



NESTLED AMONG WYOMING:

The Wyoming Arts Council Biennial Fellowship Exhibition

2022 AND 2023



NESTLED AMONG WYOMING:

THE WYOMING ARTS COUNCIL BIENNIAL FELLOWSHIP EXHIBITION

2022 AND 2023

University of Wyoming Art Museum
August 19 – December 23, 2023

Curated by Tasha Kubesh
Curator of Exhibitions and Collections
Fargo, North Dakota

2022 Fellowship Recipients

Al Hubbard (Dine' and Northern Arapaho), Riverton
DaleRae Green (Eastern Shoshone), Fort Washakie
Colleen Friday (Northern Arapaho), Arapahoe

2023 Fellowship Recipients

Talissa Abeyta (Eastern Shoshone and Wovoka of
the Paiute), Fort Washakie
Susan Moldenhauer, Laramie
Eileen Nistler, Upton
Marcus Dewey (Northern Arapaho), Arapahoe

Honorable Mentions

2022:

Paul Taylor, Laramie

2023:

Rebecca Weed, Powell
Juan Laden, Lander
Phillippa Lack, Cheyenne
Bruce Cook, Haida, Riverton

NESTLED AMONG WYOMING:

THE WYOMING ARTS COUNCIL BIENNIAL FELLOWSHIP EXHIBITION 2022 AND 2023

by Tasha Kubesh | Independent Curator | Fargo, ND



Existing bright nestled among Wyoming is an artistic energy that soars, propelling profundity into artistic contributions and rich artistic heritage.

Wyoming – its

dramatic topography and capricious dynamic seasons across the Great Plains, the towering peaks of Southern and Middle Rocky Mountains, the Wyoming Basins. The power and mysterious natural forces amongst the big sky and varied land. The mountains, steppes, streams, valleys, and desert – its light, fragrance, texture, vibrance – and its curious force of creativity and magic.

Found reflected with luminosity and foresight in Wyoming Art Council's 2022 and 2023 Biennial Fellowship Awardees – the artists' insightful talents present together in a captivating ensemble of remarkably expressive artworks. Within this invigorating collection of seven artist's beadwork, cyanotypes, drawing, hand-cut paper, leatherwork, painting, photography, printmaking, sculpture, textiles, and watercolor are catalysts for appreciation, conversations, and the delivering of an inspiring look and deeper recognition of the diverse voices that shape Wyoming's artistic heritage. Through their narratives and expressions – through the language of energy, aesthetics, and symbolism, these artists are forging important con-

nections and challenging boundaries, and through their artistic invention are offering a deeper understanding of the profound existence between art, identity, and place.

Navigating a world of acrylic paint and watercolor, ledger art, and printmaking, Talissa Abeyta's power-filled expressions use traditional Native American designs with experimental approaches in an energizing expression of sentiment with beauty, strength, and grace. As is on display in vibrance – through the documentation, illustration, and preserving of stories in the historical tradition of ledger art and her contemporary touch, Abeyta's use of art's freedom to shine her voice and express is of import and vivid. Abeyta is a sixth generation descendant of both Chief Washakie of the Eastern Shoshone and Wovoka of the Paiute and she was raised and lives on the Wind River Indian Reservation in Wyoming.

Marcus Dewey uses tanned hide, glass beads, textiles, brass, and other materials to honor his antecedents and to help to carry on their design and tradition through time. Among Dewey's handsome and vibrant pieces include objects of the early reservation period by use of McClellan saddles from the time of the Indian Wars (approx. 1609-1924), and also includes war shirts and vest, saddle blanket, a cradle, and recently made moccasins with beaded soles. Practicing historical research and consultation from older generations and mentoring the next generation is paramount for Dewey. Dewey is of the Northern Arapaho Tribe of the Wind River Reservation. His designs most often honor traditional Arapaho colors of white, blue, red, and yellow.

An ecosystem scientist and contemporary visual artist from Arapahoe, Wyoming, Colleen Friday exhibits an

inventory study of the vegetation in the area visualized as glass seed bead, abalone shell, and brass spots on elk hide – completed as a comprehensive vegetation inventory of the biodiversity of plants harbored in tribal lands in the Saint Lawrence and Paradise basins in the Wind River Mountains northwest of Fort Washakie. Friday presents *Antelope Presence on Saint Lawrence Ridge, 2019*, on Antelope hide. A large-scale painting in homage to cultural hero Sherman Sage, along with photocollage, printwork, and assemblage represents Collen Friday. Friday's urgency for social and environmental engagement – emphasizing the importance of identity, reconciliation, respect, and understanding – addresses urgent issues such as the dwindling elk population, family bond, and the extractive industry, among others. The work creates a glorious fusion of care; heartfelt. Along with current events, traditional geometric Arapaho symbols, and representation of historical figures, she also often uses other designs adapted from her mother's teaching, imagery inspired by her heritage of Northern Arapaho – and their stories. Friday studies rangeland ecology and watershed management, land use, maps, and geographic imagery.

DaleRae Green, an artist and dancer (honored by dancing in the Grand Premiere of the “Lewis & Clark and Sacajawea” Opera Theatre of St. Louis in Missouri in 2004), brings generational knowledge, life, and reverence into her creative work, incorporating inspirational material found among her surroundings including shells, stones, teeth, ivory, wood, seeds, porcupine quills, and painted pigments. Green creates jingle dresses, beaded or dentalium earrings and necklaces, moccasins, medallions, and traditional regalia. Green (Eastern Shoshone) lives and works in Fort Washakie, Wyoming. The exhibition includes her mother's, Renee Enos-Reed, work created during a recent mother-daughter apprentice program with a Traditional T-Dress along-side her own.

Also from Fort Washakie, Wyoming, artist Aloysius Hubbard's surprising dynamism is on display through whimsical innovations and talent in contemporary paint, print,

and sculpture. The artist's playful yet poignant communication exudes in an all-out invigorating smirk to the past and future.

Through the lens of a camera, Susan Moldenhauer, from Laramie, Wyoming, captures ethereal and intimate moments between human and nature. The evocative photography distills the delicacies in light, shadow, and energy reflecting the emotions that permeated the landscape and artist on that day – into the permanency of ink, paper, tone, and title. The work presents a recent series *View from Home from the Every thing is not all right series*, which fervently documents days with particular national and world atrocities attached to them, including compassionate and infuriating titles such as: *1500 immigrant children disappeared, May 27, 2018; A class of one uniquely free prosecution, May 7, 2019; Unrest, July 6, 2019; and Rapid, lethal, overwhelming force, July 30, 2017.*

Eileen Nistler gifts us with a luminous palette and exquisitely rendered visions of earthy objects of delight, in still-life form. Nistler's contribution to the exhibition lends a mood of hope and honor, enveloping beauty and radiance found abundant in the natural world. Eileen Nistler was born and lives in the Inyan Kara area of the Black Hills in Wyoming.

With an honest-felt embrace of the traditions and knowledge-sharing efforts of Wyoming's communities, the work in this exhibition exhibits an engagement in an artistic landscape where contemporary expressions, curiosity, and cultural traditions breath in an indelible bond between artists and the land which converge through the creative visions and powerful narratives on display. Its emanation of an undeniable charismatic force is celebrated – and congratulations shall be loud – for the invaluable contributions of artists to artistic, cultural, and environmental future are bright. Within these works we are reminded that Wyoming's artistic legacy is as astoundingly vibrant and breathtaking as the scope of its land, and its magic-filled scope of energy and expression.



2022 AND 2023

FELLOWSHIP ARTISTS



AL HUBBARD

DINE AND NORTHERN ARAPAHO

RIVERTON



Al Hubbard was born in Idaho Falls, Idaho to an enrolled Dine' (Navajo) father, a mechanical draftsman and Northern Arapaho mother, a devoted mother and skilled beadwork artist. Growing up away from both tribal reservations, Al was

taught at an early age to be proud of his native bloodlines. It is from both rich native cultures that Al interprets the world around him.

The early work that Al produced was exceptionally detailed, realistic, and what he calls very mechanical. This style of reflecting his environment drastically changed after enrolling at the Institute of American Indian Arts in Santa Fe, New Mexico. The fertile ground at the academic level provided opportunities to experiment with forms of expression that he was careful to appreciate and integrate into his own personal vision.

His immediate attachment to innovative ways of speaking through the arts was nurtured by a handful of native leaders of their own fields of study. Al's projects have included everything from installation to printmaking. The unique manipulation of the materials he chooses, reflect the complexity and multi-levels of living as a Native American in today's world. Al currently resides on the Wind River

Reservation in central Wyoming. He continues to inspire others as he creates and produces bodies of work that challenges what Native American Art looks like.

Artist Statement

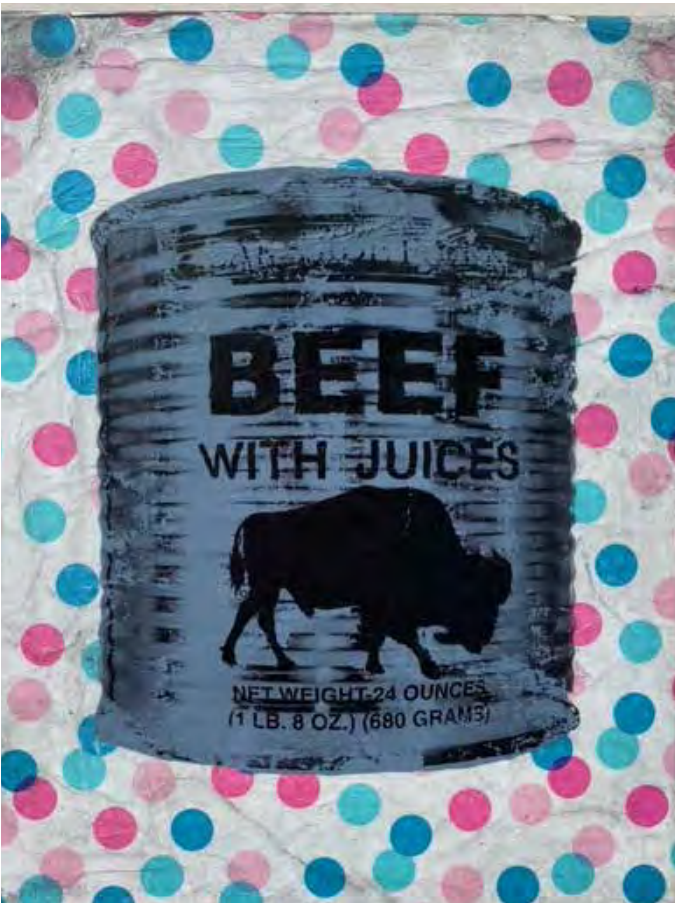
My current work includes paintings on canvas and wood. My exploration into historical and contemporary traditions is reflected within my choice of materials and the manipulation of paint. The process of critical thought allows my visual language to navigate my daily life as an indigenous artist. This path is what I feel compelled to share. I like to use printmaking characteristics in my painting process. I am also currently using color to promote my personal concepts of what it's like to be living on the Wind River Reservation. I keep the visual language open for interpretation but specific enough for those that understand general native beliefs.

I almost always begin painting with layers of tissue paper that are saturated with an acrylic wash. This creates an immediate texture and line quality that must be acknowledged and worked with. Each layer that is applied with either washes of paint or medium always keeps that relation of the beginning mark and the finished piece. I like to reveal this process in each stage of the painting so that it reflects my appreciation of the raw beauty of land and structures eroded and deconstructed by the elements of time.

The iconic images that appear within the atmosphere of the works translate as either metaphors within the Northern Arapaho or Navajo culture, sometimes transcending the metaphor as vehicles of structure and visual language. I also question the mainstream idea of what Native American symbolism within a colonized viewpoint looks like. These symbols and images are stamped, stenciled, printed, or transferred to the surface with careful consideration of composition and relevance. My recent work mirrors my thoughts on contemporary native culture and the limits we set upon ourselves. Most recent works reflect with a bit of irony the perception of contemporary native culture.



Al Hubbard, *Capture*, 2022, Mixed media on wood, 6 x 8 inches



Al Hubbard, *Consume*, 2022, Mixed media on canvas, 11 x 14 inches



Al Hubbard, *Dancing Outside the Lines*, 2022, Mixed media on wood, 12 x 12 inches



Al Hubbard, *II Worlds*, 2022, Mixed media on wood, 5 x 5 inches



Al Hubbard, *Walking At Night*, 2022, Mixed media on wood, 10 x 10 inches



Al Hubbard, *Symetric*, 2022, Mixed media on wood, 10 x 10 inches

DALERAE GREEN

EASTERN SHOSHONE

FORT WASHAKIE



I am an enrolled member of the Eastern Shoshone Tribe and a Gros-Ventre descendant. I grew up on the Wind River reservation in Wyoming. I am a multiple disciplined artist who does beadwork, dentalium jewelry, and sewing. My main artform is my beadwork and the various forms of beading inspired by the people in my life, my culture, and dancing at pow-wows. My creations are a homage to my culture and heritage on where I come from and what I've learned, as well as a preview of the future of where I'm going. I am passionate about creating one-of-a-kind pieces that reconnect the past, present, and future with a

more contemporary style and use of colors while celebrating my heritage. To inspire younger generations to bead and passing the knowledge of our culture down to the next generations. My most recent projects are creating new moccasins using different designs and the most iconic design, the Shoshone rose.

Artist Statement

My artistic discipline is beadwork which I'm influenced by the people I grew up learning from in my community, my own cultural heritage, and dancing in the powwow circle. I have been beading since I was a little girl. I have created numerous pieces such as beaded earrings, dentalium earrings, dentalium necklaces, medallions, traditional regalia, leggings, and moccasins. As I get older I'm learning how to perfect my sewing of beadwork and always wanting to learn new techniques while expanding my knowledge of different styles.

Beadwork motivates and inspires me to create beautiful one-of-a-kind pieces while staying connected to my ancestors through beading. Reconnecting the past, present, and future with a more contemporary look and use of colors while celebrating the past with the knowledge being passed down from generation to generation.



DaleRae Green, *Newborn Moccasins*, 2014, Smoked buckskin with cut beads and thread



DaleRae Green, *Child Grass Dance Outfit*, 2020, Canvas, cut beads, thread, and trade cloth



DaleRae Green, *Mother and Daughter Elk Tooth Dresses*, 2022, Imitation elk teeth, 24k gold sequins, beads, fire polishbeads



DaleRae Green, *Child Moccasins #1*, 2014, Smoked buckskin with cut beads and thread



DaleRae Green, *Child Moccasins #2*, 2014, Smoked buckskin with cut beads and thread, Latigo leather soles

COLLEEN FRIDAY

NORTHERN ARAPAHO

ARAPAHOE



Colleen Friday is a Northern Arapaho artist and ecosystem scientist from Arapahoe, Wyoming. She traces her first artistic influences to her mom and older sisters' beadwork

and the intense discipline of sorting and stitching tiny beads during evening hours grouped around a table and the laughter of Native women. Colleen works in many mediums, from beads to stencils to aerosol mural painting. She mixes elements of contemporary art and street art with geometric Arapaho symbols and portraits of historical figures. Her studies in rangeland ecology, environment and natural resources have become more interwoven in her creative work. Her most recent project focuses on beadwork as data visualization representing geography, water, and the biodiversity of plants harbored in tribal lands.

Artist Statement

My artistic discipline and practice do not follow a typical linear trajectory and do not neatly fit into the one field of art. My multiple identities of being Northern Arapaho, a scientist and an artist are interwoven.

I grew up on the Reservation. My dad went to a local boarding school and became a team-roper and ranch hand and my mom was a homemaker who made beadwork to help support our family. When I look at my life, my first creative and artistic influences came from my mom and older sisters' beadwork. The intense discipline of sorting and stitching tiny beads during evening hours, grouped around a table with the yellow light of a lamp mixing with conversation and the laughter of Native women. Their expertise carries on the traditions of beadwork and rawhide paintings seen in art museum collections across the world. I am inspired by abstracted, geometric designs with bilateral and radial symmetry. I think many of these artifacts were created by unnamed Native women artists who had long traditions of observing the natural world and incorporating their knowledge into art. I do both individual and collaborative work. I mix many processes in my work: drawings on graph paper, computer vector images for laser engraving, using Xacto knives to cut paper for stencils, beadwork on hide, paper, loom and mixed media, aerosol and airbrush paint on wood and canvas panels, photo collage and public murals. My work moves in and out of decorative projects that might be categorized as craft or folk art to fine art or interdisciplinary projects designed for gallery contexts. I make portraits using historical photographs as well as abstract works using repeated patterns organized with symmetry, science and math in mind. I'm also interested in land use, maps and geographic imagery.

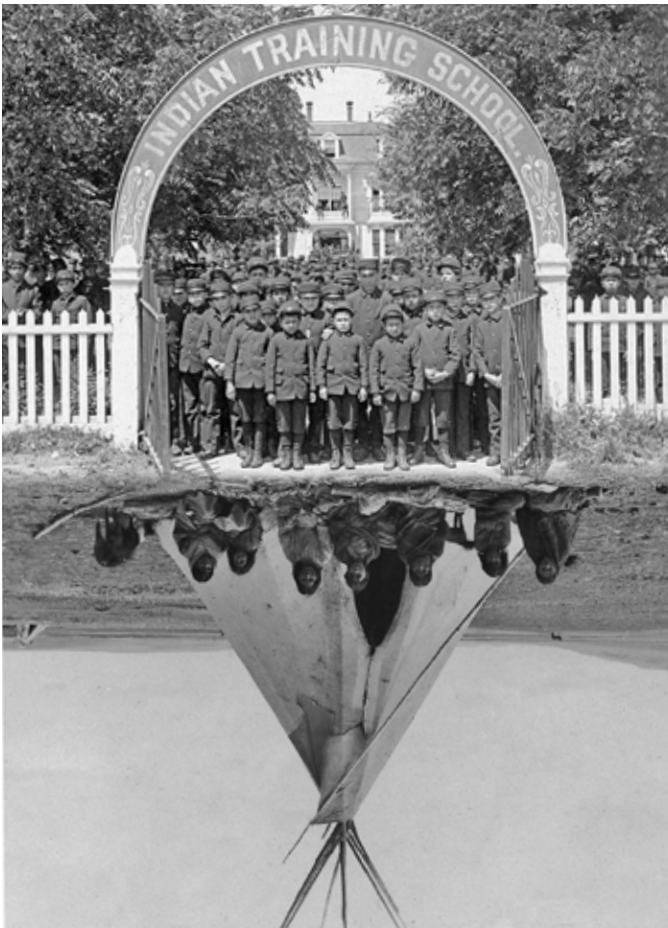
I've been doing this work since roughly 2010 but the influences go back much further. That year I went on a trip to New York City to see art galleries and go to a film premiere of a street art documentary. I started making my own art, using a mix of street art with beadwork, geometric Arapaho symbols and historical figures. This is when I started submitting my art to shows and galleries. I kept making art when I went back to school to earn my two academic degrees as a scientist studying rangeland ecology and watershed management.



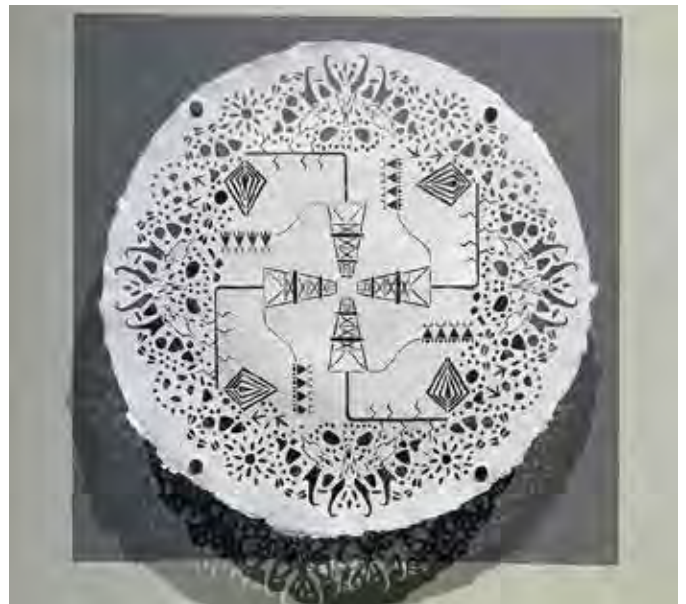
Colleen Friday, *Saint Lawrence & Paradise Basins*, 2019, Elk hide, seed beads, thread, abalone shell, brass spots, 76 x 92 inches



Colleen Friday, *NDN Cowboy*, 2016, Mixed media on wood panel, 8 x 10 inches



Colleen Friday, *Roots*, 2017, Photocollage, 18 x 20 inches



Colleen Friday, *Fracking Doily*, 2021, Handcut watercolor paper, 18 x 18 inches



Each medallion represents one transect.

There were 106 transects completed (86 in St. Lawrence Basin and 20 in Paradise Basin).

One of the vegetation monitoring methods conducted in each transect the 100 foot line-point intercept. In a line-point intercept, the researcher drops a thin, steel pin vertically down to the ground at each foot along a measuring tape and records the type of vegetation (i.e. grass, shrub) or other material (rock, bare ground) that the pin touches.

The 100 results of the line-point intercept in each transect have been interpreted as 100 beads in a medallion. Each type of vegetation or other material have been assigned a different colored bead.



Medallions representing transects in non-burned areas have a background of white beads and medallions representing transects in burned areas have a background of black beads.

Colleen Friday, *Saint Lawrence & Paradise Basins Beaded Medallion Information*, 2019, Antelope hide, buckskin, glass seed beads, brass spots



Colleen Friday, *Sherman Sage*, 2023, Aerosol paint on canvas, 8 x 8 inches

TALISSA ABEYTA

EASTERN SHOSHONE AND WOVOKA OF THE PAIUTE
FORT WASHAKIE



Talissa Abeyta, a Native American contemporary artist, sixth generation descendant of both Chief Washakie of the Eastern Shoshone and Wovoka of the Paiute, was raised on the Wind River Indian Reservation located in Wyoming.

She is inspired by her heritage and culture and feels blessed to be a Native American Female Artist in the modern era. Her art allows her to have a voice and the freedom to express her thoughts and emotions freely with a contemporary approach. The strong feelings this artist has for

her cultural ways are best depicted through her style and reflect the beauty, grace, resilience, and strength of her people. Talissa's goal is to make a profound statement of Native people's humanity and divinity. Ultimately, she aspires to reconcile, heal and enlighten and honor her ancestors through her artwork.

Artist Statement

I am a contemporary ledger artist and preferably I love to paint. I would say that my approach to ledger art is more of paying my respects to the origins of ledger but still intertwining culture and knowledge passed down from generations. My images are representational vs. figurative that is found in traditional ledger art. I have been painting for three years.

I chose each of these work samples because they all tie into spiritual healing. We all go through tough times but I think artists remind us of the beauty in the world. I am grateful for every waking day and even for those learning/healing days. I think life is beautiful and the way we navigate through life is beautiful. There are days where I feel like painting is the only way to express myself when I can't find words. On those days I find healing in our animals, our dances and our culture. So it is my hope that you don't just connect to a pretty picture but that I can make you feel something.



Talissa Abeyta, *Oh • hah, py^h*, 2023, Antique Ledger Paper, 8.5 x 13.5 inches



Talissa Abeyta, *Maria Tallchief*, 2023, Antique Ledger Paper, 8 x 13 inches



Talissa Abeyta, *New Beginnings*, 2023, Antique Ledger Paper, 15 x 25 inches



Talissa Abeyta, *Tukudeka*, 2023, Antique Ledger Paper, 8 x 15 inches



Talissa Abeyta, *Noo •yoe^ah*, 2023, Antique Ledger Paper, 8.5 x 13.5 inches

SUSAN MOLDENHAUER

LARAMIE



Artist Statement

My work is about light and darkness, and how the camera captures the light and darkness, and how a print is able to convey the light and darkness in an emotional way that says something about the day, the time, the place and the events of the day on the day it was.

My photographic work is intrinsically interwoven with my life, the emotional potential of the black and white print, and ideas about time, place, movement, and moment. In the early 2000's, it was an exploration of light and place, with the wind as my partner as I captured personal performances in the Wyoming landscape. Twenty years later, darkness overwhelms as I use the emotive power of clouds to reflect on my time of life, American history in the making, and the greater issues of climate change, war, the pandemic, and the state of the United States.

Susan Moldenhauer has a 35+ year career as a fine art photographer. She has a national exhibition record, is represented in numerous public collections, and has self-published books including those in partnership with artist Wendy Bredehoft and dancer/choreographer Margaret Wilson. She had a career as an arts administrator and curator from which she retired to her full-time studio practice in 2017.

She has been a community advocate for artists and co-founded public art programs in Laramie, WY where she lives and works. She is a recipient of a 2016 Wyoming Artist Fellowship and in 2017, she won a Wyoming Governor's Arts Award.



Susan Moldenhauer, *Unrest*, July 6, 2019, archival pigment print, 16 x 16 inches



Susan Moldenhauer, *1500 immigrant children disappeared*, May 27, 2018, archival pigment print, 16 x 20 inches



Susan Moldenhauer, *Wyoming | Susan*, 2004, Archival pigment print, 16 x 16 inches



Susan Moldenhauer, *Wyoming | Susan*, 2008, Archival pigment print, 16 x 16 inches

EILEEN NISTLER

UPTON



Eileen Nistler was born in the beautiful Inyan Kara area of the Black Hills in Wyoming. She left for seventeen years to pursue an education and short career as an architect. Then the magic of Wyoming called her back. Eileen's home is in the house that she drew her first paintings in as a child.

She and her family operate the family ranch that lies between Upton and Sundance. Much of her inspiration comes from living and loving on a working ranch in northeast Wyoming. Eileen has been a finalist for "Artists Magazine" three times, a finalist for Artistic Excellence for "Southwest Magazine" three times, and a finalist for "International Artist Magazine" three times, including second place. She's received numerous prestigious awards from the Colored Pencil Society of America, the Salmagundi Club, the Wyoming Governor's Capitol Arts Exhibition, The Bosque Art Show and many others. She is a signature member of; the Colored Pencil Society of America (CPSA), the Colored Pencil Society of America Explore This (CPX), American Plains Artists (APA), American Women Artists (AWA) and Artists of the Black Hills (ABH).

Artist Statement

My artwork is purely about what I find to be interesting and beautiful.



Eileen Nistler, *Crimson to Violet*, 2020, Colored pencil on museum board, 11 x 24 inches



Eileen Nistler, *Family Ties II*, 2022, Colored pencil on museum board, 10.5 x 11 inches



Eileen Nistler, *You Are My Lover You're My Best Friend*, 2021, Colored pencil on museum board, 12 x 13 inches



Eileen Nistler, *Aunt Clara's Collection III*, 2015, Colored pencil on museum board, 16 x 22 inches



Eileen Nistler, *As You Sail on to Ithaca*, 2017, Colored pencil on museum board, 17 x 11 inches



Eileen Nistler, *The Family Jewels II*, 2015, Colored pencil on museum board, 22 x 16 inches

MARCUS DEWEY

NORTHERN ARAPAHO

ARAPAHOE



Marcus Dewey is a Northern Arapaho beadworker. He began beading at the age of 10, by watching his mother and grandmother, and learning by their sides. He has been beading full time since 1990 and has art pieces (Fully beaded McClellan Saddles) in the Buffalo Bill Museum in Cody, WY, Carnegie Museum in Pittsburgh, and in the MorDo Collection in Scottsdale, AZ.

Dewey regularly participates in the Wyoming Arts Council's Folk Art Mentoring Program, mentoring numerous apprentices who are all carrying on the tradition of beadwork with hopes they in turn mentor the next generation, so the art is not lost.

Artist Statement

I am proud, privileged, and honored to include my beadwork in this project. With my beadwork, I am trying to bring awareness to the COVID19 pandemic that took many lives. As a Native Peoples, we believe that our loved ones have moccasins to walk into the spirit world and for the last three years that is what I have been doing- making one, two, three pairs of moccasins a week. So along with past beadwork done before the pandemic, have included in this exhibition three pairs of sole less moccasins (a men's, woman's, and child size).



Marcus Dewey, *Mother's Love (Cradleboard)*, 2005, Buckskin leather, cloth, and rawhide



Marcus Dewey, *Medicine Calf (Saddle)*, 1995, Buckskin leather



Marcus Dewey, *Warchief Vest*, 2005, Buckskin leather



Marcus Dewey, *Cradleboard*, 2005, Buckskin leather, cloth, and rawhide



Marcus Dewey, *Saddle*, 1995, Buckskin leather



Marcus Dewey, *Saddle Blanket*, 1995, Buckskin leather



2022 AND 2023

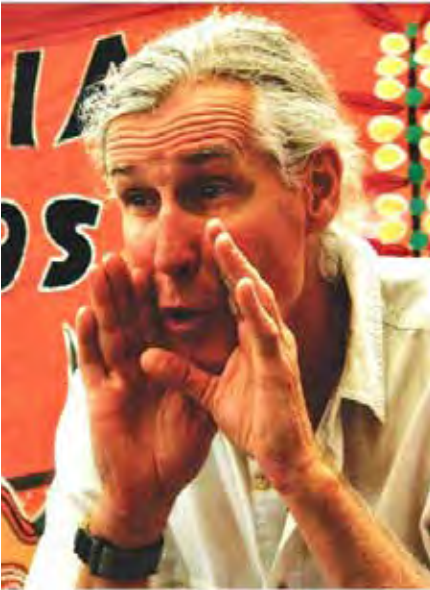
HONORABLE MENTION

FELLOWSHIP ARTISTS



PAUL TAYLOR

LARAMIE



Paul is an acclaimed Australian performing artist, storyteller, musician and educator. He delights in celebrating both his European and indigenous heritage to all ages as a national US touring artist in education and ambassador, with

story, song, dance and painting.

Paul is mentored by Wardaman Aboriginal Elder Yidumduma Bill Harney for over 30 years. Paul directs the non-profit YDP Dreaming Project, which documents and shares Wardaman cultural heritage and wisdom. Adopted into the Wardaman, Paul is named Jalala, long tall skinny fella. Paul's residencies and workshops are multi-disciplined featuring his acclaimed, Wisdom Story murals. Paul is the Artistic Director of the Laramie High School Mural Project. Since 2018 Paul has partnered with Laramie High School and the UW Shepard Symposium to produce 4 community murals celebrating our relationship with water; Indigenous Wisdom, Science, Inclusion, Diversity, Social & Environmental Justice.

Paul is a Guest Educator with UW Honors and CU Boulder. He has been honored with the 2013 Australian of the Year State Finalist Award; 2015 Wyoming Governor's Arts Award; 2017 UW Diversity, Equity and Inclusion Award.

Artist Statement

These community murals are inspired by science, landscape and indigenous wisdom. With a focus on place, the murals are influenced by 30 years of mentorship and research with Aboriginal Elder Bill Harney, his Wardaman rock art culture and teaching symbolism of the Rainbow Serpent. They are co-designed and painted by art teachers, students, scientists, community artists and participants. The artist acts as the Artistic Director for each project and strives to celebrate Indigenous Wisdom, Inclusion, Diversity, Social & Environmental Justice. For this fellowship, the artist would like to draw attention to his work as Artistic Director for the Laramie High School Mural Project LHSMP. <http://www.paultaylor.ws/index.php/about/murals/laramie-high-school-mural-project/> From 2018-21, together with Co Director Rebecca Watson, the LHSMP has completed 4 murals, one each year where a new LHS student acts as the principal designer. This Project is dedicated to celebrating and educating through art and science, Albany County's unique "Water Story". Where does our water come from that flows into our homes, schools and businesses?

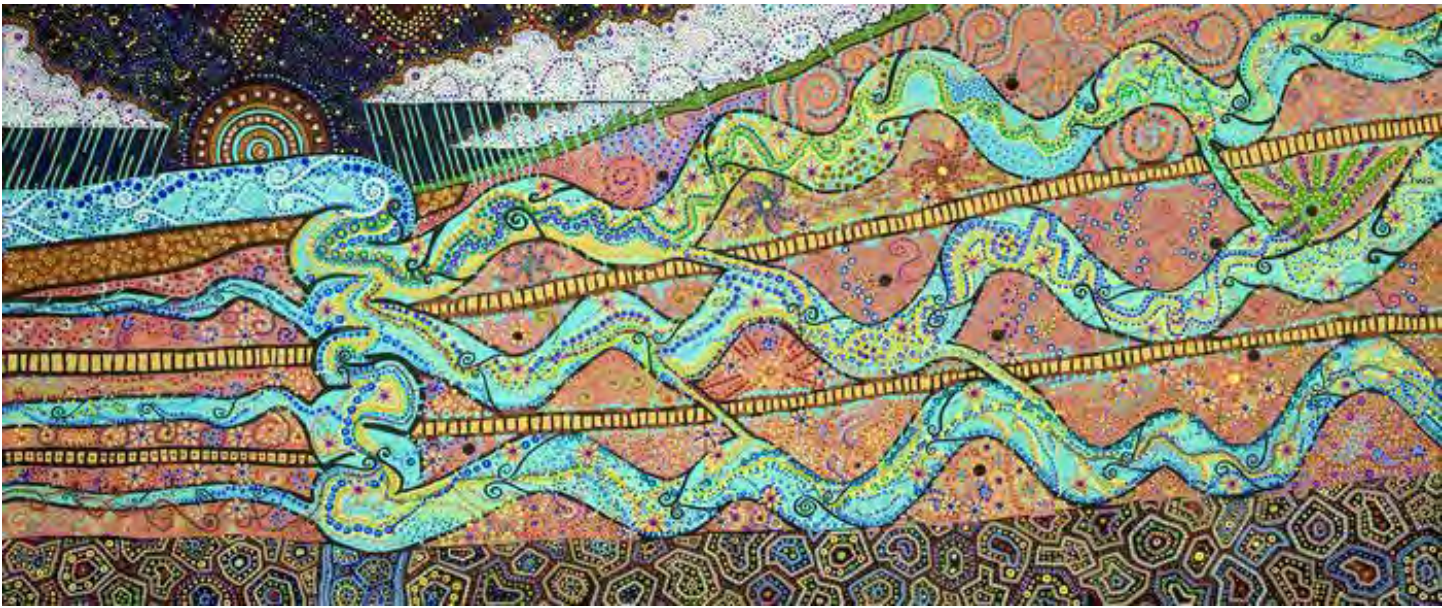
This Project is collaboratively inspired by STEAM education, Science and Art; and rooted in the ancient Aboriginal indigenous wisdom of "Caring for Country". The long-term foundation of a vital, healthy, prosperous and surviving community is a custodial caring relationship with your land and your water. How can we care for our water, if we don't know where it comes from? The murals are designed so an entire school class or many community participants can be painting at the same time in the texturing dot process, aiming to create community through the art process. We use acrylics, painted on 5 feet x 10-15 foot sign cloth, are light and durable, housed at the Laramie High School and available for community education placement. Our murals have been displayed in the Albany County Courthouse and the NU2U Store for Pop Up Art. Three of our murals were featured in the recently updated Casper Aquifer Protection Plan CAPP approved by both City Council and the Albany County Commission.



Paul Taylor, *Gem City Rainbow*, 2019, Acrylic on Sign Cloth, 12 x 52 inches



Paul Taylor, *Pilot Hill Rainbow*, 2019, Acrylic on Sign Cloth, 10 x 52 inches



Paul Taylor, *Rainbow Pathways*, 2020, Acrylic on Sign Cloth, 10 x 52 inches

REBECCA WEED

POWELL



Rebecca Weed was born and raised in Cody Wyoming. She received her MFA from The University of Montana in 2011. She has taught at colleges in Montana and Wyoming and helped to build and support various community arts centers and programming. Her studio work includes painting, drawing, and printmaking. She has exhibited nationally.

Currently she lives in Cody. She is a mom, artist, and educator.

Artist Statement

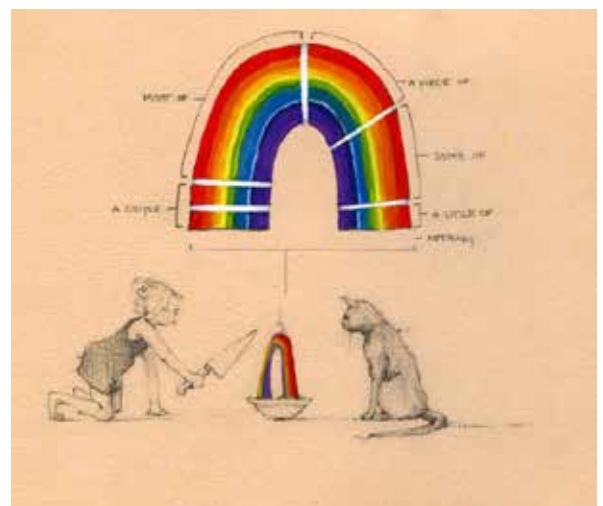
The body of work I am currently immersed in is a series of illustrations about my daughter. Each one is a small scale drawing that acts as a visual recording of a single day. The series is made up of (thus far) over 150 drawings. Every drawing is accompanied by a short text describing the day. This project began with writing. As a new mom I was full of anxiety. Moms generally are. But, my daughter was born just before COVID hit and our tiny family was an island. I started taking notes at the end of every day as a way to calm my self doubt. As my daughter slept I would sit in the hallway and take notes. It came naturally to me that these could be illustrated. But, rather than try to Norman Rockwell my way through a day with an 18 month old on the Wyoming prairies, I decided to draw what, I imagined, she had pieced together from our wanderings. I wanted to draw what she might be dreaming about. 150 drawings later and the hallway floor outside her room has become my studio. Taken individually, each drawing is an illustration of a child's imagination. There are victories and bad days. There are often moral outcomes or lessons that surprised even me. But, taken as a whole, this project is less about my little girl and more about mothering, childhood, and time. It is illuminating to look at the whole portfolio and see what threads intersect; creating larger narratives. This is the grist for a whole new body of work, I hope. For now, I plan to continue on this course until I run out of steam. This summer I intend to curate a selection of these drawings and submit a proposal to publishers as a possible book. When I have completed this portfolio and its hopeful contents, I will be headed back into my real studio to my oils and canvases. My other investigations are done in the print room on a press, in the classroom as an educator, and in the field on an easel. Regardless of the medium, though, my work always circles close to illustration and the stories of life I live.



Rebecca Weed, *Elk*, 2021, Graphite and gouache on toned watercolor paper, 8 x 6 inches



Rebecca Weed, *Duck*, 2021, Graphite and gouache on toned watercolor paper, 8 x 6 inches



Rebecca Weed, *Rainbow*, 2021, Graphite and gouache on toned watercolor paper, 8 x 6 inches

JUAN LADEN

LANDER



I have been creating photographic images since 1968 when I borrowed my parent's cameras, a Leica M4 and a Nikon SP. My father, though a writer, often shot photos professionally to go along with his work. I found it to be a creative process that I enjoyed passionately. For the first several years you didn't see me without a camera. In 1970, when I moved to London, England, I bought a Canon FTQL and at the same time went to work for Redfern Colour Labs where I learned to do custom E4 processing. During this time I stayed exclusively to black and white photography using our black and white lab and borrowing others when I could find them. Subsequent years I continued to shoot black and white print images with only a 10 year break when my camera was consumed in a fire in storage, while I was in the mountains in the spring of 1974. During this time I have had work published in books and periodicals along with doing some contract work along

with my art. I started showing my work in 1999 when I was

able to save the money for a show at Central Wyoming College in Riverton, Wyoming. Since 1982 I have been shooting medium format along with 35 mm and since the mid '90's I have been almost exclusively shooting medium format with an eye towards large format.

In all of these years I have had no real formal education in photography, though I have benefited from the knowledge of many other photographers in the more technical aspects. For me technique is a means to an end and of little

consequence in itself. It is final image that is important to me and if technique makes it speak more strongly, then I use it. Images like smells and sounds are really quite elusive and at the same time persevering. I offer these images for all to taste and possibly be moved by, enjoy.

Artist Statement

I create black and white photographic images. My photography has been described as "neo-classical", and "with an edge". I shoot primarily composition and light, with subject being the vehicle for telling the story. What I aspire to create is an image that tells a story that is both personal and yet universal and is beautiful, both from a distance and yet keeps speaking the closer you get to it. My intuition controls the release of the shutter and then in the printing I allow the image speak to me of it's final form.



Juan Laden, *Rønbjerg Tree*, 2020, Silver gelatin print, 11 x 11 inches



Juan Laden, *Jakob*, 2020, Silver gelatin print, 11 x 11 inches



Juan Laden, *Jørgen*, 2020, Silver gelatin print, 11 x 11 inches

PHILLIPPA LACK

CHEYENNE



Phillippa Lack creates both abstract and figurative compositions on fabric in which she explores the intersection of digital and handmade. A native of Jamaica, Lack was educated at a Presbyterian-Methodist girls' boarding school, where hand embroidery was taught every day. She transforms and updates the traditional handcraft process by employing digital tools such as digital printing and Photoshop. Then, depending on her artistic intention for the piece, she adds machine stitching, hand embroidery, and/or beading to accentuate certain elements.

For over 35 years, Lack has explored a variety of fiber arts. She has exhibited at galleries across the US and internationally and has been featured in several books and magazines.

Artist Statement

I am a fiber artist. I work at the intersection of digital and handmade, creating works on fabric that are complex and rich in texture. My works explore intense color that intend to bring the natural world to the forefront for the viewer, thereby bringing joy. My process offers opportunities for vibrant, complex and intricate works in both two and three dimensions. Marrying past and present, tradition and modern technology, along with a desire to grow in my fiber medium, I have recently been incorporating digital processes. Beginning with original photographs of flowers grown in my garden, I manipulate and further enhance the floral image using filters in Photoshop. I submit the file, which has been enlarged to the desired size, to a professional digital printing house. When the fabric, usually organic cotton sateen, is printed and returned to me, I take it through a time-consuming transformation where it is combined with silk work, embellishments, hand embroidery and intensive machine stitching to produce textured surfaces and rich detail. Having the fabric printed gives me the ability and flexibility to create larger works. Fiber is coming into its own! My work sometimes takes on a life of its own, and I follow where it leads, enabling me to achieve unexpected, startling effects. Art should create joy to sustain us in this chaotic world. "Experiment and grow" is my mantra.



Phillippa Lack, *Black Eyed Susan Daisies detail*, 2021, Fiber art, 34 x 28 inches



Phillippa Lack, *Sunflowers*, 2022, Fiber art, 29.5 x 30 inches



Phillippa Lack, *Thistle and Friends*, 2022, Fiber art, 22.5 x 20 inches

BRUCE COOK

HAIDA

RIVERTON

As a Haida artist, I live on the edge of the knife; walking a fine line, which allows me to create simultaneously in both the traditional and contemporary styles. Learning from the past masters allows me to explore and innovate to now survive in this modern age.

Over the years I have been steeped in the traditional methods of carving, painting, printmaking, and toolmaking. I have worked with some very well-known artists, who have all helped hone my craft. The skills and techniques that I now use in my creations are becoming more widely accepted in the creation of Haida art. For me to think I have done this on my own, would be foolish, my works in contemporary mediums relate directly back to my Haida ancestry, all the while knowing my work is part of a larger picture that is ever changing.

My artistic education and training in Haida Art began in 1975 from the inspiration of my uncle, Glen Cook's argillite and wood carvings. In 1988, I worked with Haida Master Artist Warren Peele on flat design. I later met Haida Master Artist Robert Davidson, which lead me to an apprenticeship with Steven C. Brown, the Seattle Art Museum Curator of Northwest Coast Art. From 1994-95, I attended Northwest Indian College and pursued a degree in Native American Studies and art, focusing on screen-printing and sculpture. I also earned a degree from The Evergreen State College in Native American Studies focusing on graphic and sculpture in 1997. To this day, my education continues, having taken classes from Master Artists to learn techniques in mask making, tool making, and jewelry making, as well as carving techniques and model canoe design, just to name a few.

Some of my many exhibitions include a showing at the Washakie Museum and Cultural Center with the Northern Arapaho Artist Society and the National Geographic Society involving the Greatest Photographs of the West and a series of carvings and paintings in 2016. In 2015, I was featured in the Resurgence: Rivers of the Pacific Northwest at the Stonington Gallery in Seattle, Washington. Also in 2015 I was featured in a Native Art Show with the Northern Arapaho Artist Society at the Rock Springs Fine Art Center in Rock Springs, Wyoming.

Artist Statement

I am an artist with a complex ethnicity, Haida and Arapaho. I explore my art through wood carving, painting, drawing, sculpture, and design. As a Haida artist residing in Wyoming I am driven to explore and innovate. The woods and natural materials I used that were once abundant in the Pacific Northwest are now scarce. This scarcity of resources has led to a creative drive which has been vital to my survival as a Haida artist in the high plains desert. My subject matter is Haida; both traditional and contemporary. As Native artists we are capable of inhabiting both forms simultaneously, I am free to create without the confines of being bound to one or the other. My favorite mediums are yellow cedar and fresh red alder. Their suppleness, delicacy, strength, and willingness to be transformed in both form and texture make them perfect mediums for exploring Haida art. Each day brings with it a new desire to practice the forms of those who have come before me and a push to innovate in the forms that are yet to come. This inspiration is my daily spirit to create. For many artists who work in traditional mediums there is a difficulty in telling the story of our artwork to a larger audience. The items that we toil over for endless hours move into the hands of the recipient only to be seen on special occasions or never to be seen again. Sometimes this is part of an ethereal ethic but many more times it is simply because there was no way to capture the project in imagery and push the story forward. That is certainly the case with my own wood carving, drawing, and painting.



Bruce Cook, *White Wing*, Acrylic, 24 x 18 inches



Bruce Cook, *Nanasingit Races to Save his Wife*, Yellow Cedar Carving (in progress), 48 x 12 inches



Bruce Cook, *Copper Bear*, Red Cedar Carving, 36 x 24 inches



Bruce Cook, *Raven Thief of Light*, Canvas with acrylic paint, 24 x 36 inches



THE WYOMING ARTS COUNCIL

OUR MISSION

The Wyoming Arts Council provides leadership and invests resources to champion, sustain, and cultivate community through the arts.

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

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

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



GROW



CONNECT



THRIVE





ARTS. PARKS. HISTORY.

State Parks & Cultural Resources

NATIONAL
ENDOWMENT for the **ARTS**
arts.gov

WYOMING ARTS COUNCIL

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

wyomingartscouncil.org