AND ULRICH

SEPTEMBER 15
7-9 P.M. SATURDAY,
Ronald Christ plus a photography exhibition to acknowledge
be the event of the season. After a nine-month closedown,
We predict this Fall Kickoff Party, dubbed Ulrich Redux, will
You absolutely will not want to miss this fun, lively gathering!

Naturally, he works closely with the curator of modern and
documentation and organization."

of registrar allows me to develop my passions for technical
when I was an undergraduate student. Since then, I have always
but also assisted with exhibition installation and special events.

art. At NEHMA, Allen was responsible for the museum's collection
university museum also focuses on modern and contemporary
in the visual arts," Allen said, "so that

Emprise Bank and Southwest National Bank.
The exhibition has been made possible through
the Ulrich Museum of Art and sponsored by
Ulrich Museum of Art.

Francesca and 20th-century Italian surrealist Giorgio
exhibition brings together early still-life imagery and
and perfectly poised.

The balance between these dichotomies waxes and
by its precision and lyricism, its realism and abstraction.

September 16 – December 16, 2012

The Hard Kind of Courage
Patricia McDonnell
will remain in place for generations and generations
additional enhancement to our facility. When the Miró
the building with a waterproof weather barrier, a new
imaginative art invention now, because the temporary
that Feher hung the bottles in early spring before leaves
programs. Making a connection, lighting a spark is often
As a final note, this column will be my last as the Ulrich
—

Gift of Edmund Carpenter and Adelaide de Menil
ABOVE:
Wichita. Museum Purchase
Ulrich Museum of Art, Wichita State University,
Alabama

THE

RIGHTS ERA

OF COURAGE:
ON VIEW
September 16 – December 16, 2012

The exhibition features Gordon Parks's images capturing the
impact of the story written by esteemed African American author James Baldwin
and Kansas native Gordon Parks. In honor of this

POETIC FICTION

Ronald Christ:

ULRICH

from the
director

I write this column as we prepare to reopen the Ulrich
Museum after nine months of renovation. As members enter
you will be greeted by state-of-the-art climate
double-glazed windows and numerous new upgrades
throughout the building. I’m thrilled by the progress,
and I hope you will be impressed with the facility.

The museum is also making great strides with our other major undertaking, the historic Joan Miró
mosaic conservation. After our summer newsletter went to press, we received the exciting news of two
federal grants—from the National Endowment for the Arts and Institute for Museum and Library Services—for
this effort. In 2012/2013, these federal agencies will contribute $350,000 to our $3 million five-year project.
Federal grants at this scale are fiercely competitive, so it
gives us the tools to complete the fundraising.

The grants, both at the highest amount possible, also
clearly signal the critical importance to save our world
masterpiece in Wichita. And the conservators remain
diligently hunched over their work to replace the mosaic
backing and restore the Miró to its sparkling

original glory.

In October Ulrich fans will observe activity on the
facade. The 1978 metal framework for the Miró
will be taken down. Next, workers will coat the face of
the building with a waterproof weather barrier a new
additional enhancement to our facility. When the Miró
mosaic is reinstated in fall 2016, we will put up a brand
new framework, one that will ensure that the mosaic
will remain in place for generations and generations
into the future.

I hope you continue to enjoy artist Tony Feher’s
creative installation on campus. In the lush and ample
green of summer and early fall, the vivid orange bottles
hide in the foliage and provide glints of color. Soon,
the leaves will turn rich autumn colors and then fall
Recall that Feher hung the bottles in early spring before leaves
sprouted on the trees. This artwork will be complete
and dismantled only after the fall annual cycle when trees
on campus are again barren of foliage. So enjoy this
imaginative art invention now, because the temporary
installation will be come down in December.

As a final note, this column will be my last as the Ulrich
director. After the September 15 Ulrich Redux and
Fall Kickoff Party transition to direct the Wichita Art
Museum. Of course, this is a bit premature for me. I
consider myself very fortunate to have had nearly six
years at the Ulrich and Wichita State University, both
incredible institutions with exceptional people. The
team of university leaders, museum patrons, and Ulrich
staff realized that Ulrich in these past years. We employed
more people to imaginative, engaging exhibitions and
programs. Making a connection, lighting a spark is often
the dream of those who work in art museums. I am
able to depart the Ulrich—confident that we’ve made an
impact on the lens of our audiences. Meanwhile, I am
not going far. Ulrich members will continue to see me
regularly in the galleries and at programs. I will be across
town and close enough to return to the Ulrich again
again. Count on it!

Please come, look, and enjoy.
— Patricia McDonnell, Director

FALL 2012
THE ULRICH WELCOMES CASA STONE TO WICHITA AND WSU AS REGISTRAR

Allen comes to Kansas from Logan, Utah, where he has served as the registrar for an institution similar to the Ulrich, the Nora Eccles Harrison Museum of Art (NEHMA) at Utah State University. That university museum also focuses on modern and contemporary art. At NEHMA, Allen was responsible for the museum’s collection but also assisted with exhibition installation and special events.

“I’ve always had an interest in the visual arts,” Allen said “so that inspired me to volunteer as a docent at the art museum in Logan when I was an undergraduate student. Since then, I have always loved working in the creative atmospheres of a museum. The role of registrar allows me to develop my passions for technical documentation and organization.”

At the Ulrich, Allen’s main areas of responsibility will be care of the museum’s collection and management of records and policies. Naturally, he works closely with the curator of modern and contemporary art and the head's preparator in these activities.

Allen comes to the Ulrich at an exciting time after a nine-month slowdown, the museum has installed state-of-the-art climate controls, and he will monitor temperature and humidity for the duration of the property's opening.

Engage in lively banter, and best professional care of works of art at the Ulrich.

THE ULRICH WELCOMES RONALD CHRIST: POETIC FICTIONS

September 16 – December 16, 2012
Polk/Wilson Gallery

Exquisitely crafted, hauntingly beautiful, evocative dramas. Amazing compositions. Such descriptions with sharp empathy—largely supervisors—the work of Ronald Christ. The artist’s work is characterized by precision and lyricism in realism and abstraction. The balance between these dichotomies waxes and wanes over time. This exhibition brings together very similar imagery and depictions of the Kansas Flint Hills as well as images created while working in Italy. Several works represent Christ’s very recent travels to abstraction inspired by the XVIIth-century Italian Renaissance artist Piero della Francesca and 20th-century Italian surrealist Giorgio de Chirico, Christ is both exacting in his attention to perspective and geometric forms and Russe in his presentation and presence that, as he describes them, "are possible but not probable."

On the faculty of the School of Art and Design at WSU since 1976, Ronald Christ is a respected artist in the region. The recipient of the 1995 Kansas Governor’s Award, Christ has been a featured artist at the Menil Collection in Houston and several museums throughout the United States and the Ulrich Museum of Art.

Ronald Christ: Poetic Fictions has been organized by the Ulrich Museum of Art and sponsored by Empire Bank and Southwest National Bank. The exhibition has been made possible through the generous support of Eric Erger, Anna Jorale, Mike and Lisa Michaels, and Reuben and Jane Saunders.


September 16 – December 16, 2012
Amsden Gallery

November 30, Wichita State University celebrates the 100th anniversary of the birth of photographer and Kansas native Gordon Parks. In honor of this centennial moment, the Ulrich will present an exhibition featuring Parks’s images in the context of other photographers of the civil rights era.

The Hard Kind of Courage chronicles this crucial period in American visual and political history—showing the struggles and triumphs of those fighting for civil rights in the 1950s, 60s, and 70s. Parks photographs captured the 1950s, 60s, and 70s, and deeply profound, the photographs encapsulate historical turning points such as the freedom rides to the Deep South; the March on Washington; the Sixteenth Street Church bombing; and the Selma-to-Montgomery March.

Photographers of the era were integral in advancing the movement by documenting the public and private acts of racial discrimination. Images taken by Parks and his contemporaries conveyed to average Americans the effects of racism in a very real way which helped to make the movement more than just an African American cause, but rather an American struggle, in the hearts and minds of millions.

The title phrase, The Hard Kind of Courage, comes from a 1958 short story written by esteemed African American author James Baldwin. After his visit to the South, Baldwin’s discovery conveys the spirit of the exhibition—the ability of African Americans of the time to confront not just the fiscal intimidation and sometimes death that resulted from bigotry yet have the strength of purpose to do what was best for themselves and others.

This exhibition was guest curated by Danielle Barnes, curator at the Houston Public Library and the Houston Museum of African American Culture. The Menil Collection in Houston generously lent from its collection of Civil Rights-era photographs gifted by Edmund Carpenter and Adelaida de Menil.

The fourth event in the Gordon Parks Lecture Series at Wichita State University and the 2012 Centennial Celebration of Parks’s life have been made possible by a generous lead gift from Shannon Michael. Additional supporters include Mike Armstrong, Joseph C. “But” and Kathleen Lakin, Mike Pouch, Matt Nauert, G.W. Conlon, Nettie M. Wilson, and Groves Retail Liquors. WSU’s Office of General Counsel and Office of Academic Affairs and Research have also contributed to the 2012 Centennial.

Amsden Gallery, 1901 N St., 67214-0046

ABOVE: Gordon Parks, Department Sam, Birmingham, Alabama, 1956. Gelatin silver print, 15 x 12 1/2 in. Ulrich Museum of Art, Wichita State University, Gift of Edmund Carpenter and Adelaide de Menil. CENTER: Gordon Parks, Shuttlesworth outside the Dexter Avenue Baptist Church, Birmingham, Alabama, 1956. Silver gelatin print, 15 x 12 1/2 in. Ulrich Museum of Art, Wichita State University, Gift of Edmund Carpenter and Adelaide de Menil.
ALL ULRICH MUSEUM EVENTS are free and open to the public unless noted otherwise. For more information about museum programs, visit www.ulrich.wichita.edu/events.

FUTURE EXHIBITIONS

STOCKED: CONTEMPORARY ART FROM THE GROCERY AISLES
January 19 – April 14, 2013
Poki/Wilson Gallery

Shopping carts, candy wrappers, fast food, paper bags, milk bottles, and cereal boxes—these ordinary, often overlooked items, emerge as objects of artistic investigation in Stocked: Contemporary Art from the Grocery Aisles. This exhibition presents works by contemporary artists who take the grocery store and consumption of its products as their subjects. Using strategies culled from minimalism, documentation, and cereal boxes, these artists interrogate the consumer impulse not only the objects we purchase, but also the physical and psychological environments in which we shop, the individual and social consequences of consumerism, and the cultural norms that inform our habits of consumption.

This exhibition will be accompanied by a scholarly catalogue and goes on national tour following its Ulrich debut.

BERENICE ABBOTT: CHANGING NEW YORK
February 12 – August 25, 2013
AmSend Gallery

Esteemed modern photographer Berenice Abbott (1898–1991) took compelling images of New York City as it was launching headlong into the new 20th century during the skyscraper boom. Abbott’s concern for the cultural spaces that newly modern New Yorkers inhabited will pair well with the exhibition on 21st-century grocery stores. The Abbott exhibition originates from the Fisher Landau Center’s Weisman Art Museum at the University of Minnesota in Minneapolis.

Above Left: Jonathan Selig; Season 2012-2013, American landscape in bronze, 29 x 12 x 24 in. Courtesy of the artist and John Gibson Gallery

Bottom Left: Bernice Abbott, Ampy HP Hotel Spot, 1/2 Zeiss Kamin, Manhattan, November 1941, 8 1/4 x 7 1/4 in. Frederick R. Weisman Art Museum at the University of Minnesota, Minneapolis, Purchased through a gift of Mr. and Mrs. Frank Weisman

FUTURe Exhibitions