

U C R O S S

CELEBRATING 35 YEARS OF UCROSS ARTISTS

WIDE SKIES: UCROSS @ 35

ALUMNI EXHIBITION
& ART SALE

NEW YORK GALA
& AWARDS DINNER

TUESDAY, JUNE 5, 2018



**A SPECIAL THANKS
TO THE VISUAL ARTS COMMITTEE**

Lisa Hatchadoorian

Nancy Manter

Ilene Sunshine

Pamela Talese

Josette Urso

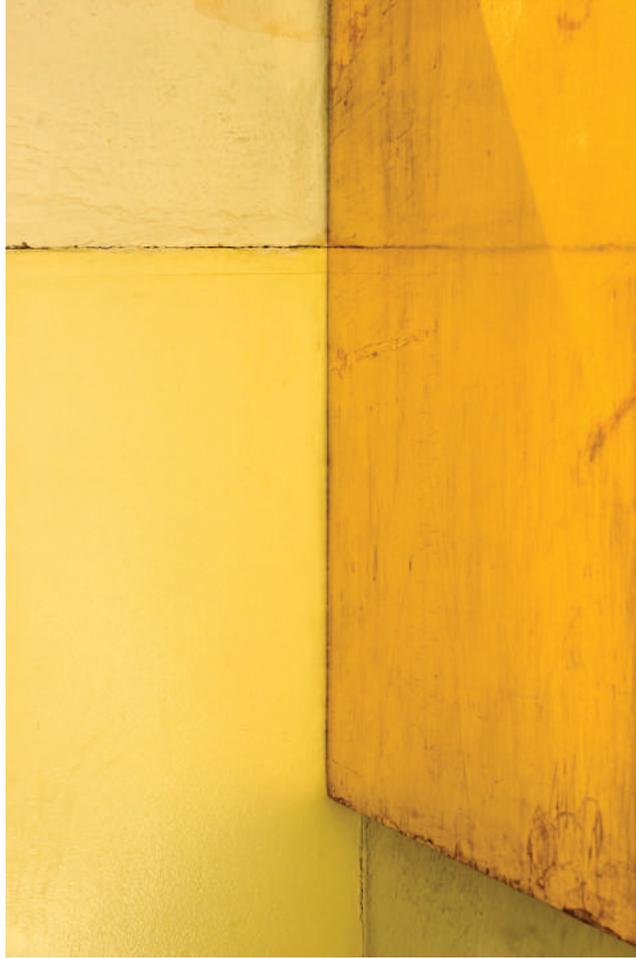
Daniel Wiener

Wide Skies: An Introduction

This exhibition and art sale was organized as part of the inaugural Ucross New York Gala & Awards Dinner on June 5, 2018.

All the artists featured in the exhibition—and this catalogue—are Ucross alumni who have donated artwork to celebrate and support its 35-year history of fostering creativity in literature, film, theatre, music, dance, and the visual arts.

Proceeds from the sale of the artwork will support the renowned and beloved residency program at Ucross, which has nurtured and supported more than 2,000 artists since it was founded.



MARTIRENE ALCÁNTARA

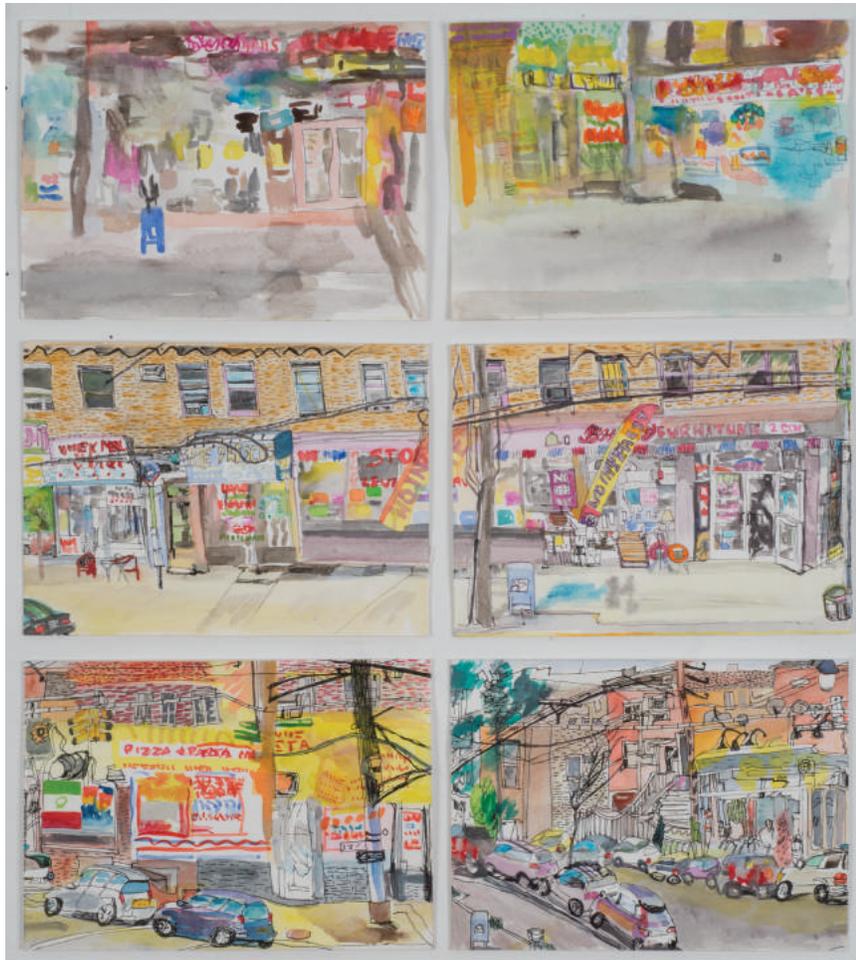
Conversation (from the series *Homage to Luis Barragán*), 2012

Photography

27.8 × 18.8 inches

\$1,000

“Ucross gave me a new understanding about my own perception. It woke up new ways in my creative process, and its relationship with myself became a development of my own identity. Ucross is the perfect soil for creativity to grow, containing a rich mixture of inspiration, amazing landscapes, beautiful light, and feedback from my fellow artists. Life is never the same after Ucross.”



OLIVE AYHENS

Morris Park, the Bronx, NY, 2012

Watercolor on paper

20 × 18.5 inches

Courtesy of the artist and Bookstein Projects, New York

\$3,000

“Ucross is my kind of nature and it affects me deeply. I love it. It also has the greatest working studios.”



RHONA BITNER

FB2 (from the series *STAGE*), 2005

Photography

49 × 49 inches

\$10,000

“My long and ongoing relationship with Ucross has been inspiring and rewarding in untold ways. The work I made when there has informed all my projects since, and the community of friends I took away has enriched my life. I am ever grateful, humbled, and proud to be part of the Ucross family.”



ELISABETH CONDON

I'm Still With You, 2016

Acrylic, glitter on linen

36 × 36 inches

Courtesy of the artist and Lesley Heller Gallery, New York

\$5,040

“From exquisite studios to sumptuous meals while surrounded by animals, mountains, and plains, Ucross is replenishing and special. What makes it unique from other artist colonies is a shared interest in landscape among the residents. The conversation occurs naturally, interweaving each resident’s own concerns in a larger conversation about nature.”



JULIE EVANS

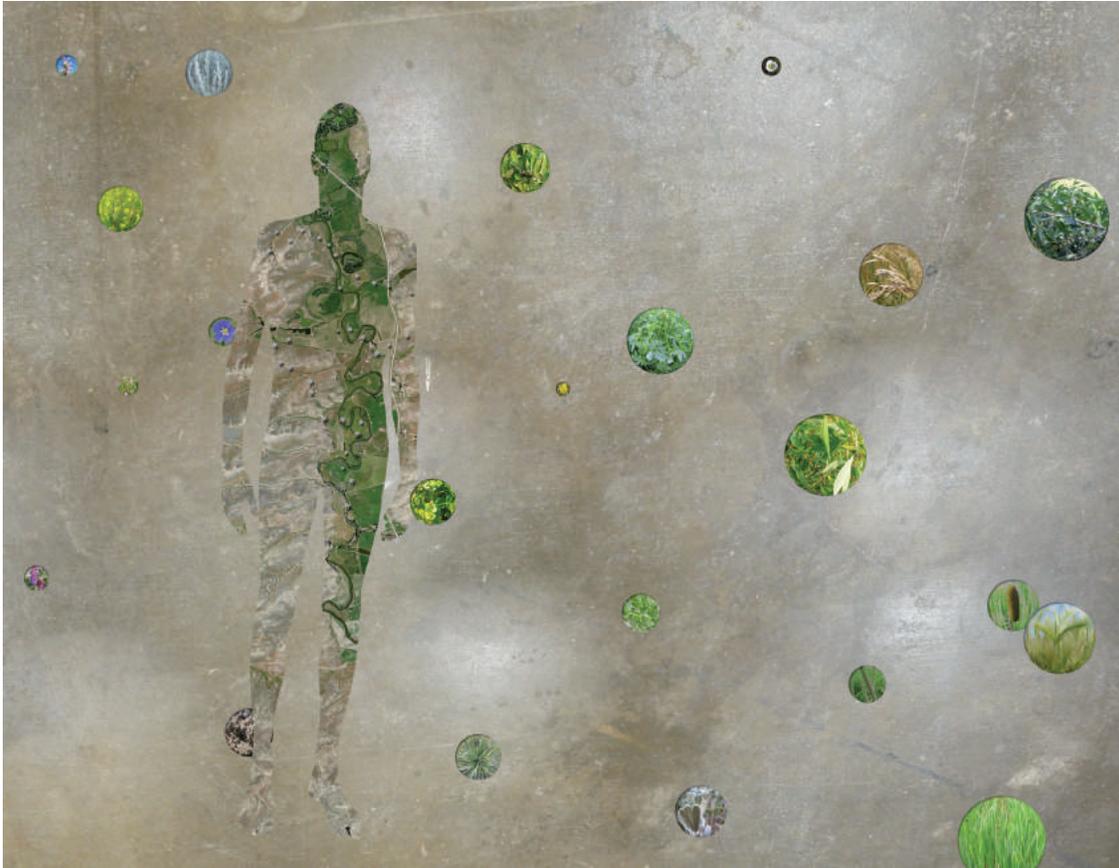
Lesson from a Guinea Hen #5, 2009

Acrylic, gouache, and colored pencil on paper

22 × 30 inches

\$5,000

“The time I spent at Ucross was not only wonderfully inspiring and extremely productive, it was also essential to the success of a project I was about to embark on in India. At Ucross I found the peace, quiet, time, and support I needed to focus on the preliminary stages of what would be an important development in my work. A residency at that very special place was, for me, a valuable gift at a crucial time.”



BILL GILBERT

Celestial/Terrestrial Navigations: Eridanus, 2014

Print

42 × 52 inches

\$7,500

“My focus at Ucross was on exploring, to the greatest extent possible, the 20,000-acre ranch. Over the course of two summer residencies I walked the hills and river valley of the ranch, tracing by foot the patterns of the constellations Orion and Eridanus. Along the way I documented each new plant species I encountered to assemble a portrait of Ucross.”



ANDREW GINZEL

Opsis, 2016

Ink, acrylic, gold on paper

17 × 13 inches

Courtesy of the artist and Sarah Walker

\$7,000

“Ucross was an extraordinary experience that was creatively vital *in situ* as well as a key to the genesis of further work. The opportunity to be present at Ucross simultaneously with Sarah Walker offered the ability for us to forge an ongoing symbiotic relationship represented by this work, *Opsis*.”



JULIE GROSS

Study: Vertical Sine Horizon #23, 2014

Gouache on paper

27 × 17 inches

\$1,600

“My stay at Ucross back in 1996 was memorable for many reasons. First among these is its location. Living in NYC since the 50s, and having a chance to spend a month in the West, was a special experience. I have been to many artist residencies over the years, but Ucross remains unique for its expansive, spacious atmosphere, its open sky, and where I took great long walks. Also for the fact that I did a lot of experimental work while there, inspired by the openness, light, and color of the environment.”



DARINA KARPOV

Reds and Teals, 2011

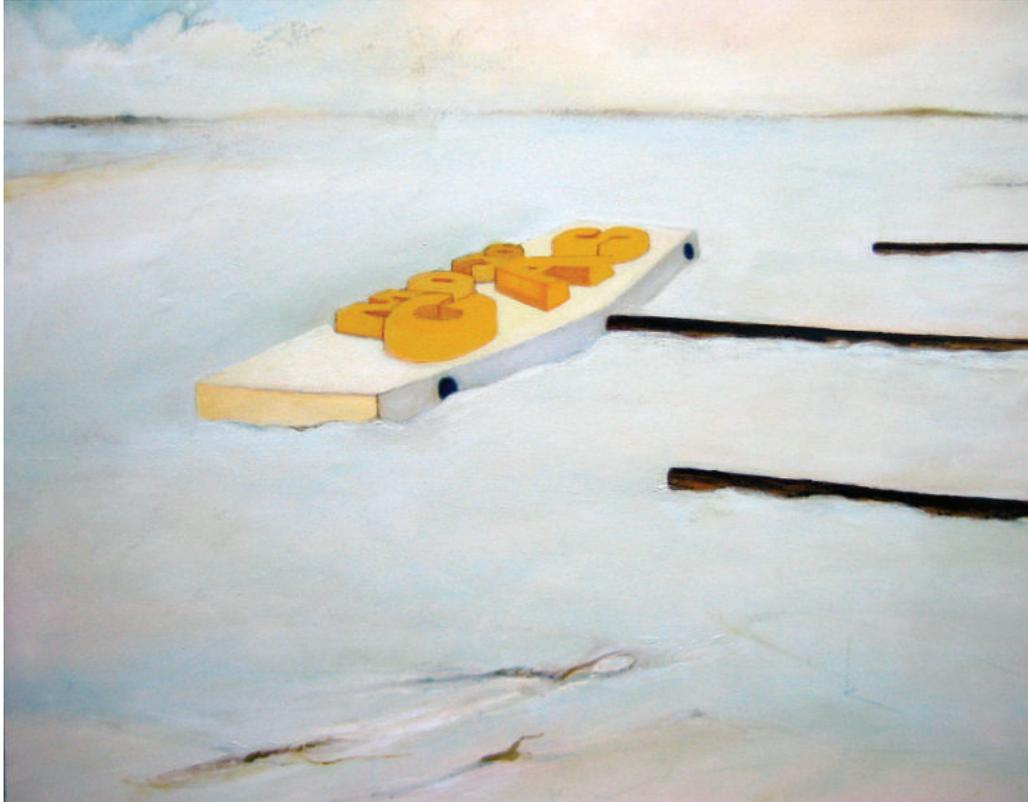
Watercolor, gouache, and pencil on paper

22 × 30 inches

Courtesy of the artist and Pierogi Gallery, New York

\$5,200

“I had a really productive time at my Ucross residency. The surrounding nature, open space, and the wind were a major inspiration for the body of work that I started there. It was a unique cultural experience for me as a Russian American artist.”



PATRICK KIKUT

Mojo Gas, 2009

Oil on canvas

45 × 56 inches

\$1,250

“When I think about my time at Ucross, I think about how the incredible facilities, the support of the staff, and the land come together to help me focus in a way that I can’t in other locations. This allows me to come to better conclusions faster, and in turn provides time to make breakthroughs in my painting. Ideas and breakthroughs seem to flow naturally at Ucross.”



BYRON KIM

Sunday Painting 6.25.17, 2017

Acrylic and pen on canvas mounted on panel

14 × 14 inches

Courtesy of the artist and James Cohan Gallery, New York

\$9,000

"It was important that Ucross didn't expect anything of me. I enjoyed the food and the solitude along with the good company of artists and, especially, writers. I remember the teepee circles with Sherry Kramer and G.C. Waldrep, and scaling the nearby butte in the early days of cellphones to speak to my very young child, Adeline, who thought I was a ghost. Oh, that vast Wyoming landscape is to die for."



KAREN KITCHEL

The Longest Season, 2016

Oil on wood on panel

29.75 × 24 inches

Courtesy of the artist and Gerald Peters Gallery, Santa Fe, NM

\$8,000

“Sublime! Intense! Necessary! Overdue! I’ve been in residence twice, and served on the Selection Committee multiple years. It is definitely a high-value mission.”



NANCY MANTER

Edge of Night #33, 2018

Flashe paint and charcoal on panel

26 × 20 inches

\$2,500

“Being at Ucross changed my work. The vast space, the evidence of geological evolution, the colors, and the ever-changing extreme skies opened up my work in unexpected ways. Also the studio, the accommodations, food, and staff were incredible. I am eternally grateful for being awarded a Ucross residency.”



SYDNEY JANE BROOKE CAMPBELL MAYBRIER PURSEL

Rainbow Star Quilt Wearable, 2015

Mixed media

60 × 60 inches

\$4,000

"Ucross was a dream. I was refreshed, inspired, and motivated by the facility, landscape, and artist community surrounding me. I can't wait to go back! Wénawína ki, Ucross!"



ELEANOR RAY

Barn Studio, 2016

Oil on panel

8 × 8 inches

Courtesy of the artist and Nicelle Beauchene Gallery, New York

\$5,000

“Immersion in the rich Wyoming landscape is such a valuable experience. Time expands at Ucross, and every moment is full. I’m grateful for the inspiring weeks shared with fellow residents, surrounded by so much space and the company of animals and creeks.”



JONI STERNBACH

01.05.05 #5 (from the series *Ocean Details*), 2001

Photography

5 × 7 inches (14 × 16 inches framed)

\$1,400

“Ucross is a magical place where artists are nurtured and inspired. I was able to think outside my studio and the box of my ongoing projects to concentrate on new ideas in the surrounding landscape.”



DON STINSON

Palm Springs Train Station, 2015

Watercolor on paper

28 × 30 inches

Courtesy of the artist and Gerald Peters Gallery, Santa Fe, NM

\$8,000

“My stay at Ucross became a bridge between the landscape of my work and a larger creative community.”



ILENE SUNSHINE

New Vein #72, 2011

Leaf, gesso, plastic bag, Flashe paint, thread on paper

14 × 11 inches

\$1,200

“Every morning I was awestruck biking to my studio under the wide Wyoming sky, resulting in a spaciousness and clarity that accompanied me during long days of work. Each evening felt like a celebration as we gathered at the table to enjoy Ruthie’s delicious meals.”



PAMELA TALESE

Spring Comes to Route 16, 2018

Oil on linen

20 × 24 inches

RESERVED

“Time at Ucross is both spacious and intimate, silent and vivid, offering nourishment, inspiration, and courage to face the void that artists understand in a very specific way. It was my very first residency and I never forgot the quiet impact it had on me. What’s fascinating is that those first reverberations could still be felt when I returned 15 years later. Ucross is like an underground river which continues to flow and replenish me.”



AMY TALLUTO

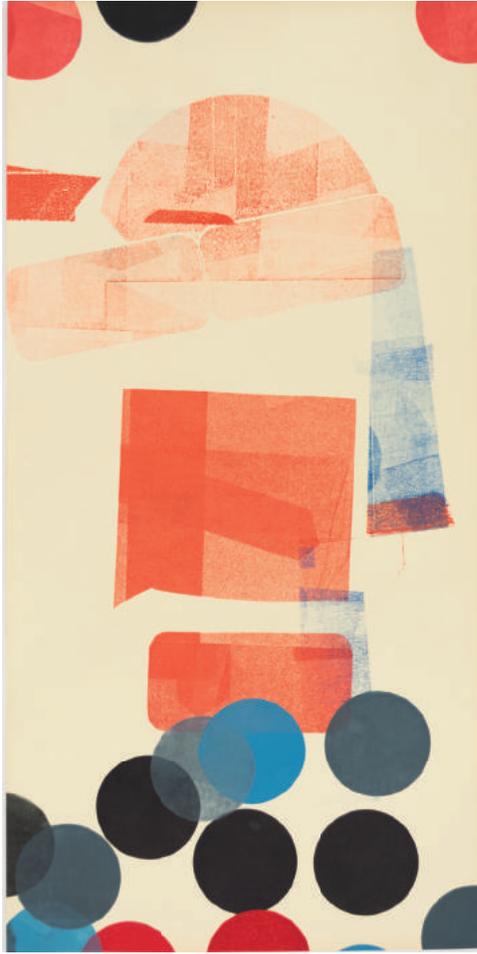
Olive Trees at Ucross, 2007

Oil on canvas

12 × 16 inches

\$1,000

“My stay at Ucross was in April, so in true Wyoming fashion it was half snowy Winter, half sunny Spring. I remember learning to convincingly gobble like a wild turkey, exploring golden foothills and stands of tall handshaped mullein stalks. A golden eagle soared along the road and was so startlingly big. There were gnarled olive trees and wind and pheasants shrieking like dinosaurs. All were part of a vast landscape, forever wild and ancient and impossible to comprehend fully.”



AUSTIN THOMAS

Layered Red with Dots, 2017

Monoprint with Akua intaglio ink on paper

37 × 19 inches

Courtesy of the artist and Morgan Lehman Gallery, New York

\$3,500

“Ucross is a place to be—to see and listen to the breathtaking natural landscape, and most important of all, uninterrupted time to make art.”



JOSETTE URSO

Four for Four, 2018

Oil on panel

12 × 16 inches

Courtesy of the artist and Markel Fine Arts, New York, and Kenise Barnes Fine Art, Larchmont, NY

\$2,800

“Vast, rugged, and wild is what one immediately expects from the Wyoming landscape, and it is exactly that. The sky is huge, eagles fly overhead, pronghorn roam in the distance, and a sunny morning shifts unexpectedly into a snowy afternoon. For me, though, this immense place, filled with extreme unpredictability, set the stage for a quieter engagement—one highlighting intimate moments with the natural world. Listening carefully to the prairie dog song, lingering with the glistening dewdrops on the grass, discovering the daily route of the rabbits, and waiting for the deer that regularly approached my outdoor painting setup were unprecedented experiences. Spending most of my time in a contained city environment, the vastness of this magical place sharpened my focus for a renewed intimacy with nature. I am still feeling the impact on my painting and will be forever grateful for this gift. My two stays at Ucross couldn’t have been more special—nourishing and productive in every way!”



MERRILL WAGNER

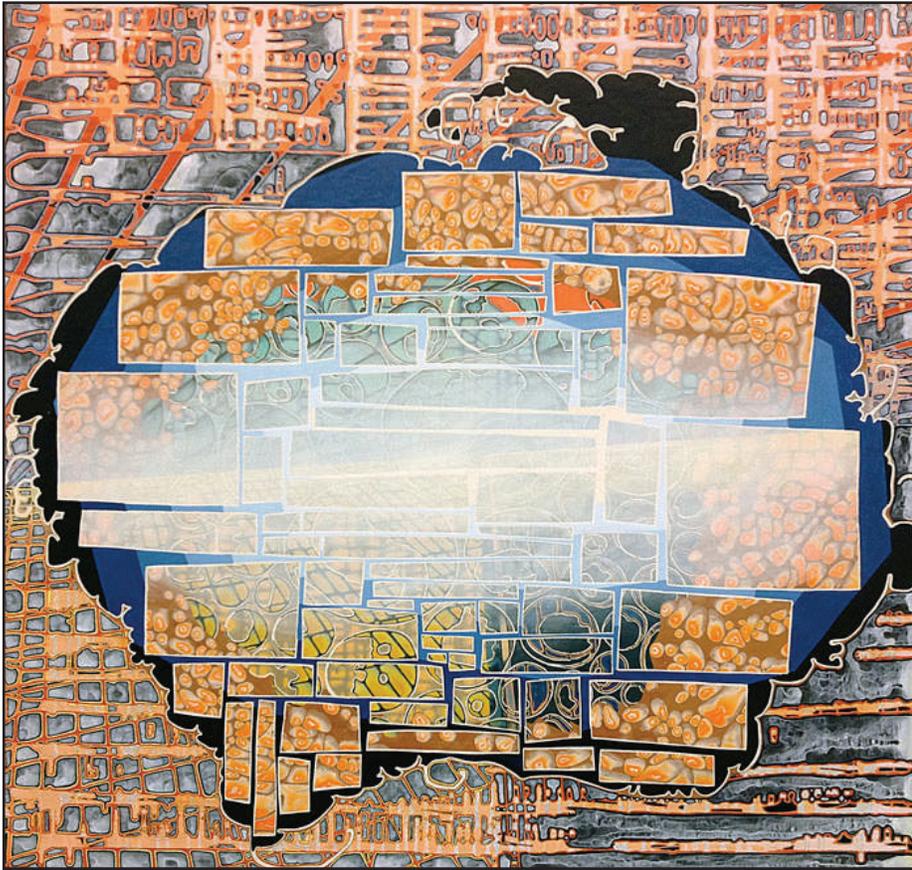
Summer Ucross (No. 8), 2002

Oil on canvas

13 × 12 inches

\$3,500

“Ucross provided a unique opportunity to experience the sublime landscape of Wyoming and the American West: an experience filled with vastness, power, and humility.”



SARAH WALKER

Oort Cloud, 2012

Acrylic on panel

36 × 28 inches

Courtesy of the artist and Pierogi Gallery, New York

\$10,000

“The unobstructed stretches of land and sky at Ucross gave me a completely new container in which to make my dense and intense paintings. This position, a fulcrum between vast space without and intricate space within, brought about a new way of painting I’ve been enjoying ever since.”



DANIEL WIENER

This Upsurge, 2016

Apoxie sculpt

29 × 45 inches

Courtesy of the artist and Lesley Heller Gallery, New York

\$4,000

“My time at Ucross was one of the most intense and gratifying times I’ve ever had as an artist. I produced 30 rubber molds that have become the essential tools I use to make the sculptures and wall reliefs that define my current oeuvre. Ucross is with me every day as I mold and press motifs into the nooks and crannies of my rubber buddies. I expect I will be using these molds for the rest of my artistic life.”



AMANDA WOJICK

Big Orange Bandaid Drawing, 2005

Mixed media on paper

32 × 50 inches

Courtesy of the artist and Elizabeth Leach Gallery, Portland, OR

\$5,000

“I arrived at Ucross in September with a box of paper and paint, and was able to work without interruption for the entire period of time. The studio and working environment were exceptional in every way, allowing me to work on several simultaneous fronts. One of the most memorable experiences I had was a walk with other residents to the teepee circles. For this walk I prepared a stack of brightly painted paper circles, and this event was the beginning a new series of sculptures that have been widely exhibited.”

ARTIST BIOGRAPHIES

Ucross would like to thank all of the alumni artists who donated work to *Wide Skies: Ucross @ 35*. All proceeds from the sale of the artwork will benefit the Ucross Residency Program. Thank you!



Martirene Alcántara was born in Mexico City and studied art, architecture, and photography in Mexico City, Spain, and California. Her work has been described as “a convergence zone between photography and painting.” She has exhibited widely in Europe, Latin America, Los Angeles, San Francisco, and New York. Alcántara has received numerous awards, including a Rockefeller Foundation grant and residencies at Ucross, Edward F. Albee Foundation, Willapa Bay AiR, Virginia Center for the Creative Arts, Brush Creek, and Salzburg Künstlerhaus. Her work is in the permanent collection of the Museum of Modern Art (NYC), and has been published by various museums: Quai Branly (Paris), Martin-Gropius-Bau (Berlin), Rietberg, (Zürich), National Museum of Anthropology (Mexico), and the Palazzo delle Esposizioni (Rome).



Olive Ayhens’s paintings explore a sense of place and the transformation of environments. Color is her passion. She is a recipient of a Joan Mitchell Fellowship, a Guggenheim Fellowship, two Pollock-Krasner Foundation grants, and an Adolph and Esther Gottlieb Individual Support Grant, and she has had residencies at The MacDowell Colony, Yaddo, the Virginia Center for the Creative Arts, Ucross, and Djerassi. Recent solo exhibitions include *Lettuce Lake*, Bookstein Projects (NYC), and *Slightly Askew*, Mindy Solomon Gallery (Miami), as well as group shows: *A Radical Voice*, Southampton Art Center and *Oh What a World! What a World!*, Visual Arts Center of New Jersey. Ayhens received her MFA from the San Francisco Art Institute.



Rhona Bitner is an American artist/photographer whose work explores the relationship between theatre and photography. She recently completed a comprehensive ten-year photographic project, LISTEN, mapping the history of American rock 'n' roll. Her work is in many public collections, including the Whitney Museum of American Art (NYC), The Art Institute of Chicago, Maison Européenne de la Photographie (Paris), and Fonds National d'Art Contemporain (Paris). She has been awarded fellowships from The New York Foundation of the Arts, Ucross, and the Sharpe-Walentas Studio Program. Bitner has exhibited recently at Musée du Louvre and Fondation Cartier (Paris), Fondation Bru (Venice), and Kunsthalle Wein. Her work has been featured in *Artforum*, *The New Yorker Photo Booth*, *Rolling Stone*, and other publications. She lives and works between New York City and Paris.



Elisabeth Condon is an American painter whose work features poured paint and disparate paint applications and materials to reinterpret Chinese principles of balance for an information-saturated world. Public collections include the U.S. Foundation of Art in Embassies Program (Beijing); Perez Museum (Miami); the Tampa Museum of Art; and JPMorgan Chase Art Collection. Condon received the 2015 New York PULSE Prize, a New York Studio School Mercedes Matter Award, a Pollock-Krasner Foundation grant, and a Florida Individual Artist Grant. Residencies include Ucross, Wave Hill Winter Workspace, Artist in Residence in the Everglades, Swatch Art Peace Hotel (Shanghai), Morris Graves Foundation, Grand Canyon National Park and Wupatki National Monument, Yaddo, Fountainhead, Red Gate International Artist Residency, and STOCK20 (Taiwan).



Julie Evans has exhibited her paintings and works on paper extensively in the U.S. and abroad, including recent solo shows at Winkleman Gallery (NYC) and Julie Saul Gallery (NYC), John Davis Gallery (Hudson, NY), and The Baum Gallery at the University of Central Arkansas. Her work has been reviewed in *The New York Times*, *Artforum*, *Art in America*, *The New Yorker*, *Flash Art*, and elsewhere. She was awarded a Fulbright Scholarship to India, and fellowships to The MacDowell Colony, Yaddo, Ucross, Millay, and Tamarind Institute. Her work is included in over 200 international public and private collections, among them: The Rubin Museum of Art, U.S. Art in Embassies Program, Microsoft, Progressive Corporation, JPMorgan Chase Art Collection, and Pfizer, Inc. Evans currently teaches painting at The University at Albany, SUNY.



Bill Gilbert has curated numerous exhibitions, written essays, and produced a video regarding the work of artists from the US Pueblos, Juan Mata Ortiz, Mexico, and Pastaza, Ecuador. He is the recipient of a FIPSE grant and a Lila Wallace Arts International Grant, and is Emeritus Distinguished Professor of Art & Ecology and the Lannan Endowed Chair in Land Arts of the American West at the University of New Mexico. Gilbert formed and directed from 2012–2016 the Land Arts Mobile Research Center, and cofounded the Art & Ecology emphasis in the Department of Art and Art History at UNM. He completed his undergraduate work at Swarthmore College and Pitzer College and received his MFA from the University of Montana.



Andrew Ginzel has created a diverse range of site-specific works throughout the world for museums, galleries, architectural spaces, and performance venues, often working in collaboration with artist Kristin Jones. Large-scale works in Manhattan include *Metronome* on Union Square and *Oculus* throughout the World Trade / Chambers Street Subway station. Other projects include the Kansas City and Tampa airports and public buildings nationwide. Awards include the Rome Prize, the Bessie, three NEA grants, a Pollock-Krasner Foundation grant, and the Louis Comfort Tiffany Foundations, Indo-American, NYSCA, NYFA, and Rockefeller Foundation fellowships. Ginzel teaches at the School of Visual Arts and lives and works in New York City.



Julie Gross is a painter interested in rhythmic color and form fields, most recently referencing architecture and the body. She studied painting at Pratt Institute (BFA) and Hunter College (MFA), and has been exhibiting her work since 1972, including recent solo and two-person shows at Kaller Fine Arts (Washington, D.C.), and Kenise Barnes Fine Art (Larchmont, NY). She has been awarded residencies to Virginia Center for the Creative Arts, Ucross, Yaddo, Bau Institute, The MacDowell Colony, The Millay Colony for the Arts, and the Edward Albee Foundation, among others. In addition, Gross has received grants from The National Endowment for the Arts and the Pollock-Krasner Foundation. She currently lives and works in New York City.



Darina Karpov was born in St. Petersburg, Russia. She is represented by Pierogi Gallery (New York), and has exhibited with Hales Gallery (London). Her work is included in numerous public and private collections such as Princeton University Art Museum, West Collection, and Zabudowicz Trust (London). Awards include a Pollock-Krasner Foundation grant, a Leon Levy Foundation grant, and the National Academy's William Paton Prize. Her work was featured in *Frozen Dreams: Contemporary Art from Russia* by Hossein Amirsadeghi (Thames and Hudson). She trained at the Moscow Institute of Technology and attended the Maryland Institute College of Art before receiving an MFA from Yale University in 2001.



Patrick Kikut was raised in a small beach town in Southern California. He earned a BFA from University of Colorado and an MFA (1994) from the University of Montana. Although he is primarily an oil painter, he has employed a diverse range of media. His work has been exhibited nationally and internationally, and is included in numerous collections including the El Paso Museum of Art, The Missoula Art Museum, The Nicolaysen Museum, and the University of Wyoming. He has been awarded residencies at Ucross, Center for Land Art and Interpretation, and Polli Talu in Estonia. Since 2005, Kikut has been living, painting and teaching at the University of Wyoming in Laramie.



Byron Kim often works in an area one might call the abstract sublime—between conceptualism and pure paint. His multi-paneled painting *Synecdoche* was included in the 1993 Whitney Biennial. Kim's work is in the permanent collection of the National Gallery of Art (Washington, D.C.), the Whitney Museum of American Art (New York), Albright-Knox Art Gallery (Buffalo, NY), The Art Institute of Chicago, and the Berkeley Art Museum (CA), among others. Awards include the Louise Nevelson Award in Art, American Academy of Arts and Letters, the Alpert Award in the Arts, and a Guggenheim Fellowship. He received a BA from Yale University and attended Skowhegan School of Painting and Sculpture. He is currently a Senior Critic at Yale University and lives and works in Brooklyn.



Karen Kitchel creates environmentally resonant works that embody a sustained effort to transform and transcend landscape painting. The resulting work combines a conceptual point of view with meticulous craftsmanship. Her paintings have been featured in exhibitions throughout the U.S. and are in private and public collections worldwide, including the Denver Art Museum, Palm Springs Art Museum, Joslyn Art Museum, Tucson Museum of Art, Pomona College Art Museum, the U.S. State Department, and the New York headquarters of Pfizer, Inc. Kitchel graduated from Kalamazoo College and Claremont Graduate University. She is represented by Gerald Peters Gallery, Santa Fe and New York; and Robischon Gallery, Denver.



Nancy Manter is a painter and photographer whose work is based on elemental conditions of the weather, landscape, and the environment. She has exhibited widely throughout the United States, Europe, and South America. Her work is in numerous collections, including the Whitney Museum of American Art, The Metropolitan Museum of Art, Brooklyn Museum, The Museum of Modern Art, Fogg Art Museum, The Guggenheim Museum, The Mint Museum, The Milwaukee Museum of Art, The British Museum, and the Portland Art Museum. She has received fellowships from The MacDowell Colony, Ucross, Fundacion Valparaiso, Virginia Center for the Creative Arts, The Heliker-LaHotan Foundation, and The Princeton Atelier David Gardner Award. Manter lives and works in Brooklyn, NY and Bass Harbor, Maine.



Sydney Jane Brooke Campbell Maybrier Pursel is an interdisciplinary artist specializing in socially engaged, activist, performance, and new media art. A member of the Iowa Tribe of Kansas and Nebraska with strong Irish Catholic roots, she investigates personal identity and contemporary Indigenous issues—including food politics, assimilation, language loss, history, and appropriation. Her work has been shown at public parks, universities, and alternative spaces in Columbia, MO; Kansas City, MO; San Francisco, CA; Santa Fe, NM; Seattle, WA; Sheridan, WY; Toronto, ON; Vermillion, SD; and White Cloud, KS. Sydney received her MFA in Expanded Media at the University of Kansas and her BFA in Painting from the University of Missouri. She is the first recipient of the Ucross Fellowship for Native American Visual Artists.



Eleanor Ray has had solo and two-person exhibitions at the University of Tulsa (OK), Steven Harvey Fine Art Projects (New York), and the Landing (Los Angeles). Group exhibitions include Marinaro (New York), Andréhn-Schiptjenko (Stockholm), Atlanta Contemporary, Lamart Offspace (Antwerp), Brennan & Griffin (New York), Marc Straus (New York), the College of William and Mary, Rothschild Fine Art (Tel Aviv), the American Academy of Arts and Letters (New York), Interstate Projects (Brooklyn), and BRIC House (Brooklyn). Ray was the recipient of an American Academy of Arts and Letters Purchase Prize and a Fellowship in Painting from the New York Foundation for the Arts.



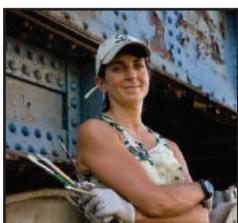
Joni Sternbach is a visiting artist at The Cooper Union and faculty member at the Penumbra Foundation (NYC). She uses early photographic processes to create contemporary landscapes and environmental portraits. Her long-term projects involve the Western landscape, including the series *Surfland*, which captures portraits of surfers in tintype. Her work is part of many international public collections including the National Portrait Gallery, London; MOCA Jacksonville; the Nelson-Atkins Museum; St. Louis Art Museum; and Museum of Fine Arts, Houston. Her monograph *Surf Site Tin Type* was published in 2015. She is represented by Von Lintel Gallery, Los Angeles, and Galerie Hug in Paris.



Don Stinson has had solo and group exhibitions at the Joslyn Art Museum (NE), the Phoenix Art Museum, and the Nicolaysen Art Museum (WY). His work is in the collections of the Denver Art Museum (Whitney Collection of Western American Art) and the Art in Embassies Program, among others. At Artist Space (NYC), he created a special project with the late architecture critic Herbert Muschamp. The Museum of Contemporary Art (Denver) featured Stinson's work in its exhibition, *Art and Artifacts from the Landscape of Glorious Excess*. He has had solos shows at David B. Smith Gallery (Denver) and exhibited at Gerald Peters Gallery (Santa Fe). Stinson received his MFA from the School of the Museum of Fine Arts, Boston, and Tufts University.



Ilene Sunshine is a New York City-based artist who uses an array of cast-off materials—leaves, plastic bags, abandoned toys, discarded Christmas trees—to explore the interface of nature and culture. Ranging from large-scale site projects to intimate drawings, her work has been exhibited widely in the U.S. and internationally, and is in numerous collections including the Victoria and Albert Museum (London) and Memorial Sloan Kettering Cancer Center (NYC). She has received fellowships from the New York Foundation for the Arts, Dieu Donné Papermill, The Constance Saltonstall Foundation, Ucross, The Ora Lerman Charitable Trust, and The MacDowell Colony, among other awards.



Pamela Talese is an on-site painter known for work featuring quotidian architecture and industrial structures. From 2005 to 2012 she painted the ships, buildings, and dry docks at the Brooklyn Navy Yard, where she maintains a studio. Since 2012, she has focused on paintings about 20th-century Rome, which entails annual visits to that city, and a series depicting the wild landscape of the Iveragh Peninsula in Ballinskelligs, Ireland. Her paintings are in many private collections in the U.S. and abroad, including the New-York Historical Society. Talese has been awarded residencies at Ucross, The Josef and Anni Albers Foundation, the American Academy in Rome (Italy), the Cill Rialaig Arts Foundation (County Kerry, Ireland), and a painting grant from the Peter S. Reed Foundation.



Amy Talluto was born and raised in New Orleans, LA and studied at Washington University, St. Louis (BFA 1995) and the School of Visual Arts, New York (MFA 2001). Her work has been featured in recent solo shows at Black & White Gallery (Brooklyn) and Jeff Bailey Gallery (Hudson, NY), as well as in numerous group shows at venues such as: The Samuel Dorsky Museum (New Paltz, NY), Geoffrey Young Gallery (Great Barrington, MA), Wave Hill (Bronx, NY), Abrons Art Center (NYC), and Kentler International Drawing Space (Brooklyn). She has been awarded residencies at the Provincetown Dune Shacks, Ucross, Byrdcliffe, and the Vermont Studio Center. Talluto currently lives and works in Hurley, NY.



Austin Thomas has exhibited nationally and internationally, with reviews appearing in *The New York Times*, *The New Yorker*, and *Paris Review*. She has completed public commissions for the New York City-based Public Art Fund, the Percent for Art Program, and Grinnell College (Grinnell, IA), and her work is in the permanent collection of the National Gallery of Art (Washington, D.C.). Her essay on being an artist appeared in *Living and Sustaining a Creative Life: Essays by 40 Working Artists*. Thomas holds a Master in Studio Art degree from New York University, and a BA in Arts and Psychology from University of Colorado. She lives in New York City where she ran a community-oriented, artist-centered art space called Pocket Utopia and now teaches at The New School (New York).



Josette Urso has exhibited in New York at the Drawing Center, Kathryn Markel Fine Arts, Kenise Barnes Fine Art, DFN Gallery, and the New York Public Library. She has received numerous awards, grants, and residencies: a Gottlieb Foundation Award; two Pollock-Krasner Foundation grants; a Basil H. Alkazzi Painting Award; fellowships at Ucross, Yaddo, the Oberpfälzer Künstlerhaus (Germany), and STOCK20 (Taiwan); the AIEP American Artist's Abroad program (Cambodia); the NEA; and the Ruth and Harold Chenven Foundation. Urso was also a participant in the Bronx Museum of the Arts AIM program. She received her MFA in Painting from the University of South Florida and currently works in Brooklyn.



Merrill Wagner received her BA from Sarah Lawrence College and attended the Art Students League from 1959 to 1963. She has exhibited her work both nationally and internationally. Recent solo exhibitions include *Amidst Chance and Order*, Konrad Fischer Galerie (Düsseldorf); *Works from the 70s*, Zürcher Gallery (New York); and *Merrill Wagner*, The New York Studio School (New York). Her honors include the Andrew Carnegie Prize, the Hassam Purchase Award, and awards from the National Academy of Design and the American Academy of Arts and Letters. Wagner's work is represented in permanent collections worldwide, including the Rose Art Museum (MA), Gemeentemuseum den Haag (The Hague), the Tacoma Art Museum, the Whitney Museum of American Art, and the Metropolitan Museum of Art.



Sarah Walker is an abstract painter who shows at Pierogi Gallery in Brooklyn and at the Gregory Lind Gallery in San Francisco. Her work has been exhibited at the deCordova Sculpture Park and Museum (MA), the Neuberger Museum of Art (NY), the Rose Art Museum (MA), the American Academy of Arts and Letters (NY), McKenzie Fine Art (NY), and the National Academy of Design (NY), among others. Articles examining her work have appeared in *Art in America*, *Art New England*, *The Boston Globe*, *The San Francisco Chronicle*, *ARTnews*, *The Los Angeles Times*, and other publications. Walker earned a BFA from the California College of the Arts and an MFA from the University of North Carolina at Chapel Hill.



Daniel Wiener's work has been exhibited nationally and internationally, notably at Bravin/Post Lee Gallery (NYC) and Acme Gallery (Los Angeles). Though he is known primarily for his intense and viscerally arresting sculptures, Wiener also works in watercolor, pen and ink drawings, and animation. His various awards include a Guggenheim Fellowship, a New York Foundation for the Arts Fellowship, and residencies at Ucross, Yaddo, and Dieu Donn  Papermill, among others. Wiener is affiliated with Lesley Heller Gallery (NYC), where he will have a one-person exhibition in the spring of 2019. He received his BA from the University of California, Berkeley and currently lives and works in Boerum Hill, Brooklyn.



Amanda Wojcik has exhibited at Stene Projects (Stockholm), Nina Freudenheim (Buffalo, NY), Susan Hobbs (Toronto), and regularly at the Elizabeth Leach Gallery (Portland, OR), where she is represented. She is the recipient of fellowships from MASS MoCA, Ucross, the Portland Art Museum, and The Ford Family Foundation, among others. Her work is in public and private collections including the Portland Art Museum and the Tacoma Art Museum. She received her BA in Art and Art History from Colgate University, and holds MFA degrees from Bard College and the New York State College of Ceramics at Alfred University. She is a professor and chair of the sculpture program at the University of Oregon in Eugene, Oregon.

ABOUT UCROSS

Located in northeast Wyoming in the foothills of the Bighorn Mountains, Ucross fosters the creative spirit of deeply committed artists and groups by providing uninterrupted time, studio space, living accommodations, and the experience of the majestic High Plains, while serving as a good steward of its 20,000-acre ranch. Residencies are awarded to nearly one hundred artists each year. Ten artists are in residence at one time, typically a mix of four visual artists, four writers, and two composers.



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