No stranger to rockin’ good parties, the Ulrich Museum of Art reopened its doors last September with our Fall Kick-off Party—Ulrich Redux. We’ve been kicking up our heels ever since. We’re ecstatic to have the galleries filled with people and a calendar overflowing with enriching programs. Since January more than 16,000 people have taken part in our exhibitions, programs, and parties.

The week of our reopening the Ulrich Museum organized a campuswide “yarn bombing”—one of the most successful art happenings in the museum’s history. Successful in that the temporary installation of hand-knitted and crocheted yarn pieces drew an untapped demographic to the Wichita State University campus and the Martin H. Bush Outdoor Sculpture Collection. Yarn bombing was also successful for those of us who are on campus every day, too. For nearly two weeks students and faculty walked across campus looking not down at their phones, but rather at the sculptures that were yarn bombed. Thank you to the 100-plus tireless knitters who worked throughout the summer on this unexpected art installation.

Much of the focus last fall was on all things Gordon Parks. November 30, 2012, would have been Mr. Parks’ 100th birthday. The Ulrich Museum offered multiple enriching public programs as well as the exhibition The Hard Kind of Courage: Gordon Parks and the Photographers of the Civil Rights Era. We also marked the occasion by publishing Gordon Parks Centennial: His Legacy at Wichita State University. This publication and other Ulrich catalogs are available for purchase through our new online marketplace at www.ulrich.wichita.edu/marketplace.

Speaking of the mural, it seems we mention the Miró mural in every newsletter; that’s because, happily, there’s always something new to report. So by the time our newsletter goes to press the repair to the exterior of our building should be complete and Laverne Sulyok’s Small Pleasures will soon be installed. A WSU assistant professor of painting and drawing, Sulyok designed this temporary installation for the façade of the Ulrich. It features a miniature gallery, which will rotate regularly. Please come enjoy this ever-changing work of art.

Like yarn bombing and Sulyok’s miniature gallery, it too temporarily (and happily) filled a role—as interim director of the Ulrich Museum of Art. It has been a blast, but we are looking forward to our new director: Come see us. We are all here. Cheerful. Busy. Happy to be open. And curious for the arrival of Bob Workman, the next director of the Ulrich Museum of Art. As always, we will be so happy to see you.

—Teresa Veazey, Interim Director

The Ulrich Museum of Art is generously supported by Wichita State University, the City of Wichita, and Ulrich Museum membership. Public programs at Gordon Parks are supported by the Kansas Humanities Council, which conducts and supports community-based programs, serves as a financial resource through active grant-making program and encourages Kansans to participate in their communities. For more information contact the Kansas Humanities Council at (785) 357-0359 or visit online at www.kansashumanities.org.
Bob Workman comes full circle as he returns to Wichita State University as the new director. In 1990, Workman graduated from WSU with a degree in art history. That led to further studies, additional degrees and a career in museum management taking him from the East Coast—Boston, New York, and the Midwest to the West—Manhattan, Kansas. The Ulrich position marks a return to his art roots. “I’m really honored that I was selected to lead this period of growth and development,” he said. "It’s exciting about the broader community engagement. It’s inspiring to see how culturally rich Wichita is becoming.”

Having participated in every aspect of museum work, from concept to exhibition to acquisition, Workman believes the role of a museum staff is to make the museum accessible to the audience. “In museums we need to focus on audiences,” he said.

“Looking at art is a challenge. It brings a fresh perspective, inspiration, beauty and a new awareness. Engage with art is unyielding. It takes us out of our comfort zones.” With its contemporary art focus, Workman and the Ulrich staff continue to work to inspire and enrich the WSU and greater Wichita communities.

OPEN FOR BUSINESS MEMBERS’ PARTY
7-9 P.M. SATURDAY, JANUARY 19
Freestanding members, each and every member joins for free. RSVP by phone to (316) 978-3664 or email ulrich@wku.edu. Valets parking available.

NEW DIRECTOR, BOB WORKMAN, RETURNS TO THE ULRICH WITH A WORLD OF EXPERIENCE

STOCKED: CONTEMPORARY ART FROM THE GROCERY AISLES
JANUARY 19 – APRIL 14, 2013
Polly/Wilson Gallery

Campbell's, Coca-Cola, Del Monte, Kellogg’s. In the late 1950s and 1960s, these food conglomerates became household names as America witnessed a revolution in the production, retail, and consumption of grocery items. More and more, it was not raw ingredients that were chosen according to their labels and one’s perception of the brands they represented.

Campbell’s, Coca-Cola, Del Monte, Kellogg’s. These brands were also the subjects of the mid-20th century pop artists. As corporations rebranded the food industry, these artists turned the advertisements of food into an image and culture. Workman says he’ll focus on students, faculty and engagement. “It’s inspiring to see how culturally rich Wichita is becoming.”

Workman has been grateful for the quality of education he received in art history from WSU, "I was really smitten with New York... There was a tremendous dynamism... and that prompted me to focus a lot of my photography work on being exciting visually." She continued, "My problem was to express New York.

Contemporary Art from the Grocery Aisles offers an artistic interpretation of "retail therapy" with Andy Warhol set us rolling with soup cans and we've been down by unabashedly depicting common consumer products, often using reproductive techniques and designs borrowed from commercial marketing. Campbell's, Coca-Cola, Del Monte, Kellogg’s. In the second decade of the 21st century we find our these brands produce soup, sodas, fruit, and breakfast cereal. Yet, our present moment is markedly different from that of 50 years ago. Our grocery-shopping experiences now include computerized terminals, digital coupons, and products covered in labels highlighting nutrition content. Our consumption patterns such as Mark Bitterman's Fat Misters and television programs such as Jamie Oliver's Food Revolution are but a few indicators that Americans are reconsidering what they eat, how they eat it, and even the sources of their food. Stocked: Contemporary Art from the Grocery Aisles presents the work of contemporary artists who capture and indirectly take the grocery store and consumption of its products as their inspiration. Using a variety of styles and media, they keenly and cleverly investigate not only the grocery items we purchase, but also the physical and psychological environments in which we shop, the individuals and social frameworks we encounter there, and the cultural norms that inform our habits of consumption.


ABOVE: Chicken ‘n Dumplings, 1998. Chromogenic print (7 panels), 18 x 16 1/2 in. Award-Court of the Crisis and Henry Robinson Collection/New York.”

BERENICE ABBOTT: CHANGING NEW YORK
JANUARY 12 – APRIL 21, 2013
Amsden Gallery

American photographer Berenice Abbott (1898-1991) devoted herself to documenting New York City from 1929 to 1939. At that moment, the city transformed from a historic city into a modern metropolis. Abbott captured these shifts in Manhattan’s built environment.

Abbott was originally from Ohio, yet had lived in Paris from 1921 to 1929. She learned photography as a studio assistant to American expatriate photographer and surrealist artist Man Ray. On a visit to the United States in 1929, she passed through New York and quickly fell in love with the city. On her return home, she wrote, “I was ready to come to New York. There was tremendous dynamism... and that prompted me to focus my photography work on being exciting visually.” She continued, “My problem was to express New York.

Contemporary Art from the Grocery Aisles offers an artistic interpretation of “retail therapy” with Andy Warhol set us rolling with soup cans and we’ve been grateful for the quality of education I received in art history from WSU,” he said.

Most recently Workman filled the role of founding director of the first Hall of Native American Culture in Montana, The Ulrich position marks a return to his art roots. “I’m really honored that I was selected to lead this period of growth and development,” he said. “The Ulrich is a dynamic place. Yann Königbong was brilliant—taking the core collection and getting people to look at it in a fresh and exciting new way, I’m excited to come as a time when so much has been achieved in community development. Defining the uniqueness of a university art museum, Workman says it lies on students, faculty and engagement. “It’s inspiring to see how culturally rich Wichita is becoming.”

Having participated in every aspect of museum work, from concept to exhibition to acquisition, Workman believes the role of a museum staff is to make the museum accessible to the audience. “In museums we need to focus on audiences,” he said.

“Looking at art is a challenge. It brings a fresh perspective, inspiration, beauty and a new awareness. Engage with art is unyielding. It takes us out of our comfort zones.” With its contemporary art focus, Workman and the Ulrich staff continue to work to inspire and enrich the WSU and greater Wichita communities.
ULRICH/WATERMARK
OPEN MIND BOOK CLUB:
Building a Housewife's Paradise: Gender, Politics, and American Grocery Stores in the Twentieth Century by Tracey Deutsch

In a previous essay, Deutsch examined the collaborative retail landscape from which Americans get their food. Her work emphasizes the gendered dimensions of food shopping, the transformational effects of large, streamlined grocery stores, and the limits of “mass” consumption.

Deutsch is an associate professor of history at the University of Nebraska-Lincoln. Her scholarship focuses on the history of women as consumers.

Dr. Christin J. Mamiya is associate dean of the WSU School of Art and Design.

THURSDAY, FEBRUARY 21, 6 P.M.
BUZZ- WORTHY ART TALK: Brian Ulrich

Brian Ulrich
Photography courtesy of Brian Ulrich

Brian Ulrich, photographer of crime scenes, once photographed the subject becomes part of the crime—yet anonymous, details of how others choose to spend their time, and what will the grocery store of the future look like?

With a keen eye for the aesthetically compelling, early uncanny, and surprisingly poignant photographer Brian Ulrich documents the landscape of American consumer culture. Following President George W. Bush's assertion that "the vulnerability of our economy depends upon the willingness of Americans to spend," the artist set out to investigate and record the supermarkets, malls, and big box stores where the American dream of abundance and visually exciting metropolis. Exploring consumer photographs by Ulrich's close friend, photographer Eugenie Avetisyan and his documentation of Fort Worth, Texas Old Pari's Harvest, and looking at the site which led to the recreation of New York, TocHelson is currently completing a catalog of Joyce's photographs which will accompany an exhibition at the Museum of the City of New York in 2013.

Bonne Tchatoire is an independent curator and art historian. Author of Berenice Abbott: Changing New York, The Complete WPA Project 1937, Tchatoire will explore Hugon's photographs of Parisimpanews.epic new york project—currently on view at the Ulrich.

Tchatoire's talk is in conjunction with Berenice Abbott: Changing New York, a major exhibition on view January 12 – April 21, 2013.

SATURDAY, MARCH 2, 6:15 P.M.
CALL TO ACTION: Hustle for Hunger
St. Patrick’s Day Parade Delano district, west Dodge Ave.

Collecting grocery cans участник St. Patrick’s Day Parade route as WSU students hit the streets for Wichita’s annual parade. Choreographed performances punctuate the parade route as students collect food stuffs for Kansas Food Bank. Bring non-perishables to the parade, drop them in the grocery cart and give back to the community.

WEDNESDAY, MARCH 20, 2013 10 A.M. PROGRAM
SUNDAY PROGRAM WEDNESDAY 2013:
Meet the Next Director Program: Jon Deutsch

After graduating from Wichita State University Bob Workman went on to positions at the American Federation of Arts, New York; then more recently at the Museum of Fine Arts, Texas; Crystal Bridges Museum of American Art, Bentonville, Arkansas, and finally returning to Kansas as director of the Flat Hills Discovery Center. Working on the curation of a new Edward Hopper exhibition, Bob Workman has now come full circle as he is back at the Ulrich. Come meet our dynamic new director and learn about the building where he's been, where he plans to take the museum.

THURSDAY, MARCH 21, 6:30 P.M.
ART PARTY

ожидается, что в будущем году программа будет расширена и дополнена новыми событиями, чтобы привлечь большее количество участников.

Средства, полученные от проведения этих событий, будут использованы для поддержки и развития музейных программ.

В заключение, стоит отметить, что Ulrich привлекает к себе внимание не только студентов и преподавателей, но и широкой общественности, благодаря своему уникальному музейному коллектиру и динамичным событиям, которые происходят в течение года.