



## Each Month We Ask Leading Museum Curators About What's Going On In Their World.



### Kenneth L. Schuster

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**What event (gallery show, museum exhibit, etc.) in the next few months are you looking forward to, and why?**

I'm very excited about our partnership with the Traditional Cowboy Arts Association through our *Spring Roundup with the TCAA Exhibition*. It represents our institutional commitment to carrying on a tradition which Bradford Brinton started in 1923 when he purchased the Quarter Circle A Ranch here in Big Horn, Wyoming, and made it the focal point

and repository of his Western collections. Forrest E. Mars Jr. emulated Brinton's dedication to the Western tradition by putting his financial support and personal leadership behind our expansion into the new building and added programming. The Brinton Museum and the Traditional Cowboy Arts Association honor the vision of these monumental patrons of Western art by presenting the time-honored cowboy crafts of saddlemaking, bit and spur making, silversmithing and

rawhide braiding in an exhibition showcasing the living masters of these skills producing works which blur and stretch the boundaries between fine and applied arts.

**What are you reading?**

Because of a recent Brinton Museum acquisition, I'm rereading *Taos: A Painter's Dream* by Patricia Janis Broder.

**Interesting exhibit, gallery opening or work of art you've seen recently.**

The Brinton Museum was recently gifted four paintings by Taos Society of Artists member Catharine Critcher and three of the four are major works while the fourth is a study. I'm still vacillating between which of the three pieces I like the best.

**What are you researching at the moment?**

I'm researching Hans Kleiber (Austrian-American, 1887-1967). As you know, he is a noted Wyoming artist and had a highly successful working career from the early 1920s into the 1960s. Last year we received over 200 of his intaglio plates and nearly 400 drawings created for those plates or used as transfers for his printmaking. This year we have received a treasure trove of oils, drawings, photographs and other archival material from one of his family members, so great material to work with and at least one major show should come out of it.

**What is your dream exhibit to curate? Or see someone else curate?**

I love them all, and if you don't, then as a curator you're probably holding a job from someone who would be doing it better.



### Adam Duncan Harris

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**What event (gallery show, museum exhibit, etc.) in the next few months are you looking forward to, and why?**

I am looking forward to seeing Joel Sartore's *Photo Ark* here at the National Museum of Wildlife Art. It will open on June 10 and should be spectacular.

**What are you reading?**

Mostly I have been proofing label

copy for the gallery reinstalation we've been working on all year. No matter how many times you read something, there's always something you don't see until it goes up on the wall!

**Interesting exhibit, gallery opening or work of art you've seen recently.**

We have been reinstalling our permanent collection for the first

time in over a decade. Seeing each new gallery emerge after years of planning has been incredibly rewarding.

**What are you researching at the moment?**

We are working on a fall exhibit to commemorate our 30<sup>th</sup> anniversary called *30 Wonders/30 Years: A History of the Museum in 30 Objects*. We will display one acquisition from each year the museum has been open. I'm reaching out to museum staff, volunteers, trustees and visitors to get stories about their favorite objects. Fittingly, the first item accessioned into the collection was a mountain sheep painting by Carl Rungius. If we included the last item accessioned so far

this year, it would be a pop-art inspired piece called *Cloned Penguin with Petbottle* by William Sweetlove that directly (and humorously) questions how we are treating our planet. These two bookends of a 30-year history show just how poignant and diverse the world of wildlife art can be.

**What is your dream exhibit to curate? Or see someone else curate?**

I am looking forward to creating a major project around the work of Carl Rungius, at some point. I am also interested in creating a collaborative exhibit exploring historic and contemporary art about nature, the environment and wildlife.