Art OF OUR TIME

SELECTIONS FROM THE ULRICH MUSEUM OF ART
WICHITA STATE UNIVERSITY

Patricia McDonnell and Emily Stamey

With contributions by
Toby Kamps, Laura Moriarty,
Antonya Nelson, Timothy R. Rodgers,
and Robert Silberman

Photo-essay by Larry Schwarm

Ulrich Museum of Art | Wichita State University
in association with the University of Washington Press
This book is published in conjunction with the exhibition
Art of Our Time: Selections from the Ulrich Museum of Art,
Wichita State University
April 24–August 8, 2010.

© 2010 Edwin A. Ulrich Museum of Art, Wichita State University
All rights reserved. No part of this publication may be reproduced
or transmitted in any form or by any means, electronic or mechan-
cal, including photocopying, recording, or by an information
storage-and-retrieval system, without prior written permission of
the Ulrich Museum of Art.

Edwin A. Ulrich Museum of Art
Wichita State University
1845 Fairmount Street
Wichita, KS 67260-0046
www.ulrich.wichita.edu

University of Washington Press
P.O. Box 50096
Seattle, WA 98135-5096
www.washington.edu/uwpress

Book design: Patrick Dooley, Lawrence, Kansas
Assistant manuscript editor: Susan C. Jones, Minneapolis
Photographers: Larry Schwarm and Jim Meyer for the Ulrich
Museum of Art, except work by Zhang Huan (courtesy of the
artist)
Printing and binding: Greystone Graphics, Kansas City, Kansas
This book was typeset in Adobe Garamond Pro, designed by
Robert Slimbach (based on the roman typefaces of Claude
Garamond and italic typefaces of Robert Granjon), and Gill Sans,
designed by Eric Gill.

Library of Congress Cataloging-in-Publication Data
Edwin A. Ulrich Museum of Art.
Art of our time: selections from the Ulrich Museum of Art,
Wichita State University / Patricia McDonnell and Emily Stamey; with Toby Kamps . . . [et al.]; photographic essay by Larry
Schwarm. – 1st ed.
p. cm.
Published on the occasion of an exhibition held at the Ulrich
Museum of Art, Wichita State University, Apr. 24–Aug. 8, 2010.
Larry, 1944– V. Title. VI. Title: Selections from the Ulrich
Museum of Art, Wichita State University.
N6490.E36 2010
709.04'007478186 – dc22
2009051477

Front cover: Joan Miró, Personnages Oiseaux (Bird People), 1977–78
(cat. no. 16)
Back cover: Tom Otterness, Millipede, 2008 (cat. no. 45)

This exhibition and book have been made possible through the
generous support of Emprise Bank and the National Endowment
for the Arts. Additional sponsors include the Joan S. Beren
Foundation, Edward and Helen Healy, Harry Pollak, and
Richard S. Smith and Sondra M. Langel. Support has also been
provided by Jon and Kelly Callen, Mike and Dee Michaelis, Jayne
S. Milburn, Christine F. Paulsen-Polk, and the Wichita State
University Office of the Provost and Vice President for Academic
Affairs and Research.

Contents
Preface 9
Donald Beggs
Acknowledgments 10
Patricia McDonnell

Art for All in Wichita: A Brief History of the Ulrich Museum of Art 15
Patricia McDonnell

Selections from the Ulrich Museum of Art 21

About the Contributors 162

Advisory Board and Staff 163

Sponsors 164

Reproduction Credits 166
I got my first dog right out of college. I’d been struggling socially, adjusting to adult life: a full-time job, older colleagues, a long commute. Most of my friends had moved away after graduation. I lived near a park where people took the leashes off their golden retrievers and Labrador retrievers, their Frisbee-catching border collies. While the dogs frolicked, the owners talked. They knew the names of one another's dogs. It seemed a club anyone could join.

I don’t recall the other dogs at the pound. I only remember the one I chose: a tail-thumping German shepherd trying to avoid the poop on the floor of her cage. The volunteer reached through the bars to pet her head.

“They found this one dragging a padlock and a chain around, skinnier than she is now.”

Attached to the door of the cage was a note: “Due to lack of space, this dog may be destroyed after July 3rd.”

“Is she friendly?”

“I think so. Especially for a shepherd.”

At first, all was well. Rita was playful, attentive, and quickly housebroken. I took her to the park, and she frolicked with other dogs while I chatted with other owners. But the dog park proved to be just a bonus; it turned out that I liked having Rita around, nuzzling my nose in the morning, dancing in circles when I walked in the door. She seemed delighted with her new-abundant food supply. She bulked up quickly.

When I walked her on the leash, strangers commented on her beauty. But people with children pulled them close as Rita and I approached.

She never attacked a child. I like to think she understood that would have been her undoing. But she did start getting in unprovoked fights with other dogs. I tried training, management, and scolding. She got worse.

After I paid a vet bill for an eyelid injury Rita inflicted on a pug, I knew there was only one solution, or one solution I could accept: Rita could not have access to other dogs. Ever. At the time, I didn’t have a yard, so I walked her on a strong leash, avoiding the dog park and avoiding people with dogs. My plan to become more social by getting a dog had backfired, to say the least. Whenever an unleashed dog bounded toward us, I tightened the leash and stepped in front of Rita, warning the other dog away and saying to the owner, “Get back! Get it away!” Rita developed the creepy habit of wagging her tail at a dog before attempting to attack, and so to other owners, owners of normal dogs, I looked crazy.

“They can sense your energy,” opined a soft-voiced woman in a flowing skirt. She was walking with friends, her unleashed Lab happy beside her. “You know? Maybe if you chilled out a little, she would, too.”

Maybe, Lab woman – you who perhaps know more of metaphysics than of desperate, unconditional love. Maybe I made my dog neurotic. Or maybe – and I’ve known a few parents who would agree – sometimes you get what you get, love it anyway, and do the best you can.

Laura Moriarty
About the Contributors

Toby Kamps is senior curator at the Contemporary Arts Museum, Houston. He has organized exhibitions on the work of Vanessa Beecroft, Ellsworth Kelly, and Claes Oldenburg as well as such themed exhibitions as Small World: Dioramas in Contemporary Art (2000), Lateral Thinking: The Art of the 1990s (2002), and The Old, Weird America (2008).

Patricia McDonnell is director of the Ulrich Museum of Art. Her scholarly focus is upon European and American modernism, and she is a leading specialist on the painter Marsden Hartley. Her publications include Marsden Hartley: American Modern (1997), On the Edge of Your Seat: Popular Theater and Film in Early Twentieth-Century American Art (2002), and Painting Berlin Stories (2003).

Laura Moriarty is the author of three novels and the recipient of several literary awards. Before becoming a full-time writer, she was a social worker. Moriarty lives in Lawrence, Kansas, where she teaches creative writing at the University of Kansas.

Antonya Nelson has written three novels and published six short-story collections. She contributes often to the New Yorker and the New York Times Book Review. Nelson holds the Cullen Chair in Creative Writing at the University of Houston. Her award-winning novel, Loving to Tell (2000), takes place in her hometown of Wichita, and her forthcoming novel, Bound, is set there as well.

Timothy R. Rodgers is director of the Scottsdale (Arizona) Museum of Contemporary Art. Formerly chief curator at the New Mexico Museum of Art, Santa Fe, he is involved in a range of writing and curatorial projects. His scholarly concentration is on American early modernism.

Robert Silverman is an associate professor of art history at the University of Minnesota’s Twin Cities campus. His chief scholarly interests have been photography, film, and contemporary art. Silverman collaborated with former New York Times photography critic Vicki Goldberg on the companion volume for the 1999 PBS series American Photography: A Century of Images.

Larry Schwartz is a professor of art at Emporia State University, Emporia, Kansas, and a nationally regarded photographer whose work has been shown at the Art Institute of Chicago and the Smithsonian American Art Museum, Washington, D.C. His 2003 book, On Fire: Larry Schwartz, won the Honickman Book Award and Prize.


Advisory Board and Staff

Ulrich Museum of Art

Advisory Board, 2009–10

Carol Wilson, Chair
Joan S. Beren, Vice Chair
Martin Bauer
Kelly Callen
Ronald Chisholm
J. Eric Engstrom
Dr. Alan Fearey
Sonia Geretsman
Edward Hraly
Lou Heldman
Trish Higgins
Jacque Kouri
Dr. George Lucas
Nancy Martin
Mike Michaelis
Jane C. McHugh
Chris F. Paulsen-Polk
Bruce Schreck
Shoko Kato Sevart
Chris Shank
Dwayne Shannon
Ann Townsend

K-Office

Ted D. Ayres
Dr. Elizabeth King
John More
Dr. Patricia McDonnell
Dr. Gary C. Miller
Dr. Rodney Miller
Dr. Martha Shawver

Ulrich Museum of Art Staff

Linda Doll, Assistant Director of Finance and Management
Ames Geis, Curator of Education
Mark Janzen, Registrar and Collection Manager
Angela Lemine, Administrative Specialist
Dr. Patricia McDonnell, Director
Kevin Mallino, Curator of Exhibitions
Dr. Emily Stamey, Curator of Modern and Contemporary Art
Teresa Veesey, Public Relations Manager