To the Hoop | Basketball and Contemporary Art
August 27 - November 29, 2020

This fantastic traveling exhibition organized by the Weatherspoon Art Museum at the University of North Carolina, Greensboro and curated by Dr. Emily Stamey will be presented in the galleries of Wichita State University's Ulrich Museum of Art this Fall.

ULRICH SPONSORSHIPS
We are fundraising to help cover the rental fee, shipping costs and artist talks associated with this amazing exhibition. This is a sponsorship opportunity that we hope will align with your interests and passions. Please consider supporting the Ulrich by helping us bring this much anticipated and exciting exhibition to Wichita. To become a sponsor please call 316-978-6646.

EXHIBITION DESCRIPTION
From its storied invention in 1891 by Dr. James Naismith as a recreational activity for “incorrigible” youth, to today’s multibillion-dollar industry, basketball has uniquely captured America’s imagination—and stolen Kansas hearts where Naismith was KU’s first basketball coach.

Basketball’s golden era of the late 1970s through the 1990s coincided with an explosion of the contemporary art market, and the sport’s celebrated players and signature orange ball appear in the work of many art world stars. That moment also corresponded with an artistic shift towards work that addresses so many of the social issues—race, gender, economics—that readily surface in basketball’s widespread popularity.

Embedded in basketball’s history are many of the topics fueling current social concerns reflected in contemporary art. Divisions between rural and urban cultures can be considered in the distinctions between the sport’s development in farming town gymnasiums and inner-city playgrounds. Increasing commercialization can be traced through its intersections with fashion, franchising, and pop music. Issues of racial equity reverberate through the NBA and NCAA. The advancement of women’s roles can likewise be considered through the early adaptation of rules for female athletes, the passing of Title IX, and the successes of the WNBA.

The game, moreover has distinct visual qualities that make it an apt subject for artists: unlike a baseball concealed in a glove or a football buried under a pileup, a basketball is readily seen, and the athletes wear relatively minimal uniforms on an indoor field where cameras easily capture their expressions as they soar towards elevated goals.

To the Hoop explores these myriad facets of basketball’s intersection with contemporary art and culture and offers an opportunity to consider the world in which we live through the overlapping lenses of sport and art.

Gina Adams
*Girls Native American Indian Basketball Team I, 2016*
Photograph, oil, and encaustic
30 x 30 in.
Courtesy of the artist and Accola Griefen Fine Art, Brooklyn

*Honoring Modern Unidentified 27, Spirit that Remains, 2015*
Oil and encaustic on ceramic
9 in. diameter
Courtesy of the artist and Accola Griefen Fine Art, Brooklyn

Daniel Arsham
*Rose Quartz Eroded Basketball Rack, 2019*
Pink selenite, rose quartz, hydrostone, and steel
42 x 40 ½ x 22 ¾ in.
Courtesy of the artist and Perrotin, New York
Bill Bamberger
*Farm Home by Cotton Field*, Plymouth, North Carolina, 2004
*Suburban Neighborhood*, Millburn, New Jersey, 2006
Color photographs
20 x 30 in. each (framed)
Courtesy of the Artist

Janet Biggs
*One-on-One*, 2004
Two-channel video installation (looped) with sound
(channel #1) 8 min. 55 sec.
(channel #2) 30 sec.
Courtesy of the artist and Cristin Tierney Gallery, New York
Mark Bradford
*Practice*, 2003
Single-channel color video with sound
3 min.
Dimensions variable
Courtesy of the artist and Hauser and Wirth
*different lender than in catalogue/first venue*

Kendell Carter
(with Dawn Altier)
*Meditation on Team (Waves for Scottie)*, 2017
Color Duratran photograph and lightbox
36 x 48 x 5 in.
Courtesy of the artists and Edward Cella Art & Architecture, Los Angeles
Andre Leon Gray
*Black Magic (It’s Fantastic)*, 2005
Acrylic, rhinestones, basketball, braided synthetic hair, street sweeper brush, shoe laces, headband, miniature clay pots, wood, and cowrie shells on wood ironing board
67 x 31 x 9 ½ in.
North Carolina Museum of Art, Raleigh

David Hilliard
*Shirts vs. Skins*, 2001
Chromogenic print mounted on aluminum
40 x 30 in each (3 pieces)
Courtesy of the artist and Yancey Richardson Gallery, New York
David Huffman
[Title TBD], 2020
650 rubber basketballs, speakers and audio track, and wood frame
90 x 120 x 120 in.
Courtesy of the artist
*New commission

Double Jump, 2014
Acrylic, oil, spray paint, printing ink, and glitter on canvas
69 x 69 in.
Courtesy of the artist
Brian Jungen
This Will Not Be Alright, 2016
Nike Air Jordans
67 x 71 x 14.5 in
Courtesy of the artist and
Casey Kaplan Gallery, New
York

Jeff Koons
One Ball Total Equilibrium
Tank (Spalding Dr. J Silver
Series), 1985
Glass, steel, sodium chloride
reagent, distilled water, and
basketball
64 ¾ x 32 ¾ x 13 ¼ in.
Art Bridges, Bentonville,
Arkansas
### Suzanne McClelland
*Well Hung*, 2004  
WNBA jerseys, silk, plastic pearls, sequins, ribbon, fake fur, feather trim, rope, and WNBA duffle bag  
Dimensions variable, approximately 8 x 12 ft.  
Courtesy of the artist and Team Gallery, New York

### Esmaa Mohamoud
*One of the Boys (Red Back)*, 2017  
Inkjet print on dibond with acrylic and aluminum subframe  
60 x 40 in. (framed)

*One of the Boys (Yellow Back)*, 2018  
Inkjet print on dibond with acrylic and aluminum subframe  
60 x 40 in. (framed)

Courtesy of the artist and Georgia Sherman Projects, Toronto
New Crafts Artists in Action (NCAA)

Black White Yellow (After Anni Albers) + Homage to the Hoop (After Josef Albers), 2019
Handwoven panels (cotton, silk, wool, and nylon mason twine), nylon webbing, cotton twill tape, cotton macramé cord, basketball hoop, and acrylic on panel; designed and crafted by Taylor McVay and Maria Molteni

Double Sunk Dunk (After Ruth Asawa), 2019
Cotton yarn and nylon mason twine, fabric stiffener, basketball hoop, and acrylic on panel; designed and crafted by Andrea Evans and Maria Molteni

Yarn Over, Double Dribble: Basketball Handling Score (After John Cage), 2019
Single-channel color video, conceived and performed by Maria Molteni, filmed and produced by Jordan Tynes

All from the series BMC All-Stars, courtesy of the artists
| **Paul Pfeiffer**  
*Four Horsemen of the Apocalypse (18)*, 2004  
Fujiflex digital c-print  
48 x 62 ½ in.  

*Four Horsemen of the Apocalypse (25)*, 2006  
Fujiflex digital c-print  
48 x 62 ½ in.  

Courtesy of the artist and Paula Cooper Gallery, New York |
|---|
| **Joyce Scott**  
*Buddha Gives Basketball to the Ghetto*, 1991  
Glass and plastic beads, wire, and thread  
18 x 15 x 14 in.  
Collection of Carol Cole Levin |
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<thead>
<tr>
<th>Lorna Simpson</th>
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<td><strong>Poets</strong>, 2013</td>
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<td>19 framed black and white photographs with acrylic and oil stick; 19 aluminum boxes with acrylic</td>
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<td>84 x 128 in. (approximate)</td>
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<td>Install dimensions variable</td>
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<th>Victor Solomon</th>
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<td><strong>Church</strong>, 2019</td>
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<tr>
<td>Stained glass, 24k-gold-plated hand-wrought steel, acrylic, and crystals</td>
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<td>10 x 4 x 4 ft.</td>
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Hank Willis Thomas
*Something to Stand on: The Third Leg*, 2007
MDF with polyurethane coat
36 x 30 in.
Courtesy of the artist and Jack Shainman Gallery

*Branded Head*, 2003
Lambda photograph
30 ½ x 20 ½ in.
Courtesy of the artist and Jack Shainman Gallery

Nari Ward
*Album*, 2011
Stencil ink, basketball trading cards, glue, and aluminum
50 x 50 in.
Nasher Museum of Art, Duke University
To the Hoop: Basketball and Contemporary Art

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