



NATIONAL MUSEUM *of* WILDLIFE ART of the United States

FOR IMMEDIATE RELEASE

Wednesday, January 2, 2019

NATIONAL MUSEUM OF WILDLIFE ART ANNOUNCES NEW LOBBY NAME

The main lobby space at the National Museum of Wildlife Art gets a new name.

Now called “Pike and Susan Sullivan Hall,” the 4,900 square-foot space serves as a spectacular setting for dozens of events every year. From Museum events, to facility rental, this space is utilized by thousands of people annually.

"Susan and Pike Sullivan were immensely generous to many non-profits in this community. The timing and the size of their gift to the National Museum of Wildlife Art of the United States did much to insure our future," said Maggie Scarlett, Museum Founding Member and Trustee Emeriti. "It was and continues to be a 'game changer.' Naming our lobby, 'Pike and Susan Sullivan Hall,' which welcomes tens of thousands of visitors a year to our Museum, is our way of saying thank you not only for their financial generosity but for their generosity of spirit."

An official celebration of the new name took place Friday, December 28, at 10 a.m.

"We wish to publicly thank Pike and Sue for their support and influence of this great organization," said Steve Seamons, Museum Director. "On behalf of the Board, Staff, Volunteers, and Founding Members of the Museum, we proudly acknowledge the official naming of the main lobby of this Museum as the 'Pike and Susan Sullivan Hall.'"

It is an indoor community space in Jackson large enough to host up to 500 people at once, and it opens onto the Museum's outdoor Sculpture Trail Terrace and overlooks the National Elk Refuge.

Continued on page 2.



From Left to Right: Meg Sullivan, Lucy Sullivan, Susan Sullivan, and Andrew Sullivan.



From Left to Right: Dick Beck, Scott Kirkpatrick, Caroline Taylor, Susan Sullivan, Jim Gersack, Lindy Sayers, Barbara Carlsberg, and Steve Seamons.



From Left to Right: William Kerr, Susan Sullivan, Joffa Kerr, Kavar Kerr, Maggie Scarlett, and Dick Scarlett.



The Bank of Jackson Hole hosts a Customer Appreciation Party in 2017 in the space now named "Pike and Susan Sullivan Hall."

www.WildlifeArt.org

IMAGES AND INTERVIEWS AVAILABLE ON REQUEST

Media Contact:

Taylor Woods, Marketing Manager, (307)732-5437, twoods@wildlifeart.org



NATIONAL MUSEUM of WILDLIFE ART of the United States

FOR IMMEDIATE RELEASE

Monday, January 7, 2019

NATIONAL MUSEUM OF WILDLIFE ART LOANS AUDUBON PRINTS

In a community collaboration to share artwork, the National Museum of Wildlife Art has loaned 12 John James Audubon prints to St. John's Medical Center.

The prints on display are reproductions from a 1971 edition that are part of the Museum's Education Collection.

As part of the current collaboration, St. John's Hospital Foundation funded the framing of the educational prints now on display. A few of the bird species represented include: Turkey, Ivory-Billed Woodpecker, Great Horned Owl, and the Purple Finch.



Photograph Courtesy of Saint John's Medical Center.

"We have been sharing objects from our collection with other organizations and businesses in the community for years," says Adam Harris, Joffa Kerr Chief Curator of Art. "The safety of the objects and their appropriateness for different venues is always a primary concern."

St. John's Medical Center's Art & Healing program displays calm, restorative works that might help people recover from injury, trauma, surgery, or sickness. Because of this, Harris said, "We did not propose scenes of animals fighting or chasing each other, but instead thought that sweet, contemplative scenes from John James Audubon's portfolio of North American birds would fit the bill."

"We are thrilled to partner with the National Museum of Wildlife Art. Healing art is an important piece of our care and John James's Audubon reproductions are a wonderful complement to our guest collection," says Blair Christy, Director of Patient Experience and Volunteer Services.

The Museum has 48 original Audubon works in its Permanent Collection. Of those, 12 were done by Audubon's son, John Woodhouse, who took up depicting mammals in the same iconic style as his father.

The prints will be on display at St. John's Medical Center through September, 2019.

www.WildlifeArt.org

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NATIONAL MUSEUM of WILDLIFE ART of the United States

FOR IMMEDIATE RELEASE

Wednesday, January 16, 2019

NATIONAL MUSEUM OF WILDLIFE ART OFFERS COMPLIMENTARY ADMISSION TO FURLOUGHED GOVERNMENT EMPLOYEES

The National Museum of Wildlife Art is offering free admission to furloughed government employees and one guest. Offer valid until through Thursday, January 31, 2019. Government employees to verify employment with valid government ID.

“We thought this would be a great opportunity to provide a service in our community,” said Steve Seamons, Executive Director.

“Recent studies suggest time spent in museums has the same therapeutic effect as time spent in nature in terms of relieving stress,” said Jane Lavino, Sugden Family Curator of Education & Exhibits.

Museum hours are Tuesday through Saturday, 9 a.m. – 5 p.m., Sundays 11 a.m. – 5 p.m., and closed Mondays. Palate restaurant is open Tuesday through Sunday 11 a.m. – 3 p.m. Regular Museum Admission is \$15 for adults, \$13 for seniors, \$6 for children ages 5 – 18, and free for children under 4, with discounts available to students and active Military.

The National Museum of Wildlife Art, founded in 1987, is a world-class art museum holding more than 5,000 artworks representing wild animals from around the world. Featuring work by prominent artists such as Georgia O’Keeffe, Andy Warhol, Robert Kuhn, John James Audubon, and Carl Rungius, the museum’s unsurpassed permanent collection chronicles much of the history of wildlife in art, from 2500 B.C. to the present. Built into a hillside overlooking the National Elk Refuge, the museum received the designation “National Museum of Wildlife Art of the United States” by order of Congress in 2008. Boasting a museum shop, interactive children’s gallery, restaurant, and outdoor sculpture trail, the museum is only two-and-a-half miles north of Jackson Town Square, and two miles from the gateway of Grand Teton National Park.

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NATIONAL MUSEUM of WILDLIFE ART of the United States

FOR IMMEDIATE RELEASE

Monday, February 25, 2019

BLACKTAIL GALA BRINGS NEW ART TO NATIONAL MUSEUM OF WILDLIFE ART

Jackson, WY — The National Museum of Wildlife Art is pleased to announce the acquisition of four new works of contemporary art chosen at the Blacktail Gala on Saturday, February 23.

Blacktail Gala is an evening of art collecting, modeled after the Museum's annual Collectors Circle Dinner. Thanks to the votes of more than 150 guests who attended the festive evening, the four new works of contemporary art are now part of the National Museum of Wildlife Art's Permanent Collection.



Lauren Strohacker & Kendra Sollars, *Animal Land*, n.d. Video Projection. Varying Size.

"Blacktail Gala is now in its fifth year and continues to surprise and delight participants with its innovative, interactive format. Thanks to our loyal attendees, we have added over 20 works of contemporary art to the permanent collection with work in a variety of media, including digital, glass, wood, painting, and print," said Adam Harris, Joffa Kerr Chief Curator of Art.

The new works include Penelope Gottlieb's acrylic and ink painting, *Hermerocallis fulva (IAS)*, Julie Buffalohead's painting, *Six Pack Colonialism*, Allison Leigh Smith's painting, *The Common Thread*, and Lauren Strohacker & Kendra Sollars custom video, *Animal Land*.



Julie Buffalohead, *Six Pack Colonialism*, 2018. Painting. 29.25 x 82 inches.

Lauren Strohacker and Kendra Sollars' piece, *Animal Land*, is a specialty video commission piece, which will incorporate a large video projection of local wildlife. This artwork is important to the Museum because it can prompt discussion about the stability of animal populations in our shared habitats.

Six Pack Colonialism, by Julie Buffalohead, is a large, brightly-colored, oil painting. It refers to the artist's Ponca heritage, while including references to colonization, anthropomorphism, and ecology, opening up many interpretive possibilities.

"This year, we were thrilled to unveil a new event format, revitalizing energy and support around this fun evening of art acquisition for the National Museum of Wildlife Art," said Suzy May, Director of Development. "Blacktail Gala continues to have a direct impact on our Permanent Collection of contemporary artworks while fostering fine art friendships and local partnerships dedicated to inspiring humanity's relationship with nature and wildlife art."

The sixth Blacktail Gala will take place in February 2020.

Blacktail Gala 2019 was generously sponsored by AZADI Fine Rugs – Jackson Hole, Lynn & Foster Friess, Gather/Palate, Jackson Hole Jewelry Company, Niner Wine Estates, Gallery Wild, Long Reimer Winegar Beppler LLP, Snake River Interiors, Atelier Ortega, Floral Art, Jackson Hole Still Works, The Scout Guide Jackson Hole, and Western Range Clothing Co.

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www.WildlifeArt.org

INTERVIEWS AND IMAGES AVAILABLE ON REQUEST

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NATIONAL MUSEUM of WILDLIFE ART of the United States

FOR IMMEDIATE RELEASE

Tuesday, March 5, 2019

Students Respond to *Thomas D. Mangelsen: A Life in the Wild* Photographs

Jackson Hole, Wyo. — The National Museum of Wildlife Art now has an online exhibit space dedicated to community artwork. The inaugural online exhibit features paintings made by students from our local Teton County schools. These students worked with Museum educators to explore our current wildlife photography exhibition, [*Thomas D. Mangelsen: A Life in the Wild*](#). Each student chose a photograph in the exhibit to inspire their own unique acrylic painting on canvas board.

Some students had simple reasons for selecting a particular painting, “I like this photograph because I really like the lighting” while others reflected longer, coming up with profound statements, “The reason why I was drawn to this photograph is because it's what I really would want to wake up to every morning, and it's what my dream place is... I also think that all people should be able to experience a place like this picture.”



Photographer Thomas D. Mangelsen says about the student's paintings, “To say that I think they are wonderful would simply be an understatement. They are incredible in many ways. It amazes me as to how these young people captured the essence of my photographs. And it's interesting to see what caught their attention and how their creative, young minds interpreted it. Both teachers and students should be very proud of what they have done and I'm sure they are!”

Tonia Ralston, Art Instructor and Program Coordinator for C-V Ranch School and Teton Valley Community School, had this to say about her student's experience, “For the students to experience this subject matter in the museum gallery environment inspired a focus that was extremely meaningful and engaging. The response to them viewing their paintings and statements online has been one of self-pride, and an affirmation of a successful pursuit. One students' self-reflection on art engagement in general is ‘Art helps me express what I'm feeling. It's easier than using words.’”

[View the online exhibition](#) or <https://www.wildlifeart.org/student-artwork/>

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NATIONAL MUSEUM of WILDLIFE ART of the United States

Students Respond to *Thomas D. Mangelsen: A Life in the Wild Photographs*

Wednesday, February 6, 2019



Top Image: Thomas D. Mangelsen, *Spring Blossoms*, 2010. © Thomas D. Mangelsen.

Bottom Image: Thomas D. Mangelsen, *Winter Beauty*, 2016. © Thomas D. Mangelsen.

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NATIONAL MUSEUM of WILDLIFE ART of the United States

FOR IMMEDIATE RELEASE

Tuesday, May 7, 2019

A SESQUICENTENNIAL CELEBRATION

The [National Museum of Wildlife Art](https://www.nmwa.si.edu/) has the world's second largest collection of work and artifacts by Carl Rungius, who is widely regarded as the greatest portrayer of North American big game animals ever. The Museum has the world's only known complete set of Rungius's 155 limited-edition engravings. To showcase the depth and diversity of its Rungius collection and to celebrate the 150th anniversary of Rungius's birth (he was born in Germany in 1869), the Museum has curated two Rungius Sesquicentennial exhibitions: *Rungius Reunited* & *Rarely Seen Rungius*. Both exhibits opened May 4 and include pieces too fragile to be on long-term display.



One of the paintings in *Rungius Reunited*, on loan from the Buffalo Bill Center of the West.

“The work of Carl Rungius is incredibly important to our Museum, and the 150th anniversary of his birth is a great way to celebrate and bring recognition to this master of wildlife art,” says Dr. Adam Harris, the Museum's Joffa Kerr Chief Curator of Art and a recipient of the Governor's Arts Award, which recognizes substantial contributions made in Wyoming that exemplify a long-term commitment to the arts.

Rungius Reunited is the first time eight large paintings Rungius painted for the New York Zoological Society have been shown together since 1994. Between the 1950s and 1994, the eight paintings, then owned by the Rockefeller family, hung together at Jackson Lake Lodge in Grand Teton National Park. In 1994 the Rockefellers gifted the eight paintings to two Wyoming museums: Cody's Buffalo Bill Center of the West and the National Museum of Wildlife Art; each got four. “For a curator, being able to reunite a group of paintings like this is really fun,” Harris says. “I think visitors will not only enjoy the display, but will also enjoy the story of how these paintings made their way from the Bronx to Jackson Lake Lodge to here.”



Carl Rungius working in his studio in Long Island, New York, 1902.

For *Rarely Seen Rungius*, the Museum pulled artworks and archival materials from its collection of 645 catalogued Rungius items including fragile photographs, letters, and artifacts and a

newly donated Rungius painting of an African lion, *Sultan*. Also on display will be *Old Baldface*, a painting Rungius did of a grizzly bear in 1935 and now in the Museum's permanent collection, a sketch Rungius did of the painting, and an engraving of the same design. These three versions of *Old Baldface* are unique. Harris says, "It is not often you get to see all of these works together in one place. It gives you a special insight into the artist's methods that only comes with viewing these works firsthand."

The Museum credits its founders Bill & Joffa Kerr for the excellence and depth of its collection of Rungius works and artifacts, especially the artist's engravings. When it opened in 1987, exhibiting artworks mostly from the Kerrs' collection, the Museum had copies of most of Rungius's 155 engravings, although it did not have the rarest, *In Fighting Mood*. In 1994, when the Museum moved to its current location north of Jackson, Museum Trustees presented the Kerrs with the missing engraving for the Museum. (*In Fighting Mood* is included in *Rarely Seen Rungius*.) "It would take a long, long time and a lot of resources to duplicate what we have here—if it could even be done," says Harris about the Museum's Rungius collection.

Carl Rungius was born and raised in Berlin, Germany, and came to America in 1894 at age 25 with his uncle; the two hunted moose in Maine. The following year Rungius traveled to Wyoming for the first time—he stayed at the Box R dude ranch on the western flanks of the Wind River Mountains—and that was the start of a lifelong love for the Rocky Mountains. Every summer thereafter until his death in 1959 he traveled to the Rocky Mountains to hunt and paint.

The National Museum of Wildlife Art wishes to thank the [Buffalo Bill Center of the West](#) in Cody, Wyoming, for generously lending its major Rungius paintings for display in *Rungius Reunited*.

Rarely Seen Rungius hangs through August 25, and *Rungius Reunited* through October 13.

Rungius Sesquicentennial – Rungius Reunited & Rarely Seen Rungius is generously sponsored by: Elizabeth & Thomas Grainger, Gloria & Bill Newton, Anne & Michael Moran, and Tally & Bill Mingst.

Top Photo: Carl Rungius (1869–1959). *Mule Deer in the Badlands, Dawson County, Montana*, 1914. Oil on canvas, 59.625 x 75.25 inches. Buffalo Bill Center of the West, Cody, WY. Gift of Jackson Hole Preserve, Inc. 16.93.2

Bottom Photo: Photograph courtesy of Glenbow Archives, NA-789-70.

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NATIONAL MUSEUM of WILDLIFE ART of the United States

FOR IMMEDIATE RELEASE - Wednesday, May 22, 2019

National Geographic “Day to Night” Exhibit Comes to Jackson

An obsession with science, a love for photography, and a lot of patience has enabled National Geographic photographer Stephen Wilkes to create a stunning photography exhibit titled *Day to Night: In the Field with Stephen Wilkes*, on display at the National Museum of Wildlife Art May 24 – August 18, 2019.



Photograph by Stephen Wilkes, Sandhill Cranes, Rowe Sanctuary, Nebraska.

Generally speaking, photography is a way to record time – specifically, freezing one moment in time. But Mr. Wilkes warps time in his work, crafting each Day to Night picture by shooting up to 2,000 images from a fixed camera angle continuously for up to 36 hours. He then selects approximately 50 of these images and blends them into a final photograph that seamlessly captures one location as it transitions from day to night.

Mr. Wilkes’s love of science, and specifically microscopes, is evident in his *Day to Night* compositions. By combining select moments that occurred throughout the day, he displays hundreds of tiny stories that viewers could have only enjoyed previously by looking at each photograph individually.

And that’s part of the allure.

Mr. Wilkes notes that in society today, we are increasingly connected to our devices, believing they connect us to the world, when, in reality, we are more disconnected than ever. The intricate detail of these mega-prints encourages people to linger, look slowly, and notice the details. There is so much packed into a single print – each measuring roughly 7 feet tall and 12 feet wide.

Mr. Wilkes’s idea of collapsing time in a photograph began in 1996 when LIFE magazine commissioned a panoramic photograph of the cast and crew of *Romeo and Juliet*. A panorama was difficult to create, as the room was square. To get an interesting composition, he took 250 smaller photographs and then manually glued them together to create one huge image. In the center of the image, Clare Daines and Leonardo DiCaprio are looking at each other, but to shoot their reflection in a nearby mirror, Mr. Wilkes asked them to kiss. Presenting these two different moments in one image made Mr. Wilkes realize he could use photography to warp time. Years later, technology caught up with Mr. Wilkes, and he can now digitally blend moments and time to create the final image.

The avian-themed *Day to Night* series was formed while Mr. Wilkes was on assignment for a National Geographic article in 2017 documenting bird migrations. The exhibition features four bird species - Black-browed Albatrosses in the Falkland Islands; Northern Gannets on Bass Rock, off the coast of Scotland; Sandhill Cranes on Nebraska's Platte River; and Lesser Flamingos on Kenya's Lake Bogoria.



Stephen Wilkes in the Field. Photograph by Lenny Christopher.

Mr. Wilkes hopes this exhibition “will inspire everyone (but especially young people) to want to learn more about birds. The old adage about the canary in the coal mine is true. If we study and protect birds, they, in turn, can protect and inform us in ways that we are only just beginning to understand.”

On exhibiting at the Museum, Mr. Wilkes says, “It’s indeed a special honor for me to exhibit my *Day to Night* series in the National Museum of Wildlife Art. The museum is known for not only its exemplary collection of wildlife art and sculpture, but its unified community, its educational outreach in telling the most important stories of wildlife in America through the magic of art.”

Mr. Wilkes will be in Jackson to give a public presentation at the National Museum of Wildlife Art for Mix’d Media on Thursday, June 27 at 6 p.m.

“The exhibits from National Geographic that we’ve hosted in the past have always been enthusiastically received. These exhibitions help us investigate aspects of humanity’s relationship with nature in new and intriguing ways that surprise and educate our guests,” says Museum Curator, Dr. Adam Harris.

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NATIONAL MUSEUM of WILDLIFE ART of the United States

FOR IMMEDIATE RELEASE - Thursday, May 30, 2019

LOVELY BEASTS WINS BULL-BRANSOM AWARD

This year, the Bull-Bransom Award goes to Heidi Smith for her illustrations in the book *Lovely Beasts: The Surprising Truth*, written by Kate Gardner.

On winning the award, Ms. Smith says, "I really love animals, so it is an absolute honor and privilege to have received the Bull-Bransom Award, and to have had the pleasure of illustrating *Lovely Beasts*!" In the spring of 2020, Ms. Smith will travel to Jackson Hole to lead educational programming for elementary school students.



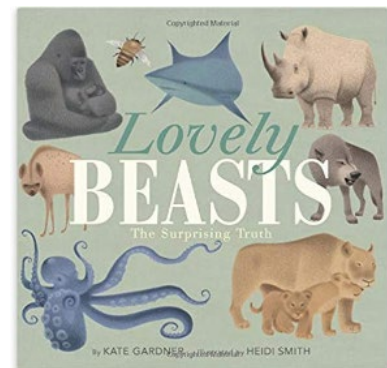
2019 Bull-Bransom winner, Heidi Smith.

Museum Trustee and Bull-Bransom Award Founder, Lynn Friess started this annual award in 2010. It came to be partly because of Mrs. Friess' teenage years spent working in a library, and noting that children's books with eye-catching illustrations were always in high demand. Now, Mrs. Friess says, "The Bull-Bransom Award is the only award of its kind in the United States and is coveted by those artists who create wildlife illustrations for youngsters' books."

Combining tradition and technology, Ms. Smith created the illustrations for *Lovely Beasts* with charcoal pencil and Adobe Photoshop. The illustrations match charming stories of animals with common misconceptions about them. Spiders, for example, are often thought of as being "creepy," but also spin delicately intricate webs.

HarperCollins Publishers describes *Lovely Beasts* as, "A stunning debut picture book that encourages kids to look beyond first impressions by sharing unexpected details about seemingly scary wild animals like gorillas, rhinoceroses, and more."

"The Bull-Bransom Award recognizes the best in illustration aimed at children addressing wildlife and nature," says Museum Curator, Dr. Adam Harris. "With climate change and endangered species in the news on a regular basis, this award tackles contemporary concerns as it hopes to inspire artists to look to the great outdoors for inspiration."



The cover of "Lovely Beasts."

The Bull-Bransom Award is named after Charles Livingston Bull and Paul Bransom, who were among the first and finest American artist-illustrators to specialize in wildlife subjects.

Other finalists for the Bull-Bransom Award this year included: Alison Oliver for illustrations in

Moon, Daniel Salmieri for illustrations in *Bear and Wolf*, Brenden Wenzel for illustrations in *Hello Hello*, and Brian Floca for illustrations in *Hawk Rising*.

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NATIONAL MUSEUM of WILDLIFE ART of the United States

FOR IMMEDIATE RELEASE

Tuesday, June 18, 2019

HERB ALPERT TO VISIT JACKSON

This week, the [National Museum of Wildlife Art](#) opens [Spirit Totems: Sculpture by Herb Alpert](#). The world-famous musician will be in Jackson, at the National Museum of Wildlife Art, to tour guests through his sculpture installation.

Now in his 80s, [Herb Alpert](#) still plays trumpet, but he has also been painting for 40 years and sculpting for 20.

The transition from auditory to visual art seems simple for Mr. Alpert. He says, “My experience with art, as a musician, painter, and sculptor, is the same. It all seems to originate from the same place. When I paint, I keep going until I hear an inner voice telling me to stop. I believe that all artists are looking for the same magic... freedom to express themselves in the most authentic way.”



Twelve giant abstract wildlife totems will be installed on the Museum’s outdoor Sculpture Trail. The impressive bronze sculptures stand from 8 to 19 feet tall, making them among the tallest installations the Museum has ever exhibited.

“The spirit totems will be overlooking the valley where the buffalos roam free and imagination runs wild,” says Mr. Alpert.

As a nod to Mr. Alpert’s extraordinary musical career, the sculpture installation will be complemented by *Music for your Eyes*, a compilation featuring his own relaxing trumpet tunes.

“It’s exciting to bring sculptures of this caliber to our Museum,” says Steve Seamons, the Museum’s Executive Director. “Mr. Alpert’s Spirit Totem sculptures are true masterpieces, we feel honored to have them here at the Museum.”

All are invited to [Sneak Peek](#), a behind-the-scenes tour of the exhibition on Wednesday, June 19 at 11:30 a.m. with Mr. Alpert. The [Mix’d Media](#) celebrating the exhibition will be Tuesday, July 23, 6 – 9 p.m. [Spirit Totems: Sculpture by Herb Alpert](#) will be on display at the National Museum of Wildlife Art, in Jackson Wyoming, June 20 – September 29.



Mr. Alpert's musical accomplishments include: an estimated 72 million record sales, 15 gold albums, 9 Grammy Awards and a National Medal of Arts - presented by President Obama in 2013 (According to a *Chicago Tribune* article published in 2015).

[Spirit Totems: Sculpture by Herb Alpert](#) is generously sponsored by Pat Wilson, Sharon Powell, and The McGee Foundation.

Top Photo: Photograph by Dewey Nicks.

Bottom Photo: Herb Alpert in 1966. Photograph from Wikimedia Commons.

<http://herbalpertart.com>

Media Photographs: https://www.dropbox.com/sh/nagwcdfbctitiuo/AABpVPk3WNNRff-leduE_S87a?dl=0

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NATIONAL MUSEUM of WILDLIFE ART of the United States

FOR IMMEDIATE RELEASE

Tuesday, July 09, 2019

Museum Installs New Mural in Downtown Jackson

The National Museum is pleased to announce a new mural in Jackson Hole, Wyoming, located near the historic Town Square.

The massive mural spans the wall space of 20 feet by 30 feet, and features a black and white moose on a bright blue background. This detailed art installation features special references to the National Museum of Wildlife Art.

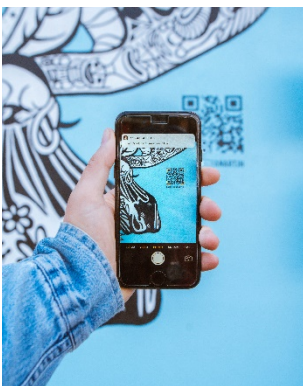
Within the moose, viewers will find a drawing of the Museum building, along with references to recognizable artworks such as *Wapiti Trail* by Bart Walter, *Buffalo Trail* by Richard Loffler, *Silent Pursuit* by Ken Bunn, and totem patterns from Marvin Oliver's *Tetons*.

The fun mural also serves as a subtle marketing piece for the Museum. When visitors photograph the artwork, the QR code directs them to a unique landing page that offers a discount on Museum admission.



“The Museum’s north-of-town location is part of what makes us so special, but it can also be a drawback as tourists aren’t always aware of us,” says Debbie Phillips, the Museum’s Marketing Coordinator. “This mural helps us connect with all the visitors in town, letting them know that there is a lot to enjoy during a visit to the Museum.”

The mural also features the Museum’s new marketing tagline “More Than Art,” developed this year with New Thought Digital Agency, to promote the Museum as a unique experience.



“Our art is incredible, and it’s literally why we exist, but often visitors comment that they generally don’t like art but they love our Museum,” says Taylor Woods, the Museum’s Marketing Manager. “Guests often enjoy views of the National Elk Refuge, the Children’s Discovery Gallery, the architecture of the building, shopping in the Museum Shop, special events, dining at *Palate*, and educational components of the Museum.” The mural includes depictions of Flat Creek and Sleeping Indian.

The National Museum of Wildlife Art expresses gratitude to [New Thought Digital Agency](#) for leading the project, [Jackson Hole Drug](#) for the wall space, and [Haley Badenhop](#) for creating the mural.

The National Museum of Wildlife Art, a nonprofit founded in 1987, is a world-class art museum holding more than 5,000 artworks representing wild animals from around the world. Featuring work by prominent artists such as Georgia O’Keeffe, Andy Warhol, Robert Kuhn, John James Audubon, and Carl Rungius, the Museum’s unsurpassed permanent collection chronicles much of the history of wildlife in art, from 2500 B.C. to the present. Built into a hillside overlooking the National Elk Refuge, the Museum received the designation “National Museum of Wildlife Art of the United States” by order of Congress in 2008. Boasting a Museum shop, interactive children’s gallery, [Palate](#) restaurant, and outdoor sculpture trail, the Museum is only two-and-a-half miles north of Jackson Town Square, and two miles from the gateway of Grand Teton National Park. www.WildlifeArt.org

INTERVIEWS AVAILABLE ON REQUEST

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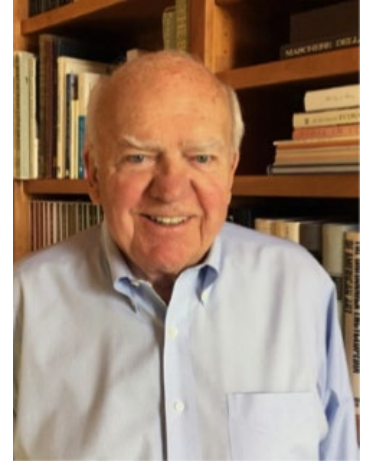
NATIONAL MUSEUM of WILDLIFE ART of the United States

FOR IMMEDIATE RELEASE - Friday, September 6, 2019

NATIONAL MUSEUM OF WILDLIFE ART - NEW ROLES ON THE BOARD

Dick Beck has been elected as the new Chair of the Board of the National Museum of Wildlife Art. Dick's involvement with the Museum began 20 years ago, in 1999, when he became a member of the Museum. Dick Beck joined the Board in 2016, and has chaired many committees.

Since 1999 he has served as a member of the board of directors of Polar Bears International, a non-profit organization dedicated to the conservation of polar bears. He's also been a member of the board of PAWS of Jackson Hole since 2017.



"I'm honored to be elected as the new chairman of the board at the Museum and look forward to being part of the team of committed trustees and dedicated staff. The Museum is a landmark in our county and offers all of us the cultural opportunity to appreciate art that reflects so much of our local environment, to learn about great painters and sculptors, and to participate in educational programs that expand our knowledge of the important role of art in conservation and history.

While we are privately funded by the generosity of our community and members of the Museum, we are the National Museum of Wildlife Art of the United States as a result of a resolution of the U.S. Congress. That says everything about the quality and importance of our collections.

I invite everyone to visit us often to view new and different exhibits. We have exciting exhibition plans for the next few years," said Mr. Beck.

The new officers for the 2019/2020 board term are as follows: Dick Beck, Chairman; Laurent Roux, Vice Chairman; Nada Jain, Treasurer; Lindy Sayers, Secretary. Jan Benz has rejoined the board, and Bob Hummel, Debbie Petersen, and Dick O'Leary have been made emeritus trustees.

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www.WildlifeArt.org

IMAGES AND INTERVIEWS AVAILABLE ON REQUEST



NATIONAL MUSEUM of WILDLIFE ART of the United States

FOR IMMEDIATE RELEASE

Friday, September 27, 2019

WILDLIFE ART SALES SUCCESSFUL AT WESTERN VISIONS®

Jackson, Wyo. –More than 1,600 people from around the world attended the [National Museum of Wildlife Art's 32nd Annual Western Visions Show & Sale](#) events in September, including top contemporary and traditional wildlife artists and collectors. The museum showcased well-established, top-selling, and influential talents as today's leading wildlife artists. *Western Visions* stands as a cornerstone of the annual [Jackson Hole Fall Arts Festival](#).

This year's event was a success with total revenue estimated to be more than \$600,000. On Thursday the sketch portion sold during the Artist Party, while premier works sold Friday at the Show & Sale. 105 artists contributed 172 artworks.



Mary Roberson, I Heart Lobo. Oil on Wood. 48 x 48 in.

“Beginning with our Jewelry Luncheon, through the Show & Sale to the closing Sunday Brunch, it thrills me to be surrounded by the loyal attendees, generous sponsors, and the *Western Visions* artists,” says Amy Goicoechea, Director of Programs and Events. “We join together at the National Museum of Wildlife Art to celebrate and fund the excellence of this Museum today as the Artwork displayed and sold embodies the mission to explore and inspire humanity’s relationship with nature.”

“Once again, *Western Visions* events were an extraordinary confluence of great art and wonderful friends,” said Sue Simpson Gallagher, *Western Visions* Committee Co-Chair. “The exhibition truly spoke to this exciting moment in wildlife art when the interest and opportunity for artists and collectors alike is at an unprecedented high.”



Special congratulations to the 2019 award winners:

Lindsay Scott's painting, *Young Bloods*, won the **Red Smith Award** chosen by the artists. Over 1,600 votes were tallied to determine Mary Roberson's *I Heart Lobo* as the **People's Choice** recipient. Steve Devenyns captured the **Bob Kuhn Sketch Award** for *Back Country Blessings*. Mark Eberhard's *It Takes a Village* was acquired into the Museum's acclaimed permanent collection because it won the **Trustee's Purchase Award**.

Mark Eberhard, right, and his wife, Alice Eberhard, left.

One very special award was given this year during *Western Visions* festivities. African-based artist Robert Glen received the Rungius Medal. The Trustees of the National Museum of Wildlife Art grant the Rungius Medal in recognition of lifetime or exceptional contribution to the awareness of wildlife and the habitat necessary for its survival. "I am deeply honored to receive the Carl Rungius gold medal, I was even more touched that Bill Kerr presented it to me in person," said Robert Glen. "This was indeed a very special moment in my life." A total of 19 medals have been awarded since 1988. Recipients include: Mardy Murie, Bob Kuhn, Jane Goodall, and E.O. Wilson. Prior to last week, the most recent medal was given to Joel Sartore in 2017.



Robert Glen with the Rungius Medal.

The *Western Visions* Show & Sale remains on exhibit through Sunday, October 6.

Thank you to the *Western Visions* 2019 sponsors:

Richard C. Adkerson Family Foundation, Peggy & Lowry Mays – Mays Family Foundation, Lynn & Foster Friess, Ingram Quarter Horses, Jackson Hole Fine Art Fair, Gallatin Wealth Management, Willow Street Trust Company of Wyoming, Val & Dick Beck, Robert S. & Grayce B. Kerr Foundation, Ellen & Peter Safir, Stringer Family Foundation, Marcia & Mike Taylor, Jan & Bob Benz, Creative Curiosity, Hindman Auctions, Jackson Hole Insurance, Schmidt's Custom Framing, Simpson Gallagher Gallery, Turner Fine Art, Pearls by Shari, Gather/Palate, Fine Art Connoisseur.

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INTERVIEWS & IMAGES AVAILABLE ON REQUEST

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NATIONAL MUSEUM of WILDLIFE ART of the United States

FOR IMMEDIATE RELEASE Monday, October 14, 2019

CLOSURE AT THE MUSEUM

The National Museum of Wildlife Art and Palate Restaurant will be closed to the public Tuesday, October 22 through Saturday, November 30, 2019.

The closure is to replace the flooring in Sullivan Hall and Wapiti Gallery. The Museum's current sandstone floor has undergone extensive wear and tear from hundreds of thousands of visitors over the last 25 years. During this closure, the Sculpture Trail will also be closed, as there will be trucks, machinery, and supplies moving in and out of the North and South parking lots.



"During this offseason, we are excited to continue with some significant renovations here at the Museum," said Steve Seamons, Museum Director. "This renovation will enhance the visitor's experience."

The Museum is encouraging people to still enjoy the Permanent collection digitally. People can browse a portion of the collection online [here](#). A new Museum App Audio Tour guides listeners through the Permanent Collection, featuring voices from Museum Staff talking about prominent works and artists of the collection. The App can be accessed [here](#). Online [Museum Shop](#) orders can still be placed and processed, with an average 2 to 3 day processing delay on orders.

Museum staff will be working throughout the closure.

The Museum will reopen on Sunday, December 1 with free Museum admission for all. Visitors can browse the galleries, enjoy festive music and crafts as part of *Wild About the Season*, and receive 20% off in the Museum Shop for *Museum Store Sunday*. Later in December, the Museum opens two new exhibits, [Living Legends: Discovering the Masters of Wildlife Art II](#) and [Wild Wonders of China: Unseen, Unexpected, Unforgettable](#).

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