

48 *Torn Leaf Line Held to Fallen Elm with Water, November 15, 2002*

2002

Cibachrome print on paper, 20 x 59 1/2 in.

Museum Purchase, 2003.0014

IN THE WIDE KINGDOM IS A HIDDEN CLEARING
WHERE THE WATER RUSHES THROUGH, where all
through the night tiny hands gather only the proper foliage
– fragile, amber, identical – put together tenderly, puzzle-
perfect, in the deep dark where faith always must reside.

It's a difficult palette, the arm of a tree, slim bridge flexed
over the risky river. All every night they toil, little laborers
of love and supplication, unsung, unseen, servants to the
coming eye, the luminous Sun.

Gold leaf: literal!

And yet by nightfall, after every gleaming dawn and day, as
every night settles once again, despite every effort, through
its golden, gleaming lovely center develops the wending
disturbance, the savage jagged crack, criminal and unavoid-
able, grinning heresy to split and spoil – to remind the
toilers their work is never done.

Antonya Nelson



Art OF OUR TIME

SELECTIONS FROM THE | ULRICH MUSEUM OF ART
WICHITA STATE UNIVERSITY

Patricia McDonnell AND *Emily Stamey*

WITH CONTRIBUTIONS BY

Toby Kamps, Laura Moriarty,

Antonya Nelson, Timothy R. Rodgers,

AND *Robert Silberman*

PHOTO-ESSAY BY *Larry Schwarm*

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in association with the University of Washington Press

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Patricia McDonnell is director of the Ulrich Museum of Art. Her scholarly focus is upon European and American modernism, and she is a leading specialist on the painter Marsden Hartley. Her publications include *Marsden Hartley: American Modern* (1997), *On the Edge of Your Seat: Popular Theater and Film in Early Twentieth-Century American Art* (2002), and *Painting Berlin Stories* (2003).

Laura Moriarty is the author of three novels and the recipient of several literary awards. Before becoming a full-time writer, she was a social worker. Moriarty lives in Lawrence, Kansas, where she teaches creative writing at the University of Kansas.

Antonya Nelson has written three novels and published six short-story collections. She contributes often to the *New Yorker* and the *New York Times Book Review*. Nelson holds the Cullen Chair in Creative Writing at the University of Houston. Her award-winning novel, *Living to Tell* (2000), takes place in her hometown of Wichita, and her forthcoming novel, *Bound*, is set there as well.

Timothy R. Rodgers is director of the Scottsdale (Arizona) Museum of Contemporary Art. Formerly chief curator at the New Mexico Museum of Art, Santa Fe, he is involved in a range of writing and curatorial projects. His scholarly concentration is on American early modernism.

Robert Silberman is an associate professor of art history at the University of Minnesota's Twin Cities campus. His chief scholarly interests have been photography, film, and contemporary art. Silberman collaborated with former *New York Times* photography critic Vicki Goldberg on the companion volume for the 1999 PBS series *American Photography: A Century of Images*.

Larry Schwarm is a professor of art at Emporia State University, Emporia, Kansas, and a nationally regarded photographer whose work has been shown at the Art Institute of Chicago and the Smithsonian American Art Museum, Washington, D.C. His 2003 book, *On Fire: Larry Schwarm*, won the Honickman Book Award and Prize.

Emily Stamey, the Ulrich Museum's curator of modern and contemporary art, is the author of *Jolan Gross-Bettelheim: The American Prints* (2001) and *The Prints of Roger Shimomura: A Catalogue Raisonné, 1968–2005* (2006). Her scholarship centers on ethnic identities and social themes in American art.

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