I am rapidly approaching the first anniversary of my appointment to the directorship of the Ulrich Museum of Art. This first year is crowned with the hiring of Jodi Throckmorton as curator of modern and contemporary art, Stephanie Teasley as art registrar, and Jessy Combs as public relations and marketing manager. Carolyn Coopial was also promoted this year to membership and special events manager. These are four excellent professionals who are quickly making their own mark on the future of this great institution.

Like any year of institutional transition, the past months have seen both the completion of projects initiated by former staff alongside new ideas. Most notable for the future of the Ulrich is the successful completion of $2.2 million of private and public fundraising for the conservation of the Joan Miró mural Personages Oiseaux (Bird People), commissioned for the façade of the Ulrich Museum building in 1978. After WSU leaders selected the Miró project as the university’s top capital fundraising priority in 2009 and 2010, the WSU Foundation and the Ulrich created a volunteer committee to lead fundraising efforts. The committee was chaired by Chris Shank ’69, account executive for Willis Insurance, and Mike Michaelis, chairman of the board of Empires Bank. Dr. Patricia McDonnell led the Ulrich staff efforts, and secured federal grants. To date, four grants totaling $460,000 are included in this important public/private partnership. Conservation work continues on the mural at a pace on schedule with the five-year plan, and culminates in the reinstallation of the mural in fall 2016.

You will begin to see my imprint on the programs and activities of the Ulrich with this new year. The first floor of the Ulrich Museum is being re-branded as Ulrich Underground—a space for greater engagement with the faculty and students of the School of Art and Design. Changing several times each year, Ulrich Underground will allow Ulrich staff greater experimentation and innovation. We launch our new initiative with the International Type ThrowDown, a worldwide graphic design competition—March Madness style!

We are also rethinking our communications strategies to ensure maximum effectiveness in connecting to students, faculty, and staff here at WSU, as well as our Wichita neighbors, members, and patrons. You can look forward to a greater emphasis on electronic communications in the years ahead, though as an art museum, award-winning print materials will always be a part of our efforts.

2014 is the fortieth anniversary year of the Ulrich Museum of Art. We will celebrate with our spring exhibition Forty Years/Forty Stories. A highlight of the accompanying programs for this exhibition is the May 1 public lecture by Dr. Martin H. Bush, founding director of the Ulrich Museum and former WSU Vice President of Academic Resources. Look for periodic programs and updates across the entire year as we reflect on our strong foundation in building for a bright and impactful future.

—Bob Workman, Director

The Ulrich Museum of Art is generously supported by Wichita State University, the City of Wichita, and Ulrich Museum members.

Continuing contributions to the Miró campaign are encouraged, and will be placed in a fund to create an endowment to ensure that masterpiece is cared for in perpetuity. If you would like to make a donation please contact Diana Gordon, WSU Foundation director of development for the College of Fine Arts and Ulrich Museum, at (316) 978-3707 or at diana.gordon@wichita.edu, or go to www.mirohero.com to contribute online.
Richard Ross’ works have been exhibited in museums worldwide. He has won Guggenheim and Fulbright fellowships and received grants from the National Education Association, Center for Cultural Innovation, and Anna H. Crane Foundation. Currently he is a professor of art at the University of California, Santa Barbara.

Richard Ross has managed to take very expressive pictures of these very unexpressive places. It’s obvious this … is a labor of love.”—Ira Glass, host and producer, This American Life; juvenile in justice exhibition catalog.

“In the pages of this book and in the photographs, we are invited to share the reality of the children who have been incarcerated in the facilities the artist has visited. They are young men, and we are asked to see them as individuals, so much as we are about the new things happening in this space.”—John Fleming, General Counsel, WSU; Keith and Georgia Stevens, Lucas, Jane C. McHugh, Dee and Mike Brunner, Eleanor and George Beren, Norma Greever, Sonia Greteman and Chris Brunner.

Thirty years after the publication of this exhibition is generously supported by the Kansas Health Foundations Office of the Vice President and General Counsel (VPGA), WSU; Keith and Georgia Stevens, Wichita State University; and the City of Wichita.

**Juvenile Justice: Photographs by Richard Ross**

**April 26-August 3, 2014 Polk/Wilson/Amssden Galleries**

The Ulrich Museum of Art first opened its doors to the public on December 6, 1975. That event launched a new era for the students, faculty, and staff of Wichita State University, and the greater Wichita community in access to meaningful encounters with the art of our time. Forty years later the book collection houses more than 6,000 works of art. Much of this collection celebrates American and international art produced during the years of the museum’s own history carefully assembled through generous gifts and judicious purchase. Forty Years/Forty Stories is a presentation of art and benchmark events, selected for what they communicate about the Ulrich as an eminence of this university and this community.

Forty Years/Forty Stories is generously supported by Miller Armstrong, Jean Beren, Richard D. Smith and Sandra M. Smith, and the University Foundation. Additional supporters include Louise Beres, Huma Greene, Sona Gristman, and Chris Brunner. Bequest and Gifts of Frederick J. Waugh, Lucas, Jane C. McHugh, Dee and Mike Brunner, and Lee and Ron Steratt.

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**THE CLAN OF MUNES: FREDERICK J. WAUGH**

January 25–April 13, 2014 Amssden Gallery

During an extended stay on Monhegan Island of the coast of Maine, American painter Frederick J. Waugh (1894–1976) took breaks from sketching and painting to collect the gnarled roots and branches of spice trees along the seaweed shores. This small rocky island twelve miles off the Maine shore was a popular artistic colony, and Waugh was a seasonal resident during the early part of the 1910s. Waugh turned these roots and branches into the central characters for a fairy tale, an anecdote for his family during long summer evenings. Over the next four years Waugh conceived and produced the text and drawings for a children’s book entitled, The Clan of Munes, published by Charles Scribner’s Sons in 1916. The Ulrich owns all twenty-eight original drawings for the book, which will be exhibited with two “Mune” creatures created by Waugh out of the scrub trees of Monhegan Island. Mune.

**On Repeat: Selections from the Collection**

January 31–March 31, 2014 Beren Gallery

Limited means can invite a wild proliferation of ideas. On Repeat brings together a diverse range of work from the Ulrich’s collection that demonstrates how artists use repetition in ways that go beyond pure formalism. The artistic responses range from Margaux Bourque-White’s rhythmic photographs of industry in the early 20th century to Leo Carpenter’s catalogue of banned books on measuring tapes. This exhibition will also include work by NoNicosa, John F. Simon Jr., Sol LeWitt, and Jim Dine.

**Exhibitions on View**

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**Ulrich Winter Opening Reception**

7–9 P.M. Saturday, January 25, 2014

Free to Ulrich members, $10 for nonmembers. RSVP at (316) 978-3664 or email ulrich@wichita.edu.

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TUESDAY FEBRUARY 4: 6:00 P.M. OPENING RECEPTION
THREE YEARS OLD: A LIGHTING EXHIBITION
Wichita Art Museum, 450 S. Main, Wichita, KS 67202
Edited by Jim Atwood and Tara Dolan
The exhibition will be open from February 4 through April 12, 2014.

WEDNESDAY FEBRUARY 5: 12:00 P.M. LUNCHEON, 1:00 P.M. PRESENTATION
LOVE LETTERS: A CELEBRATION OF TYPE
TYPOGRAPHY TALK: Dominic Rask and Jeff Hoffman
Join WSU School of Art and Design graphic design faculty for a casual talk about typography—its history dating back to the Gutenberg Press, and its role in the 21st century.

TUESDAY FEBRUARY 11: 6:45 P.M. SEMINAR
40 YEARS/FORTY STORIES: MEMORIES AND VISIONS
Nearly forty people, from faculty and staff who worked together to create the undergraduate visual and performing arts program, are invited to explore rarely seen examples from the Bruce Conner Print Collection.

THURSDAY FEBRUARY 13: 6:30 P.M. FILM SCREENING
Kids for Cash
WSU Campus Activities Center Theater
From four-minute trials to lengthy sentences for juveniles first offenders and minor offenses, Kids for Cash shows the journey behind the notorious 2009 California scandal. In Lassen County, PA, will follow Juvenile Court judges to get a picture of young people's lives and what went wrong. This film will be followed by a discussion with special guests.

SATURDAY FEBRUARY 15: 10 A.M. FESTIVAL
Make and Take Lettering Workshop
Nature's Toolbox: Biodiversity, Art and Invention
ULRICH MUSEUM OF ART, 555 S. Fair, Wichita, KS 67214

TUESDAY FEBRUARY 18: 12:00 P.M. LUNCHEON, 1:00 P.M. SEMINAR
Bruce Butler: A Candid Talk About Typography
By Typethrowdown.wordpress.com, and typeblogger_typo from each alphabet were seeded and their best shot at creating a letter. From yarn bombing and Louise Nevelson’s eyelashes to chopsticks are thrown away after a single use. From chopsticks to beer cans: Ozawa’s art is inspired by her passion for sustainability and visual impact and is at its best when it challenges our quest for adventure?

THURSDAY, MARCH 6: 5:30 P.M. RECEPTION, 6:00 P.M. READ IN
WRITING NOW/READ IN READING:
WSU Reading Series Editors Ed Syjuco and Derek Schmidt
A Cenza
(316) 978-3731 or visit www.wichita.edu/noncredit.

FUTURE EXHIBITIONS
BRUCE CONNER: PRINTS
September-December 2014
Pulitzer Gallery
Bruce Conner is an internationally recognized artist with Kansas roots, produced almost one hundred print editions from 1944 to 2004. Printmaking was a significant part of Conner’s artistic output and a creative forum for many of his ideas and themes that he addressed in his larger body of work. Conner made while still a student in Kansas to the printets collected with Adobe Photosyt in the last six his visitors are invited to explore rarely seen examples from the Bruce Conner Trust archives and select private collections.


