

UCROSS A PORTRAIT IN PLACE

UCROSS FOUNDATION ART GALLERY 2015
YALE UNIVERSITY SCHOOL OF FORESTRY & ENVIRONMENTAL STUDIES 2016


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CEDRA WOOD



Artistic and scientific stars aligned at Ucross Foundation during the summer of 2013, in a remarkable way. A group of artists, originally connected through the Land Arts of the American West program at the University of New Mexico, intersected with a group of scientists from the Yale University School of Forestry & Environmental Studies. That the two groups found themselves together in the same place at the same time—sometimes at the same dinner table—on Ucross Foundation's 20,000-acre cattle ranch on the High Plains in Wyoming was not specifically planned. But, as in the best artistic and scientific experiments, there were immediate creative sparks.

The culmination of their efforts are on view in *Ucross: A Portrait in Place*. We are honored to present this unique collaborative exhibition, and grateful to all of the participants for their inspiring and thought-provoking work. Their achievement reveals new facets of what it means to truly inhabit a place. We also extend our thanks to Ucross Foundation's Board of Trustees, and to our many supporters in our region and beyond, for their ongoing commitment to the creative spirit that flourishes at Ucross.

SHARON DYNAK
President, Ucross Foundation

44,33.69N 106,30.08W



Yellow Salsify
Tragopogon dubius

44,33.56N 106,31.33W



Shrubby Cinquefoil
Dasiphora fruticosa

44,34.12N 106.29.43W



Sego Lily
Calochortus nuttallii

44,34.83N 106,30.57W



Fourwing Saltbush
Atriplex canescens

44,33.98N 106,31.37W



Russian Olive
Elaeagnus angustifolia

44,34.11N 106,30.01W



Alfalfa
Medicago sativa

44,34.07N 106,31.12W



Hardstem Bulrush
Schoenoplectus acutus

44,34.03N 106.31.25W



White Mustard
Sinapis alba

44,33.76N 106,29.82W



Soapweed Yucca
Yucca glauca

UCROSS A PORTRAIT IN PLACE is the culmination of a four-year collaboration between the Ucross Foundation and alumni of the Land Arts of the American West program (LAAW) at the University of New Mexico. Our relationship began in 2012 with a meeting over coffee in Santa Fe, New Mexico with Sharon Dynak, President of Ucross Foundation, and me. Sharon extended an invitation to bring a group of LAAW artists to Ucross for a collective residency, and in 2013 I selected seven artists from the fifteen year run of the program. Through the course of their Ucross residency, the LAAW artists ranged far and wide across the 20,000 acre ranch, exploring the hills and draws of the grasslands and the floodplain of Clear Creek.

A consensus quickly emerged that there was real potential for an interdisciplinary, mixed media exhibition focused on the specific environmental and social aspects of the Ucross Ranch. Charlie Bettigole, director of the Ucross High Plains Stewardship Initiative (a multi-year project based at Ucross and at Yale University's School of Forestry & Environmental Studies), agreed to join in the collaboration, contributing his work with satellite and sonic mapping projects. Our expanded group returned to Ucross in 2014 to complete the field work component of the project, with a commitment to return in 2015 to install the *Ucross: A Portrait in Place* exhibition. In 2016 the exhibition will travel to the Yale University School of Forestry & Environmental Studies where students, faculty, staff and community members will have the opportunity to experience a glimpse of the magical Ucross landscape.

Our approach brings the language of contemporary art to an investigation of Ucross. Each artist or artist and scientist team was free to deeply pursue a specific aspect of Ucross knowing that the joint exhibition would provide a synthesis, a unified portrait in place. Hart-Mann and Bettigole's focus on soils then supports the plant communities in pieces by Mougel, Brinich-Langlois, Wood and Gilbert/Bettigole. Their contributions in turn provide habitat for bird, bison and human migrations in the works by Mougel/Bettigole, Wood and Hayashi. The conversation passes round and round the exhibition, building layer upon layer to create a complex portrait of the Ucross ecosystem. *Ucross: A Portrait in Place* presents Ucross through the eyes of outsiders who have fallen in love with this incredible place.

BILL GILBERT
Lannan Endowed Chair: Land Arts of the American West
Distinguished Professor of Art & Ecology
University of New Mexico

Left: Bill Gilbert, (detail) unique editon, *Terrestrial/Celestial Navigations: Ucross Wyoming*, July 18, 2014: Floodplain, 12x12", digital print



BIRD STATIONS

The soundscape presents a selection of bird calls and other environmental noises captured throughout the Ucross Ranch, with recordings curated to begin with bird songs commonly heard during the spring and summer months, and then to move through the seasons into winter. Toward the conclusion of the 20-minute loop, the chorus of daytime chirps and singing fades and an owl's voice enunciates the nighttime sounds common to the area. Birds identified on the recordings include dark-eyed juncos, eagles, meadowlarks, magpies, owls, red-winged blackbirds, sage grouse, sandhill cranes, starlings, and yellow warblers.

Many of the sounds relate to other content in the exhibition, with sandhill cranes chirping from within Yoshimi Hayashi's suspended installation of origami cranes, and the rumble of a train on the tracks by Ulm Road playing above Cynthia Brinich-Langlois' scroll drawing of a nearby pasture, which notes the frequency of passing trains in each landscape view. The gurgle of running water recorded at Piney Creek emanates from Cedra Wood's trunk, offering a soundtrack for her drawings and paintings of costumed figures wading through that same waterway. Similarly, the sound of wind blowing through the cheatgrass rises and falls throughout the different recordings, accompanying the visual scattering of Joseph Mougel's grass seed ambrotypes across the walls of the gallery.

The birdsongs were collected as part of Charlie Bettigole's ongoing research into Ucross ranch ecology through his work as a wildlife biologist with the Yale University School of Forestry & Environmental Studies. Using remote sensing stations positioned throughout the ranch, he collects data on bird species diversity, movement, and relative frequency through recordings every morning and evening. The soundscape exists as a synthesis of science and art, with Charlie Bettigole collaborating with Joseph Mougel to create a multi-channel auditory portrait of the Ucross Ranch.

CHARLIE BETTIGOLE

My work highlights the avian soundscape found in everyday life at Ucross. Collecting audio data with autonomous recording units at two Ucross locations throughout the year, the work presents the birds of the Clear Creek valley, from resident bald eagles to a myriad of transitory migrant species. Additionally, I have provided cartographic support to a number of other participants, and derivatives of my maps can be seen in the works of Bill Gilbert and Jeanette Hart-Mann.



Left and this page: *Ucross Aviation Soundscape*, 2015, audio recording device installed









CYNTHIA BRINICH-LANGLOIS





Left: *Death of a Leafy Spurge* (1,3,5,7 of 7), 2014, each 11x14", watercolor and graphite drawings
Above top: *Book of Hours: Tipi Circle*, 2015, 11x14" closed, cyanotype prints on Incisioni, bound in an 8-page accordion book, digitally printed canvas cover. bottom: 2014 – 2015, *Death of a Leafy Spurge*, accordion book with screen-printed covered boards and seven sections of digitally printed pages sewn on tapes, and seven watercolor and graphite drawings

The rising and setting sun offers a general guide to direction and creates the rhythm of day and night, with time measured in increments that correspond to its motion. The motif of a circle guides my selection of sites, becoming both a clock face and a compass rose whose circumference I traverse over the course of a 24-hour period, drawing the landscape for three hours at a time from eight points that correspond to the cardinal and ordinal directions. Like historical books of hours with prayers that evoke time of day, I complete each composition during its appropriate interval. In addition to the set of eight cliché verre prints, each book incorporates text describing observations and contemplations recorded while drawing throughout the day and night. The changing conditions of illumination influence the level of detail and contrast rendered on the surface of the plates, and as the darkness obscures the landscape from view, the compositions are drawn more from memory and imagination than direct observation. This project explores how time of day influences perception, technique, and concentration, and how these traces of the creation of the images tie that print not only to a place, but also to a time.

Another book of hours investigates a leafy spurge (Euphorbia esula) that I excavated and observed for one week in my studio. Every day I drew its portrait, documenting its decline. The plant is pretty universally reviled for its toxicity and invasive growth patterns. It is difficult to kill, and I discovered that visible signs of decline slowed after the third day. In the spirit of loathing directed at this plant, I utilized various techniques to hasten its disintegration, which culminated in setting it afire (it does not burn easily). The act of reading the book creates a sense of time passing, so each day exists as a chapter, a fold in a large and winding accordion book. The structure of the book evokes the form of the plant, with its meandering runners reaching ever outward. The pages in each chapter represent the twenty-four hours that comprise a day, and are numbered accordingly. I conducted research on the species, and assembled an archive of descriptive terms used in the scientific literature. These words appear on each page of the book, one word per hour, and transition from neutral/positive to definitively negative over the course of the story, mirroring the condition of the spurge. The color of the pages, too, transitions across each chapter, beginning with the average color of that day's illustration and changing, page by page, to the average color of the following day's illustration. The front and back covers are screen-printed with a stylized spurge image, with the ashes of the plant supplying the delicate gray color that tints the transparent ink.





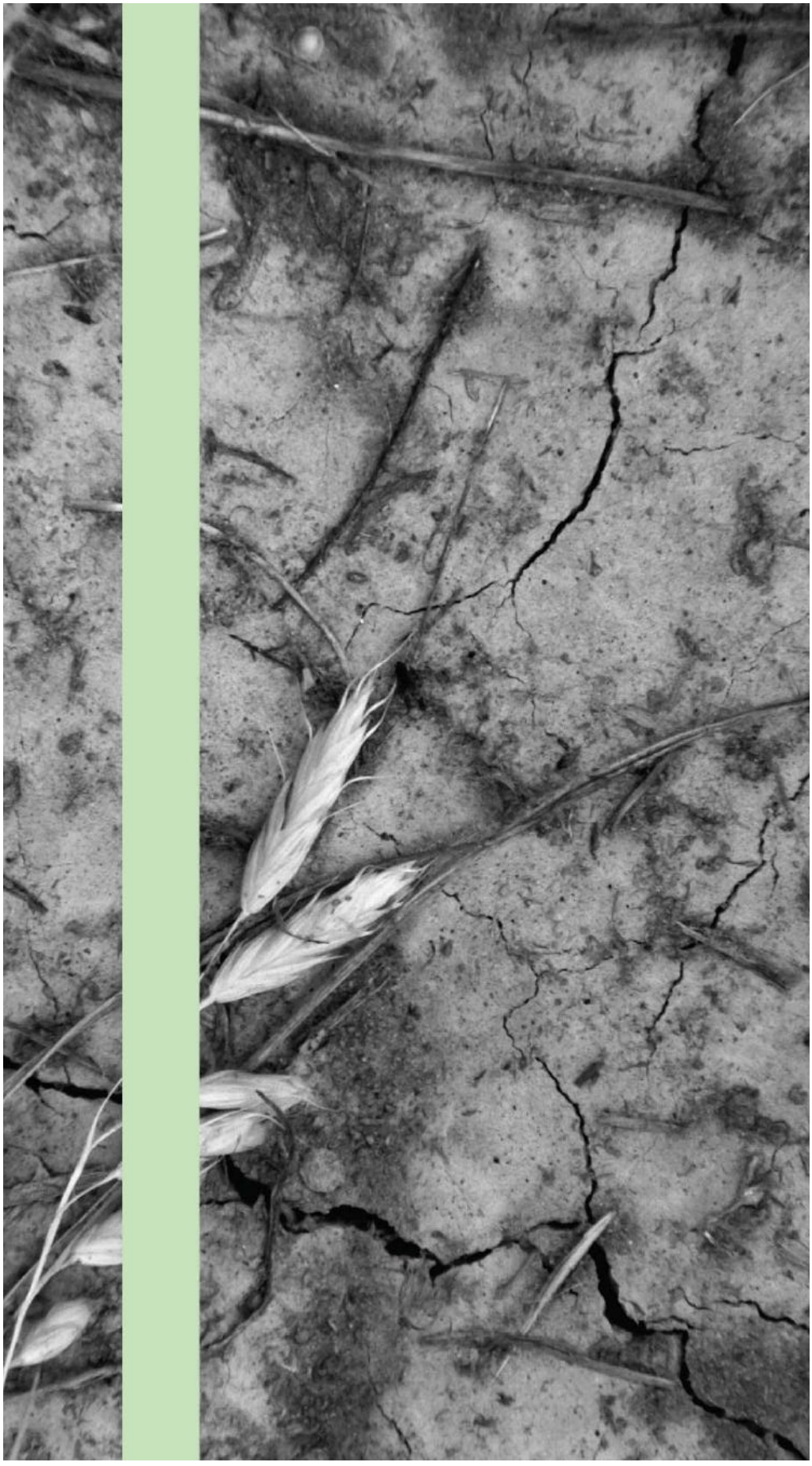
BILL GILBERT

Over the past decade I have completed a series of walking-based, map projects in our Land Arts of the American West field program at the University of New Mexico in the ongoing attempt to develop a portrait of my home place in the southwestern US.

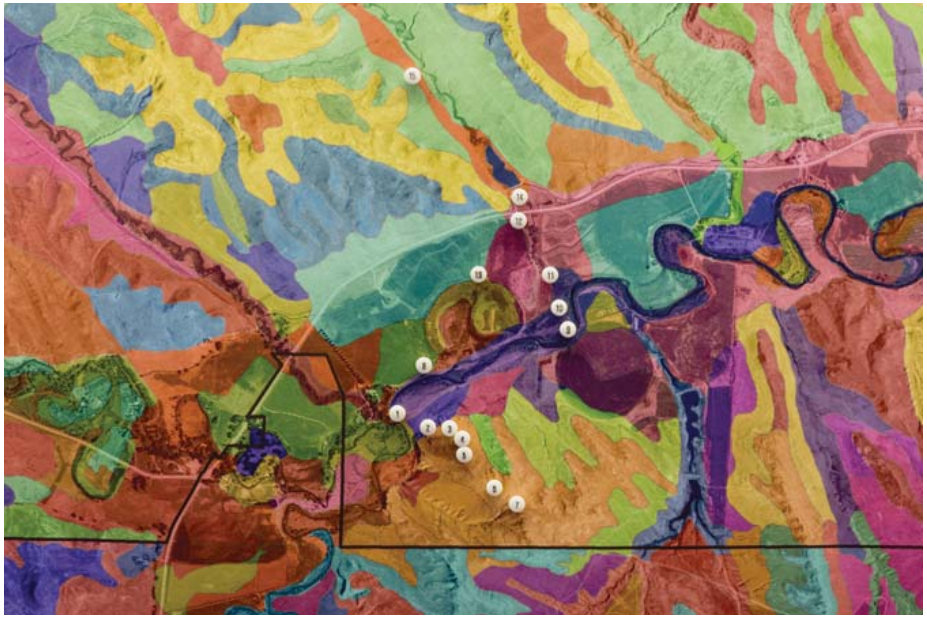
For each walk in this series I created an arbitrary path that forced me to roam across the land free from any trails or roads in the effort to focus on what is in front of me; the animals, plants, geologies and human communities. In the latest iteration of this investigation, Celestial/Terrestrial Navigations, I have turned my attention to the relationship desert peoples have with the night sky. I walk constellations onto the surface of the planet in the attempt to mend the rift between heaven and earth created, in part, by light pollution in our urban centers.

Using communications from satellites in the sky above, at Ucross I followed my GPS unit from star point to star point in a series of random transects slowly inscribing the constellations Orion and Eridanus onto the ground. I chose Orion in the grasslands walk for the references to hunting past and present and Eridanus in the floodplain in recognition of the force of the river in shaping the landscape. The resulting images document the land, my path and the plants encountered.

Opposite: Bill Gilbert with Charlie Bettigole, Ann Hild, Anne Nelson and Staci Page, *Terrestrial/Celestial Navigations – Eridanus: Floodplain*, 2014, 42x50", digital print 2015
Left: Bill Gilbert with Charlie Bettigole, Ann Hild, Anne Nelson and Staci Page, 2013, *Terrestrial/Celestial Navigations – Orion: Grasslands* (detail), 2013, 42x50", digital print 2015



JEANETTE HART-MANN





WITHOUT SOIL THERE IS NO COLOR

Soil, dirt, land, mud, rock, clay, sand, sediment, ground, dust, and more. It is given many names and these names often reflect a disdain or in best cases dismissal as common and of little regard. It is seemingly everywhere beneath our feet and nowhere to be desired. Yet, it is one of the most essential resources of life on earth and literally grounds us in time, space, and place.

This installation project, *Without soil there is no color*, began in 2013 during my residency at Ucross Foundation. During this residency, I trekked over 30 miles across the ranch collecting soil samples and investigating the relationships between the soils I discovered and their environment. I used video, audio, photography, and the tactile experience of these sites to produce this work, along with Soil Surveys generated by Charlie Bettigole of the Ucross High Plains Stewardship Initiative. These individual elements coalesce in this installation to engage viewers in a relational connection to environmental perception and knowledge, along with the aesthetic gesture of soils.

In this installation a large format projection displays high-definition black and white video of the ground from 21 different sites where soil was collected. Color bars run across these images corresponding to the Soil Survey Maps and Legend presented as large format Fine Art Prints on an adjacent wall. The Soil Survey Map is labeled with 21 numerical thumbtacks where each soil sample and video was taken. Around the room hang 21 shelves with samples of soil from each of the 21 sites. Each of these soils display uniquely diverse and appealing visual and tactual earthly properties. Environmental sounds such as birds singing, wind rushing through grass, an irrigation pivot spraying water, a cow bawling, and prairie dogs crying fill the installation while giving viewers an aural space to locate their sensorial experience of the life of these soils.

Opposite: Jeanette Hart-Mann with Charlie Bettigole, *Without soil there is no color* (detail video still), 2015, 00:11:04, HD video
This page *top*: Jeanette Hart-Mann with Charlie Bettigole, *Without soil there is no color* (detail fine art print), 2015, 3 - 43x47.5", archival fine art print. *bottom*: Jeanette Hart-Mann with Charlie Bettigole, *Without soil there is no color* (detail soil sample), 2015, 22 – 8x8x3", wood shelves with soil samples



YOSHIMI HAYASHI



People and animals migrate for many different reasons: for food, shelter, water, better weather, jobs, their dreams, the comfort of loved ones, or to get away from danger. Humans are the only species to travel for leisure—to quell our wanderlust. In Australia the aborigines call it a *Walkabout*. Whatever the "walking about" is about, there is a relationship between our intentions and the place.

The place that I stand today cradled the footprints of the buffalo and the Native Americans who hunted them. The "Ciboleros," Mexican buffalo hunters of the 1820's, also worked the Wyoming plains trading with the natives. Today the buffalo are replaced by fields of alfalfa, cattle, and drilling rigs. The faint remaining herds are relegated to personal stocks or protected parks. Yet people have migrated thousands of miles disregarding borders, escaping dangers, and quietly living camouflaged in the landscape. The migrant workers have come to work the land, to grow food and raise cattle, and send back money to their families in their hometowns.

In my own walkabout, I want to be naïve—to see romantic visions: buffalo roaming freely, Native Americans looking like "proper tobacco store Indians," cowboys with six guns and chaps. I want to close my eyes and not see the faces of innocent girls like Brisenia Flores, whose image appears on each buffalo, who was murdered by Minutemen in her home in Arizona (her family mistaken for being illegal), left to die in her mother's arms—collateral lives lost, from the inflammatory rhetoric that permeates our country.

I am torn with the guilt of wanting to see my ideal images versus knowing the hardships that sculpt a place. The work *I'mmigration* is a response to the conflicting feelings I have as a tourist in Buffalo, Wyoming. It combines the folded paper (origami) traditions of my immigrant Japanese background, with the disappearance of the migratory buffalo. My beasts carry with them the burdens of people living and working on the land. The buffalo are installed in small towns on the plains with abandoned storefronts, the youth migrating to large cities for better opportunities—my romantic intent to honor the lives of the animals and the people that still live close to the land.

The Japanese fold origami cranes in hopes that a loved one will recover from illness or to ward off bad luck. My gesture of folding the buffalo touches upon these hopes for the place, though I know that at the end of the day, they are only naïve paper dreams of a tourist.

Left: *I'mmigration*, 2015, outdoor dispersal installation (detail), works on paper
Above: *I'mmigration*, 2015, urban dispersal installation (detail), works on paper













JOSEPH MOUGEL





From ranges and fields to pastures and lawns, the evolution of grasses has been tied to that of human civilization, with a few seeds selected for cultivation into cereal grains, others as pastoral grasses, some for lawns, and many declared weeds. It is fascinating that early humans, some 9000 years ago, could look upon a plant, see the potential of a grain, and begin to take steps toward a partnership of agriculture that would ultimately tie together both humans' and plants' cultural paths. These photographs of seeds and husks capture the diversity within the varieties of uncultivated grasses that grow on the pasture ranges of Wyoming. Reminiscent of early photographs of snowflakes, the images in the series portray not only the diversity of grass, but also the variation within a grass genus or even a single plant. In the photographs of the seeds and husks, subtle images emerge of boat-like shapes, stars, and intricate lines that evoke tales of the passage of time, myth-making, and the intersection of micro and macro narratives.

Introducing the installation is a journal detailing the travels and experiences of a grass farmer, along with an arrangement of his labeled specimens that become the basis for the images. Each jewel-like photograph within the cache of grass is printed via a 19th century collodion process onto glass plates. These ambrotypes of various sizes are installed throughout the gallery based on anecdotal mapping, with attention given to the location of varieties of grass on the range. The installation intersperses among the works of others artists, rising and falling throughout the space. Accompanying the visual scattering of grass seeds across the walls are the sounds of wind blowing through the cheatgrass, along with the calls of local birds, the rumble of a train on the tracks and the gurgle of a running river. Together, these recordings create an acoustic map of time the grass farmer spent on the ranch.

Opposite: *Bedding / Cache* (installation view), 2015, 32x40" variable, archival inkjet prints / ambrotypes
This page *top: Untitled Grass Arrangement* (installation view), 2015, variable, dried grass, vintage mason jar, and hand-written labels and *Journal of a Grass Farmer. bottom: Journal of a Grass Farmer* (detail), 2015, 9x8" closed, leather bound hand written journal with hand-made paper, drawings, and calligraphy

CEDRA WOOD





Ucross is useful to many people for many reasons; the ranch supports efforts that are agricultural and economical, narrative and aesthetic, observational and analytical; but one element seemingly central from every angle is the abundant plant life—fodder for conversation as well as for cattle.

With this in mind, and with nods to history, fantasy, and utility, I referenced clothing patterns from the late 1800s to create homesteading-era costumes, covering the garments with hand-gathered plant materials that ranged from grasses to cottonwood fluff to leafy spurge. Some of these plants are native to Wyoming, others invasive; some cherished, some loathed. The task required me to become familiar with these species and their surroundings—to be aware of their material characteristics, needs, and cycles.

In a larger sense, and beyond this direct engagement, I wanted to create a metaphor for the ways in which we approach unfamiliar places…the mingled futility and necessity of imposing familiar processes on new environments where those traditions may or may not be practical, and where our habitual worldviews may either fail to take root, or invade aggressively. Colleagues Cynthia Brinich-Langlois and Joseph Mougel gave breath to the characters that wore these garments in a performance. The resulting photographic documentation has provided imagery for an extended series of paintings and drawings, in which final works continue to explore the metaphor for the transplanting of ideas and ideals.

Opposite: *Transplants I* (installation view), 2014/2015, 4x8' / variable, acrylic on panel / components of costume making, mixed natural medium
This page *top*: *Transplants III*, 2015, 22x30", graphite on paper. *bottom*: *Transplants II*, 2015, 18x24", acrylic on panel

COMING TO PLACE

By any of the gridded and layered indications we use to measure place—the convergence of streets and conduits and human lives—Ucross, Wyoming, population 25, is barely a place at all, just a highway crossing and a few buildings on a narrow flat between the dry hills. Yet year after year, artists come from the intricately gridded and layered parts of the world only to discover, in the absence of nearly everything familiar, just how dense with place Ucross really is. Different artists attribute this quality to different things—to the sky, the wind, the expanse, to the color of the pronghorn hills, to the flow of Piney Creek, to the silence and the sounds that fill what at first seems like silence. But I wonder if it doesn't all begin in the soil.

This thought occurred to me while wandering through the exhibition called *Ucross: A Portrait in Place*. On short square shelves around one end of the room lay small mounds of earth gathered by Jeanette Hart-Mann from twenty-one carefully-mapped locations in and around Ucross. While I considered these cones—they are slumped and not quite volcanic in shape—I was hearing (overhearing, I suppose, for it wasn't part of the art-work my eyes were taking in) the sounds of birdsong, which had been recorded at two acoustic monitoring stations that had been placed by Charlie Bettigole and his crew from Yale University's School of Forestry & Environmental Studies, at locations near the exhibition. Soil and birdsong. I had never consciously put the two together before, if only because they seem, in their materiality and immateriality, almost to oppose each other. But then this is what artists do: they join the tangible and the intangible.

Hart-Mann's complex work is called *Without soil there is no color*. It might well have been called "Without Soil There Is No Birdsong." And as I walked through this stirring exhibition, I found myself using versions of that title as subtitles in my mind for many of the other works. "Without Light There Is No Time," I thought as I looked at Joseph Mougel's stop-motion video called *Sage Brush*. "Without Myth There Are No Stars" seemed to be the subtext of Bill Gilbert's *Terrestrial/Celestial Navigations*. You perhaps get my point. This is an exhibition in which the works overlap and spill into each other as if they were separate riffles in a single stream. This has partly to do with the fact that they arose from a group residency, in which the artists all shared time at Ucross. It has far more to do with the binding, unifying effect of place on imagination.

To see these works in place—in the Big Red Barn at Ucross—is to feel how constructive of place they really are. You come inside out of the sharp Wyoming light, out of the wind, out of the rustle of cottonwood leaves. There's a familiar blankness to the white walls of the exhibition space, familiar in the way that such spaces go about nullifying a sense of place—as if a sense of place were inimical to the presence of art. But then slowly, one by one, these works begin to rebuild the world around you. At first, you don't notice the birdsong in the room—it feels instead like an auditory memory you've carried in with you like a grass-seed on your pant-leg. You gaze at an ambrotype of a seed husk by Joseph Mougel—it looks like a hieroglyph—and then you find that they're

scattered about the room, like chaff in a hot wind. You begin to read across the scrolling books of hours illustrated and written by Cynthia Brinich-Langlois, and you realize she has wrapped you in a work that creates a sort of dome of time and place, where the hours and the artist's attention seem to revolve together under a beautifully cyanotopic night sky.

Nearly all of these works are engaged in something extra, something I don't usually associate with works of visual art: they're engaged in identification. The word carries a scientific overtone, of course. Identification is one of the acts a field biologist performs. But think of the link between identification and portraiture. They assist each other. A portrait makes identification possible, and identification has the power to make portraiture more accurate. You can find these twin impulses occurring throughout the exhibition—in *Without soil there is no color*, in Brinich-Langlois's accordion art-book called *Death of A Leafy Spurge*, in the bound volume of plant identifications that serves as a guidebook both to the plants of Ucross and to Bill Gilbert's companion digital prints, *Terrestrial/Celestial Navigations—Eridanus: Floodplain* and *Terrestrial/Celestial Navigations—Orion: Grasslands*.

Ucross has always tried to be a place where art and science merge. But only rarely have they merged as successfully as they do in this exhibition, where the work of scientists from the Yale School of Forestry (drawing deeply on the work of other scientists) extends and helps contextualize the work of artists from the University of New Mexico's Land Arts of the American West program. I try to think of it this way. "Habitat" is the word we use to identify the species-in-place, which is as unitary (and nearly as difficult) a concept as Einstein's space-time. It's fundamentally a scientific word, though most of us use it in a non-rigorous way. It's also a word we almost never apply to humans, if only because it's too restrictive to describe the abandoned uses we've made of this planet. For the artist, though, we can speak of habitat in nearly the same way we speak of it when it comes to mule deer or kestrels. They have their whole being in place, and so, you might say, does the artist, whose very nature, it seems to me, is to be perilously open to the imprinting of place.

What I know is this. I've been coming to Ucross for years, and I had never thought about the soils here until witnessing this exhibition. Like most of us, I can barely help inhabiting the geological instant of my personal incarnation. I'm a prisoner not of time but of instantaneousness. Yet looking at those mounds of soil, watching the video that accompanies them—seeing the rain beat down upon the dry plains, watching ants weaving in and out of their earthen tunnels—I remembered again something I wish I could always remember: that terra firma is a slow, unceasing ocean of change.

VERLYN KLINKENBORG

Verlyn Klinkenborg is the author of six books, most recently A Few Short Sentences about Writing *and* More Scenes from the Rural Life.
He teaches at Yale University and his writing has appeared in The New York Times, The New Yorker, Harper's, National Geographic, *and other publications.*
He has been a writer-in-residence at Ucross and is a former Ucross board member.

CHARLES BETTIGOLE is a wildlife biologist and GIS analyst by trade. He received a BA in Conservation Biology from Middlebury College, and an MS in Wildlife Biology from the University of Vermont. He co-directs the Ucross High Plains Stewardship Initiative (UHPSI) for the Yale School of Forestry & Environmental Studies, dividing his time between Ucross and New Haven. With a fantastic team of master's and doctoral students, UHPSI develops quantitative, science-based research to support rangeland management in Wyoming and beyond.

CYNTHIA BRINICH-LANGLOIS is an Associate Lecturer in the Department of Art and Design at the University of Wisconsin-Milwaukee. After completing a BA in Studio Art with a minor in Environmental Biology at Kenyon College, she pursued an MFA in Printmaking from the University of New Mexico, where she participated in the Tamarind Institute's Collaborative Lithography program. Brinich-Langlois recently spent a year at the University of Iowa as the Virginia A. Myers Visiting Artist in Printmaking, and has worked as an artist-in-residence at Wilson College, Elsewhere Artists Collaborative, and RedLine Milwaukee.

BILL GILBERT completed his undergraduate work in studio art at Swarthmore College and Pitzer College. He received his MFA in 1978 from the University of Montana and has served on the faculty in the Department of Art and Art History at the University of New Mexico since 1988 where he holds a Distinguished Faculty appointment. Gilbert created the Land Arts of the American West program at UNM in 1999 as a semester-long, field-based, interdisciplinary program in the arts dedicated to direct physical engagement with the social and environmental communities of the southwestern United States and Northern Mexico. He is the co-founder of the new Art & Ecology emphasis in studio art and currently holds the Lannan Endowed Chair in Land Arts of the American West. In 2012 he received a five year grant from Andrew W. Mellon Foundation to form the Land Arts Mobile Research Center and currently serves as its director. Gilbert has exhibited his place-based, mixed media installation and video works internationally since 1981. He has participated in collaborative projects resulting in exhibitions in the US, Ecuador, the Czech Republic, Greece and Canada. Gilbert received a Lila Wallace Arts International Grant in 1994 to work with the Quichua people of Ecuador and has curated numerous exhibitions and written essays regarding the work of indigenous artists from the US Pueblos, Juan Mata Ortiz, Mexico, and Pastaza, Ecuador. In 2009, the University of Texas Press released Gilbert's book with professor Chris Taylor entitled "Land Arts of the American West."

JEANETTE HART-MANN is a transdisciplinary artist/farmer whose work interrogates the boundaries between culture and biologic systems. She uses installation, sculpture, photography, video, public engagement, performance, and collaboration to create spaces for the speculation of relationships between people, environments, biota, and agency. She is co-founder of the SeedBroadcast Collective and creator of the Mobile Seed Story Broadcasting Station. Current projects include terradigest, corn morphology, and SOIL, as well as ongoing investigations of agri-Culture and creative regenerative processes across social, cultural, and ecologic relationships. She is Field Director of Land Arts of the American West at the University of New Mexico and Collective Operative of Fodder Project Collaborative Research Farm in Anton Chico, New Mexico.

YOSHIMI HAYASHI is an artist residing in Oceanside, California. He received his MFA from the University of New Mexico and also holds a Masters degree in psychology from California State University, Stanislaus. Currently, he is a professor of art at Miracosta College. His art has been exhibited throughout the United States as well as in Germany, Australia, Japan, and Costa Rica.

JOSEPH MOUGEL received an MFA in photography from the University of New Mexico, where he also studied video and interactive media. He has exhibited and lectured about his artistic practice both nationally and internationally, with examples of his work featured in Art Takes Miami, ARTL!ES Magazine, Art Papers, After Image, and The Contact Sheet. He has participated in artist residencies, including Elsewhere Artists Collaborative and 35/35 in Australia. Mougel's photographs are included in institutional collections, such as the New Mexico Museum of Art and the Print Study Room at the University of New Mexico Art Museum. Joseph Mougel is currently an Assistant Professor of Art and the area head of Photography at the University of Wisconsin – Milwaukee.

CEDRA WOOD received her BA from Austin College and MFA from the University of New Mexico. She was a research fellow at the Center for Art + Environment at the Nevada Museum of Art, and has participated in residencies in the American West, Australia, and the Arctic. She currently lives and works in New Mexico. In love with wilderness, and with the equally complex and lonely terrain of the human heart, Wood makes paintings and drawings that marry the elements of both worlds in unlikely ways, creating narrative metaphors for humanity's relationships with the environment.

The mission of Ucross Foundation is to foster the creative spirit of deeply committed artists and groups by providing uninterrupted time, studio space, living accommodations, and the experience of the majestic High Plains while serving as a good steward of its historic 20,000-acre ranch.

For more than thirty years, Ucross Foundation has been giving space and time to artists who come from many disciplines. They are writers, composers, visual and performing artists. Our participants come from all over the world. In our complex of private studios and shared residences, visiting artists build a small, intense community hard at work in the midst of 20,000 acres of Wyoming ranchland.

Ucross Foundation is a public non-profit organization. Its home is a working ranch set at the confluence of three creeks, and its purpose is to bring deeply committed artists into the heart of an unparalleled landscape. We believe that being a good steward of the land closely resembles being a good artist, and vice versa. Both require dedication, imagination, and the best possible use of the resources at hand.

In addition to fostering the work of individual artists, Ucross is a meeting and working place for groups, a multi-disciplinary laboratory for creative thinking. We help sponsor and host educational programs, conferences, and special events at our public art gallery, which is one of the cultural landmarks of northern Wyoming. Our reach is as close as our nearest neighbors and as distant as almost any spot on earth. Ucross is home to the creative spirit.



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UCROSS A PORTRAIT IN PLACE

UCROSS FOUNDATION ART GALLERY
JULY – DECEMBER 2015

YALE UNIVERSITY SCHOOL OF FORESTRY & ENVIRONMENTAL STUDIES
JANUARY – APRIL 2016

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Above and page 3: Exhibition view, 2015, Ucross Foundation Art Gallery
Front cover: Yoshimi Hayashi, *I'mmigration*, 2015, outdoor dispersal installation (detail), works on paper
Inside front cover: Joseph Mougel, *Untitled - Grass Arrangement* (detail), 2015, dried grass, vintage mason jar and hand written labels