

CALL OF THE WILD

CELEBRATING ART OF THE PARKS

GRAND TETON NATIONAL PARK IN ART

Painting the Park from
Thomas Moran to Today

YOSEMITE 1938

On the Trail with
Ansel Adams and
Georgia O'Keeffe

YELLOWSTONE NATIONAL PARK

Through the Lens of Time

*Photography by Bradley J. Boner
and William Henry Jackson*



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Carl Rungius (1869–1959), *Rams on the Alert* (detail), oil on canvas, 25×30 inches, Estimate: \$200,000-300,000



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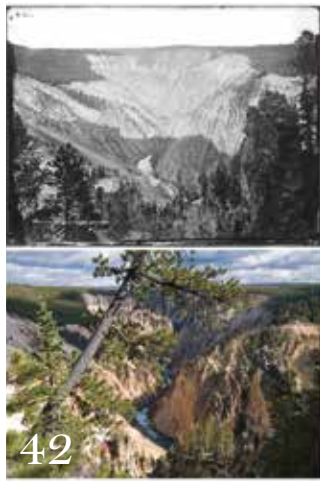


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TOP: Photograph No. 57-HS-88 [Electronic File]; Grand Cañon of the Yellowstone, from the east bank. July 28-30, 1871; Hayden Survey, William H. Jackson, Photographs, 1869 – 1878; Records of the U.S. Geological Survey, 1839 – 2006; National Archives at College Park, College Park, MD.

BOTTOM: Bradley J. Boner, Grand Canyon from the top of Uncle Tom's Trail, Yellowstone National Park, Wyoming. September 30, 2011. © Bradley J. Boner.

Ken Burns, Courtesy of PBS.



Travis Walker, Paragliders, 2004. Acrylic on Canvas. 60 x 72 inches. On Loan from Private Collection. © Travis Walker.



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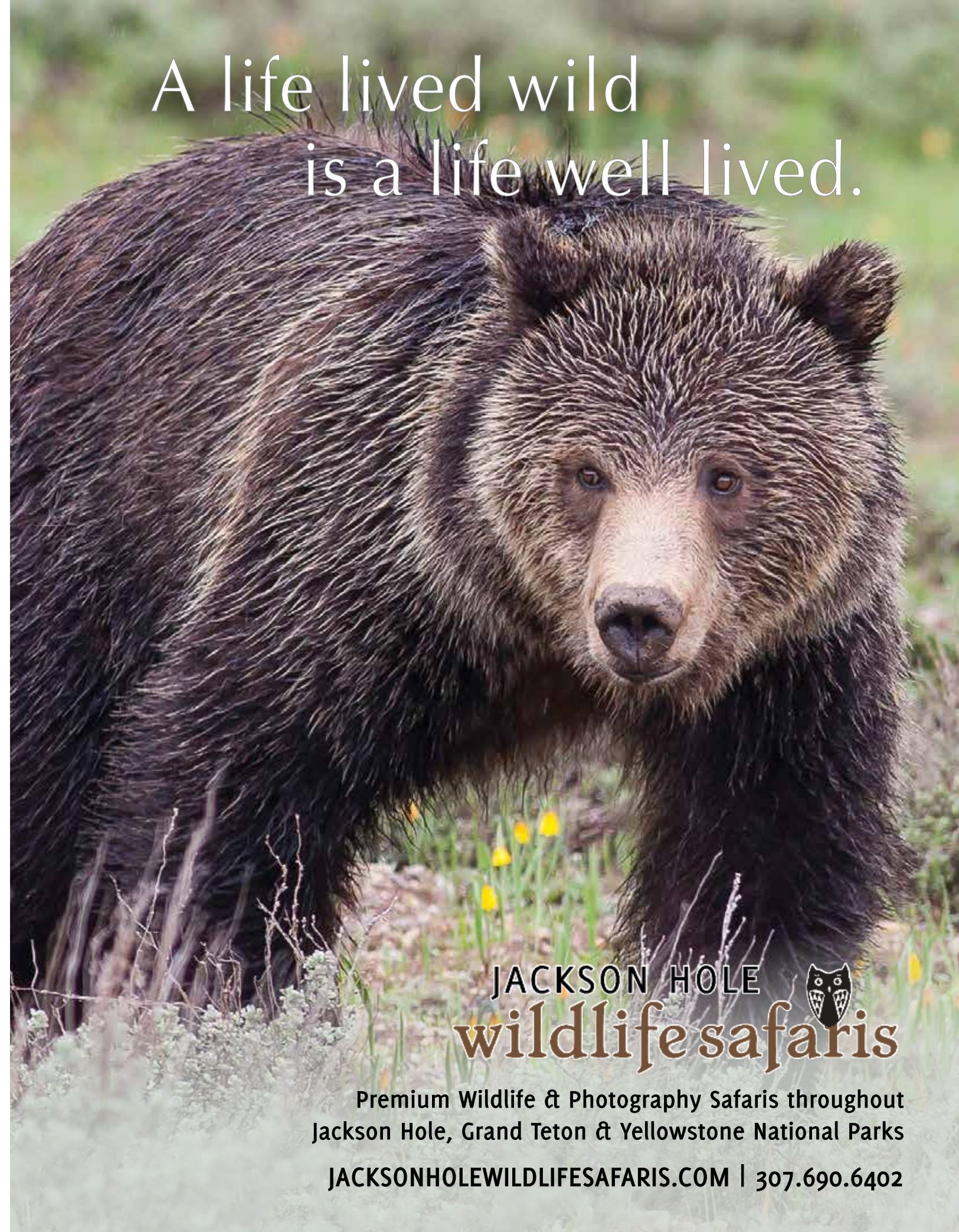
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FRONT COVER: Jim Wilcox (American, b. 1941), Shining Peaks, 2003. Oil on canvas. 12 x 16 inches. JKM Collection®, National Museum of Wildlife Art. © Jim Wilcox.

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The National Park Service celebrates its 100th anniversary this year. The National Museum of Wildlife Art is recognizing this momentous Centennial by presenting exhibitions and programs that illuminate the beauty, necessity, fragilities, and strengths of our neighboring national parks. The Museum is mindful of the National Park Service’s mission to “preserve unimpaired the natural and cultural resources and values of the national parks for the enjoyment, education, and inspiration of this and future generations.” Our Museum was created, like the national parks, for the citizens of the world. We now consider how we may enhance its mission—to promote the understanding of humanity’s relationship with wildlife through art, with a further hope to inspire conservation of the natural habitats depicted in our fine art.

This is a time of celebration for all the organizations that treasure wildlife and its environs. The trustees, staff, sponsors, donors, and volunteers of the National Museum of Wildlife Art are dedicated to presenting, preserving, and growing unsurpassed collections for you and future generations.



Debbie Frank Petersen, *Chairman of the Board*

The aim of art is to represent not the outward appearance of things, but their inward significance. -Aristotle

As this edition of the *Call of the Wild* rolls off the press, the landscape adjacent to The National Museum of Wildlife Art of the United States ripens to a green hue; nesting Canadian geese take up residence in the wetlands; and the resident elk herd below migrates to higher summer ground, leaving behind the antlers they’ve shed during a long winter: the season of rich and full animal life continues on.

The National Museum of Wildlife Art was established in 1987 as a non-profit organization by a group of founding trustees who shared a vision to create a collection of wildlife art that could be enjoyed by the public. It was their hope, then and now, that providing this space would inspire and enhance an appreciation for wildlife, nature, and conservation.

This conservation story begins with the Museum’s location as a neighbor to the largest intact ecosystem in the Lower 48 states. The Greater Yellowstone, comprising Yellowstone National Park, Grand Teton National Park, the Bridger-Teton National Forest, the National Elk Refuge—and more—is one of the cradles of the environmental protection movement in the United States. Whether perched on a hiking trail in one of the national parks, or simply gazing from the Museum’s large picture windows across the Elk Refuge, our location allows for wildlife experiences both within and without the walls of the building. Visitors and locals alike can visit the Museum and feel awash in the deep bonds we share with nature and our fellow creatures on earth. The Museum reminds us of these bonds, and captures the evolving attitudes we’ve taken towards the natural world through centuries of masterworks from an international roster of artists.



Steve Seamons, *Acting Director*

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JACKSON HOLE AIRPORT

Located just 7 miles from the National Museum of Wildlife Art, the Jackson Hole Airport is the only commercial airport in the country located inside a national park. The airport currently offers nonstop airline service seasonally from 13 destinations throughout the U.S.

After you land, please look for the National Museum of Wildlife Art video on the large screens to the right of the rental car agencies. You can view this video from our website homepage as well.

BIKE THE COMMUNITY PATHWAY TO THE MUSEUM

The National Museum of Wildlife Art is easily accessible by the Friends of Pathways trail system in Jackson. Visitors are encouraged to arrive to the Museum between May and October by bicycle.

WHERE TO STAY

Your base for your National Museum of Wildlife Art Visit:

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- Breakfast for two at The Grill at Amangani
- Lunch for two at the Rising Sage Café, inside the Museum
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RECHARGE AT THE NATIONAL MUSEUM OF WILDLIFE ART

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By Jennifer Marshall Weydeveld

There's something about being face-to-face with wildlife art, spending time in front of the artwork, and thinking about the artists who have captured these amazing creatures across time and space that recharges me. We hear from visitors that seeing our collection in person is an inspiration.

The National Museum of Wildlife Art is consistently ranked as a top attraction in Jackson Hole. We are proud to present spectacular wildlife paintings and sculptures that inform visitors about the region and beyond. We believe that experiences with wildlife art can change how nature is perceived, provide shared understanding between cultures, and encourage conservation of the natural world.

In Jackson Hole, we celebrate outdoor adventure, wildlife sightings, and art. The valley is truly an art lover's paradise, and each year becomes more renowned as an arts destination. The National Museum of Wildlife Art hosts many cultural offerings including the *Plein Air Fest, Etc.* in June, the *Western Visions Show & Sale* in September, and our robust and compelling exhibitions throughout the year. Along with the Jackson Hole Fall Arts Festival, Grand Teton Music Festival, and the extensive selection of dance, music, lectures, and community arts gatherings at The Center for the Arts—there is a rich and diverse artistic community for locals and travelers alike.

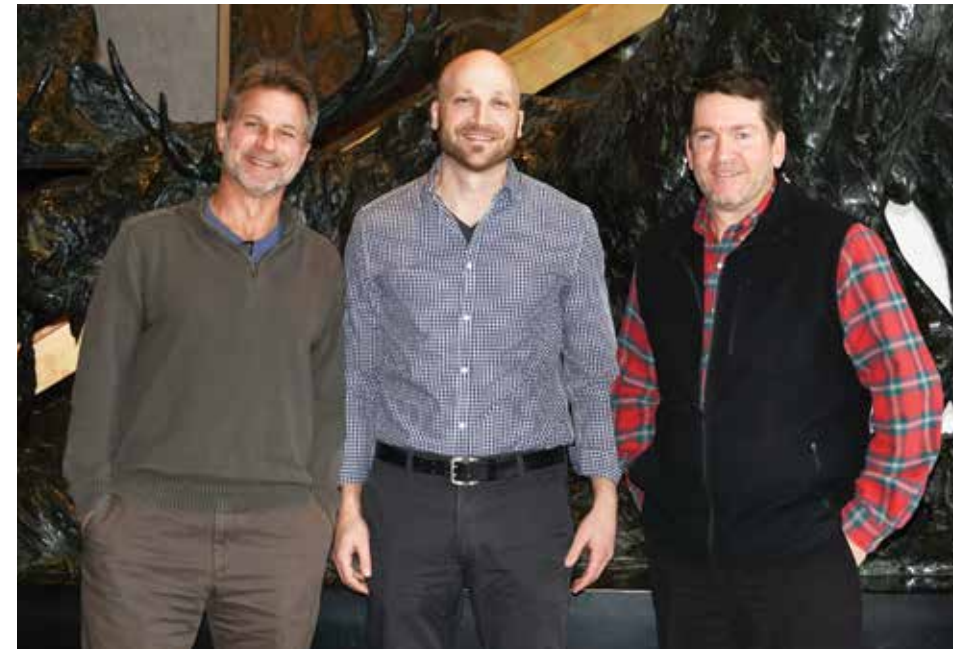
Complete Your National Park Experience

As the United States celebrates the centennial of America's best idea—the National Park Service—the National Museum of Wildlife Art commemorates this important part of our cultural fabric with numerous park-themed exhibitions and events. The National Museum of Wildlife Art's compelling and beautiful summer exhibitions include *Grand Teton National Park in Art*; *Yosemite 1938: On the Trail with Ansel Adams and Georgia O'Keeffe*; *Yellowstone National Park: Through the Lens of Time, Photography by Bradley J. Boner and William Henry Jackson*; and *Vintage Park Posters*. We hope you will visit us throughout the year to witness all the National Museum of Wildlife Art has to offer with your own eyes.

Modern Guide to the National Museum of Wildlife Art

Technology expands the Museum.

As The National Museum of Wildlife Art approaches its 30th Anniversary, we are debuting a new website and app. This technology will ensure we reach many more art, travel, and wildlife aficionados.



LEFT TO RIGHT: Jon Flor, Andy Selness, Doug O'Leary from RDO Marketing.

Mobile traffic now accounts for more than half of total Internet traffic. Our new website will allow visitors to access the full National Museum of Wildlife Art website on a smart phone or tablet with optimal viewing and interaction experience—easy reading and navigation with a minimum of resizing, panning, and scrolling. In addition, the redesign will allow us to share the Museum's collection using our new The Museum System (TMS) database. It will also include a new e-commerce system for shopping, membership, and events.

The web development team from RDO includes: Doug O'Leary (project lead), Jon Flor (creative director), Andy Selness (web developer), and Chad Baures (web performance).

We also rolled out a new interactive National Museum of Wildlife Art app. The app allows you to experience curated tours and NMWA-content directly from your device, on or offline. Activate our app on the Sculpture Trail, which commences with a video of sculptor Sandy Scott speaking about the installation of her monumental sculpture, *Presidential Eagle*, one of the first major works to be placed on the Sculpture Trail.

The app includes numerous videos produced by Storm Show Studio's Darrell Miller and Amy Goicoechea, Director of Programs & Events. Watch Richard Loffler speak about *Buffalo Trail* or Gwynn Murrill discuss *Coyote V*. All of the videos are powerful and a joy to watch. The library of videos includes interviews with esteemed artists such as Tim Shinabarger and Simon Gudgeon, plus many more. With this interpretive companion on the Sculpture Trail, sculptures and their creators come alive from every angle.

"It is a privilege for our team to help increase consumer awareness, interest, and engagement in the National Museum of Wildlife Art through the design of a more agile and mobile-friendly website. We aspire to make the Museum a "must-see" experience attraction for anyone who visits or lives in Jackson Hole. The signature collection of wildlife art in the U.S., if not the world, presented within the natural beauty of the Tetons: this is an experience to be treasured. RDO looks forward to building a website that will capture the essence of this special museum while it attracts new friends and visitors."
- Doug O'Leary, RDO Marketing

"Cuseum is thrilled to be partnering with the National Museum of Wildlife Art to help drive visitor engagement through this new mobile app. With the National Museum of Wildlife Art mobile guide, visitors can take guided tours and learn more about works of art through rich multimedia and artist interviews."

- Brendan Ciecko, CEO & Founder of Cuseum

We salute the two firms we have partnered with—RDO Marketing and Cuseum. We hope you enjoy learning from these forward-thinking and dynamic new digital products.

DOWNLOAD OUR FREE APP

Simply go to the Apple iTunes store and search for "National Museum of Wildlife Art" to download the app. The app is also available at wildlifeart.org/app.



Your experience at the National Museum of Wildlife Art is important to us and to others. Help us get the word out on what we have to offer on the No. 1 resource for travelers: TripAdvisor. We hope your comments will encourage people to come view our current exhibitions while inspiring new Museum guests to visit us.
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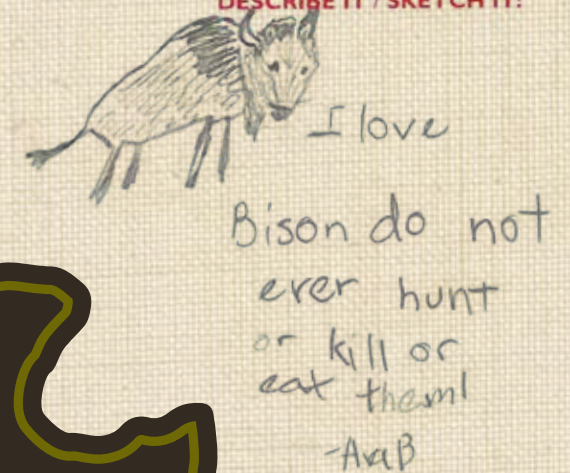


“And to lose the chance to see frigatebirds soaring in circles above the storm, or a file of pelicans winging their way homeward across the crimson afterglow of the sunset, or a myriad terns flashing in the bright light of midday as they hover in a shifting maze above the beach—why, the loss is like the loss of a gallery of the masterpieces of the artists of old time.”
– President Theodore Roosevelt

“Yosemite Valley, to me, is always a sunrise, a glitter of green and golden wonder in a vast edifice of stone and space.”
– Ansel Adams, *Photographer*

“My painting is a love letter to Grand Teton National Park.”
– Kathryn Turner, *Painter*

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– Mardy Murie, *Conservationist*

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“[The National Park Service Centennial] gives us an opportunity to reflect upon the amazing work of ordinary citizens to champion the preservation and protection of our nation’s most special places and stories.”
– David Vela, *Grand Teton National Park Superintendent*

“The National Parks belong to everyone equally. They are places where we can go for inspiration, rejuvenation, to learn more about our history and our place in the world. Our relationship with the land is essential to understanding just who we are as a people.”
– Ken Burns, *Documentary Filmmaker*

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Between 1935 and 1943, the Works Progress Administration's Federal Art Project printed more than two million posters in 35,000 different designs to stir the public's imagination. A portion of the posters were designed to promote the National Park Service and the nation's diverse array of magnificent parks. This exhibit will feature a selection of original park posters, supplemented by modern reproductions.

Ranger Doug's Enterprises produces faithful silkscreen reproductions of the WPA National Park serigraph posters. Using a painstaking 5-year process, the company hand-draws every screen from the original black and white photographs before recoloring each one using artwork and palettes appropriate to the time period.

WHAT IS SERIGRAPH?

In serigraph printing, artists use stencils and a mesh screen, adding one layer of colored ink at a time through the screen. WPA serigraph posters are extremely fragile—only 2,000 have survived the passage of time, which represent less than one tenth of one percent of those produced!

EXPERIENCE AN OPEN STUDIO

Open Studios are all-ages art-making spaces that bring the Museum's exhibits to life and encourage visitors to explore new materials and ideas.

Try your hand at **plein air painting** with Sumi-e (paint with water) boards and a time-lapse film of the National Elk Refuge view beyond the Museum walls.

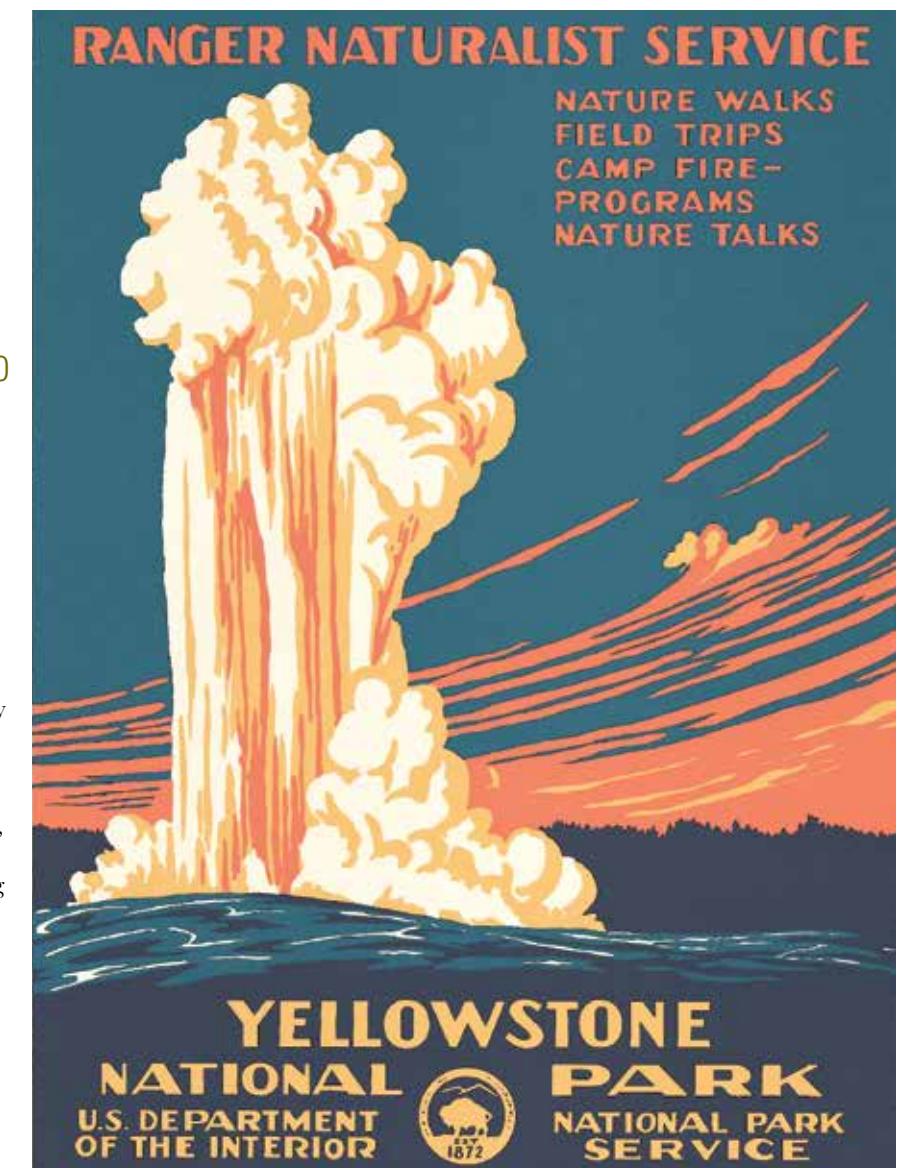
Screen print your own artwork from 12:00 p.m. – 2:00 p.m. on weekdays.

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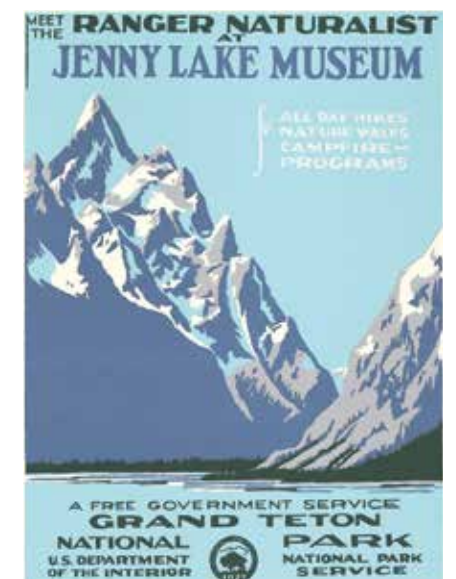
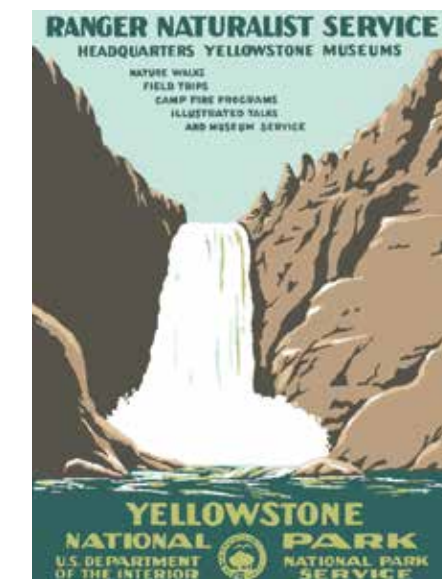
Contribute a personal national park memory to our **Centennial Time Capsule**.

PUBLIC TALKS WITH RANGER DOUG

During the National Museum of Wildlife Art's *Plein Air Fest, Etc.* on Saturday, June 18th, Ranger Doug will give two free public talks about his National Park Poster serigraph prints. 10:30 a.m. & 12:30 p.m.



© C. Don Powell, *Yellowstone Geyser*. Contemporary Design by Doug Leen and Brian Maebius.



© C. Don Powell, *Yellowstone Falls*. Contemporary Design by Doug Leen and Brian Maebius.
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NEW LEASE ON LIFE

Wildlife Conservation Success Stories from the National Park Service

In 1892, naturalist George Bird Grinnell penned a call to arms in Scribner’s Magazine called “The Last of the Buffalo.” “Of the millions of buffalo which even in our own time ranged the plains in freedom, none now remain. From the prairies which they used to darken, the wild herds, down to the last straggling bull, have disappeared. In the Yellowstone National Park, protected from destruction by United States troops, are the only wild buffalo which exist within the border of the United States,” he wrote.

That herd still exists, and has since grown. Grand Teton National Park Superintendent David Vela calls stories like these “a success story.” Wildlife management in the national parks means lots of cooperation, scientific study, and efforts aimed at ecosystem balance, above all. In those acts of reestablishing an oft-precarious balance, here are some success stories to be celebrated...plus one cautionary tale.



Image provided by the National Park Service.



ELK

Great Smoky Mountains National Park, NC, TN

By 1900, most Americans would have forgotten the elk herds that once grazed in the southern Appalachian mountains and eastern United States. However, in 2001, the National Park Service reintroduced 25 elk and an additional 27 in 2002 to Great Smoky Mountains National Park. Approximately 150-200 elk now roam the national park’s Cataloochee Valley.

THE GRAY WOLF

Yellowstone National Park, WY, ID, MT

In 1926, the last Yellowstone wolf pack was killed. This left the Greater Yellowstone Ecosystem without one of its major predators until 1995, when the process began to reintroduce 31 gray wolves from Canada to the national park. Almost 20 years later, the 2014 Yellowstone National Park Wolf Project Annual Report recorded at least 104 wolves in 11 packs.

NENE

Hawai’i Volcanoes National Park, HI

The nene is Hawai’i’s state bird—a goose that evolved from ancestors such as the Canadian goose. Of nine original species of Nene, only one remains due to over-hunting and loss of habitat. Hawai’i Volcanoes National Park has been working since the 1970s to monitor and assist in the recovery

of the Nene population. They band each bird—whether captive or wild—and have improved breeding conditions by closing some areas to the public and creating predator-resistant enclosures for the birds to brood and nest.

ISLAND FOX

Channel Islands National Park, CA

With habitat on 6 of California’s 8 Channel Islands, the island fox represents a distinct subspecies on each island. A complex web of factors led to severe island fox declines in the 1990s, including rising golden eagle populations. San Miguel Island supported only 15 surviving island foxes by 2000. Since 1999, a cross-agency effort to re-balance the proper populations of eagles—plus captive breeding—has led to island foxes gaining back their paw-hold on the Channel Islands.

BLACK-FOOTED FERRET

Badlands & Wind Caves National Parks, SD

Native to the Western Great Plains Ecosystem, black-footed ferrets rely on prairie dogs as their sole food source. When western settlers poisoned prairie dog towns, black-footed ferret populations took a nosedive, scraping extinction in the 1970s. In 1994, Badlands National Park reintroduced the species. When this proved successful, rangers reintroduced them to Wind Caves National Park in 2007.

BURMESE PYTHON


Everglades National Park, FL

Here we see the problem of ecosystem balance from the opposite angle: The Burmese python is not a native species to the Everglades, but originates in southeast Asia. The current proliferation of the snakes in south Florida began when pet owners released the snakes into the wild. Swiftly, the pythons began to target other animals, leading to significant impact on the region’s ecology and threatened species. The National Park Service has collaborated with other agencies to propose management solutions and educate the public. In January 2012, the U.S. Fish and Wildlife Service designated the Burmese python as an “injurious species,” which bans the importation of Burmese pythons, or transfer between states.

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Artists play a key role in picturing many species on the edge of extinction, both in North America and abroad. This exhibit presents images of animals alongside brief, informative text discussing the conservation status of each creature. This year’s installation features bison, pronghorn, lions, elephants, tigers, and polar bears.



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John Clymer (1907-1989), *Moving Camp*, oil on canvas, 20 x 40 inches, Estimate: \$150,000 - \$250,000

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Bob Kuhn (1920-2007), *Midnight Serenade*, acrylic on board, 9 1/2 x 12 inches, Estimate: \$25,000 - \$35,000



Bob Kuhn (1920-2007), *South Texas Whitetails*, acrylic on board, 12 x 20 inches, Estimate: \$40,000 - \$60,000

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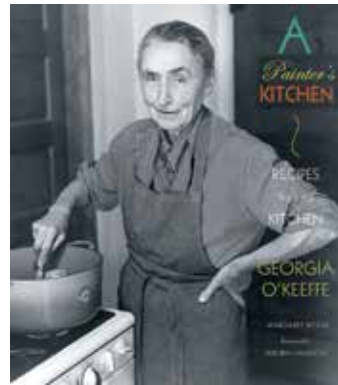
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MUSEUM SHOP

Full of art, nature, and wildlife-inspired one-of-a-kind gifts, the Museum Shop offers apparel, accessories, books, children's gifts, home furnishings, fine jewelry, stationery, posters, prints, and special exhibition items. Some specially curated items we're currently excited about include:



The Museum Shop will also commemorate the NPS Centennial (1916-2016) with Ranger Doug's limited edition serigraph prints of *Yellowstone Geyser*, *Yellowstone Falls*, and *Jenny Lake*. Jenny Lake was the first poster designed by the Federal Poster Project for the national parks, first printed in 1938.



In honor of our *Yosemite 1938: On the Trail with Ansel Adams and Georgia O'Keeffe* exhibit, the Museum Shop will have *A Painter's Kitchen: Recipes from the Kitchen of Georgia O'Keeffe* for sale. This cookbook highlights Georgia O'Keeffe's creativity—not on canvas, but in the kitchen where she took great pride in her healthy culinary style. O'Keeffe fans should not miss a stop in the JKM Gallery to view her 1954 oil on canvas, *Antelope*, which she spoke about as "one of her best" works.



Michele Al-Ghetta

1. *The Paintings of Tucker Smith*
Item #3466 | \$65

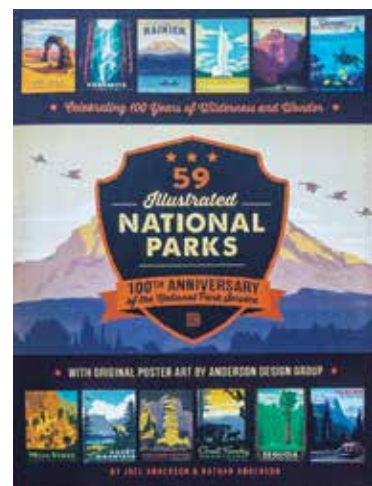
2. *Forces of Color & Spirit*
John Nieto, Item #12768 | \$135

3. *Moose paddle and willow basket*
locally made by Teton Original Baskets
Item #4703 | \$490

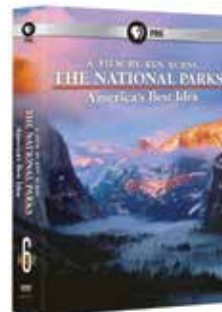
Other baskets available include Elk, Whitetail, and Mule Deer baskets, various designs and sizes. No two baskets are the same. Prices are based on size and type of antler. | From \$130

4. *Carl Rungius – Artist and Sportsman*
Item #3202 | \$110

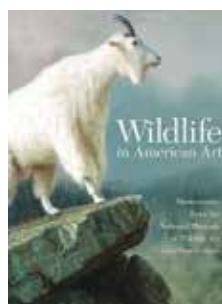
5. *Grizzlies of Pilgrim Creek*
(Thomas Mangelsen)
Item #5112 | \$60



59 Illustrated National Parks: Celebrating 100 Years of Wilderness and Wonder by Joel Anderson. This 160-page soft cover book is perfect for any outdoor lover, poster art fan, or American history buff. The large 9x12 inch full-color book includes all 59 of our National Park Service posters, plus 12 oil paintings, historic photos, a map of the U.S.A., facts, travel tips, and the 100-year history of the National Park Service.



This year's issue of *Call of the Wild* features a Q&A with two-time Academy Award nominee Ken Burns and creative collaborator Dayton Duncan on pages 20-25. Burns tells the story of the national parks and the people who helped create them in his PBS documentary miniseries, *The National Parks: America's Best Idea*. The DVD set will be for sale.



To learn more about the National Museum of Wildlife Art and our collection, we invite you to peruse a copy of *Wildlife in American Art: Masterworks from the National Museum of Wildlife Art* by Petersen Curator of Art and Research, Dr. Adam Duncan Harris.

For more information, or to purchase items over the phone, please contact the Museum Shop at 307-732-5428 or visit wildlifeart.org.

WOLF KAHN



Long and Low, 2016, oil on canvas, 36 x 84 inches

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AMERICA'S
Best Idea

A Conversation with Ken Burns & Dayton Duncan

Interview by Irene Rawlings



THE PIONEERS

America's Best Idea chronicles many of the important figures across the past century-plus who worked tirelessly and single-mindedly to protect national parks and monuments. These include conservationist John Muir, photographers Carleton Watkins and William Henry Jackson, painter Thomas Moran, and President Theodore Roosevelt, to name just a few. Roosevelt ingeniously wielded the Antiquities Act of 1906 to protect multiple parks and monuments, including the Grand Canyon.

Thomas Moran, *The Canyon of the Yellowstone*, c. 1911. Images courtesy of Library of Congress, Prints and Photographs Division Washington, D.C., LC-USZC4-4411.

Carleton E. Watkins, *Mirror View, Three Brothers, Yosemite Valley, Mariposa County, Cal*, c. 1871-1878. Image courtesy of Library of Congress, Prints and Photographs Division Washington, D.C., LC-DIG-stereo-1s01424.

William Henry Jackson and another man with photographic equipment on mountain near Yellowstone Park, Wyoming, 1871-1878. Image courtesy of Library of Congress, Prints and Photographs Division Washington, D.C., LC-USZ62-93569.

Theodore Roosevelt and John Muir on Glacier Point, Yosemite Valley, California, 1903. Image courtesy of Library of Congress, Prints and Photographs Division Washington, D.C., LC-DIG-ppmsca-36413.



The National Park Service was created in 1916. Writer and historian Wallace Stegner called the national parks “...the best idea we ever had...absolutely American, absolutely democratic...” To coincide with the Centennial celebration this year, PBS rebroadcasts the critically acclaimed 2009 Ken Burns’ documentary series *The National Parks: America’s Best Idea*. The 12-hour, six-part documentary series was directed by Ken Burns and written by his longtime colleague Dayton Duncan. **Call of the Wild** interviewed Burns and Duncan in their New Hampshire production studio.

Call of the Wild: How did this documentary come about?

Dayton Duncan: I was in the Grand Tetons with my wife and I thought: Why haven’t we done a film about the national parks? So...I prepared a proposal to present to Ken and I had barely started when he said: Let’s do it.

The films we do are about uniquely American people, ideas, and events. Our national parks are the Declaration of Independence applied to the landscape. It had its first physical manifestation in the depth of the Civil War (in 1864) when Abraham Lincoln set aside land for Yosemite in what would become the nation’s first park.

Ken Burns: When Dayton came to me with his idea, he didn’t even get the first sentence out before I agreed... enthusiastically. I knew this was not going to be a travelogue, but a history of how the national parks came to be during a time (late 19th century) when Manifest Destiny was the prevailing attitude. We don’t have the great cathedrals of Europe, but we are a people who were liberated to worship according to our hearts and individual consciences. Following in the footsteps of

Emerson, Thoreau, and John Muir, we can find our own way of worshiping God in nature. Perhaps we can see this as a uniquely American catechism.

COTW: How long did the documentary take to make?

DD: I started doing research in 2000, visited all 58 national parks, and we moved into full-time production in 2003. It took six years to film. The documentary was broadcast on PBS in 2009.

COTW: How many parks did you film?

DD: While we did not take a film crew to all 58, we include images from each of the parks.

COTW: You must have taken miles of great footage. How did you decide what to include?

DD: Because we were working with such a big palette, we wanted to shoot some parks—like Yellowstone and the Grand Tetons—in more than one season. And you recognize that,

even with the best planning, you can encounter the worst weather and the worst shooting conditions. This added an extra year to the production schedule. I shot the first roll of film in 2003 and the last roll in 2007.

COTW: Film? You shot on film?

DD: Yes, on film. We work the old fashioned way. In film, you get a better texture, richer colors, and a greater range of light and dark. We believed...particularly for these magnificent landscapes, that we could better explain why we’re saving this place if we shot it right. More expensive because, after you’re done shooting, you have to go get it developed. But, in the end, what you have is more like a painting than a photograph.

COTW: How did you do your research?

DD: My job was to learn everything about how the parks came to be and then to wrestle this mountain of information into a narrative. I read a lot of books, old newspaper accounts, and talked with a lot of people. Early on we realized that this was not going to be a nature film or a travelogue. It was going to be a story of “an American idea.” We found that to be as interesting as it is significant.

COTW: The national park concept started in the United States. Why and how?

DD: That’s true. Nobody had done this before. And it sprang

from us as a people. It is a “bottom-up” rather than a “top-down” creation. It is a story about the passion and dedication of a single individual or a group of people who work tirelessly to convince Congress to save the most beautiful and sacred places in the hope that generations they will never know will fall in love with it the way they did.

KB: The national parks are an inspirational story of how ordinary people from all walks of life were able to protect natural areas from exploitation. The creation of the national parks while we were still a young nation said to Europe: “You have the ancient cathedrals, but we have trees that are 3,500 years old...and the Grand Canyon...and the most amazing landscapes that we’re going to preserve so they can be enjoyed by all.”

COTW: In your research were you able to trace how this grand idea changed and developed?

DD: Yes. We began by protecting scenery and, over time, we realized that we have to protect species and flora...and to preserve historic sites that tell who we are and, I’ve got to tell you, not all of the stories are heroic. But only a great nation like ours would set aside historic sites to [remember] some mistakes we’ve made as a people.

COTW: What are your thoughts as you revisit your documentary now—in the centennial year of the founding

of the National Park Service?
DD: I was very gratified by the response our documentary got in 2009. And I think it has held up. And members of the National Park Service we got to know during the filming have contacted us to say “thank you.” They say that we reminded them of why they do what they do. Our film is a reminder that our national parks are stunningly beautiful and spiritually significant.

COTW: In your documentary, you say that our national parks are a pure manifestation of democracy. What do you mean?
DD: Simply put, the National Parks are the Declaration of Independence applied to the landscape. The Declaration of Independence says that all people are created equal and are endowed with the right to life, liberty, and the pursuit of happiness. The national parks are a logical extension of our nation’s founding document.

KB: The National Parks belong to everyone equally. They are places where we can go for inspiration, rejuvenation, to learn more about our history and our place in the world. Our relationship with the land is essential to understanding just who we are as a people.

COTW: What were your thoughts when you visited the National Museum of Wildlife Art?
DD: What a terrific museum...in an incredible setting. If you’re interested in the history of the national parks, you know that art and photography are interlinked with the concept of the parks from the very beginning. The photography of Carleton Watkins and the paintings of Thomas Moran helped convince Congress to set aside the early parks. That will tell you something about the power of art. And, as someone who’s interested in the history of the American West, I am impressed by the Museum’s unbelievable collection of art by the West’s great painters. (Carleton Watkins’ photos influenced Yosemite Valley being protected by President Lincoln in 1864. William Henry Jackson’s photographs paired with the paintings of Thomas Moran produced during the 1871 Hayden Survey helped influence the formation of Yellowstone National Park.)
KB: The art in the Museum includes both historic and contemporary paintings and sculpture of “charismatic megafauna”—big animals like bears and buffalo that people really like. So...what I’m saying is the National Museum of Wildlife Art can inspire art, but that art can inspire people to do important things like conservation, and species preservation.

COTW: Your documentary won many awards and we hear that you also became honorary park rangers.
DD: Yes, the NPS, in a surprise move, made both Ken and me honorary park rangers. I think there are only about 50 people who have received this honor. Now, if I start to get grumpy, my kids bring me my ranger hat and tell me that I have to be more polite. It works.
KB: Oh man...what an honor! We were nominated for two Academy Awards and numerous Emmys but I don’t think there’s anything better than being an honorary ranger. We had an amazing ceremony in the Interior Department...and most of the other honorary park rangers are dead ex-presidents.



COTW: Do you have any creative ideas about how parks can effectively accommodate the growing numbers of visitors—especially in this centennial year?

DD: I look at this dilemma and see two questions. One is that parks can become overcrowded. The second is that people will stop caring about the national parks. The first can be managed. The national parks belong to everyone. All of us are co-owners. People have a right to see the parks and the parks have to be protected. So this is a management question to which I don’t pretend to know the answer—except that there are quiet corners in remote parts of every park. You just have to figure out where they are and how to get there.

The larger question is the flip side. I fear that an increasingly urban, increasingly diverse, increasingly technologically savvy population will lose interest in our national parks and wild spaces. If you’re going to have a choice of problems...I’d rather say...whoa...look at all of the people!

COTW: How did you develop what is now called “The Ken Burns Style?”
KB: I’ve done this since my very first documentary about the Brooklyn Bridge in 1981. It is a combination of slow camera movement—panning and zooming—over still photographs



LEFT TO RIGHT: Buddy Squires, Ken Burns, Dayton Duncan. Photographs courtesy of PBS.

combined with authentic sounds.
To get a little more involved...there are four visual elements—still photo, motion picture, talking heads, and live cinematography—and four oral elements—period music, complicated and authentic sound effects, first-person voices, and third-person narrative.

COTW: How do you choose the voices for the narration?
KB: I’m not looking for celebrity but for people with a certain timbre of voice and for people who can inhabit a character. Sometimes it is famous people, sometimes just people living in our village. Emmylou Harris read for us for almost 40 years. We also worked with Arthur Miller, Julie Harris, Kurt Vonnegut, Studs Terkel...and Meryl Streep was the voice of Eleanor Roosevelt in *The Roosevelts: An Intimate History* (premiered in 2014).

COTW: What are you working on now?
KB: *Jackie Robinson*, co-produced with my daughter Sarah Burns and her husband David McMahon broadcasts on PBS this spring. We interviewed some players from the old Dodger days and sports historians. It is a historical piece but everything that happened to Robinson is happening again in

America today.
I’m just finishing a biography of Waitstill Sharp, a Unitarian minister from Wellesley, Massachusetts. Together with his wife, Martha, they saved hundreds of European Jews from the Nazis.
Some of my upcoming projects include films on the Vietnam War, a history of country music, and a biography of Ernest Hemingway. •



Ken Burns and his family on National Museum of Wildlife Art Trustee Barbara Carlsberg’s Yellowstone bus in the Rose Parade.

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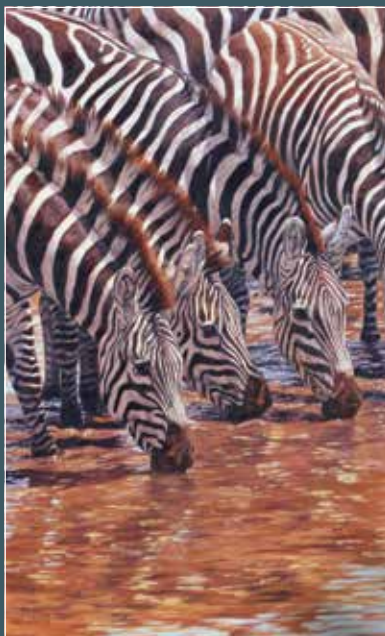
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YOSEMITE'S *Visual Poet*



BY KIRSTEN RUE

“Another glorious Sierra day in which one seems to be dissolved and absorbed and sent pulsing onward we know not where,” recorded John Muir in his 1911 book, *My First Summer in the Sierra*. “Life seems neither long nor short, and we take no more heed to save time or make haste than do the trees and stars. This is true freedom, a good practical sort of immortality.”

If Muir's records of a soul awakened by the Yosemite wilderness became the voice of the first park set aside for protection—by the state of California in 1864 and then by an act of Congress

in 1890 —then surely Ansel Adams is heir to his legacy, and equally central to the story of the High Sierra and the National Park Service as a whole. Like Muir, Adams evangelized his beloved Yosemite landscape through artistic expression; like Muir, he introduced influential visitors to the deep wilderness of the region and played a role in the conservation of countless public lands.

This is the story of *Yosemite 1938: On the Trail*. “Yosemite was such a special place to him, and he just reveled in taking different people through it. That's evidenced by the expedition that we're lucky enough to have the portfolio for,” says Adam Harris, Petersen Curator of Art & Research at the National

Museum of Wildlife Art. “He was just so proud of this place that he could show off to his friends, and he wanted them to be as enthusiastic about it as he was.” These friends just happened to be major figures themselves: artist Georgia O'Keeffe, David McAlpin, and McAlpin's cousins, Godfrey and Helen Rockefeller. After the close of an extraordinary 10-day pack trip through a selection of sites hand-picked by Adams himself, the photographer presented each group member with an album of personalized photographs and annotations, preserving a glimpse into the contemporaneous world of two American legends.

Adams' love affair with Yosemite



OPPOSITE PAGE: Ansel Adams (American, 1902 – 1984), *Cathedral Peak*, 1938. Black and White Silver Gelatin Photograph. 5 1/2 x 7 1/8 inches. Gift of the Sarah S. McAlpin Family, National Museum of Wildlife Art. © 2009 The Ansel Adams Publishing Rights Trust. Reproduced by permission of the Trustees of The Ansel Adams Publishing Rights Trust. All Rights Reserved.

LEFT: Ansel Adams (American, 1902 – 1984), *Untitled, Georgia O'Keeffe and Tree*, 1938. Silver Gelatin Photograph. 17 1/8 x 4 3/8 inches. Gift of the Sarah S. McAlpin Family, National Museum of Wildlife Art. © 2009 The Ansel Adams Publishing Rights Trust. Reproduced by permission of the Trustees of The Ansel Adams Publishing Rights Trust. All Rights Reserved.



Ansel Adams (American, 1902 – 1984), *Untitled* (David McAlpin, Al Rhode, Helen Rockefeller, Georgia O'Keeffe: Top Image), 1938. Black and White Silver Gelatin Photograph. 4 5/8 x 5 3/4 inches. Gift of the Sarah S. McAlpin Family, National Museum of Wildlife Art. © 2009 The Ansel Adams Publishing Rights Trust. Reproduced by permission of the Trustees of The Ansel Adams Publishing Rights Trust. All Rights Reserved.

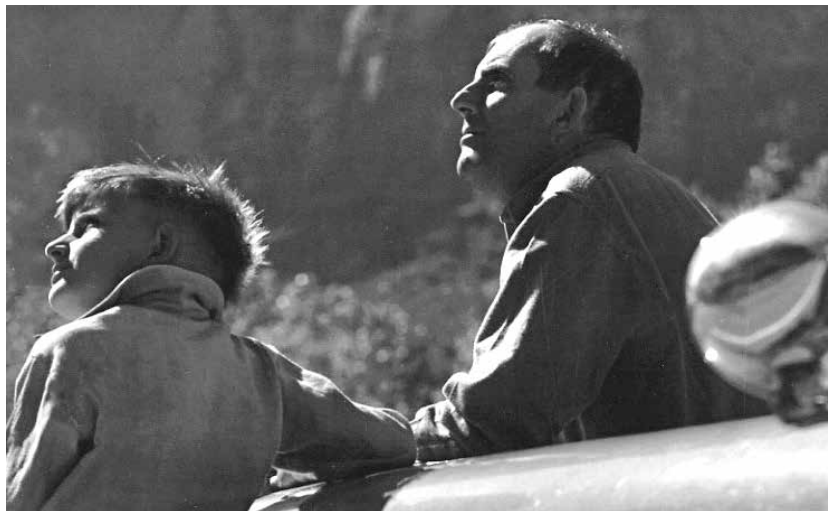
began as a youth. Dr. Michael Adams, Ansel's son, recalls that in 1916 at the age of 14, a convalescing Ansel Adams received James Mason Hutching's book *In the Heart of the Sierras, 1886*. In Dr. Adams' words, this "started something that went on for the rest of his life. He spent some time in Yosemite every year after that." Relenting to the pleas of their son, Ansel's family took a trip to Yosemite. The youngster—who initially trained to become a concert pianist—carried a Brownie with him into the park, his first ever camera. "His eye, as far as seeing images, was pretty sophisticated even at age 14," Dr. Adams says. When his roll of film had been developed, a processor asked young Ansel about a frame that appeared to be upside down. "I fell off a stump, and I

must have pushed the shutter as I fell," Adams replied. He was already intrepid in his search for the best possible shots.

At the end of this formative voyage into Yosemite, Adams made his first personal photo album, a practice that he continued for his companions on the 1938 expedition. The photographer found ways to return to Yosemite—he worked for the Sierra Club during the summers (founded by none other than John Muir in 1892) and met Virginia, his future wife and the daughter of Harry Best, the owner of Best's Studio. The studio, owned by Dr. Adams and his wife since 1971 and renamed The Ansel Adams Gallery, predates the National Park Service as an independent concessionaire in the Yosemite Valley. Dr. Adam's grandmother could even

recall the United States Cavalry drilling there, attempting to protect the fledgling park from marauding sheep before the meaning of "preserved" was more sharply defined by the federal government. Born in Yosemite in 1933, Dr. Adams and his sister partially grew up in the wilderness that had so captivated their father at age 14.

Ansel Adams and Georgia O'Keeffe met several times, and camped on an expedition with a similar group in the Southwest. Adams idolized O'Keeffe's husband, photographer Alfred Stieglitz, and his work was exhibited in a one-man show at Stieglitz's gallery in 1935. When an expedition into Yosemite with the group became a possibility, Adams lobbied hard for O'Keeffe to join



Ansel Adams and son Michael, Zion, UT, 1941. Courtesy of Dr. Michael Adams.

the party: "Impress on O'Keeffe that she will see things she has never seen before, and see them under conditions that are rare...There is no human element in the Sierra—nothing like New Mexico. But there is an extraordinary and sculptural beauty that is unexcelled anywhere in the world," he wrote in a 1938 letter to David McAlpin. Adams also made packing suggestions and hoped to choreograph his companions' train journeys with the precise times of day when Yosemite Valley would appear most spectacular. Ever aware of light, the photographer hoped his friends would arrive precisely at sunset.

Although O'Keeffe did not paint or draw during the expedition, Adams captured her contemplations on film, and recorded in his biography that she "loved campfires and would stand close to them in her voluminous black cape, her remarkable features and her dark hair gleaming in the flickering light."

A group photo captured around one of these campfires at the Lyell Fork of the Merced River augurs to Adams' continuing identification with the park. "He took them to a part [of the wilderness] he really dearly loved," says Dr. Adams. "The mountain in the background is now Mount Ansel Adams, his most favorite place in the Yosemite backcountry."

"You can tell even in 1938 when he was going through the park that he had a particular fondness for this one certain peak," Harris echoes.

The trip proved fruitful—both for the sake of friendships and for Adams' photographs. He captured his companions in moments of relaxation

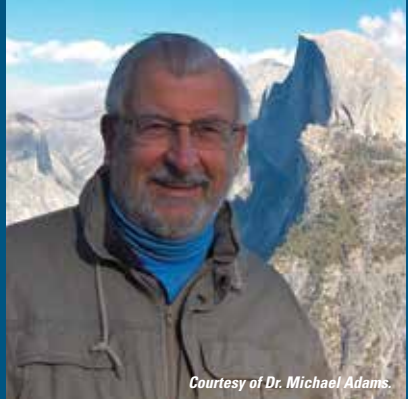
or appearing heroic, gazing into the vast distances of the Sierra; he captured photographs that would later become well known, always distinct in their compositions of light and dark, never altered by photographic tricks. He balanced his desire to reveal the deeply personal landscape of his own inspiration to this trusted circle while creating works that suggest the entire scene lay empty for miles around him.

In a 1958 letter, O'Keeffe wrote him, "I often think of that trip at Yosemite as one of the best things I have done..."

Dr. Adams recounts that his parents remained friends with O'Keeffe for the rest of their lives, and she visited them in Carmel, California. He himself was dispatched to drop off cases of wine at O'Keeffe's home as a gift if he happened to be driving through Albuquerque.

McAlpin proved to be a lifelong friend to Ansel Adams, and he was also a hugely influential figure in American photography. He helped to create the Department of Photography at the Museum of Modern Art and endowed a Chair on the History of Photography at Princeton University.

By any measure, the 1938 expedition was a success. The record that Ansel Adams assembled by hand lends an intimacy to the iconic work of the visual poet of America's national parks, reminding us of the human element—just outside the frame—of the primordial landscapes he helped turn into symbols of Yosemite's majesty. Muir and Adams had been right about the Sierra—this was a wilderness of boundless freedoms, a wilderness of immortality. •



ABOUT DR. MICHAEL ADAMS

Public Talk at the Craig Thomas Discovery & Visitor Center in Grand Teton National Park
Tuesday, June 21, 7:30 p.m. – 9:00 p.m.
Doors open at 6:30 p.m.
FREE, ticketed event

After a reception and introduction by Grand Teton National Park Superintendent David Vela, Dr. Adams will take the floor to share stories and slides about his father's life and career, the 1938 expedition, and his own trips into Yosemite with Ansel Adams. Dr. Adams has received several honors as a retired Board Certified Doctor of Internal Medicine, a retired Major General in the United States Air Force, and as a teacher. In the spirit of his father's own focus on conservation, he is an active board member of the Yosemite Conservancy. He and his wife own The Ansel Adams Gallery inside Yosemite National Park.

Beyond Yosemite, Dr. Adams also served as a young camera bearer on many of his father's photographing expeditions, including to Grand Teton National Park.

"I know he supported what the Rockefellers did in Jackson Hole. He was very impressed with Jackson Hole and he loved going there," Dr. Adams says. While his father never purposefully went out to take photographs for environmental organizations, he was always generous in donating their usage to organizations such as the Sierra Club. In addition, Adams' 1938 book of photography *Sierra Nevada: John Muir Trail* was vital in the creation of Kings Canyon National Park in 1940. Legend has it that President Franklin D. Roosevelt refused to return his copy of the book—it proved too entrancing.

Dr. Michael Adams' own son has worked at Triangle X Ranch, itself a long-term family-owned concession within Grand Teton National Park.

DON'T MISS! SNEAK PEEK

Thursday, June 9, 11:30 a.m. – 12:00 p.m.
featuring Betsy Grande, who grew up in the Yosemite Valley.

MIX'D MEDIA

Thursday, June 9, 6:00 – 9:00 p.m.



PICKING UP THE CHARGE

» Inspiring New Generations at the National Museum of Wildlife Art «

By Kirsten Rue

To the chorus of voices rhapsodizing on the wilderness or cautioning us to protect it, let us now add Ava B.

A response board stands in the National Museum of Wildlife Art's Conservation Gallery, hung with pieces of paper and sketches scrawled by young Museum goers in response to this prompt: Imagine a work of art that could benefit wildlife conservation efforts today.

"I love bison. Do not ever hunt or kill them," Ava B. wrote to accompany her bison sketch. Valentina responded to the animal kingdom depicted in *Endashian*, a painting in the Museum's permanent collection by Tom Uttech: "It would be so sad if any of them got killed or extinct. They are all important. Kids can make a difference."

"Accessibility and engagement are our keywords," says Jane Lavino, Sugden Family Curator of Education and Exhibits. At any time of the year, youth artwork hangs in the Children's Gallery, a school group is visiting for the afternoon, and children's voices can be heard in interpretive films and other educational elements that accompany the Museum's exhibits.

"Our educational programs and prompts are designed to

get visitors looking more closely at works of art," Lavino says.

"We always want our visitors to tap into their own creativity and access a rich variety of voices that they will get excited about."

» In Their Own Voices

Access and interaction happen in manifold ways. For example, through the Open Studio program, the Education and Exhibits team devises art-making for all ages and encourages patrons to explore new materials and ideas, all while truly engaging with the art on the walls.

During this year's summer exhibits, visitors can imitate the work of a plein air painter as they react to a time-lapse film of the view outside while painting with water on Sumi-e paper boards—an ephemeral medium that seems in sync with the mercurial landscape beyond. From noon – 2 p.m. on weekdays, screen-printing activities are on the docket. There will also be stations to craft postcards from scratch, adding a much more personal "I was here" take for visitors to Jackson Hole. These Open Studio activities connect to all of the Museum's programming aligned with the National Park

"We always want our visitors to tap into their own creativity and access a rich variety of voices that they will get excited about."

Sugden Family Curator of Education and Exhibits
Jane Lavino

Fables, Feathers & Fur is FREE for children ages 3-6 every Wednesday.

Service Centennial, focusing on the artists who find the parks inspiring, and on our desire to return from the wilderness with something personal that hallows our memories.

The goals of Open Studio go beyond providing all ages activities in the Museum, however. Through asking patrons to respond to prompts—about conserving wildlife, for example—or through creating their own work, visitors young and old claim a voice; they begin to understand that their ideas and thoughts for the future are valued. Thus, Lavino points out, the staff cater to "a variety of audiences in the Museum—it's not just a place for adults."

Assistant Curator of Youth & Adult Education Grace Davis mentions a program in tandem with the Teton Mentor Project that proved particularly successful. During the program, 11 student and mentor pairs toured the galleries for free, encouraged to sketch and discuss what they liked and didn't like about art they observed. The visit also included the opportunity to create sculptures on wooden bases with sculptural wire and wax-based clay. Through the process of wandering the galleries together and crafting their artwork,

the structure of the evening's activities provided "a nice, compatible way for the pairs to share ideas." When asked to give feedback about what they loved the most, many students replied, "Everything!" Better yet, each child received a ticket voucher as a parting gift from the Museum, which Davis hopes will infuse other avenues of their lives with enthusiasm for art.

Inclusion is also the goal for a recent program geared towards Spanish language speakers, a vibrant minority group in the Jackson Hole community whom the Museum wants to welcome. Along with the Teton Literacy Center, Education & Exhibits staff hosted an evening tackling the subject of how parents can discuss artwork with their kids, encouraging them to engage and create art of their own.

For Assistant Curator of Education & Exhibits Carrie Schwartz, new interpretive strategies and tools could hold the key to boosting engagement across all facets of the Museum's programming. "We're thinking about how to encourage people to approach and use exhibition space in non-traditional ways," she says. Through soliciting feedback from Museum visitors



“The program allows [the students] to delve deeper into artistic practice with more rigor. They are treated like they are artists.”

Assistant Curator of Youth & Adult Education
Grace Davis

ABOVE: Artist and instructor Neal Zeren demonstrates a skill to Thibaud Sanchez, a student in the Museum’s Studio Project program.
BELOW: Students from Jackson Hole Community School paint outside.

of all ages and collecting their observations, she and the rest of the team want to continue pushing the envelope to create “interpretive tools that are exciting, engaging, and encourage contribution from the public. We’re always thinking about how we can encourage visitors to feel ownership over the collection, and how to create new points of access to the art and to our mission.”

»» *A New Generation of Conservation Stewards*

“What it gets down to is relevance. If the younger generations don’t find relevancy in the arts and in national parks, then they are not going to be sustainable. That’s less people that are going to go into your world of museum management. Less people that are going to find value in creating these masterpieces. That’s why it’s so important that we look at this capacity building to make sure that they understand the importance of their role in what we do; that we are relevant in their lives, because the moment that we’re not, it’s a totally different conversation,” says Grand Teton National Park Superintendent David Vela. For the national parks, too, the investment of their youngest visitors is crucial.

Alongside the ceaseless drive to fashion a new generation of museum patrons and land stewards, the Fables, Feathers, and Fur program is a stalwart staple of the Museum’s programming. Each week, preschool-age kids flock to the storytelling session. Upcoming programs will highlight the

National Museum of Wildlife Art’s National Park Service themed exhibits by bringing children into the galleries and sharing stories related to those landscapes and the landscape of their own backyards. After all, this is where every burgeoning dream of conservation must begin.

Outside on the Museum’s Sculpture Trail, staff plan to lead flora and fauna discovery programs—getting up close and personal with invasive and non-invasive species, as well as discussing the sculptures on the trail and how the real-life wildlife they represent feed and forage in the Greater Yellowstone Ecosystem.

Talks led by Ranger Doug in June will help contextualize the Works Progress Administration (WPA) posters on display in honor of the National Park Service Centennial.



Teton Literacy Center students observing *American Black Bear*, a painting by Carl Rungius, while working on a collaborative project with Jackson Hole Children’s Museum and the National Museum of Wildlife Art. Photograph by Elyse Kennedy.

»» *School Partnerships*

Lavino remembers a time early on in her 25-year tenure at the Museum when it was the first place to offer programming for local schoolchildren during school breaks. This programming has continued to blossom. 2016 marks the inception of The Studio Project, a new program where 11 students from 3 local high schools get a real taste of a life in the arts. During the program, the students learned from working artists and designers, studying printmaking and glass work. On May 16, 2016, the capstone collaborative sculpture the team crafted together was unveiled to the public at the Art Association Gallery.

Davis views the National Museum of Wildlife Art as a valuable resource for local artists. Programs like the Studio Project help bridge the gap between community and the Museum, opening up another venue for conversations about art and culture to occur. “The program allows [the students] to delve deeper into artistic practice with more rigor. They are treated like they are artists.” In turn, these high school students can face back towards their communities as ambassadors of the arts.

It often seems like the most beautiful accomplishments of the world are in need of the most protection—wildlife, nature, and the arts are no exception. The National Museum of Wildlife Art heeds this charge by creating meaning for those who will, in turn, become the future voices for a centuries-old conservation movement. •

INTRODUCING THE 2016 BULL-BRANSOM WINNER

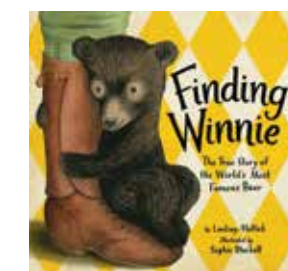


FINDING SPRING

by Carin Berger

Greenwillow Books
an imprint of Harper Collins
publishers

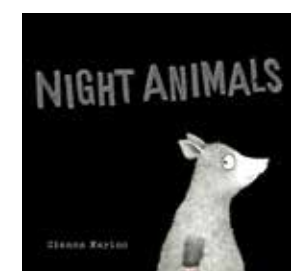
2016 Finalists



FINDING WINNIE, the True Story of the World’s Most Famous Bear

by Lindsay Mattick

Illustrated by Sophie Blackall
Little Brown and Company



NIGHT ANIMALS

by Gianna Marino

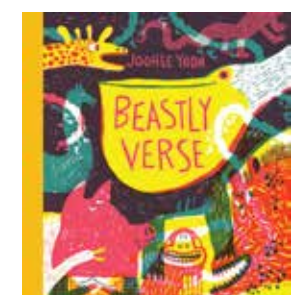
Viking



THE BEAR REPORT

by Thyra Hede

Abrams Books for Young Readers



BEASTLY VERSE

by Joahee Yoon

Enchanted Lion Books

The Bull-Bransom Award is given annually to recognize excellence in the field of children’s book illustration with a focus on nature and wildlife. The award is named after Charles Livingston Bull and Paul Bransom, two renowned American artist-illustrators specializing in wildlife subjects. Winners receive a \$5,000 cash award, custom bronze medal, and a five-year dual/family level membership that provides complimentary access to 12 museums across the United States.

THOUGHTS ON THE BULL-BRANSOM AWARD

courtesy of Julie Danielson, judge and blogger at “Seven Impossible Things Before Breakfast,” a literary salon of sorts for illustrated books and the people who love them. Danielson has a degree in children’s librarianship, writes about picture books for Kirkus and Bookpage, and is the author of *Wild Things! Acts of Mischief in Children’s Literature*.



WHAT DO YOU THINK IS UNIQUE ABOUT THE BULL-BRANSOM AWARD AND THE CHILDREN’S BOOK ILLUSTRATORS/TITLES THAT IT RECOGNIZES? It’s the only award that shines a particular spotlight on contemporary picture book illustration and the themes of nature and wildlife. The folks behind the award...believe strongly in getting high-quality picture books about the natural world into the hands of child readers.

WHY DO YOU THINK IT IS IMPORTANT FOR CHILDREN TO ENGAGE WITH IMAGERY THAT INVOKES WILDNESS AND WILD CREATURES?

I think it’s important, because our world today is increasingly media-driven, seemingly always-online, and hyper-plugged in. What I love, in particular, about the committee’s choices thus far is that each and every book, whether fiction or nonfiction, really taps into that spirit of wildness, which is such an inherent

fascination for children and such a part of their DNA. These kinds of stories really speak to children, not to mention that we live in a world growing in population and burdened by over-consumption, and we need to be reminded to take care of the wilder parts of it.

HOW LONG HAVE YOU BEEN JUDGING THE BULL-BRANSOM AWARD, AND WHAT DO YOU GET OUT OF IT PERSONALLY? I started in early 2013, and I feel like the lucky part of the equation here. I write about picture books professionally, and I’m fascinated by them. To help choose winners annually is a lot of fun for me—I am consistently impressed by Bronwyn, her team, and their excellent taste in picture books—especially because I think the award is so unique. Last year, I had the pleasure of visiting the Museum, and it’s one of the most beautiful places in the country! •

A GRAND *finale*



On their Tauck tour through Yellowstone National Park, guests enjoy a stop-over in Jackson Hole that includes getting up-close-and-personal with a wintering elk herd at the National Elk Refuge near the Museum, as well as a private evening dining and tour experience at the Museum itself. Photos used by permission of Tauck.

By Kirsten Rue

Since 1925 when its first motor coach chugged along the back roads of New England, Tauck tours have inspired generations of loyal—and quite intrepid—travelers with their brand of inquisitive, life-enriching voyages to all corners of the globe.

The company’s Culturious tour brand focuses on more active and off-piste adventures for small groups of no more than 24 guests. Only one winter expedition is offered through this brand, focusing on Yellowstone National Park. At the end of the tour, Tauck holds its celebratory final dinner during a private evening event at the National Museum of Wildlife Art.

“When I was considering a venue for an elegant farewell, I immediately thought of the Museum,” says Brian Stacey, Director of New Product Development. “What better way to do it than with a glass of champagne in your hand?” During these festive send-offs, the Museum is only open to Tauck guests. They enjoy private docent-led tours, full access to all of the galleries, a hosted bar, and an exquisite three-course dinner plated by the culinary wizards at the Rising Sage Café.

The National Museum of Wildlife



Art’s exceptional service, setting, and high-caliber collection provide the perfect complement to a 9-day itinerary that includes custom-produced film vignettes by none other than filmmaker Ken Burns and his collaborator Dayton Duncan (see our interview with both on page 20). Their coverage of the park’s formation and history, combined with a presentation by Bob Landis—an award-winning Yellowstone wildlife cinematographer—bring home the context of conservation, which has always been an important focus for Tauck.

Stacey praises the Museum’s staff and the intimate, personalized experience they arrange for adding the perfect final

INTERESTED IN PLANNING A GROUP TOUR WITH US?

Contact Maggie Davis, Supervisor of Group Tours & Visitor Services at 307-733-5771, or visit wildlifeart.org.



Brian Stacey, Photo courtesy of Tauck.

note to a tour of Yellowstone’s wintertime wonders, from its roaming wolf packs to the artists who educate the guests and public with their knowledge. “The comments are always stellar,” he says. “The guests love getting dressed up for their farewell night. Not really knowing what to expect, they’re flabbergasted by the world-class nature of the beautiful setting, and its privacy. Dusk is falling, and they get to see a little bit of it. They spend a lot of time in the galleries; they get lost.”

Then, they must sit down to absorb what they’ve seen—just as dinner is served. •



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VOICES OF THE TETONS



Thomas Moran (American, 1837-1926), *The Tetons*, 1879. Graphite, ink, and watercolor on paper 10 1/8 x 13 5/8 inches. Courtesy National Park Service. Grand Teton National Park, GRTE 4890.

By Kirsten Rue

At 42 years old, Thomas Moran first glimpsed the Tetons from Teton Valley in Idaho. He created a painting called *The Three Tetons* of this scene in 1895 that now hangs in the Oval Office. While still viewing the peaks from a distance, he noted in his diary, “The Tetons have loomed up grandly against the sky. From this point it is perhaps the finest pictorial range in the United States or even N. America.”

Ironically, the famed landscape painter of the Hudson River School never made it over the range into Jackson Hole—nor did he glimpse the iconic mountain that would become his namesake from Oxbow Bend, one of the most treasured scenic vistas in the entire national park system. His 1912 oil painting on canvas, *The Eternal Snows*

of *Mount Moran* places the viewer at close proximity to a wind-whipped cloudscape encircling the top of the crag, a thick ledge of glacial ice (much diminished now in 2016) protruding against gradations of rock colored in his trademark shading of honeycomb to puce. The scene is vivid, romantic—it spirits one away, and yet it doesn’t precisely look like the Mount Moran we know from the valley floor. It is Moran’s Moran.

Two days after rhapsodizing on the Tetons in his journal, Moran encountered Beaver Dick Leigh and his wife Jenny out trapping. Three people who would give their names to three of the most famous Grand Teton National Park landmarks (Mount Moran, Leigh, and Jenny Lakes) stood together, all unknowing, in the grand unaltered

wilderness of 1879. In just these ways, artists have knit—or painted—themselves into the historical canvas of our national parks, particularly the park whose border lies mere miles from the National Museum of Wildlife Art.

“Jackson Hole is not merely a sky-piercing range of mountains for tourists to aim their cameras at,” wrote conservationist, artist, and Jackson Hole resident Olaus Murie. “It is a country with a spirit.” This spirit inspires artists to paint, photograph, and otherwise attempt to capture the range’s sharp profile and the river that braids and re-braids beneath it; the elk that cross its meadows; the sage grouse that beat their breasts in a forest-vibrating show of splendor each spring. The National Museum of Wildlife Art has collected many of these interpretations



Conrad Schwiering (American, 1916 – 1986), *Spell of the High Country*, 1977. Oil on Board 36 x 48 inches. Gift of Joffa and Bill Kerr, National Museum of Wildlife Art. © Schwiering Estate.

together this summer into an exhibit that places past alongside present, highlighting a continuum of artistic interpretations of the park, as well as the impact that preservation itself has had on its pristine wilderness.

“We are really excited to be collaborating with Grand Teton National Park on our *Painting the Park* exhibit. We feel very fortunate to be able to display original Moran watercolors as well as more contemporary works from their collection,” says Adam Duncan Harris, PhD, Petersen Curator of Art & Research. He and his team have curated an exhibit that includes Moran’s watercolors of the Tetons as well as oil paintings lent from private collections in the valley. In parallel, Harris says, “I’m also excited about this interesting mix of paintings done from the 1870s to

as recently as last year. Works by contemporary artists like Travis Walker and Kathryn Turner show how vibrant and alive the artistic community continues to be in this area.”

Sketches by William Henry Jackson—a member of the 1871 Hayden Survey in Yellowstone with Moran—as well as impressionistic oils painted by John Fery (1859-1934) help to chronicle the early years of exploration in the Tetons, while later work by Walker juxtaposes this untrammelled wilderness with a modern, color blocked style, paragliders soaring over the scene. Bears, humans, glaciers, weather: all the primary actors on Grand Teton National Park’s landscape find their proper illustration, whether rendered en plein air or in the studio.

When Harris considers the impact

that paintings of the park have on their viewers, he notes, “going out into nature had a restorative or curative effect on people. Its parallel is to have a representation of nature in your urban residence or office, giving you respite from the hustle and bustle of urban life. Having the access and having the representation have always gone hand-in-hand. Just knowing that there are these places out there has a calming, restorative effect on people.”

This summer, the National Museum of Wildlife Art is excited to bring both access and representation together to exist in one space. •



© Ryan Sheets

CONVERSATION

with Superintendent David Vela of Grand Teton National Park

COTW: If you had to boil it down, what does the National Park Centennial mean to you as a public servant for the Park Service, and to American culture at large?

DV: The Centennial gives us an opportunity to really celebrate what has been described as “America’s best idea,” from the world’s first national park at Yellowstone to more than 400 sites today. It gives us an opportunity to reflect upon the amazing work of ordinary citizens to champion the preservation and protection of our nation’s most special places and stories. That’s the first 100 years.

It also positions us for a second century of service to take what we’ve learned and take it to the next level: To build the next generation of conservation stewards and advocates and workforce for the National Park Service. I think that’s equally important.

COTW: In your experience, how can cultural institutions like the National

Park system and museums such as the National Museum of Wildlife Art engage with the mission of the national parks?

DV: The paintings by Thomas Moran are a classic example of the role that art has played to bring national parks and these spectacular resources to the attention of the world, including Grand Teton National Park. They continue to have those impacts.

Cultural institutions, but especially those like the National Museum of Wildlife Art, help to promote those same values and interests that we have in the National Park Service in addition to making great neighbors and partners. Also, I think the importance of these institutions lies in letting people know that these are fun opportunities. They help relieve stress. I mean, to create something—whether it’s a sculpture, or a painting, or a sketch of nature and wildlife—at its core is frankly a blessing and to be able to do so in an ecosystem like this, one of our nation’s most intact ecosystems, even more so.

COTW: How can cultural institutions like the national park system and museums such as the National Museum of Wildlife Art reach out and engage with diverse populations?

DV: I can speak from personal experience to tell you that this [Grand Teton National Park] was the first national park in the late 60s that my parents and I visited as a teenager. I’m from a small agricultural community south of Houston, Texas. The concept of national parks was a foreign concept to us. To be sitting in this office as the 21st superintendent based on that single experience is what it’s all about.

It was the first time I saw this iconic uniform, this slanting looking hat and the whole symbolism of the national park ranger. I had no clue about what they did, but when I saw that iconic image, I realized as a teenager that’s what I wanted to do in my life, in a setting like this. (Now Superintendent Vela’s son is a law enforcement ranger in the National Park Service as well.)

COTW: Give us a glimpse into the future for Grand Teton National Park.

DV: From the incredible stories of Native Americans, fur trappers, and surveyors, to the homesteaders and the dude ranches—we have remnants, artifacts, and history for all those different periods of Grand Teton history. We want those stories shared. All Americans can find their national heritage in national parks, and Grand Teton is no different. •

© David Stubbs



ARTIST PROFILE

Kathryn Mapes Turner

Throughout *Painting the Park*, visitors can interact with the Plein Air Painting Simulation Station, an interpretive element of the exhibit combining artistic props and a time-lapse video of esteemed local painter Kathryn Mapes Turner as she creates a canvas en plein air (all condensed into a 2-minute loop). “It’s the next best thing to having an artist-in-residence,” says Sugden Family Curator of Education & Exhibits Jane Lavino. “It’ll be like an artist has just stepped away from her painting station. As visitors step up to the easel, they’ll see the painting take shape almost by magic in front of their eyes.” An accompanying touch screen plays recordings of Turner answering frequently asked questions.

COTW: How will NMWA visitors be imaginatively welcomed into the painting process through the Plein Air Simulation Station during the *Painting*

the Parks exhibition?

KT: I’d like to start by saying how I salute the museum for including this celebration and having an exhibit on the parks. I feel like art plays a really special role in this celebration because it’s through the art that the emotional connection to the park is expressed.

The parks are just so inspiring, and that’s the story of my artistic journey, growing up surrounded by Grand Teton National Park and feeling that I needed to find a way to express my love for the landscape. I found my way to painting; my painting is a love letter to Grand Teton National Park. So many artists around the country—Adams, Moran [in] Yellowstone National Park; these artists have represented this emotional experience. As an artist it’s really special to think of the role that we can play... which is why it is important to have art as part of the celebration.

The museum is showing process,

not just product, and that’s where the magic is, like anything in life. This enables the viewer to participate in the process.

COTW: Tell us more about your own unique ties to Grand Teton National Park and coming of age as an artist at Triangle X Ranch within its borders. How has the landscape and its wildlife inspired you to create and grow as a painter?

KT: We’re just so lucky to be here. I have the double benefit of being born and raised at Triangle X where I spent most my time outside. From very, very early on I was tuned in to the things that nature could teach me; I feel like landscape painting on location is definitely a practice of that. For me, my work, I’m not interested in creating realistic paintings of landscape but rather representations—my job is to create paintings that capture the essence of nature.

Here’s the “big picture”: we ask ourselves, what is an American legacy? The parks are the American invention that we should be most proud of. I’d say that some of the most distinctive American art in the canon is landscape painting and paintings of the parks. Thomas Moran painting the Grand Canyon; Ansel Adams photographing Yosemite—those are really American masterpieces that are unique in the world, and because we’ve preserved these parks, those kinds of paintings can continue to be part of the American art story. The conversation won’t end. •

THE NATIONAL PARK SERVICE CELEBRATES THE CENTENNIAL

For more information on these programs, contact 307-739-3399 or centennialnps@gmail.com.

IMAGINE YOUR PARKS MUSIC ENSEMBLE PERFORMANCES JULY 7-8, 2016

NEA-NPS “Imagine Your Parks” grant recipient Grand Valley State University is commissioning composers to write original compositions inspired by Grand Teton National Park. The New Music Ensemble will perform the compositions in the park through interactive and educational concerts.

SOCIAL MEDIA CAMPAIGNS, ALL YEAR

The #FindYourPark national campaign encourages people to explore the outdoors and many historic and cultural sites around the country. Join Grand Teton National Park with #mygrandteton and follow the park on Facebook, Twitter, and Instagram @grandtetonnps.

PLEIN AIR FOR THE PARK

Grand Teton Association will host a youth mentoring program during the 2016 Plein Air for the Park fundraiser and art awareness event in July. Young artists will learn about plein air painting from professional artists. Youth art will hang during the show and be for sale at the Craig Thomas Discovery and Visitor Center from July 13-17. For more information about this project and the Grand Teton Association, visit grandtetonpark.org or call 307-739-3606.



WEEK OF FOUNDERS DAY, AUGUST 20-28, 2016

Founders Week will include a variety of celebrations, special programs, and musical guests. Among other musical performances will be University of the Wilderness: A Narrative Concert about the Life and Writings of John Muir on August 25th. Children’s choirs will perform the Children’s Centennial Celebration Song written especially for the National Park Service on August 26. Throughout the week, interpretive rangers will offer a special schedule of interpretive talks, campfire programs, and conversations that will highlight the past, present, and future of national parks. In addition, National Park Service banners will be displayed in the town of Jackson, and a limited line of Centennial items will be available at park visitor centers through the Grand Teton Association.

GRAND TETON NATIONAL PARK FOUNDATION’S INSPIRING JOURNEYS CAMPAIGN

This fundraising effort will create a cohesive and timeless complex of trails, bridges, and other facilities at Jenny Lake. The transformation will include improvements of both backcountry trails and frontcountry interpretive spaces, enhancing visitor experience and creating safer hiking for recreation. The \$14 million fundraising campaign will conclude on the NPS Centennial—August 25, 2016. For more information visit the Foundation’s website at gtnpf.org or call 307-732-0629.

PAST & PRESENT: *IN FOCUS*

Interview by Kirsten Rue, edited for length

Yellowstone National Park: Through the Lens of Time is a project helmed by veteran photojournalist Bradly J. Boner. In it, he retraces the visual steps of William Henry Jackson, pioneering photographer of the 1871 Hayden Survey who documented what would become our nation’s first national park. Photographs and sketches created by Jackson and Thomas Moran during the expedition were displayed in the halls of the Capitol as Congressmen debated the bill to establish Yellowstone.



LEFT: Photograph No. 57-HS-1268 [Electronic File]; *The Anna, the first boat ever launched upon the lake [Yellowstone]*, with James Stevenson and Chester Dawes. August 7, 1871; Hayden Survey, William H. Jackson, Photographs, 1869 – 1878; Records of the U.S. Geological Survey, 1839 – 2008; National Archives at College Park, College Park, MD. RIGHT: Bradly J. Boner, *Bradly J. Boner and Matthew Riley, Ph.D., West Thumb Geyser Basin, Yellowstone National Park, Wyoming*, July 18, 2012. Digital print. © Bradly J. Boner.

COTW: What surprised you as you curated the historical and present-day images side-by-side?

Bradly Boner: I was surprised at some of the very nuanced things that I would find... down to individual rocks that had never been moved—small rocks the size of bowling balls that were still in the same place. Then in other photographs, giant boulders had been moved or had fallen away completely. There were some trees that were actually still there, or their root systems.

COTW: You could see how time had worked through in some ways, and then in other ways stood still.

BB: Definitely. I’d say the greatest change I saw was Mammoth Hot Springs. That really shows you how much the mineral deposition has expanded—I mean we’re talking like hundreds of feet these things have grown. I really tried to capture almost the exact same frame that Jackson did, but there were several places at Mammoth where I decided that that wasn’t enough, and I had to photograph them at a wider angle because of the growth.

COTW: Your attention to detail in recreating view angles—even swapping in an onlooker in the same position—must have been tricky. How did you overcome these challenges?

BB: I would have never gotten this done if I wanted to replicate the same time of day, same time of year—it would have been impossible. I took the approach where I wanted to make the best picture possible and hopefully do it in a way where I could highlight changes or similarities in the landscape.

COTW: What story is told here in terms of textures—i.e. the erosion of cliff sides, bodies of water, etc.?

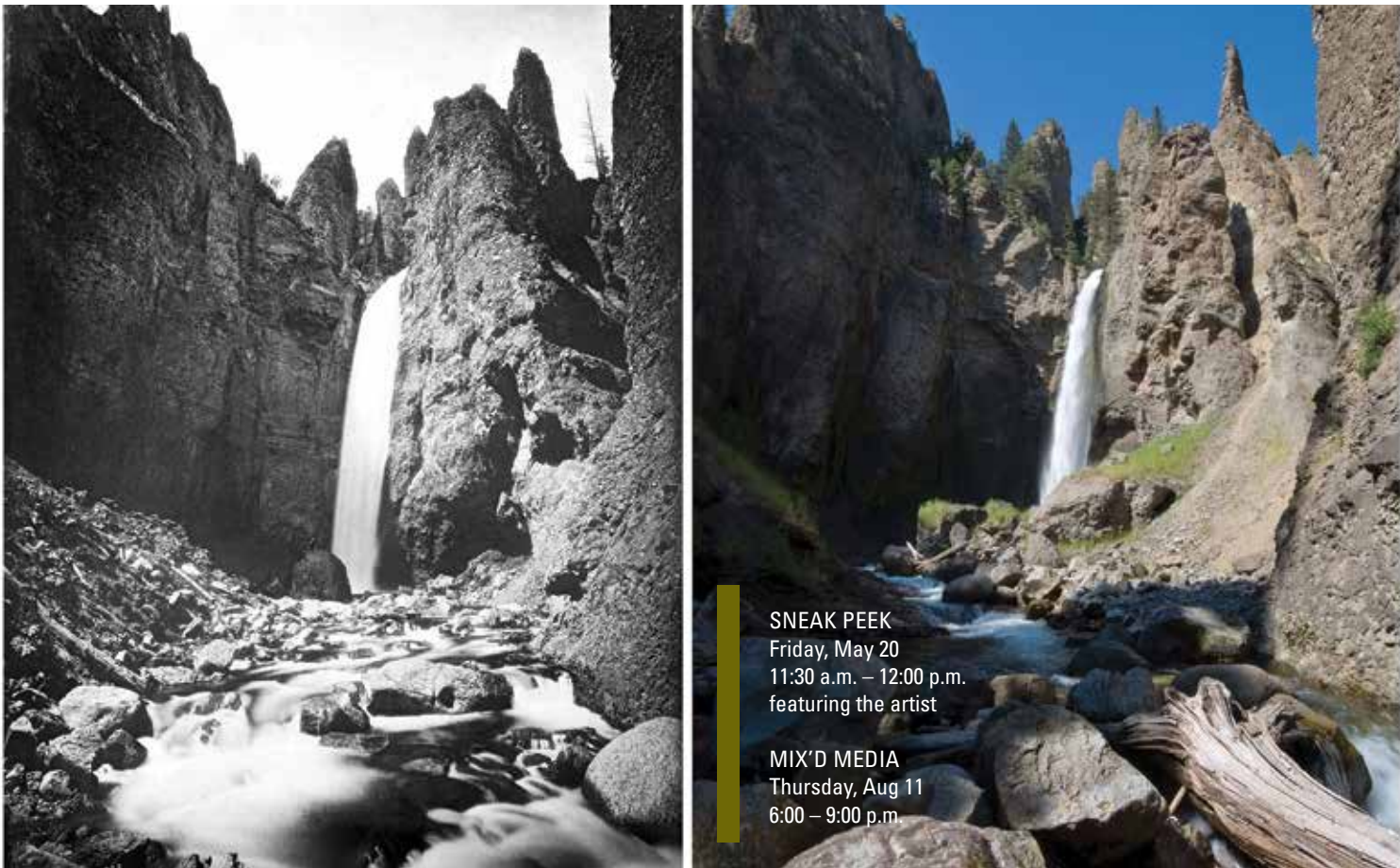
BB: I would say one of the more dramatic ones was in the Grand Canyon of Yellowstone [where I hiked out as far as I could to replicate one of Jackson’s shots]. I was off the trail, but I was in the safest position that I felt I could be in. When I finally compared the two photographs, it was apparent that Jackson was at least 10 or 15 feet further out, and so the actual place

where Jackson stood literally didn’t exist anymore. It was kind of a testament to the risks that he took.

COTW: Speaking of textures, how does the human imprint on Yellowstone reveal itself between 1871 and now, and what story does this tell in terms of the impact of the park service?

BB: The people who were pioneering the effort to preserve Yellowstone were basically saying, “We want people to see this. We can’t improve upon this.” It would be very easy to imagine how different it would be if that effort had failed. That’s not to say it’s not a place for vacation or it’s not a place to recreate, but we’ve decided that there are limits to what should be there, and there are limits to what our impact should be. It’s an ongoing conversation as to the purpose of the parks.

I’m a new dad and the great thing about Yellowstone and the idea of preserving these special places is that I visited Yellowstone when I was a kid, and looking at these pictures I’m seeing basically the



LEFT: William Henry Jackson, *Tower Falls, near view from near its base*. July 26, 1871. Digital reproduction from original print, Yellowstone Heritage and Research Center. NPS Photo. RIGHT: Bradly J. Boner, *Tower Fall, Yellowstone National Park, Wyoming*, August 17, 2012. Digital print. © Bradly J. Boner.

same landscape that Jackson saw 140 years ago. As a new dad, I’ve got 2 kids and 50 years from now, they’re going to be looking at the same thing that I saw.

COTW: Yellowstone is such a prismatic place. What do you feel is dynamic about viewing Jackson’s black-and-white imagery next to your own?

BB: When comparing Jackson’s photographs to today’s, I thought it was really important to have that stark contrast [of seeing mine alongside them in color]. It was another way of showing the immediacy and bringing the viewer into what the landscape looks like now. We’re human beings; we see in color. I thought that was important to this project—showing not only the contrast in the landscape, but bringing the medium into the 21st century as well.

COTW: How did technological advances influence your compositions in comparison to Jackson’s 19th century glass plates and collodion development process?

BB: I was less concerned about how the

photograph was made than what the landscape looked like. My process was to reflect the landscape and so I used the latest technology. I had it a lot better than Jackson did, obviously both in my equipment and my timing. Every day the Hayden Survey moved around. They spent layover days in certain places where Jackson could make multiple photographs, but for the most part, they were constantly moving.

From all accounts, it took half an hour for Jackson to make and develop one photograph. In finding some of these shots, I’d be looking for my photo point and I would discover one photo point and then I would find ... from turning 180 degrees, there’d be another one. It became pretty clear very quickly that Jackson purposefully scoped out and found places where he could take multiple photographs. He felt that the landscape lent itself to multiple photographs in one small area, probably because it was so cumbersome to take down and set up his equipment.

COTW: How do you define the

relationship between park photography and conservation looking forwards?

BB: I’ve been a journalist for almost 20 years now. One of the best compliments I’ve ever received from this community is, “You take me places that I could never go.” The vast majority of the people who saw Jackson’s photographs probably never got to see Yellowstone. Just that communication changed people’s mindset about what this place even was. Before the Hayden Survey came back, it was a myth. There’d been a couple of expeditions in Yellowstone, but at that time people could embellish a speech; they could embellish a sketch; they could embellish a painting. At least in those times, you couldn’t embellish a photograph.

My whole goal for this project is to communicate that 150 years from now, I hope somebody does exactly what I did and the results are the same. That would be my ideal outcome from all of this. Who knows? Maybe 150 years from now there’s going to be one less road in these pictures, or one less parking lot. Our footprint will be lessened. •



By Kirsten Rue

We all know the expression, “the halls of memory.” Yet what if these halls gained solidity, became corporeal, morphed, in fact, to become the halls of a Museum? The memories, too—hung side-by-side or displayed in bronze, thrilling three-dimensional.

This is the effect sculptor Sandy Scott describes when she toured the curated works reflecting her artistic career of more than 40 years. “I know when I first walked into the Museum and saw my work hung chronologically...it was almost an out-of-body experience,” Scott says. “It was one of the most profound experiences of my life to see forty to forty-five years of work represented there. It was like visiting old friends.”

For her, each sculpture or etching catalyzed a memory—not only of the inspiration for the work itself, but for the long-vanished context of where she was, what she was doing at that time. Scott found it surreal, almost dreamlike. Real life people, even pets, that she had cherished—or sometimes lost—felt present in the room.

Sandy Scott: A Retrospective features a diverse, retrospective range of 50 sculptures, 30 etchings, 5 drawings, and 5 miniatures, for an astonishing total of 90 works. “The exhibit demonstrates the breadth, depth, and range of Scott’s subject matter and treatment in the form of sculpture made between 1982 to 2015, and etchings and drawings from 1975 to 2013. At 73, Sandy, who is widely admired for her versatility as well as the quality of work, is still going strong, with new work coming out the pipeline on a regular basis,” explains exhibit curator David Wagner.

The *Retrospective* opened at the Center for the Arts of Bonita Springs, Florida in October 2015 and is now traveling the country, arriving at the National Museum of Wildlife Art on October 22nd. The show is unique in collecting some lesser-seen pieces, including Scott’s etchings; she turned

exclusively to sculpture in 1983.

Well-known for her large wildlife monuments (*Presidential Eagle* and *Moose Flats* both grace the Museum’s own Sculpture Trail), as well as bronzes of all sizes, the *Sandy Scott Retrospective* offers something more intimate and revelatory: a peek into process and growth for a sculptor who resists staying still—just as her avian and mammalian subjects resist the same.

“I feel like my work is so different now from what I was trying to do in the 80s and 90s,” Scott says. “Teaching bird sculpture has changed my work dramatically. I put more emphasis on anatomy and structure now.”

Scott has been teaching bird sculpture to her students at the Scottsdale Artists’ School in Arizona for 20 years, and she finds the challenge of addressing bird anatomy and flight an important foundation for the strength of her artistic practice. Indeed, if she were to break down the three most significant tenets of her ongoing success, they would be teaching; spending ample time in the field drawing, photographing, and really experiencing wildlife in their native habitats; and lastly, “the really good quality invitational and juried art shows such as the *Western Visions Show & Sale* that draw us all together.”

Scott relates an anecdote from artist and illustrator Bob Kuhn, who urged her to attend every gallery and event function she could. “See what all the other artists are doing,” he said. “Then do something else.” She points out that “you cannot reinvent the animal—there’s only one way that a horse can raise its left foot. What it boils down to is style.”

Her style—and how it got that way—will be on display come October. A chronology of craft, artistic evolution, and decades’ worth of subjects reinforces the true imperative of “retrospective.” Look back. Pace the halls of memory. •



Sandy Scott, *Sleepy Fox*.
Bronze. 18 x 15 x 9 inches.

“A fox is lavishly beautiful—the triangular head and enormous tail mass provide superb shapes for the sculptor to arrange,” says Scott.

“While artist-in-residence at Brookgreen Gardens in South Carolina, I modeled this critter in front of its den at the animal sanctuary. The actual yawn, however, was better realized while observing my cat.”

Scott has traveled the world to observe wildlife in the field, including to the Serengeti. The time she spends in Sedona, Arizona is also very generative, as the area is a migratory corridor for many species of birds. Every year, she spends some weeks in the area birding, often leaving with 6,000-8,000 digital images to work from later. The foundry where she casts her bronzes is located in Lander, WY, and locally, she is represented at the Wilcox Gallery.



Sandy Scott, *Moose Flats*, 2012.
Bronze, 116 x 151 x 55 inches.
Gift of Joy and Tony Greene,
National Museum of Wildlife Art.



Sandy Scott, *Mallard Duet*, 1985. Bronze,
25 x 30 1/2 x 22 1/2 inches.
In Memory of Jim Scott, National
Museum of Wildlife Art.

JOIN US FOR A SNEAK PEEK!
Friday, Oct 21, 11:30 a.m. — 12:00 p.m.

The National Museum of Wildlife Art is delighted to host Sandy Scott for a behind-the-scenes preview of *Sandy Scott: A Retrospective*. Petersen Curator of Art & Research Dr. Adam Harris will introduce Scott, who will share insights into the process of creating and casting her works. This should be a fascinating opportunity to hear more of the personal side from a lifelong artist and student of sculpture. Scott will be answering questions from the audience as well during the Sneak Peek.

MIX'D MEDIA — Thursday, Nov 10, 6:00-9:00 p.m.

New Twists on Old Tales

Sponsored by the Center of Wonder
Gilcrease Gallery

Considerable scholarship has been dedicated to the research and study of Aesop's Fables—their origins and their influence on ancient and contemporary life. The roots of Aesop's Fables go far back in time. Aesop was said to have been a Greek slave living around 600 B.C. who was later freed and became a collector of fables. The fables we attribute to Aesop have much in common cross-culturally and have been passed down in written and oral traditions around the world. Aesop's Fables have become a core genre in children's literature with recognizable structure, narrative, and themes.

A fable is a short tale used to teach a moral lesson, a brief account that strives to guide the reader or listener. Many of the fables feature animals as characters. The use of animals in fables is thought-provoking. The animals are given human traits, used as a metaphor, and often placed in the fable to create humor, or political satire. The exhibit *25 Fables: Aesop's Animals Illustrated* extends a lengthy tradition and adds meaning and breadth to our cultural relationship with wild animals. The art in this exhibit asks questions about human culture. How have we verbally and visually portrayed animals throughout time? How have we given them human traits and voices? Does this approach connect us to them or alienate us from them? *25 Fables* promises to entertain, and engage contemporary artists with a rich, enduring tradition.

The exhibit *25 Fables*, at the National Museum of Wildlife Art, is a collaborative exhibit that includes 25 local and national artists. The Museum imbues this ancient tradition with a modern illustrative eye, asking each artist to interpret a fable with his or her own unique approach.

Aesop's Fables is an invitational exhibit curated by Associate Curator of Art and Research, Bronwyn Minton. This exhibit is in keeping with the collaborative art projects that Minton has been creating in Jackson over the past 13 years. These collaborative exhibits have been highly successful in creating a sense of community, both among the artists who participate and among those who appreciate their art.

"I am always thinking about the different ways that humanity uses wild animal imagery across cultures and across history," says Minton. "It is easy to think about our collection through the scientific lens of habitat, conservation, animal behavior, etc. Another approach is to think about a cultural/historical lens. Humans have used animals in mythology and literature as symbols, metaphors, and more. To me this is a very interesting way to interpret our collection and make it accessible." •



Jenny Dowd, *The Crow and the Pitcher*, 2015. Ink on Illustration Board. 20 x 30 inches. © Jenny Dowd.

The Crow and the Pitcher

In a spell of dry weather, when the Birds could find very little to drink, a thirsty Crow found a pitcher with a little water in it. But the pitcher was high and had a narrow neck, and no matter how he tried, the Crow could not reach the water. The poor thing felt as if he must die of thirst. Then an idea came to him. Picking up some small pebbles, he dropped them into the pitcher one by one. With each pebble the water rose a little higher until at last it was near enough so he could drink.

Walt Gerald, *The Fox and the Stork*, 2015. Ink on Illustration Board. 20 x 30 inches. © Walt Gerald.

The Fox and the Stork

The Fox one day thought of a plan to amuse himself at the expense of the Stork, at whose odd appearance he was always laughing. "You must come and dine with me today," he said to the Stork, smiling to himself at the trick he was going to play. The Stork gladly accepted the invitation and arrived in good time and with a very good appetite. For dinner the Fox served soup. But it was set out in a very shallow dish, and all the Stork could do was to wet the very tip of his bill. Not a drop of soup could he get. But the Fox lapped it up easily, and, to increase the disappointment of the Stork, made a great show of enjoyment. The hungry Stork was much displeased at the trick, but he was a calm, even-tempered fellow and saw no good in flying into a rage. Instead, not long afterward, he invited the Fox to dine with him in turn. The Fox arrived promptly at the time that had been set, and the Stork served a fish dinner that had a very appetizing smell. But it was served in a tall jar with a very narrow neck. The Stork could easily get at the food with his long bill, but all the Fox could do was to lick the outside of the jar, and sniff at the delicious odor.





Benjamin Carlson, *The Wolf and his Shadow*, 2015. Ink on Illustration Board. 20 x 30 inches. © Benjamin Carlson.

The Wolf and His Shadow

A Wolf left his lair one evening in fine spirits and an excellent appetite. As he ran, the setting sun cast his shadow far out on the ground, and it looked as if the wolf were a hundred times bigger than he really was. "Why," exclaimed the Wolf proudly, "see how big I am! Fancy me running away from a puny Lion! I'll show him who is fit to be king, he or I." Just then an immense shadow blotted him out entirely, and the next instant a Lion struck him down with a single blow.

SNEAK PEEK
Thursday, Oct 13
11:30 a.m. – 12:00 p.m.

MIX'D MEDIA
Thursday, Oct 13 6:00 – 9:00 p.m.
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or stop by later in the evening
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Electric Collecting

Inside the Museum's Blacktail Gala Event

Thomas Broadbent, *The Construct*, 2015. Watercolor on Paper. 40 x 60 inches. Gift of 2016 Blacktail Gala, National Museum of Wildlife Art. © Thomas Broadbent.

By Katy Niner

It began with a still streetscape and a sunset sky laced by electrical lines. Then—Pow! A swarm of birds alighted on the lines, blurring them into teeming smudges. They hovered, trilling silently, until... Poof! They zoomed away, streaking the sky. Calm returned, yet the scene felt forever changed.

This burst of avian activity occurred amid a burst of art collecting at the National Museum of Wildlife Art's Blacktail Gala. Both left an afterglow. Dennis Hlynksy's astounding video work, *Line Birds F15*, was the first piece purchased by gala-goers, a fitting affinity, considering the film serves as a foil for the entire affair.

For the National Museum of Wildlife Art, the after-effect of the February 6th fête is more tangible, having added 5 works of contemporary art to its collection. From Hlynksy's mesmerizing footage to a delicate map-cutout bird by Claire Brewster, the pieces purchased will allow the Museum to explore new angles through educational programming and curatorial presentation.

"Tonight is a democratic evening

of art acquisition," introduced Adam Duncan Harris, Petersen Curator of Art and Research. Bronwyn Minton, Associate Curator of Art and Research, introduced each artist and detailed the way each piece would be used to complement the Museum's current collection. Lyndsay McCandless, Executive Director of the Center of Wonder, sat rapt in the audience.

"Everyone responded to hearing the bigger picture of why these pieces were being considered," she says.

Armed with information, the audience eagerly awaited the opportunity to vote over dinner. Modeled after the Museum's annual Collectors' Circle Dinner, the Blacktail Gala pooled ticket sales into a kitty for attendees to spend. In the final, nail-biting fifth round—with purse strings tightened by previous purchases— patrons banded together and contributed the extra funds needed to buy Troy Abbott's *Jewel*. The hall erupted in applause.

Every element of the evening felt inspired, from the ornate centerpieces composed by Ian Whipple, owner of Floral Art, to the post-dinner cocktails crafted

by Jackson Hole Still Works. All guests seemed bit by the collecting bug. "I loved seeing how everyone in the room around me recognized what a fun and unique opportunity it was to buy art on behalf of the Museum," McCandless says.

"The art that comes to you tonight is no accident," said Debbie Petersen, Museum Board Chair, sketching the months of research and preparation that went into the event, including Bronwyn's December trip to Art Basel Miami Beach. "Adam and Bronwyn serve to educate and inspire us... Tonight's selection is bar none the most interesting mix of contemporary and modern art working with wildlife subjects today."

To see vanguard digital art resonate with a Jackson audience elated McCandless, not only as evidence of the Museum's wide lens, but also the art community's receptivity to different genres. "By expanding that vision of what is wildlife art," she says, "the Museum is also expanding the audience that is interested in it." •

BLACKTAIL BUYS

Dennis Hlynksy
Line Birds F15
Digital video, edition of 1

Claire Brewster
On the Wind (2015)
Cut paper map
21 x 28 inches

Thomas Broadbent
The Construct (2015)
Watercolor on Paper
40 x 60 inches

Mark Dion,
World in a Box (2015)
Suite of 27 prints in a
custom-made oak wood
storage box, edition of 20

Troy Abbott
Jewel, Vintage Birdcage,
Circuit Board, and
Video Screen




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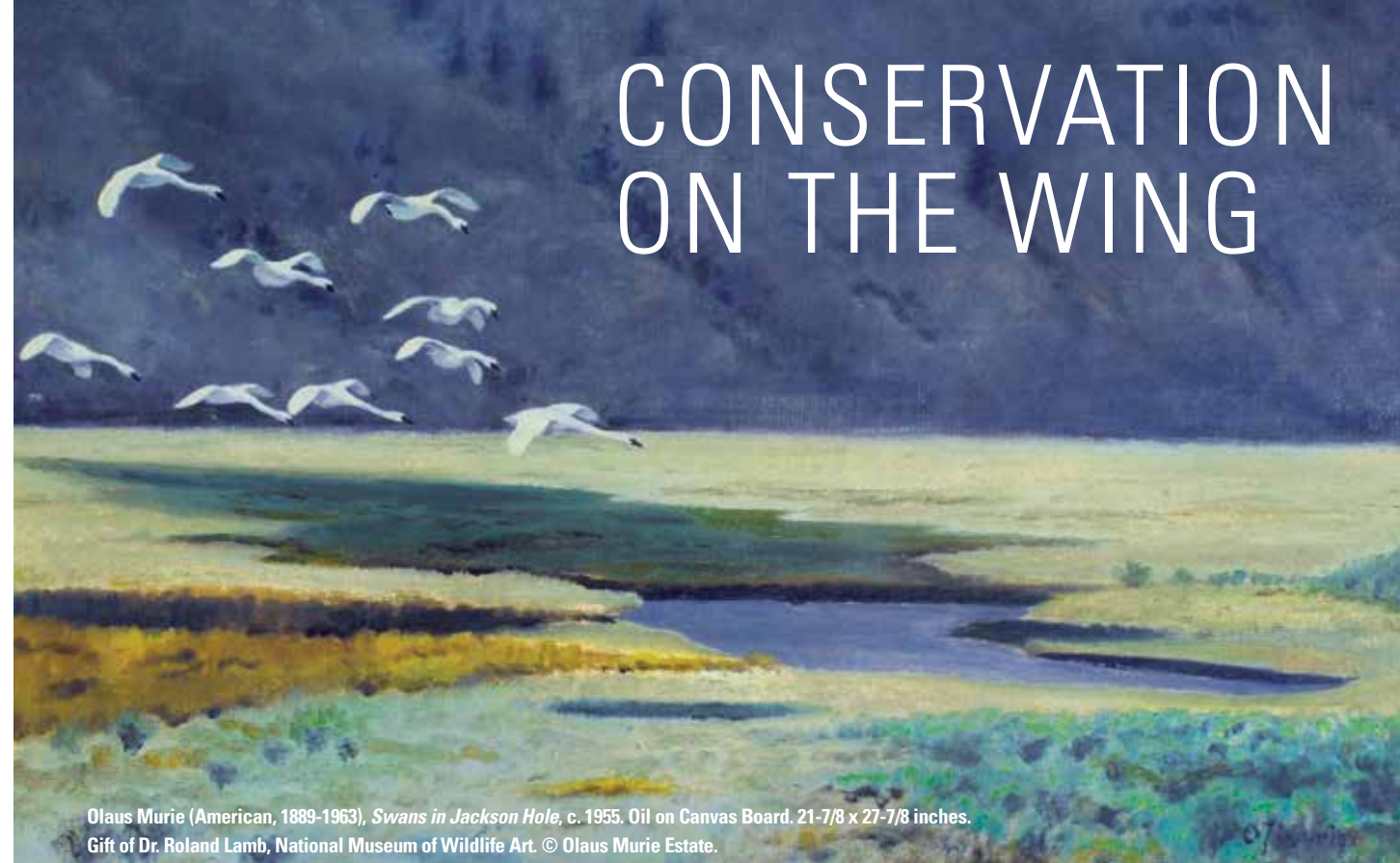
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Olaus Murie (American, 1889-1963), *Swans in Jackson Hole*, c. 1955. Oil on Canvas Board. 21-7/8 x 27-7/8 inches.
Gift of Dr. Roland Lamb, National Museum of Wildlife Art. © Olaus Murie Estate.

By Bert Raynes, Naturalist

One hundred years ago when the story of the National Park Service was beginning in the Yellowstone region, the story of the Trumpeter swan in the United States appeared to be concluding.

Yellowstone National Park's first Park Service naturalist wrote "Although this bird [Trumpeter swan] was formerly very abundant throughout the United States, it has been so incessantly hunted and shot at that it is now very rare anywhere. As a breeding bird within the limits of our country it had even, within the last few years, been considered extinct. It is particularly fortunate, therefore, that one or more pairs have found refuge in Yellowstone National Park and are now breeding there regularly."

A modern day naturalist, Ruth Shea, commented that in 1919 two pairs of nesting Trumpeter swans were discovered in Yellowstone National Park. It is estimated that in those early years, perhaps only 40 Trumpeter swans existed in the lower United States. From that time forward, the National Park Service has been protective of Trumpeter swans within park borders, has conducted protection for the swans, led efforts to educate the public about the great birds' future, and cooperated in establishing a National Wildlife Refuge dedicated to the swans.

Around 1955, Olaus Murie painted his *Swans in Jackson Hole* depicting a group of swans landing in a marsh quite possibly directly east of—and within sight of—the National Museum of Wildlife Art's windows. What a magnificent sight. What an impressive number of free-flying wild birds making a comeback from extinction. The story of the last 100 years of conservation has meant that in the Greater Yellowstone Ecosystem alone, there are almost 70 successful nesting pairs of swans. The Park Service in Yellowstone has launched a renewed effort to protect and increase their nesting pairs, and has committed to preventing the loss of this great waterfowl.

Ordinarily, I try to describe the artwork from a naturalist's standpoint in the NMWA's *Call of the Wild* magazine. In this instance, I point out the artist's skill in capturing the various angles at which the birds' wings are set for landing, the somewhat unusual composition of the painting, and the refreshing aspect of the entire scene.

It is appropriate that this painting by Murie is included in a tribute honoring 100 years of the National Park Service. The history of the National Park Service and the Trumpeter swan are intertwined. Through art we can appreciate the preservation of this beautiful species. •

ABOUT BERT RAYNES

Bert Raynes is a beloved local and nationally known naturalist. His weekly column in the *Jackson Hole News & Guide* and his books—*Valley So Sweet*, *Curmudgeon Chronicles*, *Birds of Jackson Hole*, *Winter Wings*, and *Birds of Sage and Scree*—inspire readers to understand, explore, and protect the beautiful valley of Jackson Hole. His books can be found in the Museum Shop. In 2001, Raynes was honored as the recipient of the prestigious Rungius Medal. Most recently, he became the subject of a documentary entitled *Far Afield: A Conservation Love Story*, which was produced by Jen Ten Productions and premiered on November 5, 2015. All proceeds from the film about Raynes have been donated to the Raynes Wildlife Fund.



© David J. Swift

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VOLUNTEER SPOTLIGHT



Natalie Goss

Natalie Goss and her husband are both plein air and studio painters; this makes her two-decade affinity for volunteering with the Museum a natural outcome of a life steeped in art. She is the great-granddaughter of John La Farge, the famous artist and stained glass maker. As the niece of Betty Woolsey, former proprietress of Trail Creek Ranch, Natalie also had an early-forged connection to Jackson Hole.

Natalie and her husband moved to the valley full-time in 1990, but they began visiting long before that. After college, Natalie traveled in Italy and France, studying architectural drawing and painting. She also volunteered for 27 years at the Denver Art Museum, including within their Contemporary Art Department. Most recently at the National Museum of Wildlife Art, she has helped to complete a project transcribing more than 46,000 words of Carl Rungius' handwritten letters for the Museum's database. "I love working here; it's uplifting to me," she says, particularly in reference to detail-oriented research and archival projects in concert with the Curatorial team.

Natalie and her husband share a painting studio and love everything about Jackson Hole's outdoors—the peaks, hikes, and picking of huckleberries in the summer. They often visit her siblings—she is the eldest of 7—and her two sons and families in Washington state. Her youngest lives here, as does a granddaughter. "My life has been very interesting," Natalie says of her travels. "I've been very lucky."

Most Rewarding Aspect of Volunteering at the Museum

"The wonderful Museum staff and doing interesting work in the library and Curator's office."

Favorite National Park or Monument

"Grand Teton National Park. We've been visiting every summer and winter from 1961 on. It's just something I know and love—the wildlife, birds, peace and quiet, and east Leigh Lake colors. I love swimming in the lake and still swim there."

A Piece She Loves in the Permanent Collection

Carl Rungius, *American Black Bear*



John Wilson

John Wilson is about as local to Jackson Hole as they come. His family, the Wilsons, included some of the original settlers in the valley who arrived in the 1880s. The town of Wilson, WY is named for them. John himself was born and raised here, leaving only for government service and to study at Utah State University and the University of Wyoming in subjects as varying as special education and natural resources.

For more than 20 years, John worked at C-V Ranch, a residential school for children with special needs that serves the entire state. Upon the death of his wife, he retired, and found his way to the Museum. For the last 5 years running, he has accounted for 20% of the Museum's total volunteer hours, and provides superstar-level help to the Curatorial staff in cleaning sculptures, manning the Admissions Desk, and working behind-the-scenes on the *Western Visions Show & Sale*.

John has two children and two granddaughters that live across the country in Indianapolis, IN and Annapolis, MD. He has climbed most of the features in the valley, hiked, fished, hunted, ridden horseback, and pretty much everything else—the Western lifestyle is truly in his blood.

Most Rewarding Aspect of Volunteering at the Museum

"The people are the most rewarding, and secondly, being able to see the art up close."

Favorite National Park or Monument

Gettysburg National Military Park

A Piece He Loves in the Permanent Collection

Auguste Rodin, *Le Lion Qui Pleure*

On Thursday, June 2, the Museum will host an open house for current and prospective volunteers. Those interested in learning more about the volunteer program can enjoy art making, drinks, nibbles, and fantastic company. Visit wildlifeart.org for more information.

Auctioneer Troy Black takes bids on Thomas Moran's *Castle Rock, Green River, Wyoming* (1907) at *The Russell* Live Auction 2016.

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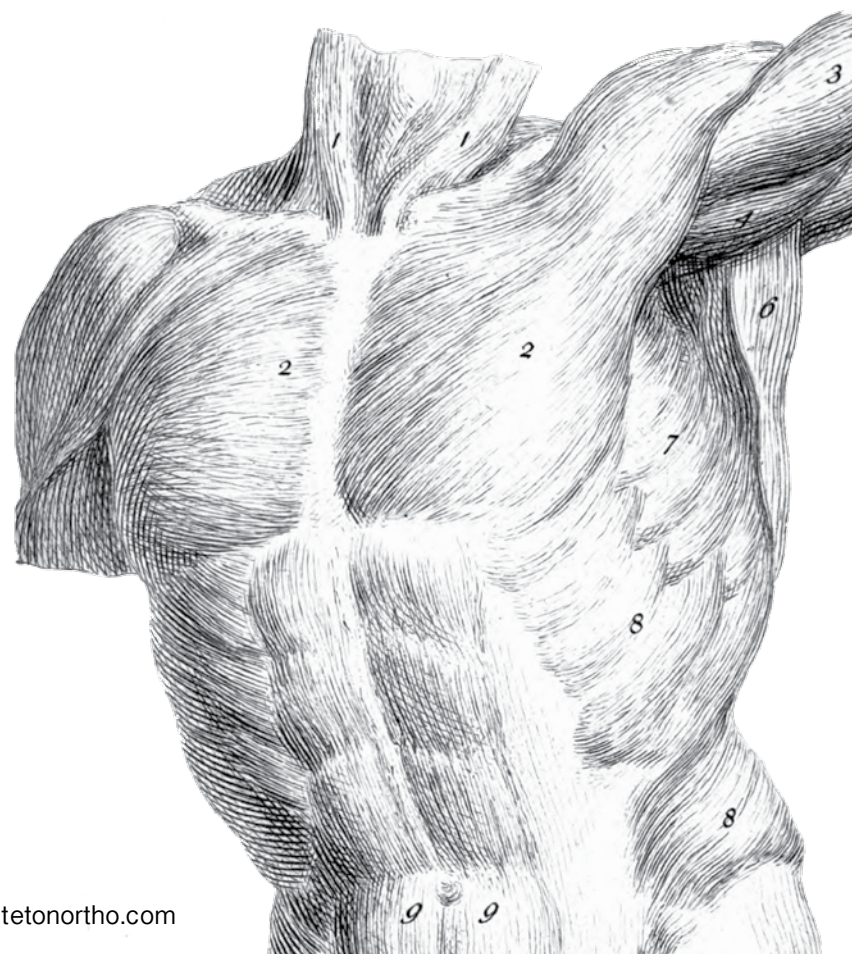
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Top local yoga instructors conduct weekly summer classes outside on the National Museum of Wildlife Art's Sculpture Trail. Enjoy views that include plenty of big sky and mountain drama.

Every Thursday 10:00 a.m. - 11:00 a.m.
July & August

plein air fest, etc.

TAKE 5

SATURDAY, JUNE 18
9:00 a.m. — 3:00 p.m.

SILENT BIDDING BEGINS AT 1:30 p.m.
MORE INFORMATION AT WILDLIFEART.ORG

By Kirsten Rue

To paint in the open air—or en plein air—is painting at its most responsive. The landscape is liquid, always in flux. The air itself is open, but so is the artist: open to rearrangement, the elements, the passing fits of weather, the changing slant of the sun, even the occasional annoyance of sweat or a fly landing on the forearm.

In the spirit of this openness, the National Museum of Wildlife Art's 5th Annual *Plein Air Fest, Etc.* brings art-making outdoors and to the people. More than 45 local and regional artists are invited to participate this year in what has become a sort of summer season opening ceremony—timed close to the longest day of the year when both locals and visitors sense a shift to warmer weather and wildflowers blooming. Better yet, the event is 100% free—open to

families, friends, locals, and travelers alike.

Last year, 1000+ guests peppered the promontory that looks down over the National Elk Refuge. They mingled with the artists, explored the tactile Sculpture Trail with their kids, enjoyed ice-cold pints of beer, noshed on gourmet snacks, soaked in the live music, and browsed work to buy. During the afternoon, guests are invited to place silent bids on the artwork displayed. An interested collector might even be able to witness the last dabs of paint being added to the canvas, the painter cocking her head and deciding that yes, the work is complete.

Even better, the proceeds from the paintings directly benefit the Museum. “We’re so lucky to be able to produce a fundraiser that is about our work and about the artists we support,” says Amy

Goicoechea, Director of Programs and Events. “It’s a fabulous, festive celebration of the Sculpture Trail and the artistic process.”

With a few shifts this year, the Museum has also made the event even more accommodating to the invited artists. After soliciting suggestions from painters who’ve attended the Fest in the past, the programming and events team is excited to spearhead a few changes to the program in response to their ideas. Instead of requiring all artists to paint their work in the same location for the same allotted amount of time, 2016’s protocol allows for a more purist approach to plein air. Artists can drop by the Museum to receive their time-stamped canvas the afternoon before the event, take it to paint in a setting and timeframe that’s amenable to their



BIKE IT!

Make an enjoyable excursion out of your visit to *Plein Air Fest, Etc.* by biking the short 3 miles from downtown Jackson to the National Museum of Wildlife Art. The entire route can be cycled on the safe Jackson Hole Community Pathways system. Gear up for a day of nature-inspired art through the nature you experience along the way: views of Sheep Mountain and a wetland home to myriad bird species. No need to wrestle your bike to the top of the Sculpture Trail, either! Jackson Hole Community Pathways will be manning a free bike valet station at the base of the drive.



PLEIN AIR FEST, ETC

TOP LEFT: *Plein Air Fest, Etc.* is a hit each year with more than 1,000 attendees.

BOTTOM LEFT: A guest surveys the artwork available for bidding.

BOTTOM RIGHT: Local interior designer and co-owner of WRJ Design, Rush Jenkins, with 2015 *Plein Air Fest, Etc.* Best of Show winner Greg Scheibel. Jenkins won the bid on Scheibel's painting, pictured to the right.

BEST OF SHOW WINNER: Greg Scheibel, *Museum on the Hill*, 10 x 12 inches, oil on canvas, 2015.

INTERACTIVE TOURS WITH RANGER DOUG

10:30 a.m. & 12:30 p.m.

Learn about how the vintage national park posters on display in the Wapiti Gallery were created.

best work, and then return in time to finish up or simply present at the Fest itself the following day.

“I think it’s a good idea,” says Greg Scheibel, last year’s Best in Show winner. “There are so many beautiful things in the area that will open up choices to the artists.” As a frequently invited painter, Scheibel usually plans to combine his trip from hometown Bozeman, MT with several days of hiking or exploring in Jackson Hole. “I’d be out there painting anyway,” he jokes.

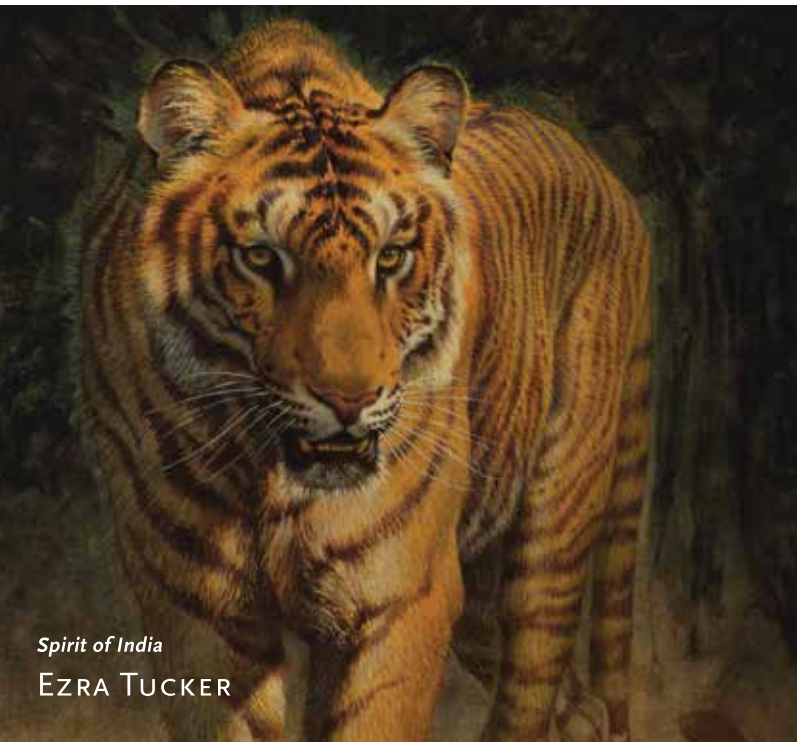
A third year invitee very immersed in the plein air tradition, Scheibel enjoys solving for the discipline’s challenges. “Usually you find something that inspires you to paint and you try to get an idea of that on your canvas, regardless of the changing conditions.” This June, the painters are free to seek

inspiration where they will—and as anyone visiting Jackson Hole can attest, inspiration is not hard to find.

Honored by his recognition during last year’s event (which is co-sponsored by *Plein Air Magazine*), Scheibel points to the unique tenor of the Fest, as well as its setting. “Many residents and visitors to Jackson Hole have a deep appreciation for the arts. The Museum is a wonderful venue for kindred spirits to come together. *Plein Air* is a great place to reconnect with old friends and patrons.”

Rain or shine (but usually shine), to be in the open air reminds us of this landscape we inhabit. The artists of *Plein Air Fest, Etc.* memorialize this feeling in paint: One brushstroke is all it takes to transmute an ephemeral afternoon into a permanent memory.

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29TH ANNUAL WESTERN VISIONS SHOW & SALE 2016

SEPTEMBER

07 JEWELRY & ARTISAN LUNCHEON
09 – OCT 9 PAINTINGS, SCULPTURES,
AND SKETCH SHOW & SALE
09 PALATES & PALETTES
15 ARTIST PARTY
16 29TH ANNUAL SHOW & SALE
17 – OCT 9 VIEW WORK STILL
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WHAT'S NEW?

A dream team committee of trustees Sue Simpson Gallagher, Lynn Friess, and Kavar Kerr has taken the helm to shake things up alongside Director of Programs & Events Amy Goicoechea and Andrée Dean, Assistant Director. “This year’s committee is a pleasure to work with, bringing great energy, enthusiasm, and expertise to a beloved event,” enthuses Goicoechea. Here’s the cheat sheet on a few fun changes in the works (without spoiling the pleasure of a bit of surprise):

The show will now officially open with **PALATES & PALETTES ON SEPTEMBER 9TH**. Make the Museum the first stop of your gallery-eating-drinking tour and see the works before anyone else. Fortify yourself for the festivities ahead with serene views of the Elk Refuge and a margarita from the Rising Sage Café while you’re at it.

Stay tuned for live music and an insouciant, party-Stetsons-encouraged attitude during the Artist Party. In Dean’s words, “Thursday night is going to be the night to have fun, meet the artists, see their beautiful work, and dance, dance, dance!” View the **ARTIST PARTY** as your shot to make a plan of attack for the main event on Friday....

...**THE ANNUAL SHOW & SALE**. Buckle down and get serious about taking something home for that empty wall (or three). The shift to mobile bidding means that collectors wield more power over their purchasing rate—a boon for all.

THE ULTIMATE GUIDE TO THE WESTERN VISIONS SHOW & SALE



National Museum of Wildlife Art Trustees Maggie Scarlett and Bill Mingst.



Artists and guests mingle and enjoy the evening.



By Kirsten Rue

Now in its 29th year, the *Western Visions Show & Sale* has a well-established reputation as one of the premier collecting opportunities for nature-themed art anywhere in the world. It is a gem of the Jackson Hole Fall Arts Festival, gathering regional and international artists into an ever-evolving exhibition that pushes the conversation of wildlife art into the future. It is the National Museum of Wildlife Art’s largest annual fundraiser, contributing to the core operational support for all Museum exhibits and programming.

It’s also a heck of a lot of fun.

As Amy Goicoechea, Director of Programs & Events, points out, *Western Visions* is unique in its class. It’s a fundraiser that overtly links to the Museum’s mission as a whole—to enrich and inspire appreciation for humanity’s relationship to nature. From the chance to collect both well-known wildlife artists and artists-on-the-vanguard—newly discovered by the programs & events team—the mission is made manifest from start to finish. In addition, the Museum’s Board of Trustees’ generosity supports the Trustee Purchase Award. These new purchases bolster the Museum’s permanent collection, closing the loop between collector and collection and maintaining the National Museum of Wildlife Art as a vibrant venue for diverse artistic voices expressing the natural world.



Rox Corbett, “*Vanishing*,” 2015, 10.5 x 8.25 inches, Charcoal on Rag.

FROM THE ARTISTS

ROX CORBETT, first-time invitee and winner of the Trustee Purchase Award for *Windfall* in 2015.

ON WINNING: “It remains to be seen what such an accolade will mean to my career, but I do know that personally it was a huge honor to have received this award, because it means *Windfall* will have a future at the NMWA long after I am gone. The NMWA is not only an iconic building in a beautiful location, but it is also a repository for some of the world’s best wildlife art. To be included at the Museum among the greats is very humbling. We don’t know what the future holds for many of the world’s wildlife species, but at the NMWA there will be the opportunity to see wildlife through the eyes of those artists who care about animals.”

ON RETURNING IN 2016: “I very much enjoyed being a part of *Western Visions* for the first time, and winning this award put an extra high shine on the experience. I hope our artwork can inspire people to protect habitats and ecosystems and the wild animals who depend on them for survival.”

KATHY WIPFLER, Jackson Hole local and winner of the Bob Kuhn Award in 2015 for *Bruin Trio*.

ON THE NATIONAL MUSEUM OF WILDLIFE ART: “The Museum brings a really broad audience and a broad forum for historical and current trends in wildlife art. It’s sort of a hub for those interested as an appreciator or artist to have the opportunity to study form no matter what genre you might be interested in.”

ON WESTERN VISIONS: “I always make new acquaintances, not only among other artists but among the collectors... For me to be involved with a show that includes all these top tier wildlife artists has always been a great honor. The gathering of like-minded people in all facets—from the hot shot collector to the younger artists—is important because we all need to learn from each other. Then, of course when you add that to the accessibility of our wildlife viewing here—[the event] has a life of its own. It’s been interesting to see it evolve.”



Lee Riddell, “*Early Fall*,” 2015, 8 x 10 inches, oil on linen.

FOR YOUNG COLLECTORS

Don’t be fooled by the splashy location, hors d’oeuvres, and mingling—the *Western Visions Show & Sale* is still very much a Show & Sale for everyone. In fact, *Call of the Wild* art director Cristine Wehner bid successfully on two works by local women artists last year, and it was her very first time attending. “For younger people, the sketches are an affordable option to build your collection,” she says, having scooped up small works by local luminaries—and personal friends—Lee Riddell and Amy Ringholz.

“The interaction with the artists is the best part,” Wehner says, “I look at it as supporting an emerging artist that you connect to—that’s a big part of *Western Visions*. I loved the mix of people and the very festive atmosphere. The auction part was so much fun—I had my fingers crossed the whole night!”



JEWELRY & ARTISAN LUNCHEON

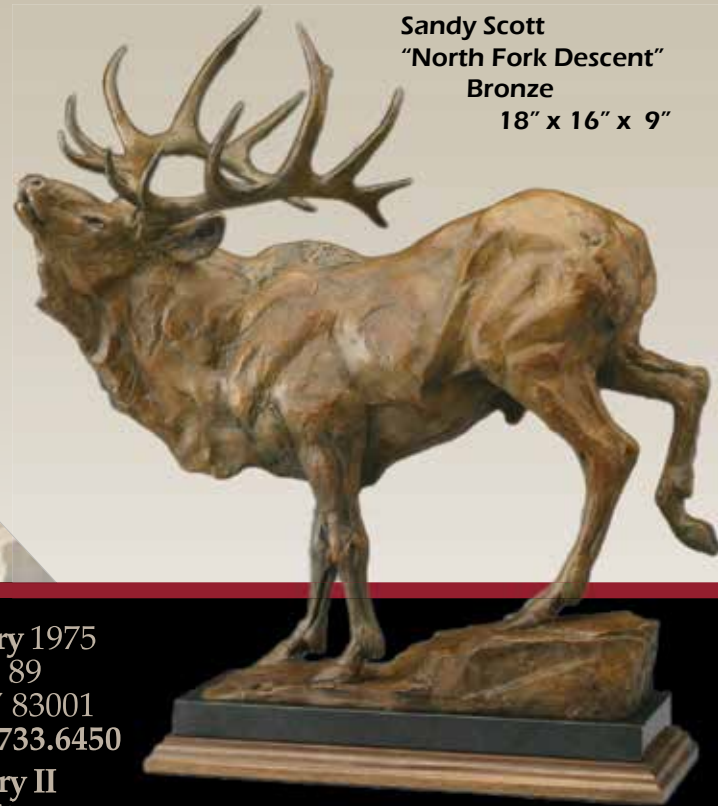
Snag your tickets now—this hot ticket always sells out! “Bringing together a curated collection of artisans from around the country to present their wares at the Jewelry & Artisan Show and Sale has been terrific,” says Luncheon Chairwoman Lynn Friess. “Stunning jewelry, beautiful handbags, and must-have scarves are just a few of our fabulous finds.”

Warns event emcee Mindy Stearns, “The luncheon is a very dangerous luncheon! You have to show restraint and an amazing amount of willpower because there are so many beautiful and amazing artists that attend with such quality craftsman products. However, it’s not a guilty indulgence—not only can you buy these beautiful things, but you’re supporting a great cause. It’s a win, win for everyone.”

Stearns, an Emmy-nominated television personality, known from her appearances on The Oprah Winfrey Show, Hollywood’s red carpet as a host for Entertainment Tonight, and KTLA Los Angeles, appreciates both philanthropy and what makes for an exciting, edge-of-your-seat event—she and her husband helm the Stearns Family Charitable Foundation and have emceed multiple charitable events, including their extremely successful charity gala in Orange County. Now, Stearns moves from the lunch table to the podium to ensure that this justly popular event once again exceeds expectations. “It’s a new level of contribution that I’m honored to be able to provide,” she says.



Julie Jeppsen "Head to Head" 24" x 36"



Sandy Scott
"North Fork Descent"
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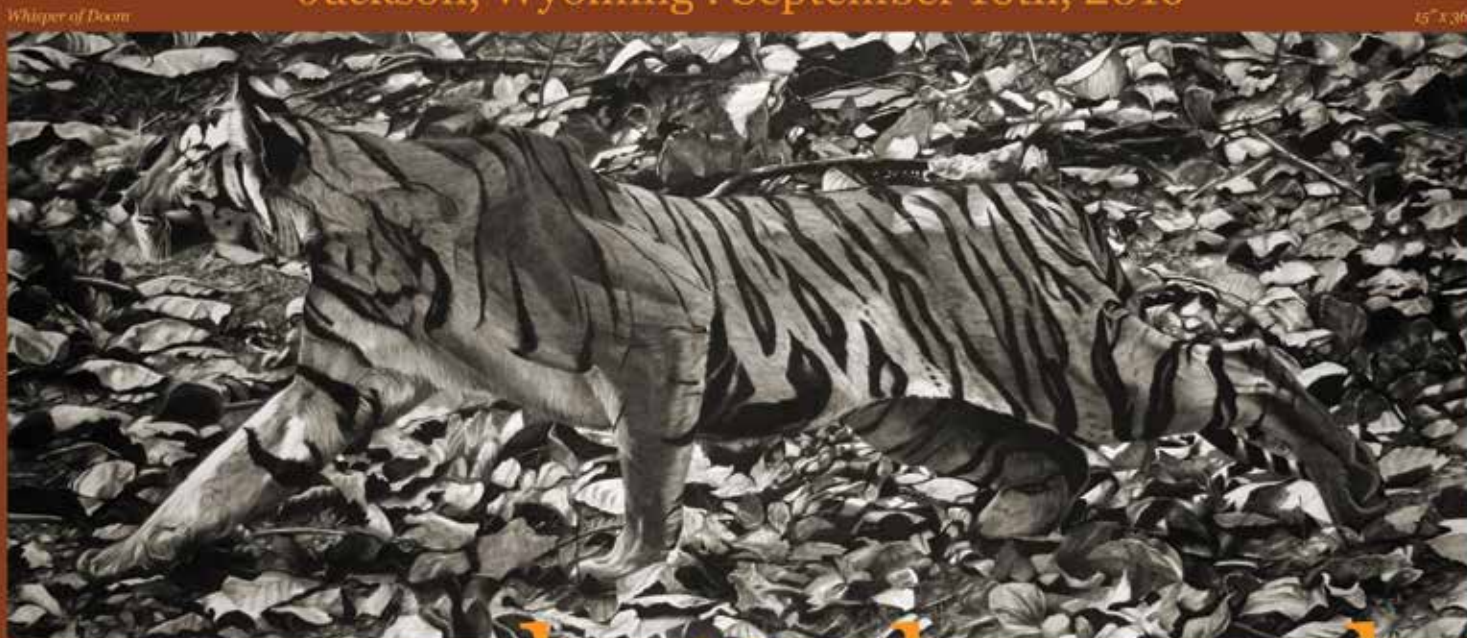
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A PLACE FOR ART LOVERS:

Catching Up With the Museum’s Membership Societies



Nada Jain

Dr. Nada Jain remembers her first encounter with the National Museum of Wildlife Art well: she was struck by the way the Museum building itself blended into its surroundings, while at the same time presenting a visible and inviting profile. A New Yorker by way of Belgrade, Serbia, Jain notes, “it was my first experience seeing art that was so closely related to the environment and the nature around it.” Dr. Jain is a scientist, intellectual property lawyer, and professor who now acts as a managing partner in a private investment firm.

In 2012, she and her husband surrendered to the magnetic pull of the mountains and moved to Jackson full-time. Recently, Jain attended the Museum’s Blacktail Gala as a new Collectors Circle member. During the Gala, members feed off each other’s excitement as they add genre-busting new works to the permanent collection (see “Electric Collecting,” pg. 51). Jain found the evening invigorating and quite fun. “There was an excitement about how guests rallied around the goal of bringing art to the Museum, and how proactive everybody was. Everyone was very engaged, very excited,” she says. “I was impressed by the structured process the Museum curator, Board,

and staff followed when selecting the art—it was fantastic to see how much thought went into their selections, particularly the ways each piece could be used for educational purposes.”

In their own collecting, Jain and her husband like to combine elements that don’t normally go together. Now that they’ve settled out west in a more western-style home, she is enjoying the process of bringing more traditional pieces depicting wildlife or Native American themes into conversation with the modern and abstract art the couple has collected in the past. In her experience, world museums such as the MOMA or Louvre reflect the “human element” back towards their patrons; the National Museum of Wildlife Art is unique in holding up a mirror to nature and its implications.

Now that she has connected with the Museum’s Collectors Circle, Jain is fired up to become more than just an occasional visitor. Citing the Museum’s importance as a cultural resource in the community—and for visitors—she hopes to parlay the acumen she’s developed over many years of advising and investing in early stage companies into advocacy for the growth of the Museum’s permanent collection and visiting exhibits.

Favorite national park?

“I love Grand Teton National Park because it’s in our backyard—returning back from travels elsewhere and coming to the park is so uplifting. It’s a ritual.”



Lou & Christy Cushman

Lou and Christy Cushman and their family have been drawn to the Tetons since 1978, when they purchased a 400-acre ranch abutting Targhee National Forest and the Big Hole Mountains in Driggs, ID. They flew into the Jackson Hole Airport regularly, and as Mr. Cushman points out, “the National Museum of Wildlife Art is a strikingly beautiful building on the side of the hill as you approach town; it’s not something that one can miss.” After decades of visiting their ranch (sold to his twin brother’s children in 2013), they came to know Jackson Hole well, and are now settled into their home on the 18th tee of Teton Pines.

The Cushmans have an abiding love for art, which is evident in the collections they have gathered for their homes in Houston and Teton Pines, and in Mr. Cushman’s office in Houston. Mr. Cushman recalls art lessons beginning at age 4 at the Montclair Art Museum in New Jersey. Describing his family’s art collection, he refers to it as “eclectic,” featuring both traditional and contemporary works mixed with Native American pieces as well as cowboy and western memorabilia.

Influenced by his mother’s artistic bent, Mr. Cushman developed a “keen interest in interior design and exterior architecture,” as displayed in the family’s Teton Pines home. This interest continued

to ripen during a 51-year career in commercial real estate, first in New York City, and then in Houston since 1971, where he now serves as Vice Chairman of Cushman & Wakefield.

This summer, Lou and Christy are generously opening their Teton Pines residence to host their first Art Around the Valley event for the National Museum of Wildlife Art’s Rungius Society. They look forward to hosting this important philanthropic evening, and hope fellow Rungius Society members will enjoy perusing the discerning collection on display in their home, complemented by striking views of the Grand Teton to the north. The very special and dramatic setting will be offset by western-inflected works by artists such as Edward S. Curtis, Billy Schenck, Logan Maxwell Hagege, Bob Wade, Harry Jackson, Tom Gilleon, Scott Christensen, and Andy Warhol—a true gift for local art lovers in all genres.

Which piece in the National Museum of Wildlife Art’s permanent collection do you find yourself returning to?

“I am particularly drawn to the works of Carl Rungius, in particular the large piece in the lobby entitled *Gray Wolf Standing on a Bluff* from the 1930s. I own a Rungius dry point etching called *Among the Crags* depicting a Rocky Mountain bighorn sheep.”

Favorite national park?

“Grand Teton National Park is probably our favorite. Christy and I very much enjoy sharing our home and showing off the beauty of the nearby national parks...we’ve had many, many guests over the years going back to 1978.”



Explorers Club Looks Forward to its 10th Year

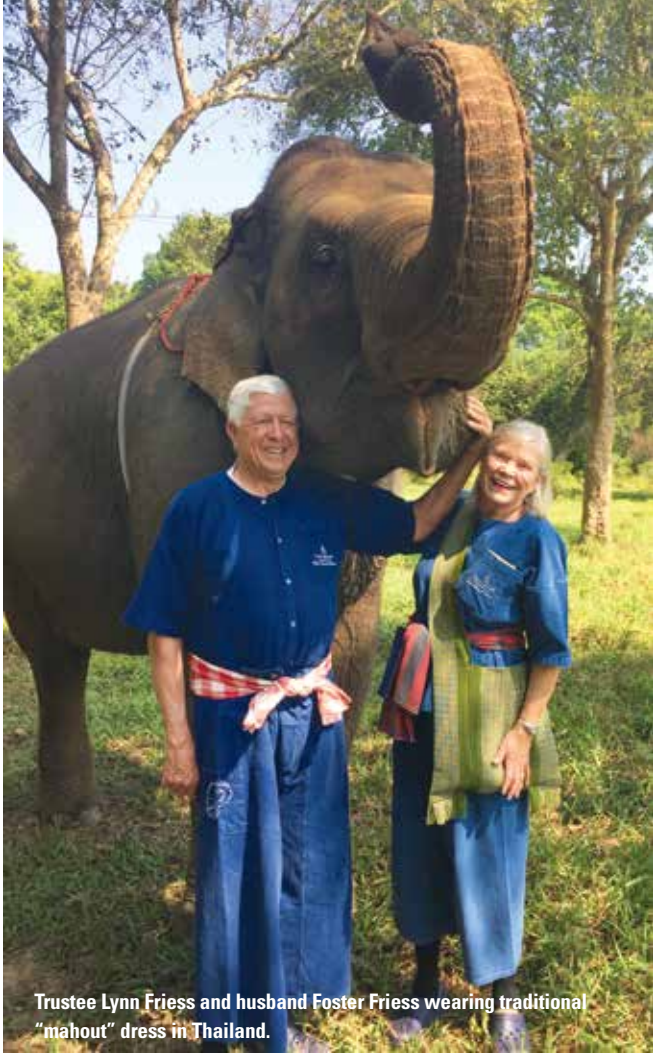
By Kirsten Rue

The Greek Isles. Churchill, Manitoba. Tasmania. Vietnam. Cambodia. Costa Rica. Macchu Picchu. The Galapagos. Serengeti. If these sound like stamps you covet for your own passport, then perhaps a trip with the Explorers Club is just the ticket.

National Museum of Wildlife Art Trustee Lynn Friess—a tireless advocate for the Museum and its programming—was inspired to start the Explorers Club 9 years ago as a fun way to raise money for the Museum while following its spirit abroad in immersive cultural experiences. Collaborating with Nancy Porthan, the owner of boutique Jackson Hole travel agency Noble Travel, each year she pulls together once-in-a-lifetime trips for a loyal group of up to 10 fellow travelers. “It’s the unusual places that we’ve gone,” Friess says.

Each trip is customized from start-to-finish and all-inclusive. Plus, every traveler makes a generous donation to the Museum when they sign on. During their most recent voyage in Southeast Asia from Bangkok to the storied Golden Triangle (a wedge of land bordered by Myanmar, Thailand, and Laos) and then down the Irrawaddy River in Myanmar, the Explorers saw a portion of the world that had been completely sealed off to Western visitors until a scant 16 years ago.

Highlights included “glamping” at the Four Seasons Tented Camp in Thailand. There, a population of elephants rescued from service in Thailand’s cramped city streets by the Golden Triangle Elephant Foundation approached the guests every morning demanding bananas and sugarcane for



breakfast. Elephant riding excursions provided even more opportunities to learn about the embattled animals and dress in traditional “mahout” garb. The group were also the very first to board their specially chartered boat for the seven-day voyage along the Irrawaddy River.

From the decks of the boat, the small, traditional villages of Myanmar glided by. The Explorers learned more than the average tourist from their two local guides, who presented lectures on Myanmar history and the Burmese way of life. This lent richness to every excursion—whether it was by bicycle to view a Buddhist temple or the chance to witness religious festivals in village centers. While in Yangon, the group also got a taste of British imperial culture when they stayed in the meticulously restored Strand Hotel, a 5-star hotel originally constructed in 1901. The hotel was their base for a sightseeing trip to Shwedagon Pagoda, a massive stupa gilded in gold plates and said to house relics of the Buddha. Considered the most sacred of Myanmar’s pagodas, the complex dates back 2,500 years and has been added onto over the centuries with colorful stupas, statues, and temples.

Even though she has only just returned from this perspective-broadening experience, Friess is already looking ahead to the next Explorers Club trip. Wherever she picks, her goal is to focus activities on learning and experiencing the unvarnished culture, wildlife, and arts of each country. “You see art in everything you look at,” she says, which broadens the global reach of the National Museum of Art, too.

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Bart Walter (American, b. 1958) *Wapiti Trail*, modeled 2005, cast 2007. Bronze. Purchased with funds generously donated by an anonymous benefactor, National Museum of Wildlife Art. © Bart Walter.

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Geoffrey Dashwood (British, b. 1947),
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