



# WYOMING TO THE WORLD:

The Wyoming Arts Council Biennial Fellowship Exhibition

2016 AND 2017





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WYOMING ARTS COUNCIL BIENNIAL FELLOWSHIP EXHIBITION

2016 AND 2017

The Nicolaysen Art Museum

September 22, 2017 - December 31, 2017

Curated by Bonnie Laing-Malcolmson

## **2016 Fellowship Recipients**

Susan Moldenhauer, Laramie  
Jennifer Rife, Cheyenne  
Georgia Rowswell, Cheyenne

## **2017 Fellowship Recipients:**

Florence Alfano McEwin, Green River  
Bailey Russel, Laramie  
Shelby Shadwell, Laramie

## **Honorable mentions:**

2016: Wendy Lemen Bredehoft, Laramie  
Margaret K. Haydon, Laramie  
Doug Russell, Laramie  
Tawni Shuler, Cody  
2017: Jenny Dowd, Alpine  
Bart Fetz, Green River

**Cover artwork:** Georgia Rowswell, *Hot Yellowstone #9*, 2015, compressed fabric, 26 x 36 inches

# WYOMING TO THE WORLD:

## The Wyoming Arts Council Biennial Fellowship Exhibition 2016 and 2017

by Bonnie Laing-Malcolmson, Juror/Curator



Looking at hundreds of digital images to select no more than three outstanding artists for an annual award is a daunting task. My fellow jurors Pedro Vélez, (2016 awards) and Mindy Besaw and Adam Gildar (2017 awards) and I worked together with a singleness of purpose formed by a shared belief that conceptual strength and aesthetic appeal are essential component parts of a successfully finished work of art. And that beauty, no matter how variously it may be defined and realized, is an admirable attribute. We were delighted by the high quality and professional presentation of the work from the Wyoming artists from whom we had

to choose. To the artists who have been included, thank you for entering, it was a pleasure to see your work. To those we chose to reject, we are sorry, we appreciate all that you do as artists and know that another combination of jurors might have chosen your work instead.

Art, materiality, concept, intent, form, and content are words that conjure up a variety of images. Contemporary art critics, curators, and artists could debate these terms ad nauseam and never agree on why one artist's work is meaningful and another's is less so. Art and craft should be synonymous — they are words that need each other to achieve brilliance. While choosing the award winners, work that appealed to us most appeared to be intentionally well crafted, demonstrating that the artist knew how to use their chosen medium in the best way to convey optimum meaning.

Possession of formal qualities that empowered a work's content were necessary to make a work of art meaningful to us, whether narrative, process oriented, or abstract. Beauty is even harder to define; it may be found in powerful black and white drawings, fractured photographs of industrial machinery and small town streets, or in brightly colored fabric mimicking the aging rings of a bisected tree—as long as concept and formal

elements fused to make meaning, the work interested us as jurors.

A unifying force in the works of the six selected artists is an intrinsic sense of place that conveys a “Wyomingness,” either literally or metaphorically. That said, these artists have all traveled in the United States and abroad, are concerned with global events like the migration of people from the war-torn Middle East, and to a person are extremely aware of social issues such as women’s rights and environmental issues such as global warming. Literal depictions of their place in Wyoming are found through subject matter including flora, fauna, townscapes, landscapes, water, ice and snow, while more metaphorical interpretations of locale are conveyed through sharp value contrast, luminosity, inclusion of found objects, and an inclination by several of the artists to expand the scale of smaller objects into monumental imagery, perhaps influenced by the broad open spaces that surround one while moving through the Wyoming landscape. Photography and the use of photographically reproduced images plays a strong role in most of the works selected, whether the photos are themselves the finished work of art or are simply involved in the creative process of a drawing or fiber piece. And finally, almost every work in the exhibition has a socio-political message, most often focused on environmental issues, but sometimes focused on human rights.

In choosing the work for the exhibition I especially liked to see a series of pieces that were interrelated – and appreciated the opportunity presented by the

Wyoming Arts Council to visit the individual artists’ studios, discuss their work with them, and to include for exhibition multiple works by a single artist. The high quality and professional presentation of the artists’ works I had the privilege to include in this exhibition was admirable. Mounting an exhibit that “hung together well” was also a consideration and in many cases that meant excluding individual works I liked.

I hope you will appreciate the work these artists who spend their lives “making” have produced, that itself is a brave accomplishment. I wish to thank everyone who assisted me in the jurying and the curatorial process: my fellow jurors (acknowledged in the first paragraph) who were a delight to work with; the Wyoming Art Council staff, especially Rachel Clifton; the artists who were extremely accommodating in opening their studios and freely discussing their work; the Nicolaysen Museum which is generously hosting the exhibition, and its Curator, Eric Wimmer who will be installing the show.

Bonnie Laing-Malcolmson, (Retired)

Arlene and Harold Schnitzer Curator of Northwest Art  
Portland Art Museum

## SUSAN MOLDENHAUER

### Laramie



In her photographic work, Susan Moldenhauer explores the synthesis of light, place, and time in poetic images inspired by the landscape or interior locations. She often works in series and has explored the juxtaposition of ancient and contemporary mark-making in petroglyph sites through the American West, the use of fabrics to reconsider the genre of landscape photography, and collaborative projects with other artists. These include co-founding the Laramie Artist Project with Wendy Lemen Bredehoft, which established the biennial weekend exhibition Touchstone Laramie to advance professional development for local artists and increase the visibility of Laramie as a creative community; Sequencing, a partnership with Wendy Lemen Bredehoft (artist) and Margaret Wilson (dance) which explores the creative process through on-site simultaneous but independent work, and Pipeline Art

Project with Wendy Lemen Bredehoft, David Klaren, JB Bond, and Sue Sommers, has established tools and processes to facilitate broader visibility for Wyoming artists. In her personal work, her most recent series include *Nocturne: Composition in Black & Light* (musicians); *180@80*, panoramic views from moving vehicles; and *Views from Home*, images made from her home in southeast Wyoming, often with titles that reflect current and personal events.

Susan has extensive experience in arts administration, curation, and community arts programs. She came to the University of Wyoming Art Museum in 1991 as a curator and was appointed director and chief curator in 2002. She had primary responsibility for overseeing the museum's day-to-day operations; established a diverse exhibition program that presents contemporary and historic exhibitions from a variety of ethnic, cultural, and aesthetic perspectives; and advanced the mission of the Art Museum through student, academic and community engagement initiatives. The museum's partnership with Laramie Main Street has resulted in the Laramie Mural Project, 13 murals by local artists created on buildings in the historic downtown Laramie since 2011. She is a founding member of the Laramie Public Art Coalition to advance public art initiatives in Laramie and serves on the UW President's Public Art Committee. She will retire in 2017.

Susan received her MFA in photography from Penn State University in 1982 and her BFA from Northern Illinois University of 1974. She has had solo, invitational, and group exhibitions throughout the United States

and is represented in public and private collections. In 2014, she was a finalist for the 2015 Contemporary Northwest Arts Awards, Portland Art Museum and in 2015, she was awarded a 2016 Visual Arts Fellowship, Wyoming Arts Council.

### Artist Statement

Wyoming is a land of wide-open spaces, a basin and range geology of undulating land punctuated by dramatic snow covered mountains. Three interstate highways – I-25, I-80 and I-90 – transect its eastern and southern quadrants. Traveling across can offer tranquility and awe bisected by frightful moments of fast-moving, close by vehicles.

My *I80@80* series of images began as an homage to the driving experience of the great American West. The speed is fast, the landscape flickers by in fragments

as you focus on the minute aspects of snow fences, utility poles, or the occasional ranch house. The lasting impression is one of a transitory landscape removed from its reality and close encounters with ever-present 18-wheelers, recreation campers, and oversized industrial transport vehicles.

Over time I have become increasingly interested in the settled rural communities of Wyoming and the vernacular expression of their architecture and industry found along the state's highways. The speed is still fast but slows seemingly to a crawl in the city limits. Houses, downtowns, homes at the edge of town, railroads, construction, bumps in the road and digital stutter combine in these 21st century panoramic impressions. Painterly and composed with a known starting place and unknown conclusion, the images are printed as they have been captured.



*a, Laramie, WY 2015, archival ink on Hotpress Natural, 45.4 x 9.9 inches*

2016 Fellowship Artist



*Victorian House, Saratoga, WY 2015, archival ink on Hotpress Natural, 45.4 x 9.9 inches*



*UPRR, Laramie, WY 2015, archival ink on Hotpress Natural, 45.4 x 9.8 inches*



*Pawn Shop, Laramie, WY 2015, archival ink on Hotpress Natural, 45.4 x 10.3 inches*





*No Parking, Laramie, WY 2015, archival ink on Hotpress Natural, 45.4 x 10.2 inches*



*915, Laramie, WY 2015, archival ink on Hotpress Natural, 45.4 x 10.3 inches*

## JENNIFER RIFE

Cheyenne



Jennifer Rife is right at home on the high prairie of Cheyenne, having grown up in rural southeastern Colorado and living most of her life in the American west. She grew up exploring places and objects, learning their stories and pondering their stories not known.

She earned her BFA in the History of Art with a studio concentration in clay at the University of Kansas in Lawrence. The seasonal road trips past the wheat fields and grasslands from her home in Colorado enhanced her love of wide-open landscapes and vast skies.

By day, Jennifer works at the Laramie County Library where she manages exhibits, grants, and humanities programming projects.

### Artist Statement

Reflections on land and environmental issues and interactions with land art have inspired me to focus on installations that leave little trace on our much-scarred land. As we extract resources from the earth and capture sun and wind to power our modern reality — our industries, our homes, cars and gadgets — we leave scars. The objects I create in my studio are placed in the environment and removed within a matter of minutes. The process is intimate and ephemeral.

Carrying the objects to each location, I work with them in series, placing them in different environments to play with the interaction of elements at the site. The ubiquitous rhythms of utility poles, fence posts, and highway lines that march across the land inspire how I place the objects. I document the geographic coordinates, capture the moment with my camera, pack up the objects and leave.

I photograph the installations with perspectives that toy with the ambiguity of the objects' sizes and the surrounding elements. On exhibit, small prints paired with large projections emphasize the ambiguity, suggesting the view I experience through my camera and referencing the overwhelming effect the vast landscape of the West leaves on a person.

Most of my installations have taken place in the middle of nowhere geographically, but the middle of

nowhere is also a state of mind. I've installed objects in urban centers and felt the same sense of solitude I have in the vast prairie. The middle of nowhere has also manifested itself as a deep loneliness while I'm working, regardless of the geographic location.

For me the experience of creating these installations is a transcendent connection with the environment: I take many of the handheld images while on my knees or flat on the ground. I walk away with dirt, rocks, grass and weeds stuck to my clothes, skin and hair. For the viewer, my desire is that they walk away from the images with reflection about what they see, why it's there and how we humans interact with the land.

These images are records of art that is here...then gone.



*104° 54' W x 41° 25' N no. 9, 2017, photograph of ephemeral installation, variable dimensions*



*113° 51' W x 41° 18' N no. 9, 2016, photograph of ephemeral installation, variable dimensions*

2016 Fellowship Artist



*104° 58' W x 40° 52' N no.17, 2016, photograph of ephemeral installation, variable dimensions*



*104° 54' W x 41° 25' N no. 11, 2017, photograph of ephemeral installation, variable dimensions*



*113° 53' W x 40° 45' N no. 20, 2016, photograph of ephemeral installation, variable dimensions*

## GEORGIA ROWSWELL

Cheyenne



Georgia Rowswell received her formal training from the University of Buffalo in New York, with a concentration in painting and drawing but her informal training began at a much earlier age. She grew up watching and learning as her mother explored many of the traditional fiber arts like sewing, quilting, knitting, embroidery, bobbin lace, and more. Today, Georgia describes her work as, “rooted in fiber, with a painterly execution that owes its success to the intersection of these two important influences.”

Georgia continues her growth as an artist through

teaching and artist’s residencies. She has developed and taught workshops at schools, art centers, Universities, and Libraries. Her residencies have included Jentel, Brush Creek, and the Teton Art Lab in Wyoming, Xochi Quetzal in Mexico, and Sunny Point in New York.

Her work has been exhibited in numerous group and solo shows and can be found in corporate and private collections nationwide and internationally.

### Artist Statement

I consider myself a curious person. I am eager to explore the stories our world has to offer. Curiosity underscores my life and artistic practice. It leads me to look, to wonder, and to ask questions like: what causes the fabulous colors in Yellowstone’s geothermal springs? How many interesting places and people can I experience in a single year? Can I use the language of art to meaningfully translate my discoveries? Will the decision to use an ecologically friendly medium result in compelling work? Can the use of discarded clothing and textiles provide another layer of meaning?

Curiosity provides the energy and direction I need to create fresh and personally meaningful work. While viewing the show, I hope you will invite curiosity to be your guide.

2016 Fellowship Artist



*Hot Yellowstone #8,*  
2015, compressed fabric,  
36 x 26 inches

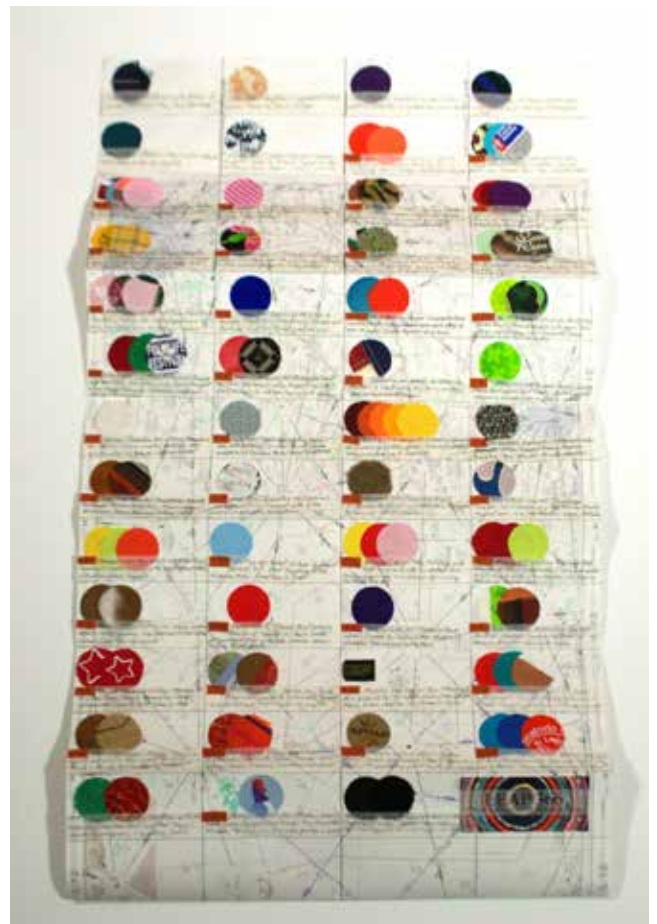
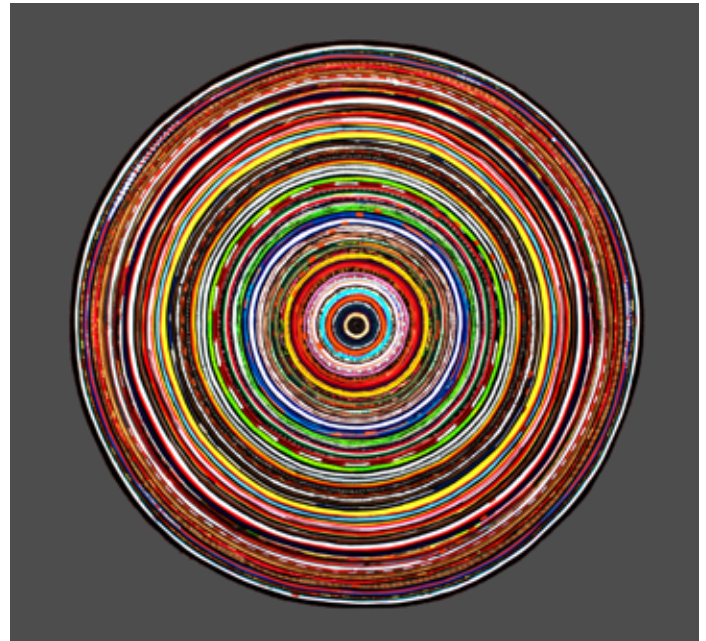
*Right, top to bottom:*

*Hot Yellowstone #9,*  
2015, compressed fabric,  
26 x 36 inches

*Postcard Paintings, 2016,*  
ink, brush, text, 6 x 8  
inches each

*Hot Yellowstone #12,*  
2015, compressed fabric,  
36 x 26 inches





*Clockwise from top left:*

*Hot Yellowstone #10,*  
2015, compressed fabric,  
36 x 26 inches

*Life Ring, 2016, textiles,*  
5 feet x 5 feet inches

*Swatch Chart, 2016,*  
fabric, aeronautical map,  
text, 20 x 40 inches

2017 Fellowship Artist

## FLORENCE ALFANO MCEWIN

### Green River



Florence Alfano McEwin is an artist of print and paint, living and working in both Sweetwater and Park County Wyoming. Concepts of the *Red Riding Hood* series take inspiration from observed relationship interactions and visual inspiration in part from visual encounters with wolves, as well as owning a part wolf dog – Morgana. The *Passage* series has grown out of humanitarian concerns coupled with a childhood on the verge of the sea. Her work travels both nationally and internationally. Recently, it has been included in shows in Amsterdam, New York, Italy, Arkansas and regionally at Laramie County Community College, Cheyenne and

Northwest College, Powell. She has received multiple awards for her paint and print works, most notably a previous Wyoming State Art Fellowship and the George and Helen Segal Foundation (NJ) Award in Paint. She received an international print award in Beijing, China.

She is Professor and Art Gallery Director at Western Wyoming Community College in Rock Springs. She holds a Ph.D from NTU (Denton TX), College of the Visual Arts in 20th Century American Women Artists.

### Artist Statement

#### *Red Riding Hood*

In my revisionist works of *Red Riding Hood*, the real, the interpreted and the imagined find their way as mixed metaphors, re-examining and recreating content into an original form. Present are male - female tensions considered with a playful twist of feminine empowerment. These works envision life after Red Riding Hood and the Wolf have become involved dealing with household tensions. I approach these prints in a manner that is conscious of the materials and the applications. They are hand pulled photo intaglios, with chine collé of found, digitally printed or invented applications of paper. They're printed as monoprints or very small variable editions, making each print within the edition very different. Within this process, I re-contextualize my pleasures of childhood play – paper dolls, books and puzzles. Ephemera of magazine imagery and story books are processed through the imagination and manipulated, embedding the prints with visual innuendos referencing memory,



rhymes and jump rope songs. I approach all with a very serious devotion to the purity of play and a love of paper.

As an art maker, one works through head, heart and hands, eventually leading to one's statement. In my works, of whatever nature, statement and technique are entwined

### *Passage*

My works of *Passage* undertake a personal response to the refugee Mediterranean migration - that we bear witness to on a recurrent basis. Migrants, often, as whole families are driven for the most part by strife, exacerbated by the Syrian conflict, to cross the sea on small rafts, in desperation. UNHCR\* reported that "... in 2015 8% of all refugees and migrants arriving in Italy were unaccompanied and separated children". That would be over 5000 children. 1308 refugees and migrants drowned or went missing in a single month of 2015.

Having grown up on the water, the power of the ocean early on became a part of my consciousness. As quite a young child I was very much present at the beach as a plane broke apart leaving the runway of Boston's Logan Airport, across the bay. From that experience, the image of a row boat was etched in my eyes. Slightly later, a childhood friend drowned, forcing the concept of no longer being to enter my mind. The sea for the poet is a metaphor of isolation, power without control and the unknown. It is so in this instance. Art can do no

more than cause the viewer to pause and consider and I would hope that is what occurs when experiencing this work.

The passage works are both paintings and prints. The paintings are oils with cold wax on canvas. The prints are carborundum and vegetation collagraphs which utilize flora collected over 2016 and 2017 as a physical preserve of life, but expressing, in this instance, passing. Almost universally, flowers are involved in the rituals of passing and are intended as such in these prints. The coloring is that of the sea, but they are veneration momento in their floral aspect. Though no longer visible in flora form, the embedded vegetation adds an organic, tactile quality to the paper in a slightly embossed manner. After being run through the press several times, these surfaces were altered with stencils, both on the press and pochoir. They, as the paintings, take a layered approach to conception to suggest a tactile immediacy, while not denying narrative as reality, illusion and emotion.

\*United Nations Report

2017 Fellowship Artist



Below:

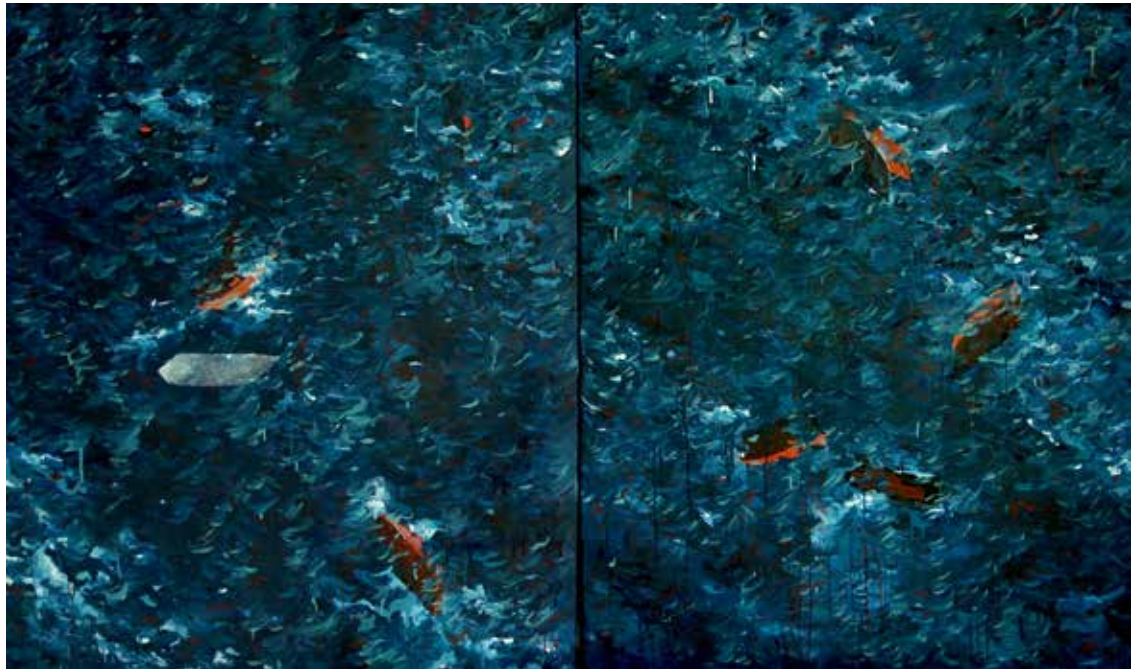
Passage I,  
2017, oils, wax on canvas  
50-1/4 x 40 inches

Above:

Stand Off 1/2 e.v. (diptych),  
2016, Photo intaglio, chine  
collé of found, digitally altered,  
cut, torn, painted papers, ink  
(Harper's Bazaar September  
2015 reprint May 15 1961,  
Jacqueline de Ribes, Lady Lilith,  
D.G.Rossetti,1868, Montgomery  
Ward Catalogue, Dollhouses  
1958), 41 x 54-1/2 inches (41 x  
27-1/4 inches, each panel)

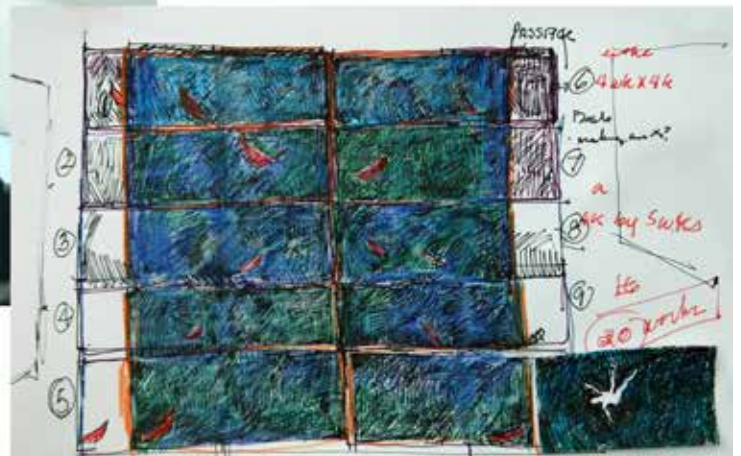


*Passage 2016*  
(diptych), 2017,  
oils, wax on canvas,  
50-1/4 x 84 inches



*Left, below:*

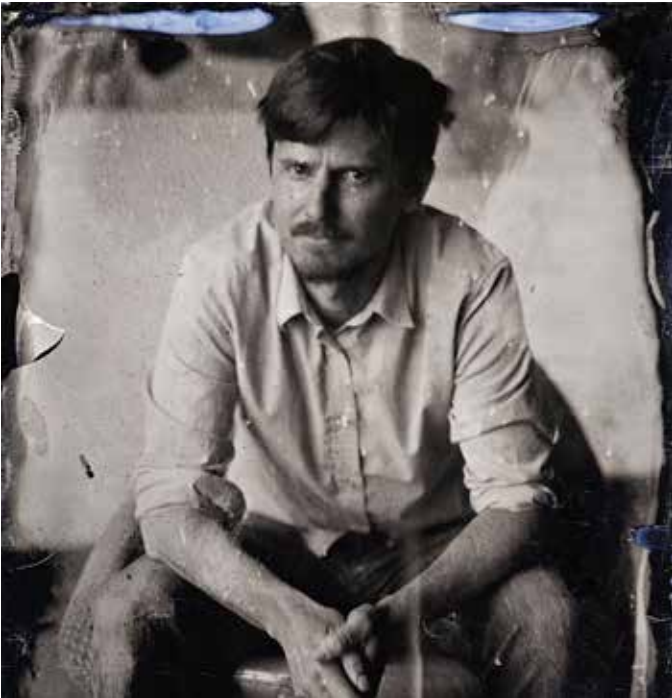
*Installation Passage* (studio and sketch image), 2017,  
carborundum and vegetation  
collagraphs on Thai Unryu with  
stencil and pochoir, thread,  
dimensions variable, 22 x 39 inches,  
each segment



2017 Fellowship Artist

## BAILEY RUSSEL

Laramie



Bailey Russel teaches photography at the University of Wyoming in Laramie. Born in New Jersey, he attended Princeton University where he fell in love with photography studying with Professor Emmet Gowin. After getting a Masters in Photography from NYU, he lived and worked in the city for eight years before eventually moving out west.

### Artist Statement

Invented in 1851, the wet plate collodion was the dominant photographic medium for about thirty years. Shot on either blackened metal to make a tintype or glass to make an ambrotype, the wet plate process is incredibly detailed and replete with flaws and problems. It involves hand coating the plate with collodion, a viscous organic material, soaking it in silver nitrate and exposing and processing the plate all within 10 minutes. These flaws and the level of detail are what drew me to the process and matched it to the objects from the University of Wyoming's Animal Specimen Collection. Begun in the late 1800's, the collection is a working museum with pelts, bones and whole fish from around the globe. Working in the collection I felt that still lives composed in the Dutch manner had the gravitas to hold up to the methods.

Process is always the most important aspect of my photography. How you make an object should have a relation to what you're showing and the message you're trying to convey. While it's not always a linear, A to B type relationship, the mode of looking does a lot to mediate how you interpret the world and what emotions are conveyed. Wet plate is very specific and particular and speaks to a nostalgia and tangible feeling of craft that has left us, a seamless match with these scientific specimens.



*Clockwise from top left:*

*Two Skulls*, 2016, tintype,  
6 x 8 inches

*Steer Skull*, 2016, tintype, 8  
x 6 inches

*Six Skulls*, 2017, archival  
inkjet print from glass  
plate negative, 55 x 44  
inches

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*Clockwise from top left:*

*Horse and Mountain  
Lion, 2016, tintype, 8 x 6  
inches*

*Deer and Grizzly Bear,  
2016, tintype, 14 x 12  
inches*

*Coyote, 2016, archival  
inkjet print from glass  
plate negative, 44 x 55  
inches*



## SHELBY SHADWELL

Laramie



Shelby Shadwell is currently an Associate Professor in the Art Department at the University of Wyoming, and he has greatly enjoyed teaching and making artwork in Laramie over the past few years. Born and raised in Springfield, Missouri, Shelby spent most of his years in the Midwest. In 2003 he received his BFA from Washington University School of Fine Art in St. Louis, where he studied printmaking and drawing as a Kenneth E. Hudson Scholar. He accepted a full fellowship to attend Southern Illinois University Carbondale and went on to graduate with an MFA in printmaking and drawing in 2006.

A two-time recipient of the Visual Arts Fellowship from the Wyoming Arts Council, Shelby actively exhibits across the nation. He recently won the First Place Prize in the International Drawing Annual 9 from the Manifest Creative Research Gallery and Drawing Center in Cincinnati, OH where he also had a solo show in February, 2013 and is included in a total of five INDA publications. Shelby was also the recipient of the Best of Show Award in *Inspired Lines: The Appleton Museum of Art's Drawing Biennial* in Ocala, FL from juror Alison Ferris in 2016. He was awarded a solo exhibition at the APEX Space at the Portland Art Museum in OR, and his work is included in their permanent collection. In addition, he was the featured artist for the annual 8 to Create drawing event at the University of Illinois, Champaign Urbana in the spring.

This fall, Shelby is looking forward to guest curating *State of the Art: Drawing Invitational* at the Giertz Gallery at Parkland College in Champaign, IL and participating in a two-person exhibition at the Curfman Gallery at Colorado State University in Fort Collins entitled *The Divergence of Light: Works by Davana Robedee and Shelby Shadwell*.

### Artist Statement

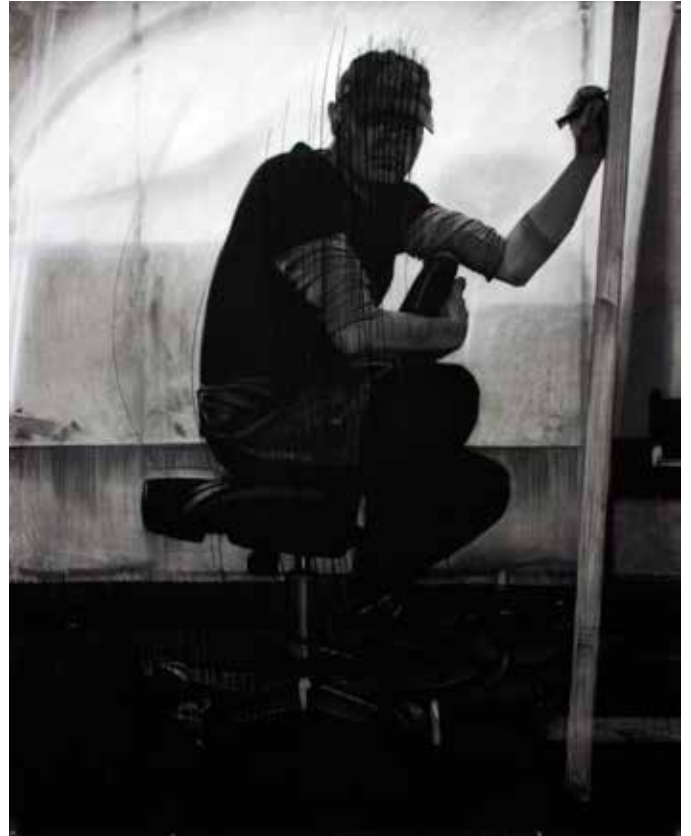
COMEDIE / AUNIVERSAL PICTURE

In these large scale drawings, I am formally exploring the visual tensions between representation and abstraction, as my observed subjects, masses of black plastic trash bags, piles of cockroaches and sculptures of diapers invoke the sensibility of a Rorschach test

## 2017 Fellowship Artist

for viewers to contemplate. On a conceptual level, it cannot be denied that these subjects also have in common connotations of disposability, decay and, most notably, repulsion, especially for me, as they are manifestations of personal fears and anxieties. The drawings themselves are meticulously rendered to convey the opposite, to be objects that are sumptuous and attractive for the audience, and the act of rendering those things in such scale and detail is a form of individual catharsis. The inherent contrasts between light / dark, representation / abstraction, and attraction / repulsion may call into question what we value in art and in a broader cultural context. I believe that my work fits into the ongoing dialogue that elevates the mundane, the ephemeral or the vulgar to a higher status thereby reflecting parts of society that we often refuse to acknowledge in the mirror of traditional norms.

Observational drawing is a very direct way to have this conversation with the viewer with additive and reductive methods of applying charcoal and other abrasive materials on paper and other substrates being the most economical and meditative process for me. The title for this body of work, *AUNIVERSAL PICTURE*, comes from my only slightly tangential interest in horror films, Universal Studios being one of the more prominent institutions that shaped the modern monster media landscape. The figures in my work are an attempt to both create and destroy what is monstrous to me.







*Left:*

*COMEDIE 2*, 2015, charcoal and conte on prepared linen, 85 x 85 inches

*Below:*

*AUNIVERSAL PICTURE 18*, 2015, charcoal on prepared linen, 85 x 85 inches



*Facing page, top to bottom:*

*Self Portrait*, 2015, charcoal and conte on paper, 50 x 50 inches

*COMEDIE 3*, 2015, charcoal and conte on prepared linen, 85 x 85 inches

## WENDY LEMEN BREDEHOFT

Laramie



Wendy Lemen Bredehoft's interest in place is evident in her work: the geographic, botanic, structural and atmospheric conditions that are evident in the shape, texture, color and space of what she sees. She works in a variety of media, using materials as the means for exploring ideas and responding to what she sees and experiences.

At times she works individually, exploring on her own or with her husband: floating rivers, investigating back roads, crisscrossing the country in search of new sights and sites. Or Wendy may work as part of the artist group known as Sequencing, which includes photographer Susan Moldenhauer and dancer/choreographer

Margaret Wilson. She is a member and co-founder of the artists' groups Pipeline Art Project (Pumping art from the energy state of Wyoming), and Laramie Artists Project.

Wendy is a recipient of an honorable mention in the Wyoming Arts Council's Visual Art Fellowship Awards and has been awarded several Individual Artist grants for artistic research and travel. She has received purchase awards and has work in the collections of the Wyoming State Museum, Albertson College of Idaho; University of Wyoming Law School, College of Health Sciences and Coe Library; Stony Brook School, NY and other public and private collections.

Now working full-time in her studio, Bredehoft previously was the Education Curator for the University of Wyoming Art Museum; served as the Director of Cultural Resources for the State of Wyoming, and as the Arts Education Specialist for the Wyoming Arts Council. She sits on the board for the Western States Arts Federation, and has served on numerous boards, advisory and grants panels during her career, ranging from the National Endowment for the Arts and the US Department of Education to the Jeffery City (WY) Arts Council.

Wendy attained an MFA in Visual Arts from Vermont College in 1996, and a BFA in Visual Arts from the University of Wyoming in 1984.

## Artist Statement

My studio practice can be characterized as inquisitive mindfulness, responding to focused moment/s, often seen from multiple viewpoints, over time, with evolved insights, all the while paying attention to internal responses and inspiration and allowing that to emerge in the artwork. The resulting art is an embodied interpretation of what I am seeing and/or experiencing.

Working in series appeals to me. I get satisfaction from grouping synergistic artworks together, knowing that they can be configured in multiple ways.

This work is informed by transitional moments caught in stationary time. While the imagery indicates the natural world, it is also self-referential, building on shapes, patterns and textures that evolve in the making of the work.

Like shadows that linger in our mind, recalling and reforming our memories into what we want them to be, this subtle layering of nuanced form merges past and present, laying the groundwork for new interpretations.



*Black Shadow Series, Variation 2, 2014-15, oil paint stick on paper on wood, overall size varies, 8 x 8 inches each*

*White Shadows, 2015, hand cut paper on wood, acrylic stain, 6 x 6 inches each*



2016 Honorable Mention Fellowship Artist

## 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, Laramie, Wyoming. Her work is exhibited frequently around the country and internationally. Haydon focuses on the idea of ongoing changes in habitat and species demographics. Combining her aesthetic work with field-work, she has worked with fish biologists and naturalists in the United States, Canada and Hungary. In July 2013, Margaret 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 NCECA conference. Most recently her work was installed at the Loveland Art Museum in Loveland, Colorado in an exhibition titled *Circling*, and this June 2017, her work will be included in *Fabricating Nature*, an exhibition at the William Havu Gallery in Denver, Colorado.

### Artist Statement

I work with image elements from the natural world, focusing on changes in habitat and animal narratives. Through this on-going 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. I strive to render the beauty and the vulnerability of the natural world, and perhaps spark a broader thoughtfulness about the impact we are having on our physical environment.



*Still Life with Bees*, 2015, cast, thrown and handbuilt porcelain, 10 x 12 x 11 inches



*Circling*, 2016, cast porcelain, 28 x 15 x 15 inches



*Alchemy*, 2015, porcelain, 26 x 33 x 23 inches

2016 Honorable Mention Fellowship Artist

## DOUG RUSSELL

Laramie



Doug Russell is a visual artist who lives and works in Laramie, Wyoming. His work has been exhibited in solo shows at the Missoula Art Museum, the Helen E. Copeland Gallery in Bozeman, MT, the Leedy Voulkos Art Center in Kansas City, and the Urban Institute for Contemporary Arts in Grand Rapids, Michigan. His work has also been shown in numerous group exhibitions including *The Architecture of an Idea* at the Alden B. Dow Museum of Science and Art, *Evidence and Residues: An Investigation of Contemporary Drawing*

at Indiana State University, and three International Drawing Annuals (INDA) published through Manifest Creative Research Gallery and Drawing Center. His work is in several permanent collections, including The Museum for Architectural Drawing in Berlin. He currently holds the position of Associate Professor of Art at the University of Wyoming where he is coordinator of the drawing program.

### Artist Statement

I build improvised and invented realities born out of my love of direct observational drawing and architectural forms. With fragments continually piling up, expanding, collapsing, and disappearing – the imagery and process express the perpetual cycle of hopeful human construction and inevitable decay in the tradition of the architectural capriccio. This work began twenty years ago while living in Turkey, a dense and layered landscape of ruin and renewal. *The Upon all of their tomorrows...* series reflects my travels among the ruins of the Angkor Wat in Cambodia and the Greek and Roman ruins of Turkey. My current series *The Persistence of Ruin* uses layers of Mylar and Plexiglas to create an atmospheric and deep space. In my studio grows an ever evolving architectural model, entitled Styropolis, constructed from discarded Styrofoam and cardboard. This architectural folly acts as inspiration and source material for other work. Recently I have begun taking stereoscopic photographs of Styropolis – often with other contemporary, historical, and art historical images projected onto the model. During the summer of 2017 I will continue my travels with a month-

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long journey through Java and Bali to visit the ruins of ancient Buddhist and Hindu temples. I am looking forward to many hours at these sites documenting them through photography, stereoscopic images, stereo audio recordings, and my travel drawings. Following my journey this summer, I will return to my studio to work on a new series of 50" x 36" drawings while continuing the *Stereoscopic Styropolis* and *Persistence of Ruin* pieces.



*Upon all of their Tomorrows... #9*, 2016, Inktense pencil, Prismacolor pencil, gesso on mylar, 64 x 40 inches

*Upon all of their Tomorrows... #1*, 2016, Inktense pencil, Prismacolor pencil, gesso on mylar, 64 x 40 inches

## TAWNI SHULER

Cody



Born on a ranch in Wyoming, Tawni Shuler was enticed to paint and draw early on by the art of western painters Frederick Remington and Charlie Russell. She attended the University of Montana, Missoula to complete her Bachelor of Fine Arts degree and Arizona State University to complete Master of Fine Arts degree in painting and drawing. She has since served as the Programming Director for the Red Lodge Clay Center in Montana, an Assistant Professor in Watermedia at Utah Valley University and an Instructor of Art at Sheridan

College.

Her work has been shown at the Northwest Art Center, Minot, ND; Gertrude Herbert Institute of Art, Augusta, GA; g2 Gallery, Scottsdale, AZ; Harry Wood Gallery, Tempe, AZ; Zane Bennett Gallery, Santa Fe, NM; Missoula Art Museum, MT; Woodbury Art Museum, Orem, UT; Tucker Cooke Gallery, Asheville, NC; Smith Theatre Gallery, Farmington Hills, MI; Firehouse Gallery, Grants Pass, OR; Oates Park Art Center, Fallon, NV; Washakie Museum and Cultural Center, Worland, WY; Yellowstone Art Museum, Billings, MT; and was published in Southwest Art's 2005 Annual Emerging Artist Issue. She has been an artist in residence at the Jentel Artist Residency Program, Brush Creek Ranch Artist Foundation and the Ucross Foundation Residency Program in Wyoming.

### Artist Statement

*Ecotone: the place where forest meets meadow, desert touches river. It's the frontier where communities of humankind and wild animals touch each other. It's that shaky space between who we are and who we appear to be, the gap between reality and mystery, the certain and the imagined.*

- Joanne Smith from *What Wildness is This*

It is the experience in the tangible details of a place that define it and make it unforgettable. I am inspired by memories of landscape: the life cycles of its inhabitants and plants, the drastic seasons, terrains



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that possess dual qualities of harshness and frailty. Growing up on a farm in rural Wyoming, I collected and studied bones and the remains of wildlife, gathered assortments of rocks, snail shells, feathers and plants, witnessed the growth of crops from seeds to plants and watched life evolve as eggs hatched from a bird's nest. The authenticity of my memory is subject to scrutiny, as I believe it is constantly changing over time. In turn, my work reflects my evolving memories of these places and events, combining the past with the present, slivers of accurate representations as well as the imagined and embellished counterparts.

As I move through these landscapes, I am constantly stopping to pick up these details: artifacts or specimens, make sketches, take photos, dissect a plant, etc. I don't view or experience the whole scene at once, but rather take in smaller sections or pieces of a place. These "parts" of place become greater than the Whole, lending to the layered history and complexity of these landscapes. Once back in the studio, I create a large amount of smaller drawings from memory, sketches or photos, edit and sort through them, create piles, study them closely and occasionally break or rip them in smaller pieces to study the parts of the whole before recombining them back into a single piece of work. By working in layers, my process is similar to the way memory functions. Using these layers, I can recall the way the mind orders specifics by pushing the less important elements to the hazy background and bringing the more important features to the foreground. The work mimics my ever-changing memory, with imagery that seems to move through space and time;

images come forward and recede, some clearly, others obscurely. Thus, the work becomes the setting for imagery that is balanced between abstraction and representation, sharp or blurred, internal or external, objective and subjective.

It is my goal to continue to cultivate my ties to this land around me by collecting, destructing, dissecting, studying and lastly re-ordering and rebuilding all the elements into a singular reality. By creating this way, I am able to examine my relationship to these complex places and further understand how a place influences identity.



*All You Need is Love*, 2017, acrylic, gouache, watercolor, clay collage on felt, 12 x 15 inches

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## JENNY DOWD

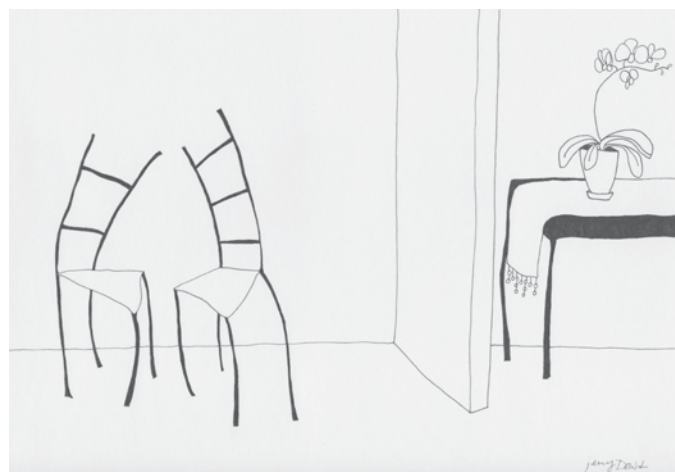
Alpine



Jenny grew up in Kansas where she found inspiration from epic road trips, constant reading and creative, inventive parents. After attending Kansas State University where she studied ceramics, she completed an MFA in Ceramics with a minor in Fibers at the University of Missouri-Columbia. Jenny has taught and shown her art across the country, currently she teaches at the Art Association of Jackson Hole and Central Wyoming College. Jenny lives and works in her home studio in Alpine, Wyoming.

### Artist Statement

Jenny Dowd is an artist interested in objects that are collected, the motivation behind collecting and the interaction of these objects. Primarily working in clay, she creates objects for table, wall and floor surfaces as well as installations designed to interact with their space and each other. Sculpture, drawing and utilitarian pottery are part of Jenny's quirky conversations where her relentless questions stem from science, daily oddities and observations.



*Did you see what they did to Frank?*, 2015, ink on paper, 8 x 12 inches

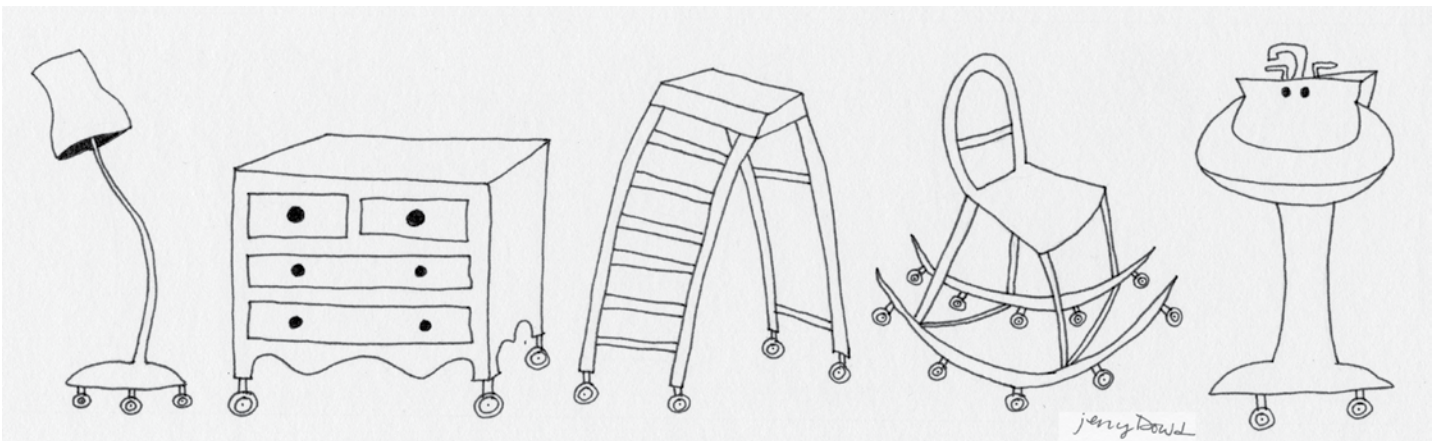
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*Remember when?*, 2016, porcelain, vellum, ink, wire, 14 x 12 x 3 inches



*Envy*, 2016, porcelain, wire, ink, 10 x 14 x 4 inches



*Some things should not have wheels*, 2014, ink on paper, 4 x 9 inches

## BART FETZ

Green River



Bart Fetz obtained his MFA in ceramics at the University of North Texas 1995. He is currently an instructor at Western Wyoming College.

In 2016 he completed a residency in Tolne, Denmark, where he is also represented by the gallery Tolne Gaestgiversgaard. Bart has shown his work nationally, including at the National Conference for the Education of Ceramic Arts (NCECA), and his work was included in the exhibition, *Seven Potters Follow Ohr*, at the Heinz Center in Pittsburgh, PA. In addition to exhibitions in

Wyoming, Bart's work has been shown in Japan at the exhibition, *He She* in Tokyo, and *Together and Apart* at the Earth Gallery in Kamakura.

His work in clay allows him to explore alternative methods of combining form, surface, and content within the ceramic object.

### Artist Statement

Clay is a material that so vastly differs in the ways it presents itself, that it continually intrigues me as a maker. Clay is a microcosm of the universe, with its flux and seamlessness. Nature abides as dynamic change; providing the capacity for growth from destruction. Nature exists as perpetual continuity, where each and every particle is integrally interconnected. I am committed to investigating this logic, continually defining these ideas within the aesthetics of my work.

Animal forms, and images inhabit my work through unconscious impulses and conscious decisions. Layers of significance- form and surface, image, content, visual cohesion, and functionality are combined. There resides in all things a kind of energy. I endeavor to express this through the utilization of asymmetry within the symmetry of process. As someone once wrote, "... it has a beauty as yet undiscovered by me." There is a certain amount of contradiction in this, as in all things of the natural world.

I am dedicated to exploring this aspect of reality in my work, trying to depict as much of the "real" world as I can.



*Stoneman 2 Birds*, 2014, wood fired ^10, 27 x 14 inches



*Drunken Bottle Series; Cat*, 2015, wood fired stoneware^10, 11 x 7 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.

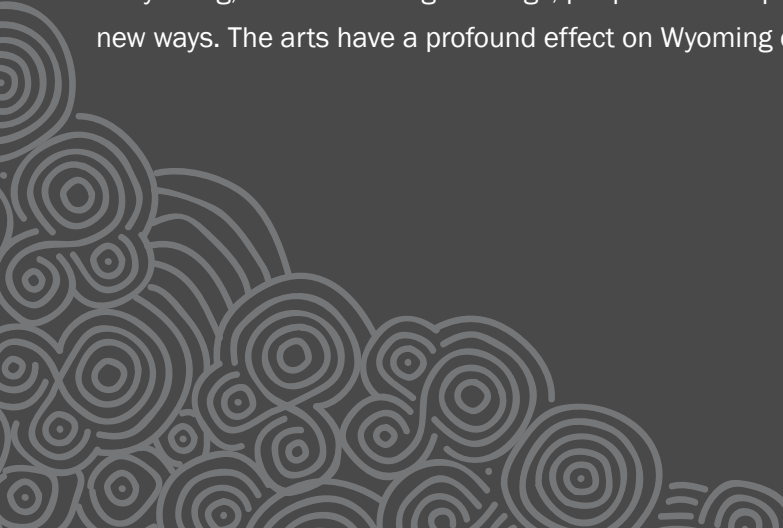
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Through grants, partnerships, programs and unique opportunities, the Wyoming Arts Council provides funding and support for projects big and small, in every corner of the state.

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.

## WHY THE WYOMING ARTS COUNCIL?

Because when creative activity is happening in Wyoming, it creates a significant ripple effect of benefits. First, the economic vitality of an area is stimulated. Galleries, concerts and arts events mean more energy in a community, more tourists, more renovated buildings, more people and businesses convening. And secondly, through music, storytelling, and visual art gatherings, people share experiences and ideas. They begin to understand each other in new ways. The arts have a profound effect on Wyoming communities and our state as a whole.





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## WYOMING ARTS COUNCIL

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

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