

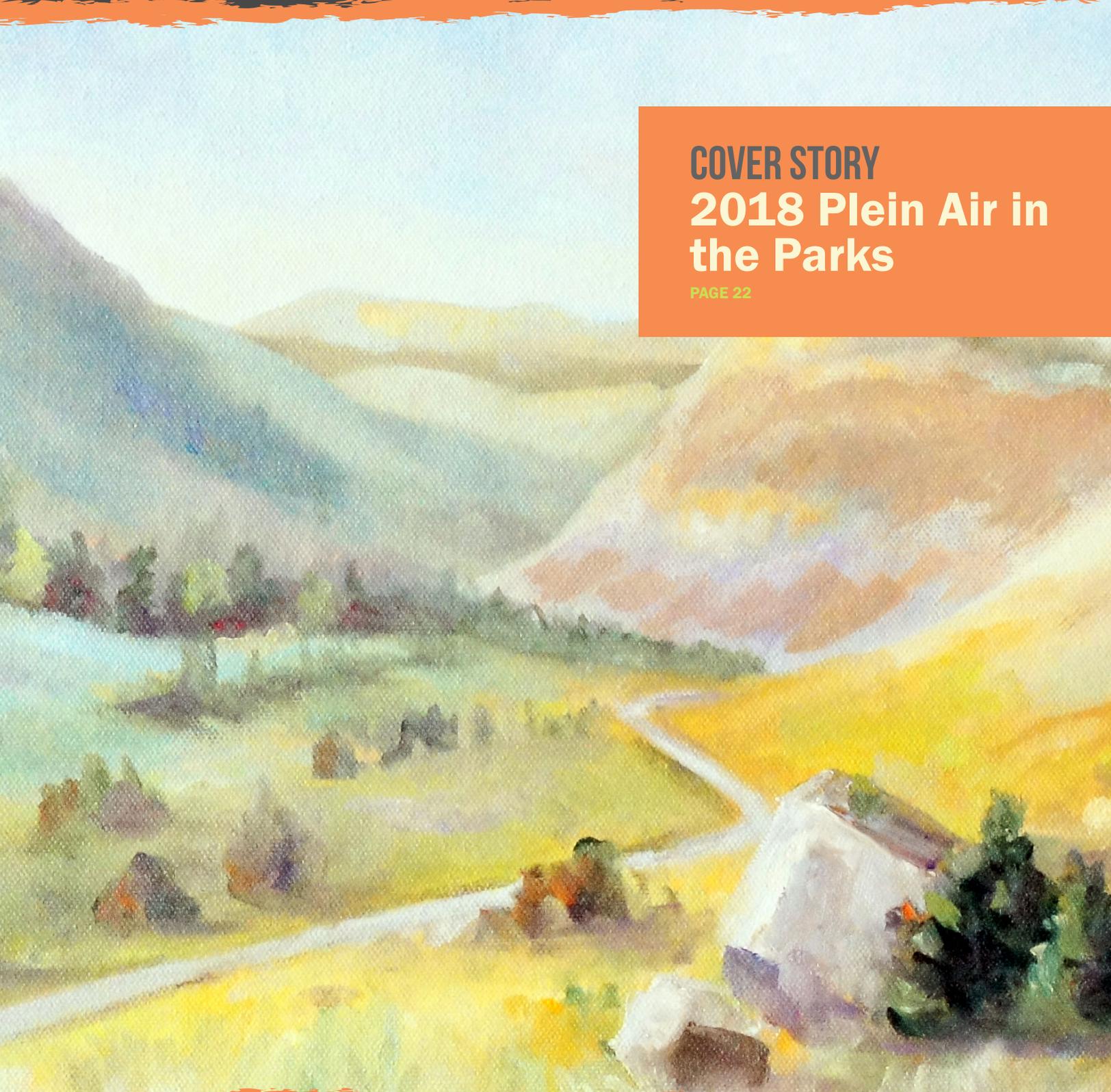
W Y O M I N G

ARTSCAPES

WYOMING ARTS COUNCIL NEWS • FALL 2018

COVER STORY
**2018 Plein Air in
the Parks**

PAGE 22



Save the Date



37th Annual Governor's Arts Awards

Friday, February 8, 2019

Social Hour: 6 pm | Dinner: 7 pm | Awards Ceremony: 8 pm

Little America, Grand Ballroom | 2800 West Lincolnway | Cheyenne, WY



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

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MAGAZINE

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TABLE OF CONTENTS

Executive Director's Column.....	2
Creating Open Access to Music Learning	4
Community at the Heart of New Performing Arts Center.....	7
Fellowship Recipients	9
Building Community Through Sustainable Design	13
Wyoming Arts and That Certain <i>Je Ne Sais Quoi</i>	16
Wyoming Arts Participation Above the National Average.....	18
Jackson Filmmaker Highlights Community Causes	19
Sinks Canyon State Park Hosts Plein Air Artists	22
A New Model for Artist Professional Development	25
Poetry Out Loud.....	26
Poem - <i>Jetlag</i>	27
Art is Everywhere.....	28

ON THE COVER: Rosie Ratigan's painting, *Peace and Tranquility (In the Sinks)*, won Best in Show at the first annual Plein Air in the Parks at Sinks Canyon State Park. Read more on pages 22-24.

ON THE BACK COVER: Save the Date for Wyoming Arts Council's 2019 Arts Summit.



ARTS. PARKS. HISTORY.
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WYOMING ARTS COUNCIL

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ARTS AND COMMUNITY

I am excited to share this edition of Artscapes Magazine as we look at the connection between the arts and building community. All the phenomenal work by our local artists, writers, musicians, and organizations help to build stronger communities and we are thrilled to highlight a few of the Wyoming organizations and individuals who work tirelessly to use the arts to make a positive impact.

This fall, I have a daughter and son who will turn nine and five. In twenty years they will both be finishing their education or career training and will be entering the workforce. Like many Wyoming parents, I want my kids to be able to thrive at whatever they want to do in life, right here in the Cowboy State. Maybe in twenty years my kids will work in a sector of the economy that is already booming such as agriculture or tourism. The hard truth is that in twenty years, one of every three jobs in our growing economy has not even been invented yet, and an average employee who is entering the workforce now will have seven different careers. There is probably not a better statistic to show the value of teaching our kids to be creative and to be a lifelong learner.



Michael Lange

In order to build a more promising future for all of our kids, one in which they have a plethora of opportunities to call Wyoming home, we as a state must start investing in building a diverse economic ecosystem that encourages innovation, creativity, and the desire to leave the state better than we found it. Yes, I too love Wyoming for what it is, a rugged, vast landscape where I have the space to build my own tenacity and perseverance. I also recognize that as the world changes, so do the needs of the next generation. To remain relevant we must act and it is the same tenacity and rugged

spirit that has guided Wyoming for all these years that will help Wyoming into this next chapter. We will not lose our identity, only strengthen it.

With this in mind, one of the areas of note for this magazine is an article featuring the Economically Needed Diversity Options for Wyoming (ENDOW) initiative. As many of you are aware, this initiative was developed by Governor Mead, with funding and representation from the legislature, and was established to set a framework by 2020 around how Wyoming can diversify the economy. In August, the ENDOW

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Art sales and festivals like the Annual Buffalo Bill and Art Show and Sale in Cody, provide a venue for artists and help support local communities through tourism.

Council, chaired by Greg Hill and Governor Mead, released a final report with many recommendations and actions that both the private and public sector can take to help grow existing opportunities in Wyoming, and how to attract and retain new development.

I am happy that the report includes many recommendations to help strengthen the arts as an economic sector, as well as acknowledging and making recommendations for how arts and culture play a leading role in building communities that people want to live and work in. I want to thank all of the people that worked so hard and diligently to provide resources, research, and education about the value of culture and and the arts to the ENDOW council. The arts and culture recommendations were presented by the Knowledge and Creative Sector working group of the ENDOW council, which was chaired by Jerad Stack. Mr. Stack also initiated the creation of the arts and cultural sector subgroup for ENDOW. This group included: Shannon Smith-Executive Director of the Wyoming Humanities Council, Steve Schrepferman-Co-Chair of the Wyoming Arts Alliance, Holly Turner-Wyoming Arts Council Board Chair, and Susan Stubson-Wyoming Cultural Trust Fund Board Chair, and myself. This group, along with help and support from Tom Johnson, formerly with the Wyoming Business Council, worked hard to develop recommendations and help educate members of ENDOW about the role the arts play in building strong communities.

I suggest that everybody read the full ENDOW report and specifically look at the section related to actions suggest by ENGAGE ENDOW (ages 16-35), building an entrepreneurial ecosystem, and the section on becoming a top tier state for investment in arts and cultural infrastructure.

Keep up the amazing work you are all doing and think about what it is you would like Wyoming to look like twenty years from now. I think the ENDOW report is a great start, but there is always more we can do. Get with your friends and neighbors, talk about what your dreams and hopes are for your kids, grandkids, great-grand kids...and help make those dreams a reality!

Keep building strong Wyoming communities, one note, one poem, one beat, and one brush stroke at a time.

Michael Lange, Executive Director
Wyoming Arts Council



The Lander Bake Shop supports local musicians and artists while supplying homemade baked goods and coffee.

CREATING OPEN ACCESS TO MUSIC LEARNING

By Tyler Cessor, Director - Wyoming Center for Creative Music

Everyone has the capacity to express themselves through music and art, but many are denied access to learning opportunities due to a lack of financial means. We live in a world rich with diverse forms of musical expression; privileging one cultural form above all others is inherently conformative and confines creative expression. Learning is complex, and the process is unique to the individual. Guiding learners along their path requires care, intentionality, and respect for choice and individual voice. These are some of the core values of the Wyoming Center for Creative Music (WYCCM), a new nonprofit music organization in Cheyenne. We are dedicated to creating opportunities for all community members to envision, share, and live their own creative journey through music and art regardless of their age, ability, or socio-cultural identity.

WYCCM takes a unique approach to promoting learning and fostering student self-authorship. The traditional “conservatory” model for music education, in which students select an orchestra or band instrument, learn only to read written music, and do not learn how to improvise or create their own music, has undergone numerous adaptations and curricular changes over the years. These supposed changes have done little more than exoticize cultural difference and further entrench Eurocentric cultural values and forms of expression.

So how do we teach music in ways that do not conform creativity but instead create space for and



Parents and students sign up for early childhood music classes at the Wyoming Center for Creative Music, a new studio and education center in Cheyenne.

empower each student’s unique voice and creative interests? By radically changing the foundation of our teaching practices away from content coverage and passive-participation in the learning process toward intentionally fostering learning through mentoring student self-authorship and defending freedom of expression, adopting peer-peer/active learning models for facilitation, and investing in a community of creative inquiry.



A class for newborns at WYCCM introduces infants to music and creates a family music opportunity to foster life long learning.

“Students don’t know what they want to play.” Maybe so, but does that mean we simply jump straight to telling them what to play? No. Instead teachers need to master the patience and strategies necessary to guide students through the process of self-authorship. In “Self-Authorship as the Common Goal of 21st-Century Education” from *Learning Partnerships: Theory and Models of Practice to Educate for Self-Authorship*, Marcia Magolda refers to three key areas of development essential to this process; Epistemological, Intrapersonal, Interpersonal. In the epistemological dimension, WYCCM encourages all participants to develop and explore their own belief system regarding music in ways that do not isolate themselves from new experiences or worldviews. In the intrapersonal dimension, we hope to foster an environment at WYCCM where students can explore temporary creative identities until arriving at a place that resonates with them as individuals. If we want their love of music to be life long, it must be personally relevant and advance their sense of self. Perhaps one of the most significant endeavors of our approach to learning is our focus on collective music making and learning from others, the

IF WE WANT THEIR LOVE OF MUSIC TO BE LIFE LONG, IT MUST BE PERSONALLY RELEVANT AND ADVANCE THEIR SENSE OF SELF.

interpersonal dimension. Authentic collaboration with other musicians is a learned skill not an inherent ability. Learning to negotiate between competing interests and differences in creative visions amongst a group of peer musicians can be challenging. Instead of side-stepping this crucial development opportunity, we actively seek to create opportunities for students to work together.

In “Key Aspects of How the Brain Learns,” from *The Neuroscience of Adult Learning*, James Zull identifies gathering, reflecting, creating, and testing as four pillars of learning that are, “designed to use the four major areas of neocortex (sensory, back-integrative, front-integrative, and motor).” In order to meaningfully facilitate the learning process, Craig Nelson, in his essay “Student Diversity Requires Different Approaches to College Teaching, Even in Math & Science,” states that we must undergo two paradigm shifts, “the first is to change from measuring teaching by what is taught to measuring what is learned; the second is for teachers to switch from seeing their role as “sorting out the unfit” to striving

to maximize success for all students.” Zull, Nelson, and others emphasize that knowledge and understanding are actively created by students, not passively received. By collectively identifying learning aims and experiential goals with students and families, we hope to increase their ability

to gather personally relevant sources of music, critically reflect on the historical, cultural, and personal significance of their examples, support and encourage risk-taking and curiosity in the creative process, and provide opportunities for everyone to share and test their developing creative vision through performance.

Learning in any context can increase students’ feelings of vulnerability, inability, and fear of failure.



Skype lessons allow students at WYCCM remote access to one-on-one instruction.

Situating those feelings in a community of learning that values mutual respect, support for others, personal investment, and one that views learning as a collective process, can significantly reduce the negative impact of such feelings. In *Adult Cognition as a Dimension of Lifelong Learning*, Stephen Brookfield writes, “As they talk and write about the factors that help them sustain momentum through the lowest moments in their autobiographies as critical learners, it is membership of a learning community – of an emotionally sustaining group of peers – that is mentioned more consistently than anything else.”

Overall, WYCCM seeks to engage in a democratic, collective approach to learning music that requires mutual respect for others, an enduring desire to inquire, congruent forms of assessment, and a community of support to get through the ups and downs of learning and creative expression.

If we endeavor to develop a multicultural, inclusive complement of programs, we must first ask who has historically been denied access to and cultural representation in music learning opportunities. In addition to jazz combos and lessons, we have identified four areas of immediate need and interest, and are developing an array of program offerings to meet the expressed and identified needs of each community.

1. No access to clinical music therapy services across the state for learners who are differently-able or have a developmental disability, community members in crisis or living with a mental illness. Or individuals in long-term care facilities.

2. No affordable family music opportunities for families or youth facing financial or housing crisis.

3. Few if any significant opportunities exist for families to create together through early childhood music classes or family music classes.

4. Laramie County School District #1 cut jazz ensembles from middle school programs. This effectively removed the only opportunity students had to learn to improvise and learn music by ear in school.

WYCCM envisions a future in which community members of any age, ability, or socio-cultural identity can access the experiences and resources necessary to fulfill their creative and musical aspirations.



WYOMING CENTER FOR
CREATIVE MUSIC

COMMUNITY AT THE HEART OF NEW PERFORMING ARTS CENTER

By Lindsey Grant, The Lyric Board of Directors, Vice Chair

As I continue growing older, proverbs have become increasingly more relevant. These old sayings, packed with ageless wisdom, I've been hearing my entire life but it would seem that I was going to have to learn these all first hand. Especially when I began working with non-profits in Wyoming like The Lyric in Casper.

Good things come to those who wait.

The Lyric is a group of civic-minded individuals who are dedicated to making the dream of a performing arts center come true. This dream has been in the works for decades and after a few false starts, we are finally, fully prepared, at the starting line. The full vision has always been to build a state-of-the-art venue where local and regional performers as well as national touring companies could perform, linking the needs of civic and educational organizations. The Lyric will also provide additional spaces for smaller performances, conferences, banquets, weddings, receptions, and private events.

At the heart of the facility is a 1,150 seat main theater that will be home to a diverse range of performances. The auditorium, with an orchestra pit, will have acoustical properties on a par with the very finest of performance venues. There will be a large stage and a fly-loft suitable for staging orchestral and choral performances, as well as staging for large theatrical productions.

The grand lobby will not only serve as an entry area but will also function as a warm and beautiful reception and exhibit space and pro-



A recent pre-symphony lecture is held at The Lyric. David Street Station can be seen through the windows.

vides The Lyric with additional rental opportunities. The basement renovations will offer performers additional rehearsal space, dressing rooms and green rooms along with technical storage areas and mechanical rooms.

Don't reinvent the wheel.

Obviously, innovation is still crucial but you should absolutely learn from others who have already done what you're trying to accomplish. During the research process, we spoke with hundreds of organizations, individuals, artists, and key citizens. As a board, we toured 11 theaters across three states to see what was already available in our region and to learn from those venues that were already running similar spaces. We learned quickly that our goals were far and beyond anything that was available in the region. We would be able to provide a state-of-



David Street Station in downtown Casper has been a catalyst for additional growth, special events, and community development.

partnerships, increase cultural exposure and save money.

The Lyric has already collaborated with many local and statewide non-profits. The Casper Children’s Chorale, Wyoming Symphony Orchestra, Casper Children’s Theater, Casper College, University of Wyoming, David Street Station, United Way, Boys and Girls Club, Wyoming Community Foundation, and others have used the current rental space for their events and they see the potential for the catalyst that arts can be for Casper and the entire state of Wyoming.

the-art space that is not only rewarding to the audience but also to the performers on the stage.

No man is an island.

God helps those who help themselves.

As our plans continued to build, other projects were also happening around us. The magnificent David Street Station began to take shape across the street and is an amazing magnet for downtown Casper. If you have not been there, I encourage you to stop by for a visit. It is a bustling hub of activities such as farmers markets, live concerts, movie nights, as well as being a place to play. It is also just a place to catch your breath and listen to the sounds of children playing in the splash pad or in the winter, skating around the ice rink. Standing in front of The Lyric, looking toward the mountain at David Street

It was important to The Lyric board to be able to answer the tough questions. We wanted to have our homework done and done right. With a Business Plan, financial review, Economic Impact Study, architectural designs, cost estimates with value engineering and a Community Capital Campaign Assessment completed, The Lyric believes the time is now. The homework shows a positive cash flow after 3 years, over a million dollar economic impact to Casper annually above ticket sales, and over 84% of the people interviewed in the Community Campaign Assessment indicated The Lyric could be successful at raising the needed capital funds. The Community Campaign Assessment was the final piece of homework that valued the community input and encouraged The Lyric to move forward.



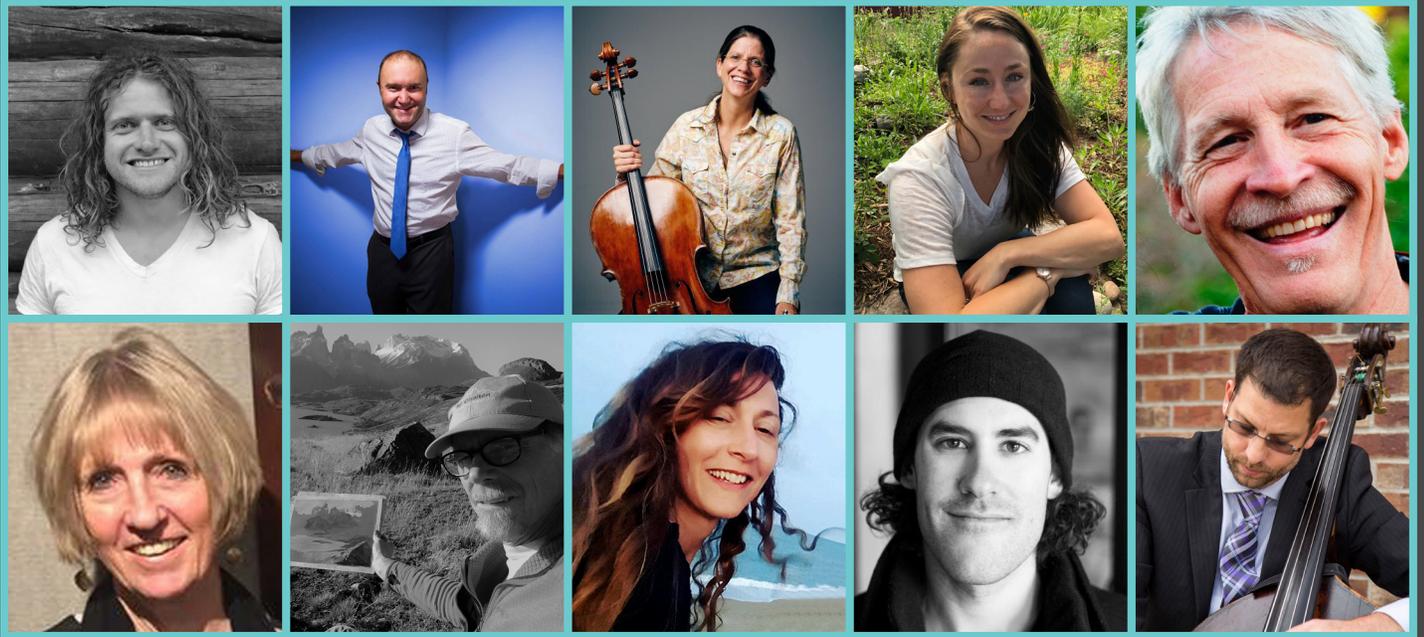
Crowds gather at David Street Station last summer to watch the Eclipse. The Lyric can be seen adjacent to David Street Station, positioning it as an important arts center in downtown Casper.

Birds of a feather flock together.

Station, there is a palpable energy between our two projects. There has been a concerted effort in the last 6 years making downtown Casper a priority for renewal, investments, public and private partnerships, and emboldening the entrepreneurial spirit. As more of those projects begin to crop up around us, we will seek to build those partnerships.

Art and culture are vital to Wyoming’s economic future. As a sparsely populated state, partnerships are even more important. Connecting our small communities by block booking and networking artists, performances are one way that we can build

FELLOWSHIPS



CREATIVE WRITING, PERFORMING ARTS, AND VISUAL ARTS FELLOWSHIP RECIPIENTS

The Wyoming Arts Council offers annual fellowships to Wyoming artists in Visual Arts, Creative Writing, and Performing Arts. Fellowships are merit based and are awarded to those individuals who demonstrate artistic excellence through their portfolio or body of work.

Recipients each receive a \$3,000 award and are required to complete a public service component to share their work with the community. This can be in the format of a public reading, workshop, an exhibition, or performance.

Submissions are juried anonymously by jurors from outside the state. The jurors for this year's Fellowships were Ruth Bruno and Adriane Herman for Visual Arts, Cecily Parks, Andrew Altschul, and Mike Scalise for Creative Writing, and Deborah Schmit-Lobis and Justin Ross for Performing Arts. Applications for the 2020 Fellowships will be available in April of 2019.

Congratulations to this year's Fellowship recipients and Honorable Mentions!

PERFORMANCE ARTS



Ben Markley, a jazz pianist, has performed with Brian Lynch, Greg Osby, Eddie Henderson, Terell Stafford, George Garzone, and John Fedchock. Markley's latest recording project is, "Clockwise: The Music of Cedar Walton" (OA2

records). The album received great critical acclaim and was selected as one of the best 4 star rated albums of 2017 by "DownBeat" magazine. Markley currently serves as Director of Jazz Studies at the University of Wyoming where he directs and coaches the Wyoming Jazz Ensemble, and combos. He also teaches applied jazz piano, improvisation, and is the director of the UW Jazz Festival.



Leif Routman is a Jackson based composer and multi-instrumentalist. He received his BA in guitar performance while simultaneously studying improvisation, electronic music sequencing, arranging, classical composition and recording

techniques. He also studied jazz harmony in Chicago post-college with jazz artists Jeff Parker (of Tortoise) and Scott Hesse. Routman is a creative force and founding member behind many Jackson bands including Whiskey Mornin, Freda Felcher, Canyon Kids, The Flannel Attractions/Pat Chadwick, Goldcone & Black Mother Jones. His debut original EP, "Human Love" is currently available and features his original songs and lyrics performed by a large ensemble of top regional musicians.



Cellist **Beth Vanderborgh** enjoys a rich and varied career as a soloist, chamber musician, orchestral musician, and pedagogue. She serves as Associate Professor of Cello at the University of Wyoming and as principal cellist of the Cheyenne

Symphony Orchestra. She is a founding member of the acclaimed Stanislas Sextet, based in Nancy, France, and tours regularly with Musica Harmonia and the Helios Trio. Her most recent CD with the Stanislas Sextet was released on Forgotten Records this spring. Dr. Vanderborgh holds degrees from the Manhattan School of Music, the Eastman School of Music, and the University of Maryland.



Double Bassist, composer, and author **Dr. Mark Elliot Bergman** is the Director of Strings and Orchestral Studies at Sheridan College. He teaches private lessons and directs the Sheridan College Symphony Orchestra, Sheridan

College Viol Consort, and Wyoming Baroque. He spends his summers with the Britt Festival Orchestra in Jacksonville, Oregon and with Assisi Performing Arts in Assisi, Italy. Bergman earned his doctorate from George Mason University in 2015. He also holds degrees from Yale University, the Eastman School of Music, and the Manhattan School of Music.

Honorable Mentions in Performing Arts were awarded to **Bunny Sings Wolf** (Devils Tower) and **Kerry Wallace** (Pavillion).

CREATIVE WRITING



Catherine Reeves (Poetry) was born in Casper, but now lives in Cheyenne with her husband and two children. She earned an MA at the University of Wyoming, with a focus on American Poetry and Gender Studies. She

has taught English and served as the Language Arts Consultant for the Wyoming Department of Education. In the fall, she will study law at the University of Wyoming. Her poetry has been published in “The Penn Review,” “Rust+Moth,” “Rise Up Review” and “By&By Poetry.” You can read her work on page 27 of this issue of ArtsCAPES.



David Romtvedt (Fiction) received a BA in American Studies from Reed College and an MFA from the Iowa Writers’ Workshop and was a graduate fellow in Folklore and Ethnomusicology at the University of Texas at Austin. His most recent books are the poetry collection,

“Dilemmas of the Angels” (Louisiana State University Press, 2017) and the novel, “Zelestina Urza in Outer Space” (University of Nevada Center for Basque Studies, 2015). A recipient of a National Endowment for the Arts fellowship in poetry, NEA trinational fellowship in music and poetry, the Pushcart Prize, and the Wyoming Governor’s Arts Award, Romtvedt served for seven years as Poet Laureate of Wyoming.



Kate O’Hara (Creative Nonfiction) was born in Dodge City, Kansas. She studied philosophy and history at KU in Lawrence and moved to Wyoming in 2004 and now lives in Casper. Kate is a painter, writer, and a yoga teacher. She likes to spend her

free time walking around looking for animals, and she’s been to Alaska twice (she met Buck Wilde)! She likes to swim in the ocean and at the lake. She’s collected some cool rocks and bones and likes to make carrot salad.

Look for the 2020 Fellowships in April of 2019

Applications for Creative Writing and Performing Arts must be submitted through Submittable (submittable.com). Visual Arts applications must be submitted through CaFE (callforentry.org). Both sites are free to use!

Creative Writing Honorable Mentions were awarded to **Chad Hanson** (Casper), **Jen Kocher** (Newcastle), **Elise Schmelzer** (Casper), and **Kevin Grange** (Jackson).

VISUAL ARTS



Joe Arnold has always done art as long as he can remember, but it was in Paris in 1961, at the age of 7, when he remembers consciously thinking of himself as an artist and thinking of it as a career. During a visit to the Louvre, he stood

before the huge painting by Delacroix, “Death of Sardanapalus” and it impressed on his young mind how grand and epic and soul-stirring art could really be. Arnold has aspired to that sort of ideal ever since. He received a BFA in painting at the Philadelphia College of Art and resides in Laramie.



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

the University of Wyoming. Henry 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. She is currently a Fellow of that organization. Her work is internationally published, exhibited and collected. She is an elected member of the International Academy of Ceramics.



Andy Kincaid is an artist and curator who lives and works in Jackson Hole where he started the gallery Holiday Forever, and is part of the curatorial group Peradam Capital. He recently co-founded the residency program Rendezvous with art-

ist Mark Dunstan. The artist has exhibited at the Nicolaysen Art Museum - Casper, Leroy’s - Los Angeles, MINT - Columbus, OH, The Neon Heater - Findlay, OH, Yeah Marybe - Minneapolis, SiTE:LAB - Grand Rapids, MI, ACRE projects - Chicago, Altered Esthetics - Minneapolis, among others, with an upcoming exhibition at The Gesthouse - Wilson, WY.

YOU CAN SEE THE WORK OF THE
VISUAL ARTS FELLOWSHIP RECIPIENTS
FROM THE PAST TWO YEARS AT THE
BIENNIAL FELLOWSHIP EXHIBITION,
JUNE 8 – AUGUST 31, 2019 AT THE
UNIVERSITY OF WYOMING ART
MUSEUM, LARAMIE.

Honorable Mentions in Visual Arts were awarded to **Brittney Denham** (Sheridan), **Sonja Caywood** (Dayton), and **Wendell Field** (Jackson).

BUILDING COMMUNITY THROUGH SUSTAINABLE DESIGN

If you ask Ivy Thompson what her favorite piece of clothing is, she will tell you without hesitation that it's her grandfather's old sweater. A hand-me-down that is both beautiful and functional, she's taken it around the world with her where it has been a conversation starter and a warm layer. A Fashion Institute of Technology (FIT) graduate, business woman, and recently minted Wyoming resident, Thompson has a workspace in the Karen Lewis Fiber Arts Studio, tucked into the Laramie Plains Civic Center. This is where she runs her business, Visantine, and is hoping to help people build relationships with the clothes they wear.

While in design school, Thompson recognized that the emphasis of the fashion industry is on the beautiful. Price, functionality, waste, and most importantly to her, the people making the clothes, were of little to no consideration. She hopes to change that in Laramie, with her small production collections.

Creating work that is ethical and sustainable presents challenges from a design perspective, but Thompson believes that people are starting to become more conscientious of their purchases



Jamie Lindsey pinning the pattern pieces of the Visantine “hemp checked jumpsuit” in preparation for cutting and production.

and independent design is increasingly in demand. Thompson's clothing is made of natural fibers; the garments are handmade locally, in the United States. Unlike many other designers, she uses a lot of clothing scraps that traditionally go in the trash. Those scraps are upcycled into other garments, like the “patchwork tee.”

Thompson places a lot of emphasis on wearability, which she defines as garments that are functional, well made, and of high quality. She incorporates hand crafted techniques like batik and crochet.

As ideas of local production, income equality, and sustainable design percolated, Thompson traveled and researched in places like Peru and Indonesia. Working directly with garment makers allowed her to not only learn these hand crafting techniques, but it also informed her business model of bridging the gap between design and production. Thompson stipulates that if more companies worked directly with makers and seamstresses to incorporate the skills they've learned from their culture, rather than just hiring them for their sewing skills, it would give



The Visantine Fall 18' collection is created in Laramie from natural, biodegradable fibers. Visantine strives to create seasonless garments to avoid over consumption and make investing in a quality wardrobe more accessible. The jumpsuit, culotte, shift dress and patchwork tee can each be worn year-round.

the seamstresses an opportunity to work and make money.

“You can see where clothes are made on the label,” Thompson says, “but that doesn’t tell you anything about who is making our clothes.” We don’t, or can’t, question makers abroad, but in Wyoming that’s possible.

By focusing on sustainable, small scale production, and hiring local seamstresses, Thompson’s goal is to make the production line transparent and introduce the makers to the consumers.

Laramie is ideal for creating a community based space where people can come in and work. Originally based in Brooklyn, when Thompson moved Visantine to Laramie she observed the numerous groups and collectives in town and recognized Laramie’s, “amazing ability to assemble.” While she is still working to build

community awareness, she has been able to hire local seamstresses and several interns from the University of Wyoming’s Design, Merchandising, and Textiles program. Thompson believes in closing the loop between the designers and the seamstresses, thereby building a more efficient and sustainable structure where the seamstresses know

the designers and create an institutional knowledge where they can then train others.

“A sewing facility lies within Wyoming’s conservative roots while working with modern, contemporary brands bridges the gap in the more global market,” Thompson explains. There is a growing market for artisan made items, and there is a growing trend in the

fashion industry of small, independent brands collaborating with artists to create hand woven and hand printed techniques. Wyoming champions self-reliance, and Thompson is fully tapping into that

BY FOCUSING ON SUSTAINABLE, SMALL SCALE PRODUCTION, AND HIRING LOCAL SEAMSTRESSES, THOMPSON'S GOAL IS TO MAKE THE PRODUCTION LINE TRANSPARENT AND INTRODUCE THE MAKERS TO THE CONSUMERS.



Erin Jensik in the Fiber Studio sewing the Visantine “patchwork tee” from cutting room scraps. A stifling amount of fabric is sent to landfill after production in most sewing rooms, but Visantine saves and upcycles all of their remnants.

mindset to help makers develop an employable skill set and turn her small business into an economic driver for Laramie.

As conversations continue about Wyoming trying to diversify its economy, Thompson is working to identify where fashion design and collaborative efforts can contribute. Recognizing that in Wyoming there are few job opportunities in the field for recent graduates, but an abundance of talent and willingness, Thompson is working with recent UW graduates who want to start their own business or build a collaborative space in their community.

Combining sustainable design with a collaborative, close-knit workforce requires a certain level of public education, but Thompson believes the industry could thrive under such a model. She says, “Advertising completely brainwashes people and leads people to think they need more than they do.” Instead, Thompson advocates that consumer should, “Invest more in quality over quantity. Your clothes should never be thrown in the trash.” A lasting piece of clothing, like her grandfather’s sweater, that can be fixed and not just thrown away, helps support makers and designers while enhancing local communities.



An inspiration board hangs in the Visantine studio in the Karen Lewis Fiber Arts Studio at the Laramie Plains Civic Center.

WYOMING ARTS & THAT CERTAIN JE NE SAIS QUOI

By Annaliese Wiederspahn and Ryan McConnaughey

Some communities seem to emanate a certain *je ne sais quoi*. Hard to put a finger on what it is, you feel it, hear it, possibly even taste it. The vibe of the town is magnetic.

It's the type of place you are instantly drawn to. A place where people are out and about strolling through vibrant downtowns day and night. Farmers markets, brewery tours, yoga in the park, festivals featuring live music and art walks fill up social calendars. There is always something to do. Everybody - from young families to seniors - is engaged in the community. And yet it's small enough that neighbors still wave as they drive by and stop to ask how things are going when out for an evening stroll.

It's a modern Mayberry.

As it turns out that certain *je ne sais quoi* can be cultivated in communities across Wyoming. It's tied to the growth of a diverse arts and cultural sector that is deeply embedded in and readily available to the community.

Today, businesses are looking to set up shop in these modern Mayberrys. Places with great cultural and arts amenities are excellent recruiting tools. At a time when the U.S. economy is at full employment, companies are searching for every edge to induce quality workers their way.

Look no further than Amazon's search to build a second headquarters in a community where "our employees will enjoy living, recreational opportunities, educational opportunities, and an overall qual-

ity of life." For Fortune 500 companies and small businesses alike, a charming community with rich cultural institutions and ample access to the arts can be that intangible that keeps or draws talent. Arts and cultural institutions persuade businesses to invest in communities while warmly inviting families to put down roots.

Private and public sector leaders across the country acknowledge that arts and cultural amenities are as key to business growth, entrepreneurship and economic diversification as they are to quality of life and strong communities. Bloomberg Philanthropies 2018 Annual Report also highlighted the value of arts and cultural institutions as a mode of bolstering long term economic diversification and flourishing communities, saying, "Small and mid-sized cultural institutions are critical for the arts to thrive. These organizations engage residents, strengthen neighborhoods, promote social cohesion, and contribute to a city's economy and identity."

Thankfully the Economically Needed Diversity Options for Wyoming (ENDOW) Executive Council - tasked by Governor Mead with developing and executing a visionary 20-year economic diversification strategy - zeroed in on creative and cultural industries as a key building block to achieve sustainable, long-term economic diversification. Listening to stakeholder testimony from business and civic leaders around the state, and receiving feedback from more than 200 young people (16 to 35) at the ENGAGE Summit, crystallized the importance of the arts, access to arts education and cultural ameni-



Mama Lenny and the Remedy perform at Fridays at the Plaza hosted by the City of Cheyenne.

ties. Again and again, a robust creative and cultural sector was cited as a defining factor in current and former Wyomingites' decisions to stay in Wyoming or venture outside the state in search of a place to call their forever home.

As the ENDOW Knowledge and Creative Industries subcommittee noted in their report, "...the creative and cultural sector leads to diversification because other sectors rely on the creative and cultural to retain and grow a workforce. Without the creative and cultural sector, even if a workforce is educated here, they will not want to stay and will seek other areas rich in music, art, culture, and the humanities."

In developing "Transforming Wyoming, ENDOW's 20-Year Economic Diversification Strategy," the Executive Council laid out aspirations and actions that support the growth of creative and cultural industries, building on existing resources like the Wyoming Humanities Council, Wyoming Arts Council, and Wyoming Cultural Trust Fund.

The ENDOW strategy advocates for investments in local civic and cultural amenities that will allow Wyoming to become a top tier state for investment in arts and cultural infrastructure. To make this aspiration a reality, ENDOW is pursuing a number of actions to help Wyoming's arts and cultural sectors grow and thrive. These actions include:

- Repositioning and investing in the Wyoming Cultural Trust Fund to substantively fund and grow the Wyoming arts and cultural ecosystem.

- Creating a Creative-Ready Community Program that builds and funds local arts and culture spaces in Wyoming communities like Teton County's Center for the Arts.
- Increasing capacity of the creative sector's infrastructure.
- Steeply increasing the support and marketing for cultural tourism as a significant economic driver.
- Creating a simple structure to allow communities the ability to implement creative and cultural tax districts.
- Providing both creative and business professional development and career advancement opportunities for those working in the creative sector.

By focusing on 4-year action plans, the ENDOW Executive Council is sketching out a realistic timetable to bring all these plans to fruition. Meanwhile, the ENGAGE Council is also working to secure state investment in arts education and support efforts to grow Wyoming's creative and cultural industries.

Learn more about ENDOW's aspirations for a thriving arts scene and creative economy by reading "Transforming Wyoming, ENDOW's 20-Year Economic Diversification Strategy" report, at ENDOWyo.biz. The Arts and Culture section begins on page 108.



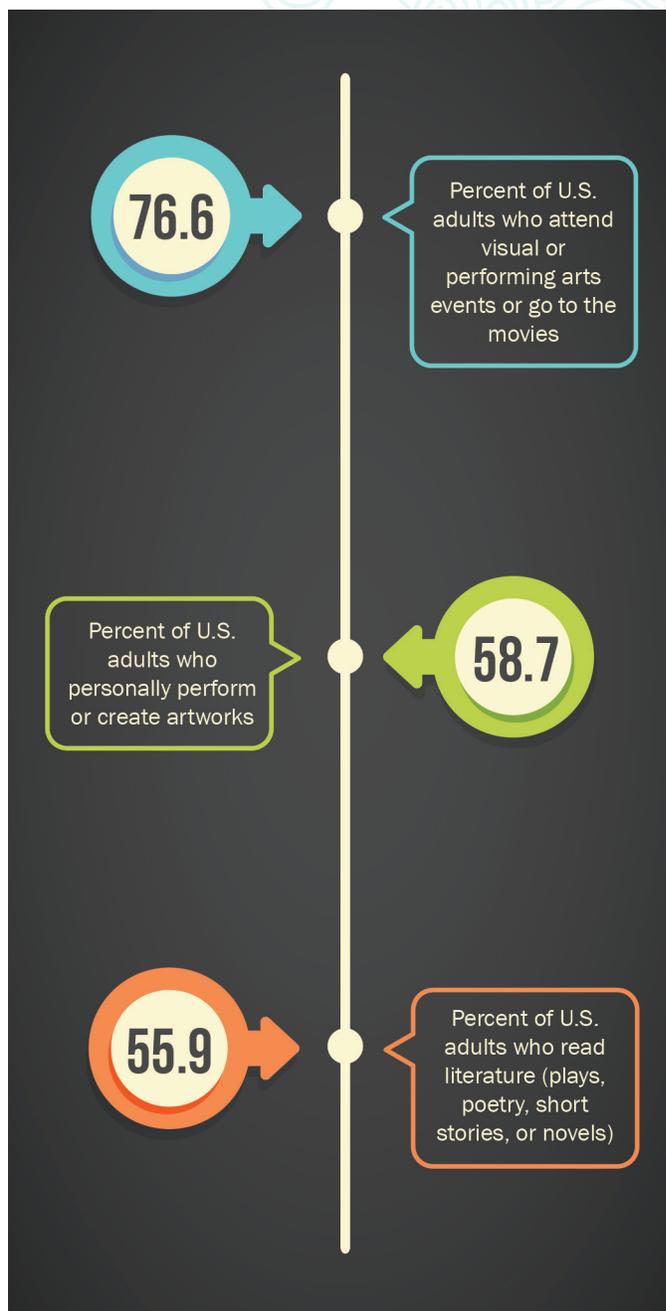
WYOMING ARTS PARTICIPATION ABOVE THE NATIONAL AVERAGE

Every five years, the National Endowment for the Arts (NEA) in partnership with the U.S. Census Bureau, conducts the Survey of Public Participation in the Arts (SPPA) and the Annual Arts Basic Survey (AABS). The most recent surveys present data from 2015 and break down participation in the arts by various factors, including by state, age, gender, and types of arts activities.

The NEA is currently working with the 2017 data to establish national benchmarks and identify factors that are hindering arts participation. A quick comparison from 2015 to 2017 shows an overall national increase in arts participation at visual arts events, including attending craft fairs or festivals, art museums and galleries, and historic or national monuments. Nationally, there has been a slight decrease in reading novels and books, while the number of adults reading plays and poetry has increased. Participation with the performing arts, including ballet, opera, theater, and jazz has shown a slight increase.

When looking at the 2015 data, it's perhaps no surprise that Wyoming ranks higher than the national average in arts participation. With strong arts communities and great artists, Wyoming is engaged and involved with the arts!

If you'd like to read more about the SPPA and AABS, visit the NEA website at <https://www.arts.gov/artistic-fields/research-analysis>.



JACKSON FILMMAKER HIGHLIGHTS COMMUNITY CAUSES

Jennifer Tennican is a Jackson-based documentary filmmaker whose award-winning work has been distributed nationally on public television. Recently, she completed post-production on “Hearts of Glass – A Vertical Farm Takes Root in Wyoming,” a feature-length documentary following the first tumultuous 15 months of operation of a high tech vertical farm with a social mission in Jackson Hole. In addition to providing year-round produce, the innovative agricultural business offers meaningful, competitively-paid employment in an inclusive setting to community members with intellectual and developmental disabilities. Ms. Tennican received a Wyoming Arts Council grant to support production of the film. She is beginning to enter the film into festivals across the nation. To learn more about the film, please visit www.heartsoglassfilm.com

ARTS COUNCIL (WAC): WHAT ROLE DOES DOCUMENTARY FILMMAKING HAVE IN HIGHLIGHTING SOCIAL ISSUES OR COMMUNITY CAUSES?

Jennifer Tennican (JT): Documentary can transport viewers into worlds they’ve had little or no exposure to and can shine a light on social issues and community causes. It also has the advantage of being a kind of stealth approach to expanding people’s horizons. Watching a movie doesn’t demand a lot of initial commitment. Nonetheless, through engaging characters and storylines, a good film can educate and motivate an audience. Ideally, the audience leaves the theater knowing more and caring more...maybe even ready to take action around an issue or cause.

A “Hearts of Glass” example...

Film is the quintessential “show don’t tell” genre, so seeing employees with disabilities as a vital and visible part of the greenhouse’s workforce is impactful. Intimate and observational moments show how various individuals contributed and progressed over the first 15 months of the business’ operation. We went with stories over statistics in the film, but stats are powerful and have a place. We will incorporate stats about high



Jen Tennican (center), Producer/Director, flanked by her Co-Directors of Photography, Blake Ciulla (left) and Melinda Binks (right).

unemployment rates and low wages for people with disabilities in our film’s viewers’ guide.

WAC: HOW CAN THE ARTS ENGAGE A COMMUNITY IN INTERESTING OR NEW WAYS?

JT: Creative partnerships with non-arts organizations can often produce wonderful results. Mash-ups are not just musical!

Mash-up...

On my first film project in Wyoming, I partnered with the Jackson Hole Historical Society & Museum (JHSM). While creating a documentary about an iconic watering



The Vertical Harvest family (co-founders, management, future employees, family members and support providers) pose in the newly completed greenhouse (winter 2015).

WAC: HOW HAVE YOU SEEN COLLABORATION HELP BOTH ARTISTS AND COMMUNITIES GROW AND THRIVE?

JT: I think one incredible example in Jackson is FoundSpace. This event is a collaboration between the Jackson Hole Land Trust and Jackson Hole Public Art and has dual goals: 1) community interaction with art installations and 2) exploring protected open spaces. I love that it encourages a deeper appreciation of open space by leveraging the creativity

of some of our community's most amazing artists.

While the art and conservation-blending event is only one day, planning, “gathers,” prep and art creation take up much more time and engage different segments of the community. 2018 marked FoundSpace's fourth year and I've had the pleasure of filming the collabora-

tion a couple of years. My favorite video isn't something that I shot, though. A few years back, I gave a GoPro to one of the organizers, Shawn Meisl, and she filmed little kids from the Children's Learning Center out on a “gather” – scouring conservation land for treasures like sticks, pebbles and other precious art-making materials.

These kids were on a mission to gather objects to make pirate boats during FoundSpace. The joy with which one little kid shouted “shiv my limbers” into the camera (the cutest version of “shiver me timbers” ever) was proof of the power of this multi-generational place-based art-making extravaganza.

hole, The Stagecoach Bar, we engaged the community with requests for archival materials (e.g., still photos, films, VHS tapes, etc.). The film covered 70+ years so we were in search of great visuals to flesh out various eras and supplement contemporary interviews and footage. Regardless of whether people's contributions were included in the final film, the community was engaged and invested in the creation of art. Photos, films and more were archived by the JHSM and preserved for future generations. There was a strong sense of achievement around the creation of the film and preservation of Jackson Hole's history.

Other interesting ways to engage...



Melinda Binks filming in Market, Vertical Harvest's retail store.

Through my work on “Hearts of Glass,” I have become more aware of barriers to full participation for citizens with disabilities. Barriers exist in the arts and I encourage artists and arts-focused organizations to think about access and inclusion. Issues range from physical access and accommodations to curatorial choices about whose art is included in shows and performances. A focus on diversity and inclusion will expand engagement in the arts.

WAC: MOST OF YOUR WORK FOCUSES ON ISSUES RELEVANT TO YOUR COMMUNITY. WHAT DRAWS YOU TO CERTAIN PARTNERS, STORIES, OR ISSUES?

JT: It turns out what is relevant to my community is often relevant to the region, nation and beyond. It's a good thing too because I'm dedicated to locally-sourced documentary subjects that resonate with a broad audience.

I'm drawn to stories about community and identity – how we connect, whom we connect with, and how we are more similar than dissimilar. My last three documentaries, all set in Jackson, have disparate subjects – a bar, a conservation icon and an innovative greenhouse – but all are epicenters for community.

I've had amazing results partnering with non-arts nonprofit organizations for film projects. As previously mentioned, I worked with the JHSM on "The Stagecoach Bar: An American Crossroads." I worked with the Charture Institute on "Far Afield: A Conservation Love Story" and, most recently, I worked with Slow Food in the Tetons on "Hearts of Glass." As an independent filmmaker, raising money for projects is always a challenge. Engaging a nonprofit fiscal sponsor provides more funding opportunities and allows me to raise awareness about the organization. For each film, I was able to find an organization whose mission aligned with film's themes.

My current film...

For me, "Hearts of Glass" represents a once-in-a-lifetime opportunity to share a story of innovation and possibility unfolding in my backyard. Working on this film gave me my first extended and in-depth contact with my fellow citizens with disabilities. Throughout pre-production and production, I met employees, family members and support providers. I now have a better sense



Blake Ciulla, Co-Director of Photography, filming microgreens.

of what it takes to create good employment outcomes for people with disabilities. As it turns out, it is essentially the same as for employees without disabilities, that is, training, clear expectations and directions, and management that is attentive and supportive.

The challenge and opportunity with "Hearts of Glass" is the complexity of its topics – disability advocacy, social entrepreneurship,

high-tech vertical farming and sustainable local food production. I have come to believe that these thematic intersections are an opportunity to create new communities and connections. I want viewers to be swept up by the momentum and, at times, the chaos of this startup; I want viewers to appreciate the nuances of each character's personality; and, I want viewers to be inspired by how one Wyoming community is dealing with pressing social and environmental issues.

I hope "Hearts of Glass" will inspire other innovative projects across the country and around the world.

WAC: HOW DO YOU MAINTAIN YOUR ARTISTIC VOICE AND VISION AS A FILMMAKER WHEN TELLING OTHERS' STORIES?

JT: I think one's artistic voice and vision are deeply personal attributes and, generally, hard to lose. However, one can get pushed and pulled in different directions, particularly when telling complex stories with multiple characters unfolding over longer time periods. I want to let my characters' voices come through so, when people leave the theater, they feel as if they know them. My voice and vision is channeled through choosing the visual moments and sound bites that move the story forward and show how the film's characters change and grow.

SINKS CANYON STATE PARK HOSTS PLEIN AIR ARTISTS

The first annual Plein Air in the Parks event kicked off the first weekend of autumn as 11 artists and 7 local students set up their easels in Sinks Canyon State Park to paint and draw en plein air. Artists from around Wyoming including from Lander, Riverton, Cheyenne and Pinedale, and one out-of-state artist, traveled to capture the natural beauty of the park.

A partnership between the Wyoming Arts Council, State Parks, and local partner the Lander Art Center, Plein Air in the Parks was an inaugural foray into bringing together Wyoming's state parks and artists. September is considered the shoulder season for State Parks, with kids back in school, cooler weather, and hunting season starting. Plein Air in the Parks provides the context to keep visitors coming to the park beyond the peak summer season and to experience the changing colors and scenery of fall. Mabel Jones, Senior Planner with State Parks, Historic Sites, and Trails explains, "We recognize the value in expanding our offerings to attract new user groups and visitors during the shoulder season. We also viewed the fall season as having the potential to engage students and their art teachers once school was in session. With the support of WYO Parks management and the Wyoming Arts Council, Plein Air in the Parks



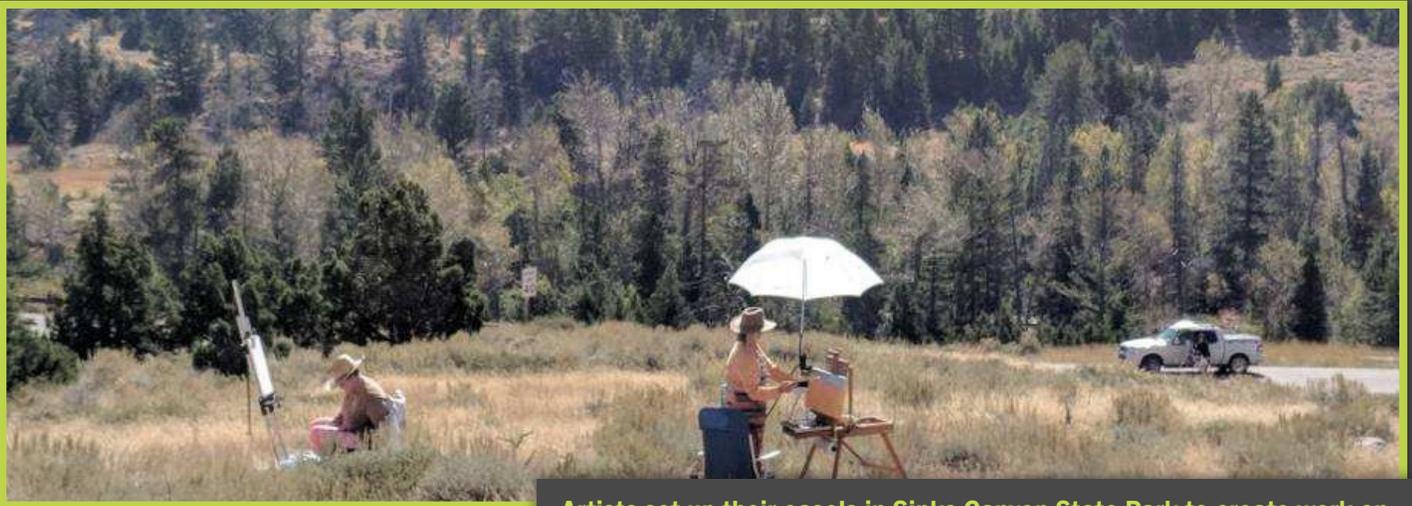
Dannine Donaho adds a common sight, a deer crossing road sign, to her landscape painting.

seemed to be a perfect opportunity to expand our community."

Originally a 19th century French painting tradition, working en plein air has an established history in Wyoming, from artist-explorers capturing the first images of Wyoming with expedition groups, to Thomas Moran painting in Yellowstone, to today's popular plein air festivals and workshops in Jackson, Gillette, and other communities. Plein Air in the Parks continues that tradition and gives artists the chance to capture the beauty of Sinks Canyon State Park and to share their vision

with park visitors. "When seen through an artist's eyes the irreplaceable scenic values are reinforced. We are fortunate to have talent in Wyoming who committed to participate in this event. The hard work and long days were reflected in the amazing artwork and are a lasting testament to the beauty of the park. We were pleased to get to host the visual artists and hope they will be inspired to visit our other parks. We had visitors who made the park a destination to interact with the artists and attend the reception," says Jones.

Working en plein air challenges artists to observe and try to capture changing conditions, from the change in light over the course of the day to weather



Artists set up their easels in Sinks Canyon State Park to create work on site and outdoors during the first annual Plein Air in the Parks.

conditions, and even moving wildlife. Artists must work quickly to frame and compose their work, and sometimes returning to the same spot two days in a row won't ensure the same results. Painting and drawing outside in nature is a practice in observation. Looking closely at colors, texture, movement, and light are all pieces of creating a work that truly captures the spirit of a place. With Plein Air in the Parks, artists were required to complete 75% of their work in the park, giving artists the chance to take their work back to their studio – or hotel room – to touch up and finish their work. Sketches, photos, and field studies from earlier in the day help inform those finishing touches.

Rosie Ratigan, who took home the Best in Show award explains, “You can really get some better colors, you get the feel of the area, you can kind of tell if you look at a painting if that painting was done outdoors or done in the studio, it just has a little more feeling and from the heart.”

Plein Air in the Parks was also an opportunity to engage the local community. Not only did local partner, the Lander Art Center, provide much needed assistance with event logistics like registration, but they

also helped with outreach to artists and community members. Lander has a strong and supportive arts community. That was evident with the majority of participating artists being from Fremont County. Local students who wanted to participate were able to obtain materials from the Lander Art Center, who also contributed gift certificates to those students who won awards in the Junior Division. Supporting local and young artists demonstrates a commitment to building and sustaining a strong arts community.

Lander Art Center Executive Director Stacy Stebner says, “Events like Plein Air in the Parks have the ability to demystify the artistic process and increase accessibility

by providing the public the chance to watch artists create, a process which typically happens in the privacy of personal studios. Plein Air in the Parks engaged community members interested in the arts, sciences, and the outdoors, and forged partnerships between diverse organizations, promoting community connectedness and mutual appreciation for the arts and the outdoors.”

The concluding reception, show, and sale was an opportunity to showcase the work that had been creat-

THE HARD WORK AND LONG DAYS WERE REFLECTED IN THE AMAZING ARTWORK AND ARE A LASTING TESTAMENT TO THE BEAUTY OF THE PARK.

Noelle Weiman describes plein air painting as, "...kind of like performance art, you end up being part of the nature you are capturing."



ed over the weekend. Each artist could enter two pieces into the formal competition. Marianne Vinich, a longtime arts educator in the county and Arts Council board member, and Sarah Trembly, a local musician and former Sinks Canyon State Park employee, were jurors. They were tasked with selecting several awards, including Best in Show and the Junior Division Awards. Awards were selected based on originality, composition, presentation, skill, technique, and the overall spirit of plein air. Also on the ballot was the People's Choice Award, which was selected by popular vote by those who attended the reception.

In addition to the works entered into the competition that were eligible for awards, artists could submit additional work that they had completed at the park into the sale. 25% of all sales was donated back to ATLAS, At Lander Arts and Sciences, an initiative that helps supplement arts and sciences education. The model established by Plein Air in the Parks creates an opportunity for artists to sell work, while also giving something back to the host community.

In the past, the Wyoming Arts Council has partnered with State Parks on various "arts in the parks" programs. Plein Air in the Parks is the latest iteration of that program and aims to be more sustainable and community driven. With 12 state parks in Wyoming, there are abundant opportunities to bring Plein Air in the Parks to almost every corner of the state. The Arts Council aims to create opportunities for Wyoming artists while also engaging local communities, and Plein Air in the Parks creates those possibilities.

CONGRATULATIONS TO THIS YEAR'S PLEIN AIR IN THE PARKS AWARD RECIPIENTS:

Best in Show: Rosie Ratigan, Peace and Tranquility
(In the Sinks)

2nd Place: Laurie LaMere, Living on the Edge

3rd Place: Shawna Pickinpaugh, Looking Up the Popo Agie

Junior Division Awards - Youth (12 and under)

1st Place: Kambri Simonson, The Three Headed Flower of Sinks Canyon

2nd Place: Katy Anderson, River

3rd Place: Emily Anderson, Sinks Canyon

Junior Division Awards - Teen (13 to 18)

1st Place: Kaleb Simonson, A Sinks Canyon September

2nd Place: Kyra Simonson, Overflowing with Fall

People's Choice Award: Shawna Pickinpaugh, Looking Up the Popo Agie

A NEW MODEL FOR ARTIST PROFESSIONAL DEVELOPMENT



L: Sharon Loudon is an artist, advocate, editor, and educator. She was recently in Wyoming to work with artists and offer professional development.

R: Portland based artist Wendy Red Star joins Sharon Loudon (at podium) at a recent professional development workshop that was broadcast statewide.

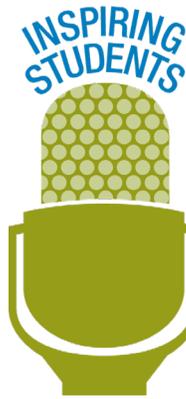
Over the years, the Arts Council has tried various formats for offering professional development for individual artists, from funding to send artists to workshops and conferences to hosting weekend events focused on professional development. A recent partnership with the University of Wyoming Art Museum and the availability of technology led to a new format to reach artists statewide.

A site-specific installation at the UW Art Museum, “Windows at the University of Wyoming,” first brought New York based artist, advocate for artists, and editor Sharon Louden to the state. Wanting to maximize her time and expertise while in Wyoming, a professional development workshop was set up with a plan to use technology to reach artists across the state. With the help and technology of the UW Art Museum, Sharon was able to conduct a workshop in Laramie that was broadcast live to 7 sites around the state. About 60 artists gathered in Laramie, at the Sublette County Public Library (Pinedale), AVA Community Art Center (Gillette), Art321 (Casper), and at four community colleges: Northwest College (Powell), Central Wyoming College (Riverton), Sheridan College, and Western Wyoming Community College (Rock Springs). Video conferencing allowed each site to see and hear Sharon, ask questions, and access resources, all from within their local community.

Much of Sharon’s work focuses on collaboration and emphasizes sharing knowledge. From the, “Creating and Sustaining a Creative Life” series of books that she edits, to her work as the Artistic Director of the Visual Arts at Chautauqua Institution, Sharon makes it a point to bring multiple voices to the table. The professional development workshop was no different. Multidisciplinary artist Wendy Red Star and curator and arts administrator Lisa Hatchadoorian both joined the workshop remotely and were able to provide unique insight and advice.

Sharon also logged some miles in Wyoming, traveling to 5 different towns to conduct 9 studio visits with artists selected from an application process. With the goal of building a sustainable network of artists in the state, Sharon embarked on the studio visits as a way to encourage community building and support those artists who maintain their studio practice while also giving back to their arts community.

The Arts Council plans to continue working with Sharon to grow and sustain a network of artists in the state. Technology and key partnerships like that with the UW Art Museum allow for greater outreach and access. If you’d like to join the conversation, you can view the professional development workshop on the Arts Council’s YouTube page, visit the Arts Council website, or follow us on social media for the latest news and future events.



POETRY OUT LOUD

Wyoming teachers and high school students are encouraged to sign up for this year's Poetry Out Loud (POL); a program that encourages students to learn about great poetry through memorization and recitation. This program helps students master public speaking skills, build self-confidence, and learn about literary history and contemporary life. POL incorporates our diverse American literary heritage in an effort to inspire a love of poetry. Since 2005, POL has grown to reach more than 3 million students and 50,000 teachers from 10,000 schools in every state, Washington, DC, the US Virgin Islands and Puerto Rico.

Prizes and Opportunities for Students

Students first compete in their classroom before moving on to a school-wide competition. The winner from each school moves on to the state competition. Each winner at the state level receives \$200 and an all-expenses-paid trip with an adult chaperone to Washington, DC, to compete for the national championship. The state winner's school receives \$500 for the purchase of poetry books. The first runner-up in each state receives \$100, with \$200 for his or her school. A total of \$50,000 in awards and school stipends is awarded annually at the National Finals. Homeschool students are eligible to participate.

To register to participate and begin planning your school's competition, teachers should visit the Wyoming Art Council website

(www.wyomingartscouncil.org) and find the registration form on the POL page under the Programs tab. The deadline for schools to register will be in January 25, 2019. All teachers who register will receive a free toolkit that includes posters, lesson plans, a printed anthology, and a teacher's guide. There are also great resources on the Poetry Out Loud website (www.poetryoutloud.org).

IMPORTANT DATES

JANUARY 25, 2019

Deadline to register your school or classroom for Poetry Out Loud

FEBRUARY 2019

Deadline for schools to hold school-wide competition

MARCH 4-5, 2019

Statewide Poetry Out Loud Competition, Cheyenne, WY

MARCH 21, 2019

Deadline for state champs and chaperones to register for National Finals

APRIL 29 - MAY 1, 2019

Poetry Out Loud National Finals in Washington, DC

JETLAG

By Catherine Reeves

Catherine received a 2019 Creative Writing Fellowship in Poetry.

4:30 before the sun. I'm ready
thinking it's time for her wedding.

Flies bother her by the open window.
You can hear their beat rubbing time

and I'm picking through my blush-pinked brushes.
Urban early summer, in her rose-high apartment.
She's fixing us drinks
Campari and orange slices. Time's a chink
chink, our glasses clink.

A mechanical hum: backward, bending down
the conveyor belts but no one knows where the switches are
— you know they're down there

making minutes. Tick-tock Tony is down there
running power through the minute arbor
to the hour wheel, which raises the rack hook.
The rack hook's fall is determined by the rack pin,
which is attached to the rack tail. The rack pin falls
to the snail gear (that's the slowest one)
rotating once every twelve hours.
Tick-tock Tony is wearing his avocado suit, down there

wiping clock faces clean, yours and mine.
Rack pins deposit my limbs perfectly, I think.

Dressed-up for the wedding: patterns in pitch, rot,
ribbon and nude. Sprayed to stick and pinned. My sunken
turreted clock-insides keep turning.
You can see out there—
she's pointing now

my somnoliquist sister says you can see—
the golden horn glister prongs its tip to Byzantium.
I tell her the flies will die eventually, but it'll be winter.
We'll be older. I say we use to
catch frogs in road-side rain ponds
hind-legs springing from our hands.
That's all I can remember

but dad complained about our pond-smearing pants
on his pick-up seats. We're older now.

Now I like Ambien's marionette
of our momentary sleep-selves: at the open

window. Campari slices and our faces shining
in broken orange pieces of light.

I'd like to pull her hair.
I'm sorry. I'm just tired, like all slouching things.
A little tired.

Hagia Sophia is beautiful, nipple pink
in the sunset. Smog-haloed on a hill.
Over time, the angel portraits

she kept inside were pushed under plaster
or chipped off completely
one shining orange tile at a time.

ART IS EVERYWHERE

ART IS EVERYWHERE



Pictured clockwise from top left: Maker Space 307 in Fort Washakie hosted an interactive, educational exhibition about Sage Grouse; Laramie painter Joe Arnold participates in the quick draw at the Buffalo Bill Art Show and Sale in Cody; Miss V, the Gypsy Cowbelle performed a free concert in Meeteetse and combined music, folklore, and history; Every year at the High School Art Symposium, First Lady Carol Mead selects student artwork for display in the Governor's Residence. A reception in the summer allows students to meet the Governor and First Lady and see their work on display.



Pictured clockwise from top left: Oyster Ridge Music Festival brings musicians from all across the country to rural Kemmerer for a weekend of education and performance; Rainhorse Equine Assisted Services in Hyattville combines art-making and writing with equine assisted programming and therapy; The 4th Annual Elevation 8076' Celebration in Centennial features live music and an arts festival to benefit Albany County Search and Rescue and Centennial Valley VFD; Fremont County students participate in a workshop with Laramie artist Paul Taylor that incorporates science, art, and storytelling; Students from Johnson County School District #1 work with artist Dick Termes on sphere artwork that incorporates Termes' unique 6-point perspective.



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