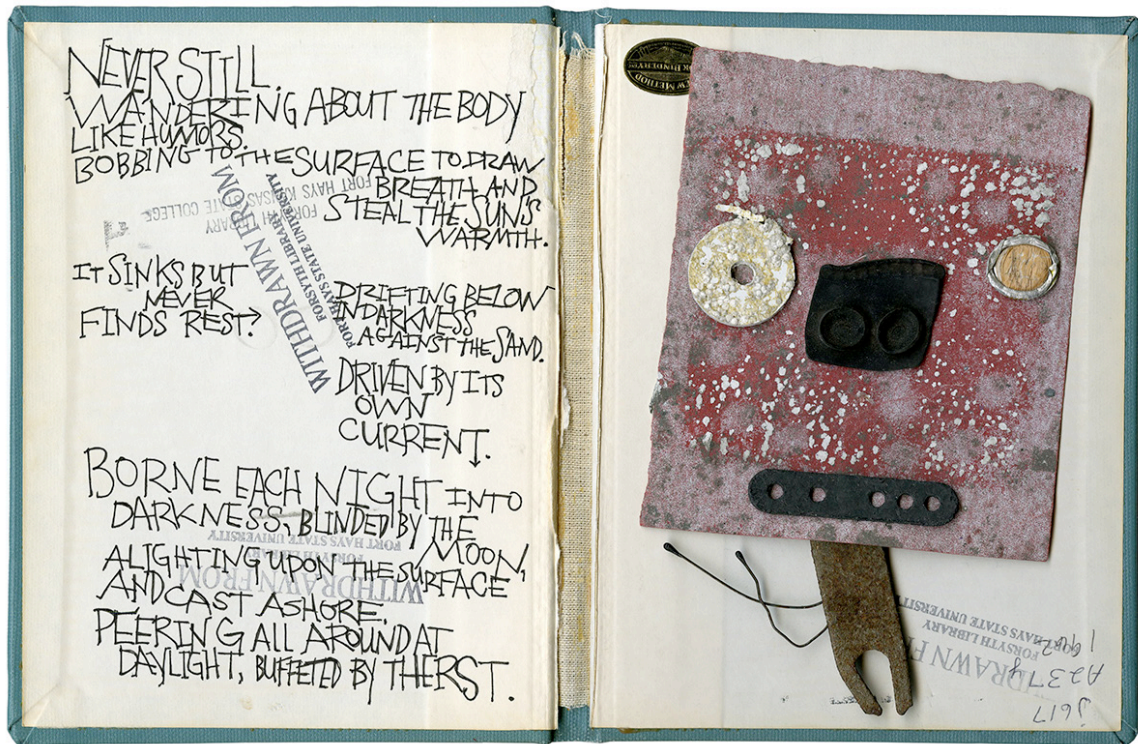
I was raised in Milwaukee, Wisconsin but have lived the majority of my adult life in the U.S. American west in California, Arizona, New Mexico and now Wyoming. I practiced graphic design for fifteen years during which time I also earned my AA, BA and MFA degrees in visual communication. I have been teaching design since 2001. I teach studio courses in design and design history, emphasizing the role of the designer past, present and future.

I am the author of two books on design for Bloomsbury Academic, *Sustainable Graphic Design: Principles and Practices* published in 2016 and *The Design of Race: How Visual Culture Shapes America* published in February 2021 as the first book in critical race studies for graphic design. I am currently at work on my third book *EnGendering Design* an examination of graphic design as feminist practice. In 2019 I received a Fulbright Fellowship to Montreal to begin this book project.

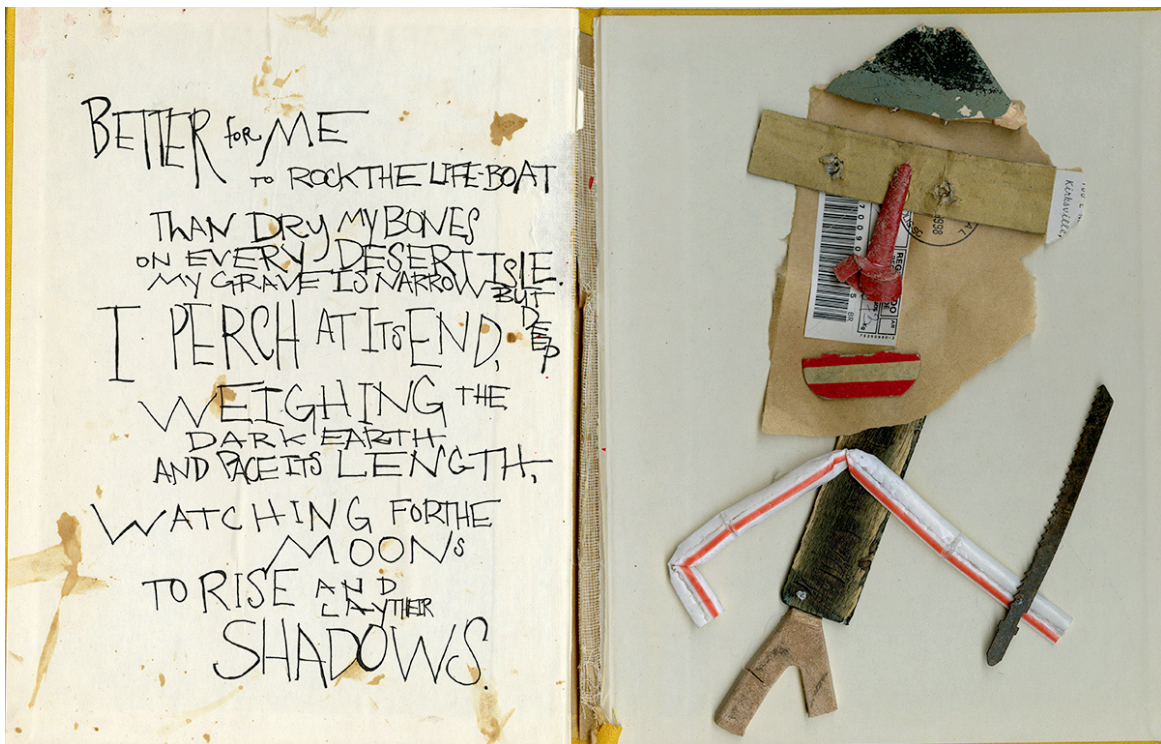
Artist Statement

These character pieces are the result of many years of collecting from sidewalks and streets little bits and pieces of what gets consumed, neglected, and discarded. Very often they bear the marks of having been tread upon or torn. The work resonates because of its whimsy but more importantly because it reminds the viewer of the material life all around us. Ultimately the personality of each character grows out of suturing these various pieces together. I try as much as possible to maintain a raw and unmediated image using only a scanner for a camera and without digitally resizing or adjusting individual scraps. The final product is an attempt to capture these diminutive specimens with just a brush of light.

I then engage materially with text and image creating and integrating these as visual ephemera. My hand lettering forms through drawing as poetic writing that when juxtaposed with my characters reinforces the primacy of the text. This work stretches back to my early interests in collage, drawing, and writing. I choose to work with words and images in equal measure, earnestly in my writing but often quite whimsically in my visual work. If I tire of one I switch to the other and back again. In my mind and in my hands words and images are naturally combined, open to interpretation, never at odds, and serendipitously perched between accident and intent.



Peter Fine, *Never Still*, Collage and Hand-lettering (text and image assemblage), 10 x 7 inches.



Peter Fine, *Rock the Lifeboat*, Collage and Hand-lettering (text and image assemblage), 11 x 17 inches.

STEPHEN MULLINS

Sheridan



Stephen Mullins was born and raised in the heart of America's blue collar coal country in Gillette, Wyoming. He earned a BFA from the University of Wyoming, and in 2018 opened a brick-and-mortar ceramic production house and clay center on Main street in Sheridan, Wyoming. Mullins owns and operates Red Bison, running community classes and a full ceramic production line. These days he focuses on production during the day and more eclectic pots in the middle of the night.

Artist Statement

I grew up in a family where objects, usually functional in nature, embodied the people who previously owned them. I also grew up in a very creative, and blue collar family and I believe putting those things together it was inevitable I would find my way to clay.

My work has changed since the pandemic. I found that what I had been making before 2020 didn't resonate with me like it used to, so I switched gears and focused more on process and materials. I hope to bring back some of the concepts I was exploring pre-pandemic, but for now I'm learning more about working with clay and trying to make better and better pots.



Stephen Mullins, *Manifest Destiny*, 2019, clay, screen printed underglaze transfers, rare earth elements, slips and glaze, 9.25 x 6 x 4.5 inches.



Stephen Mullins, *Soda Fired Vessel*, 2021, clay, glaze, fired on seashells, 7 x 7 x 12 inches.

BARRIE BRYANT

Kirby



Barrie Lynn Bryant exudes even more enthusiasm for his art career today than when he started it 32 years ago. Barrie is a multidisciplinary artist with innovations in frame design, woodworking, gilding, digital imaging, and photography. He established his fine arts career with his landmark Southern photographs, *The Arkansas Diaries 1989-1994*, and recently published undiscovered images from this body of work in a 12-page cover story spread with *Arkansas Life* magazine (March 2020, with an essay by editor Jordan P. Hickey). Although Barrie started his career as a solo artist in 1989, he began developing a fierce collaboration with his wife, artist AB Word, during 1994 as the couple

endeavored to exhibit her drawings and paintings in various markets throughout the USA. Since then Barrie has directed much attention to picture frame making and history, which has led him to teach gilding and framing techniques at the National Conference at West Coast Art & Frame Expo in Las Vegas in 2017, 2018 and 2020 and to author five articles on the subjects for *Picture Framing Magazine*. August 2020 saw Barrie also on the back cover of *American Woodturner* and inside with an 8-page spread feature, “Gilding for Woodturners.” And through funding from the National Endowment for the Arts, Barrie has been awarded five professional development grants from Wyoming Arts Council, which includes one for his pioneering process of “Prints on hand-gilded paper.” He is a past trustee of the Society of Gilders and a USMC veteran of Operation Desert Storm. Barrie welcomes visitors by appointment to his Kirby, Wyoming studio.

Artist Statement

I am fundamentally a collaborator, whether it be with photography, wood, gold leaf, artwork, my wife, life, the void, whatever. Through collaborations, I feel that I accomplish tenfold what I might otherwise be able to do alone or through egocentrism. And I prefer to pursue the unknown and to brave new territory often, which means I get to entertain the probability of failure as much as I do triumph. In retrospect, my best art happens when I am able to cross the threshold that’s usually just one step beyond any failure. It’s a good feeling to know my failures will always be rewarded.



Barrie Bryant, *Moon Setting over the Hernandez's*, 2018, archival pigment print on Hahnemühle paper, 14 x 21 inches.



Barrie Bryant, *The Defining Lines of Wallingford Ranch*, 2021, archival pigment print on Hahnemühle paper, 9 x 13 inches.

2021 Honorable Mention Fellowship Artist

CARLI HOLCOMB

Casper



Carli Holcomb is a mixed material artist based in Casper Wyoming. Her work ranges from sprawling large scale installations to intimate hand-cut paper pieces. Her primary materials are metal, paper, wood, clay, and found materials. She received an MFA from Virginia Commonwealth University in Craft and Material Studies, and a BFA from the University of Wyoming.

Upon completing her graduate degree, Carli furthered her career through a generous opportunity as an artist in residence at Quirk Hotel and Gallery, which garnered her a mention in The New York Times. Her work can be seen on the cover of the 2016 Metalsmith Magazine,

Exhibition in Print, Shifting Sites. Carli's work has been shown in multiple solo and group exhibitions. Her recent shows include a solo show *Transient* at Quirk Gallery, in Richmond Virginia, a solo show *After Dark* at The Visual Arts Center of Richmond, Richmond Virginia, and *PaperMakers* a group show at LIGHT Art+Design in Chapel Hill North Carolina. She is a Professor of Metalsmithing and Sculpture at Casper College, in Casper Wyoming.

Artist Statement

My work based predominantly in installation and metalsmithing is an exploration into the way people and places are bound together. By amalgamating maps and satellite images, found natural materials, sound, and residue my work collapses an archive of ephemera allowing alternative modes of time, memory, and perception to exist simultaneously. Grounded in process and based upon research my work engages landscapes that I have encountered through physical and mediated experiences or never known.

In recent work, my growing interest in climatology has led me to study peripheral landscapes that seem infinite, but are conditioned by human activity. Mixed-media sculptures containing embedded rock fragments collected from the sites are situated alongside intricately woven images of clouds, and dislocated photographs of rock formations that reveal the ongoing geological process that once formed and continue to shape the landscape. Through this process, I indulge my desire to connect with the unseen forces that shape our understanding of place.



Carli Holcomb, *The Stranger's Path*, 2017, hand-cut mulberry paper on stonehenge, 50 x 34 x 2 inches.



Carli Holcomb, *Unknowable Terrain* (exhibition overview), 2017, Mixed Media, Dimensions variable.

MONA MONROE

Alta



Mona Monroe was born in New York City and spent much of her formative years in New Jersey and a small New England town on the Connecticut shoreline. After many years in Oregon, she currently resides among aspens, wildflowers and many months of snow in Alta, Wyoming. She received a BA with a major in printmaking from Goddard College in Plainfield, VT and also studied painting at the Moore College of Art & Design in Philadelphia, PA. In a practice that spans many years she has exhibited in numerous solo and group exhibitions. Mona has been accepted into the Wyoming Governor's Capital Art Exhibition for several years and received artist residencies at the Jentel

Foundation in Banner, WY, Hypathia-In-The Woods in Shelton, WA. and Centrum Foundation in Pt. Townsend, WA. She was awarded an honorable mention in the 2021 Wyoming Arts Council Fellowships. Her work is in private and public collections in the United States as well as abroad.

Artist Statement

I take great interest in excavating found objects and incorporating what I find into assemblages and paintings. A lifelong gatherer, I've found that living close to nature in a rural environment – Alta, Wyoming – creates a bounty of opportunities to connect nature and art.

In my paintings, I strive to create a visual language that intertwines with emblematic, cipheric imagery. A sense of fragmented remembrances informs the work; using images to create narratives about identity, loss, curiosity, transformation and completion.

During this challenging time, when virtually our entire society has been bound up by a pandemic, I work to create personal, yet relatable, language to fill the voids and empty spaces we're all experiencing. My intent is to create a visual expression of the connections in life.

Solitary confinement is often heaven for artists, and I spend most of each day painting in my home studio. The substrates are heavily worked, scratched through the skin and then scraped to expose any histories hiding beneath the surface. The daily physicality of this work is deeply satisfying—adding and subtracting materials,

revealing and obscuring elements and virtually making marks upon the surface taps into a caged energy. In much of my work I incorporate symbols and strokes that serve as reference to a painting's archaeology; every layer a palimpsest.



Above: Mona Monroe, *Holding On To Our Safe Places*, 2020, Oil, Mixed Media on Cradled Board, 30 x 40 inches.

Top Right: Mona Monroe, *Things That Came Out Of The Box*, 2019, Oil, Mixed Media on Cradled Board, 36 x 36 inches.



Bottom Right: Mona Monroe, *Items Found That Don't Exist*, 2019, Oil, Mixed Media on Cradled Board, 24 x 30 inches.



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

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 Arts Access and Professional Development/Career Advancement opportunities for individual artists.



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2301 Central Avenue • Barrett Building, 2nd Floor • Cheyenne, WY 82002 • Phone: 307-777-7742

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