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 storing-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 98145-5096
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.
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 Jan 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
Donald Beggs

Acknowledgments
Patricia McDonnell

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

Selections from the Ulrich Museum of Art

About the Contributors

Advisory Board and Staff

Sponsors

Reproduction Credits
One setting, two moods:

Winter was on its way. Only a few withered leaves clung to indifferent trees, and the stones beneath her feet felt slick with the cold rain that had fallen all morning. The sun was just now trying to come out, but from where she stood, it made little difference. The houses were gray, squat – the unrelenting wall of them blocking her view of the horizon. Only one door was left open. Peering in, she saw the bright square of a window on the other side.

"Sara." Her mother said her name with no emotion, only fatigue in her voice. "You're just standing there. And why would you wear your good coat for this? Come on now. We need your help."

It was true. They did need her help, especially today, when you could feel the frost in the air, patient, waiting to attack when they were in their beds. But every day, there was work to do: something to be picked, pulled, or dug out of the patch of land behind the houses. They would have to get themselves through the cold season, with enough left over for the rent. Inside, it was washing, scrubbing, boiling, and canning. Always something. There was never time for her to read, to play, to sit on the front doorstep and think – not when even her grandmother, with her hurting hands, was bent over, working, her back rounded to the sky.

A crow looked down from a naked branch, eyeing her.

Her mother wore an orange rag on her head, a man's shirt, and a skirt that had lost all trace of its original color.

Sara nodded to her, hurrying down the path. "Sorry," she said. "I'm coming."

Or:

There were still a few golden leaves on the trees, catching the light of the waning sun. The air felt clean the way cold air does. Sara was warm enough, the row of their neighbors' houses acting as a shield from the wind. The sun had dried the rain from the night before off the stones beneath her feet, and she moved quickly down the path. All of this wetting and drying had been good for the garden: even in the bracing wind, it looked green and lush.

"Sara," her mother said. "You don't need to come help us today. You've had a long day at school. And you're still wearing your good coat."

It was true. It was her good coat, which her mother had made for her to wear to school. And though it was pretty, the color of a bright sky, it was tight across the chest. Wearing it, she couldn't stretch her arms above her head.

She continued down the path until she was beside her mother. She looked up at her, waiting, her basket ready. The scarf around her mother's head was the color of the sun, and her hands were brown with soil. Farther down the path, enormous heads of cabbage seemed to rise up into her grandmother's quick hands. The old woman's apron was bluer than Sara's coat, and it had deep pockets into which she tucked whatever was ripe, the rewards of her knowing and her labor.

Laura Moriarty

The Ulrich's collection includes more than three hundred works by Waugh.

Frederick Judd Waugh (American, 1861–1940)

5 Peasant Landscape

1883

Oil on canvas, 35 3/4 x 24 in.

Gift of Edwin A. Ulrich, 1974.0067.092
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, Living 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 Museum of Mexican Art, Santa Fe, he is involved in a range of writing and curatorial projects. His scholarly concentration is on American early modernism.

Robert Silberman 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. Silberman 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 Hendrickson Book Award and Prize.


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

Advisory Board of Art
Advisory Board, 2009–10

Linda Dill, Assistant Director of Finance and Management
Anne Geus, Curator of Education
Mark Jansen, Registrar and Collection Manager
Angela Lemine, Administrative Specialist
Dr. Patricia McDonnell, Director
Kevin Mullins, Curator of Exhibitions
Dr. Emily Stamey, Curator of Modern and Contemporary Art
Teresa Vanezy, Public Relations Manager

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

Linda Dill, Assistant Director of Finance and Management
Anne Geus, Curator of Education
Mark Jansen, Registrar and Collection Manager
Angela Lemine, Administrative Specialist
Dr. Patricia McDonnell, Director
Kevin Mullins, Curator of Exhibitions
Dr. Emily Stamey, Curator of Modern and Contemporary Art
Teresa Vanezy, Public Relations Manager