



SARA MAST

soundings

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SARA MAST: SOUNDINGS
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Foreword by Sharon Dynak, with essays by Barbara O'Brien
and Michele Corriel

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and Ruth Salvatore

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front and back cover: details, **Dialogue: 2,630,642**. 2013, encaustic,
powdered pigment, ink on panel, 24 x 24 inches

ACKNOWLEDGMENTS

This project would not have been possible without my collaborators. Roderic Mast, my brother, was instrumental in bringing this project to completion and I am truly grateful for his participation in every aspect. Without his two sons, Morrison and Terrill, this exhibition could not exist as you see it. Morrison's technological savvy and organizational support were indispensable, and Terrill's non-stop creativity fueled this project from the start. Eric, Jr. and Emily are children of my brother Eric. Eric, Jr.'s week-long collaboration with me at Ucross birthed the project ideas, and he produced the video *Progeny*, which explores how stereo optics allows one to see everyday objects as completely new. Emily's piece is comprised almost entirely of her grandfather's own words as found in personal letters and documents, as well as from interviews with her father and grandmother. Cassandra is the granddaughter of my brother Gifford, Jr. Her excitement about collaborating with her great grandfather, through combining her engineering notes with his U.S. patent images, was infectious. She was a joy to work with. My brothers, Gifford, Jr., and Eric, generously lent four of my father's inventions—the Mast Teaching Machine, the SVE projector, the Tru-View stereoscope and the Dot Counter—from their collections. Special thanks go to Dan Winter, our science advisor for *Mapping Love*, and to Filippo Basso, for his creative iPhone app design.

Sara Mast



Echoes. 2013. Mast family members were invited to place an object in a 4 x 4-inch box that reflected what was passed down to them from Gifford Morrison Mast based on personal memory or stories. Emily's box (above) contains a facsimile of an original sheet of his engineering paper. Left intentionally blank and crumpled up, it represents for his granddaughter the immense potential in the unknown.

SARA MAST

soundings

UCROSS FOUNDATION ART GALLERY

FOREWORD

We are honored to present Sara Mast's exhibition *Soundings*, a collaborative blend of art, science, and technology that reflects Ucross Foundation's own multidisciplinary focus. Through the experience of one family over several generations, visitors will share in the process of creativity and invention reverberating across time and space. Paintings, sound, video, installation, text, and even a biofeedback instrument all conspire to reveal the heart of a highly creative family—and will undoubtedly lead visitors to reflect on the “soundings” within their own lives. Mast notes that the exhibition helps to “make the invisible visible.” It is through this kind of deep attention that a family's true gifts may be understood.

Soundings is especially fitting for 2013, which marks the 30th anniversary of Ucross Foundation's artist-in-residency program. Mast, the lead artist of the exhibition, has called it an “experimental show in the living laboratory of a creative family.” In a sense, Ucross operates as a research-and-development laboratory for the arts—a place for deep exploration without judgment or deadlines. Nearly 2,000 artists, writers, composers, and choreographers have spent time on creative work in Ucross studios. All have expressed appreciation for the rare opportunity to intersect with peers engaged in similar pursuits but in different artistic disciplines. The cross-fertilization of ideas at the dinner table and on walks through the hills has yielded surprising creative partnerships as well as many life-long friendships.

Sara Mast first came to Ucross as a resident in 2001; not surprisingly, she was part of a creative team, which included artist Terry Karson, who did much of the exhibit installation for *Soundings*. In 2012, Mast returned for a residency to help develop the exhibition. This time she collaborated with her nephew Eric Mast, Jr., whose video *Progeny* is part of the exhibition. We are grateful to Sara Mast and all of her family members for their work on *Soundings*. Special thanks to all of the Ucross Foundation staff who went above and beyond in preparations for the exhibition. Thanks also to the Ucross Foundation Board of Trustees and our many contributors, whose years of support have brought us so happily to the 30-year milestone. Their enthusiasm and respect for creative effort carries forward the work of Ucross artists—work that will last for many years and reach across thousands of miles, like the echoes of the Mast family in *Soundings*.



Sharon Dynak
President, Ucross Foundation



Dialogue: 2,998,188. 2013, encaustic, powdered pigment, ink on panel, 24 x 24 inches

BARBARA O'BRIEN

(In)Visible Horizon(s)

Author's note: While the exhibition Soundings is a collaborative venture incorporating many creators and crossing disciplines, I will limit my discussion to the encaustic paintings that are an integral part of Sara Mast's history as an artist and a longstanding and central aspect of her practice.

The skyline near Bozeman, Montana, where painter Sara Mast lives, teaches, and has an active studio practice, is quite astonishing to this native Midwesterner. The expectation that a *horizon* is the place where blue sky and verdant earth join in parallel repose is literally toppled as soon as one steps out the door of the home that Mast helped build—a stylish abode with carefully considered surface treatments, a strong mid-century feel in the living area, and a light-filled, spacious studio where she can consider a dozen or more paintings (finished or in-progress) at a given time. Sitting in the Gallatin Valley, Mast's home is surrounded on all sides by mountain ranges. Experiencing the horizon here demands an active relationship to the movement of the body: the craning of the neck, leaning first left, then right to see over a rocky ridge, beyond a stony swell, or through a crevice between rugged peaks. It was here where Mast and I talked over several days in the fall of 2011.

For Mast, the studio is a place of creation, of course, but also of research, writing, and reading. Mast is captive to her fascination with technology and science, myth and

ancient places lost and found, but is also driven to plumb the depths of profound emotional experiences including loss and rapture. Mast spends much of her time thinking and working alone, but is a marvelously friendly and sociable creature. She is a professor of art at Montana State University, and having had an opportunity to watch her teach a studio course, I can attest to the lively way in which she engages her students.

Mast studied with the Abstract Expressionist painter Nicolas Carone (1917–2010) at the New York Studio School. He challenged her to engage in “the search,” which meant looking not for the solid object in a drawing, but for the “gesture of movement.” He demonstrated this dynamic, according to Mast, by *whooshing* his breath across an open palm as if blowing a feather out of his hand. This notion of imbedding the breath of life in a painting continues to influence Mast and is profoundly present in her *Dialogue* series.

According to Mast, the relationship between science and her studio practice started with the experience of the sky

and the land. The scientific references were first geologic or archaeological as Mast was thinking about “what was underneath my feet.”¹ Other invisible aspects of the natural world have for some time been a fascination. In the installation *Soundings*, Mast and her familial collaborators take on the unquantifiable—love and emotion—and utilize biofeedback



New Being. 2010, encaustic on paper, 11.5 x 15 inches

technology to measure these seeming intangibles. “I’m interested in the fact that science is getting closer and closer to a spiritual view,” Mast shared.

Earlier works such as *New Being* and *Signal Cell* (both 2010) were encaustic on paper, the deckled edge an emphatic delineation of the experience of

the painting. They had a horizontal format and drew upon for their source inspiration images that could not be seen by the unaided human eye—images that depended upon the microscope or the telescope.

The *Dialogue* paintings (all 2013 and 24 by 24 inches) were created on panels, allowing for a graphically cleaner edge, a stronger implication of the grid with a resultant less bounded experience. The inclusion of transferred images of mechanical drawings, handwritten or typed text gives the paintings an orientation—a top and bottom or a left to right, as we read the text. In *Dialogue: 2,545,515* the typewritten text (from a never-published short story by Mast’s father) seems to reference the painting itself, “glowing warm orange.”

Dialogue: 2,998,188 suggests the very act of looking with a loosely rendered spiral focusing the attention of an eye-like orb through the cyclonic form. Transferred text—“FIG 9”—identifies possible gear works as cogs emerge from and disappear into the encaustic medium. A pool of butterscotch yellow (one of a constellation of small spheres) sits within the most central circle—covered with a scrim of diagonal lines—and brings us back to the reality of the surface of the painting. The palette suggests India ink on paper made brittle by age. With this *Dialogue*, the artist suggests the parallels between the scientist’s laboratory and the artist’s studio.



Dialogue: 2,545,515. 2013, encaustic, powdered pigment, ink on panel, 24 x 24 inches



Dialogue: 2,693,643. 2013, encaustic, powdered pigment, ink on panel, 24 x 24 inches

As one lies in bed and views the Montana night through a skylight, the movement of stars mirrors the slow arc present in Mast's compositions. Where the earlier grid-based works were about surface and pattern, the new works suggest a movement beyond the edge, a movement more elliptical or spherical. This hybrid reflects other conceptual intentions in her complex encaustic works, an experience of time and space that creates a shared reality for and tension between what Mast calls "cyclic time vs. linear time." In creating this dynamic relationship, Mast allows the experience of "place." The modernist tradition anticipates that artistic production is tied to the studio as a locus of inspiration. For Mast, this is not the case: "Place seeps into me," she said.

Encaustic is a sensual, malleable form that is often considered resistant to critical interpretation. Perhaps not coincidentally, encaustic is seen as a medium favored by women with all of the associated presumptions regarding the alchemical, the intuitive, the organic, the essential, the mythic. In fact, encaustic is a sometimes-brutal medium, wearing down the bodies of those who practice the torch-wielding, surface-scraping, repetitive stress of the studio.

Mast uses, to powerful metaphoric effect, the inherent components of the encaustic medium. The layers of pigment-infused wax create light that seems also to hold memories. The experience of viewing the *Dialogue* paintings is akin to the filmic experience of animation,

with images created from the projection of light appearing from the darkness and becoming an immediate memory. The next image and the next build toward an experience dependent upon time passing.

Past and present meet in the *Dialogue* paintings.

Reproductions of technical drawings, originally created by Mast's father in support of the hundreds of patent requests he submitted to the U.S. Patent Office, seem at first to be emerging from, but upon closer observation to be melding back into, the built encaustic field. I am reminded of the films of William Kentridge (b. 1955, South Africa)—animated charcoal drawings in which images of a suited businessman reading on a beach, lying in a hospital bed, or sitting at a desk rise and fall like breath itself. Kentridge places in counterpoint the weight of smudged charcoal line against an atmospheric palette of creamy yellows, soothing reds, milky oranges, and the softest of off-whites. In Kentridge's film *Automatic Writing* (2003) an empty chair placed in front of a drafting table is the site of an explosion of cursive script that morphs into the architecture of a town square and finally folds us into the experience of a woman who rises and falls from sleep to waking state. Always between states of being, of experience, and of understanding, the viewer realized there is work to be done if the experience of the art is to have meaning. Mast also demands much from the viewer, and it is well worth the effort.

In *Dialogue: 2,533,385*, Mast has embedded Xerographic transfer prints of both her father's longhand notes (*Relative existence [sic] of a*) and mechanical drawings. The seeming appearance and disappearance of his marks out of the milky coral, palest blue-gray, punctuated with moonstone white orbs, again create the effect of an animated film. A spattering of red flecks across the surface of the painting asserts the Abstract Expressionist training that was a first artistic vocabulary for Mast. This final signature gesture, a mo(ve)ment where control meets chance, snaps the viewer to attention, brings the work squarely into the present, the surface of the painting into the "now."

Kentridge's strategy of "repeatedly erasing and reworking charcoal drawings"² is akin to Mast's heating, applying, scraping, gouging, and rebuilding the encaustic field. The encaustic medium, in the way it seems to hold light, suggests a filmic experience of a projected beam of ephemeral imagery that takes form in the communication of the eyes to the imagination. Kentridge's assertion that "Charcoal... became a way of thinking, rather than a physical medium" is reflective of Mast's fully experiential studio process.

The "dialogue" of the series title is between Mast's formal and conceptual vocabulary and her father's visual language. Diagrams, text, schematics, numbers, and mechanical details insist on an orientation; the top matters, reading left to right matters. While we are trying to peer into layers of encaustic that both hide and reveal, that suggest the infinite space of the constellations, our gaze is returned to the surface, to decipherable information with the expectation that we will eventually reach a place of understanding. Mast's decision was both risky and just right. Perhaps surprisingly, mining the past brings these paintings very much into the 21st century.

Barbara O'Brien is the Executive Director of the Kemper Museum of Contemporary Art, Kansas City, Missouri.

1. All Sara Mast quotes are from conversations with the author, October 16–19, 2011, in the artist's studio and home in Bozeman, Montana.

2. Video, "William Kentridge on His Process," San Francisco Museum of Modern Art, March 2009, www.sfmoma.org/explore/multimedia/videos/356, accessed March 7, 2013.



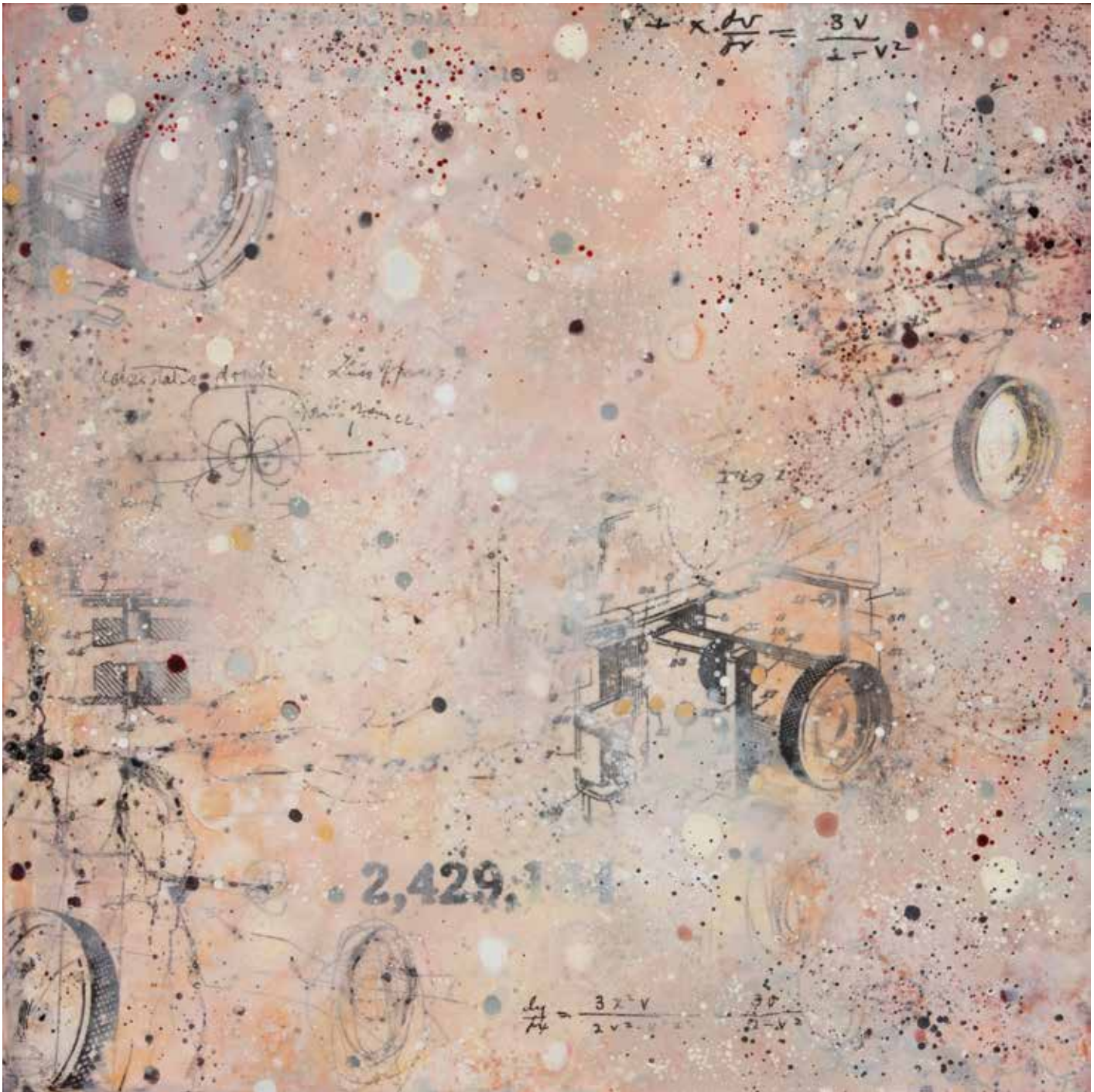
Dialogue: 2,533,385. 2013, encaustic, powdered pigment, ink on panel, 24 x 24 inches



Dialogue: 2,429,164 (1). 2013, encaustic, powdered pigment, ink on panel, 24 x 24 inches



Dialogue: 2,590,260. 2013, encaustic, powdered pigment, ink on panel, 24 x 24 inches



Dialogue: 2,429,164 (2). 2013, encaustic, powdered pigment, ink on panel, 24 x 24 inches



Dialogue: 2,875,950. 2013, encaustic, powdered pigment, ink on panel, 24 x 24 inches



Dialogue: 2,771,013. 2013, encaustic, powdered pigment, ink on panel, 24 x 24 inches

MICHELE CORRIEL

Distant Signals

Sara Mast's personal myth, her story, her basis for life as an artist, embodies the courage of personal investigation as well as the beauty of human mystery. Mast's paintings slowly reveal to us—like a thousand thousand nights, like a focused, shimmering bead in the abyss—a glimpse of the infinite, as ethereal as breath on glass.

Through the many strata of information within her work, Mast's paintings pluck us from our mundane world and drop us into a cosmos where we are small and large at the same time, where we can see where we came from and who we might become. She leads us through science and biology, through psychology and philosophy, down an emotional concourse where, looking back, we can begin to map the journey.

In her work from 2006 to 2011, she brought us to the outer edges of the universe. Her earth-toned paintings on paper explored star systems and terrestrial subdivisions. She reached out to the ancients through her use of a celestial alphabet, from the Book of Raziel, where the lines of each letter stood for the spaces between the stars. Through those inquiries she helped us to understand the microcosm that is ourselves, as reflected through macrocosms too immense for us to grasp. As Carl Sagan once said, "The cosmos is also within us, we're made of



Raziel's Dream. 2010, encaustic on paper mounted on panel, 32 x 40 inches

star-stuff. We are a way for the cosmos to know itself." With Mast's work we become intimate with the galaxies, and feel as close to the seeds of our beginnings as an oak to an acorn.

Now, in her new body of work, she is taking us on an interior journey. A different sort of origin story. Her own.

In this turn inward, she seeks to explore and measure those primary relationships that form us through story and memory, directing her gaze toward the living legacy of her father, Gifford Morrison Mast (1914–1972). As a child, Gifford Mast began his career as an inventor when he built his first robot. In 1929, when he was 15, his parents took him on an extraordinary journey, driving

the macrocosm likewise happens in the infinitesimal and most subjective reaches of the psyche.”

Take for example her painting *Dialogue: 2,771,013* with its rich depth and exploding color—which comes in shades of orange and fades at times like a photograph left in the sun. There are fragments of her father’s handwriting, which help us to know him in a profoundly intimate sense, especially through the layers of wax. They seem to come and go in our mind as we view the piece, like a distant signal, in and out of range. Images from his patents float in the space, like morning-remembered dreams. And down in one corner, small and unassuming, there is a physics equation, loitering like an unanswerable question—a reflection of the scientific mind as discovered by the artistic soul.

This brings to the fore yet another influence, the French scholar Henry Corbin, who is known for his interpretation of Islamic thought, and his theory of the “imaginal realm.” Unlike imaginary, as in fictitious or equated with fantasy, *imaginal* represents instead a realm in which images, or archetypes, are as real as the worlds of sense and intellect. Corbin went further to say that these images are the thoughts of the heart and that the heart is the seat of the imagination, which is the authentic voice of the soul. And as Jung came to believe, “the archetype is something we can never get beyond; it is the ultimate, the most fundamental structure of our psychic being.”

These paintings, embraced by remembrances, are filled with the details of a life which, when entwined with her own, create a synthesis of reckoning. The medium of encaustic offers Mast a means of achieving literal depth, a translucent, yet breathable atmosphere while at the same time bringing to the work a strong sense of physicality.

Drops of color, diagrams, laboratory scrawls, and random numbers hover between dendrites and synapse structures, making new neural pathways not only from right to left brain but across science and art, memory and the now. By collating, composing and depositing images within illustrations and maps, she scrapes back paint and wax like a psychologist culling for moments of resonance. It is through these multitudes of layers, a semi-transparent covering of wax upon wax, pigment upon images, that Mast is able to integrate the world, our ideas, and galaxies beyond our reach—as well as the imaginal realms that visit us and those we visit in our dreams—into a visceral understanding.

Mast extends our reach to the farthest terrains of cosmos and psyche, mining the soul for the DNA of the past and returning us to the palpable present.

Michele Corriel is a freelance art writer and author living and working in Montana.



Tru-Vue Stereoscope and Dot Counter. Mast worked for Tru-Vue in Rock Island, Illinois, when he designed this stereoscopic viewer in 1943 (U.S. Patent 2,326,718). The Dot Counter (U.S. Patent 2,875,950), designed in 1959, allows a photo-interpreter to accurately record a number of identifiable points on a surface.

from their home in Iowa to West Orange, New Jersey, so that Gifford could meet his hero, Thomas Edison. That experience instilled in him the seeds of his philosophical ideas about science and engineering. In an essay he wrote afterward for the local newspaper he stated, “It was a dreamed-of, hoped-for, at one time despaired-of experience that will ever be a happy and cherished memory to us all.” Gifford continued a correspondence with Thomas Edison’s son, Theodore, for several years after that trip. Following Gifford’s graduation from the University of Chicago, the young Edison hired him as an engineer at Calibron, Inc., the company that carried out and built upon Thomas Edison’s legacy.

In 2011, Mast visited the Thomas Edison National Historic Park in West Orange, New Jersey, spending several weeks investigating her father’s early life as an inventor and mechanical engineer at Calibron, Inc. As a result of her trip, and the ensuing search through her

father’s own company files, she began to focus on his drawings. By incorporating her father’s work into her own, using his illustrative U.S. patent drawings—including the first slide-viewer—not only as inspiration but also literally, as a component of her pieces, Mast reconciles the rational, scientific mind of her father with her own intuitive, imagistic mind. Her soft saturated use of color in this series creates a sense of recall and echoes the feelings and emotions tied to memory.

Although Mast only knew her father as a parent, it is through this new series of paintings entitled *Dialogues* that she can truly understand her own creativity, her deep love of science, and her own philosophical ideas of who we are as a sentient species, enveloped in the universe, sowing our own language back into the earth.

It is clear Mast was influenced by her father’s designs, sleek and modern, echoing a time of great hope for probing space, for the better nature of humankind to step forward. By experiencing science through her father’s eyes, she sees a parallel to the work of an inventor with her own life’s work as an artist. She found herself looking for those connections between her own cosmology and science, with everything from neuroscience to star charts, delving into how we, as human beings, are evolving along with our own perceptions of the universe and ourselves. For that she also turned to Carl Jung, another influence on her work. She cites his quote, “Our psyche is set up in accord with the structure of the universe, and what happens in



Installation view, *Soundings*, 2013, Ucross Foundation Art Gallery

SARA MAST

Notes on the Ucross Exhibition

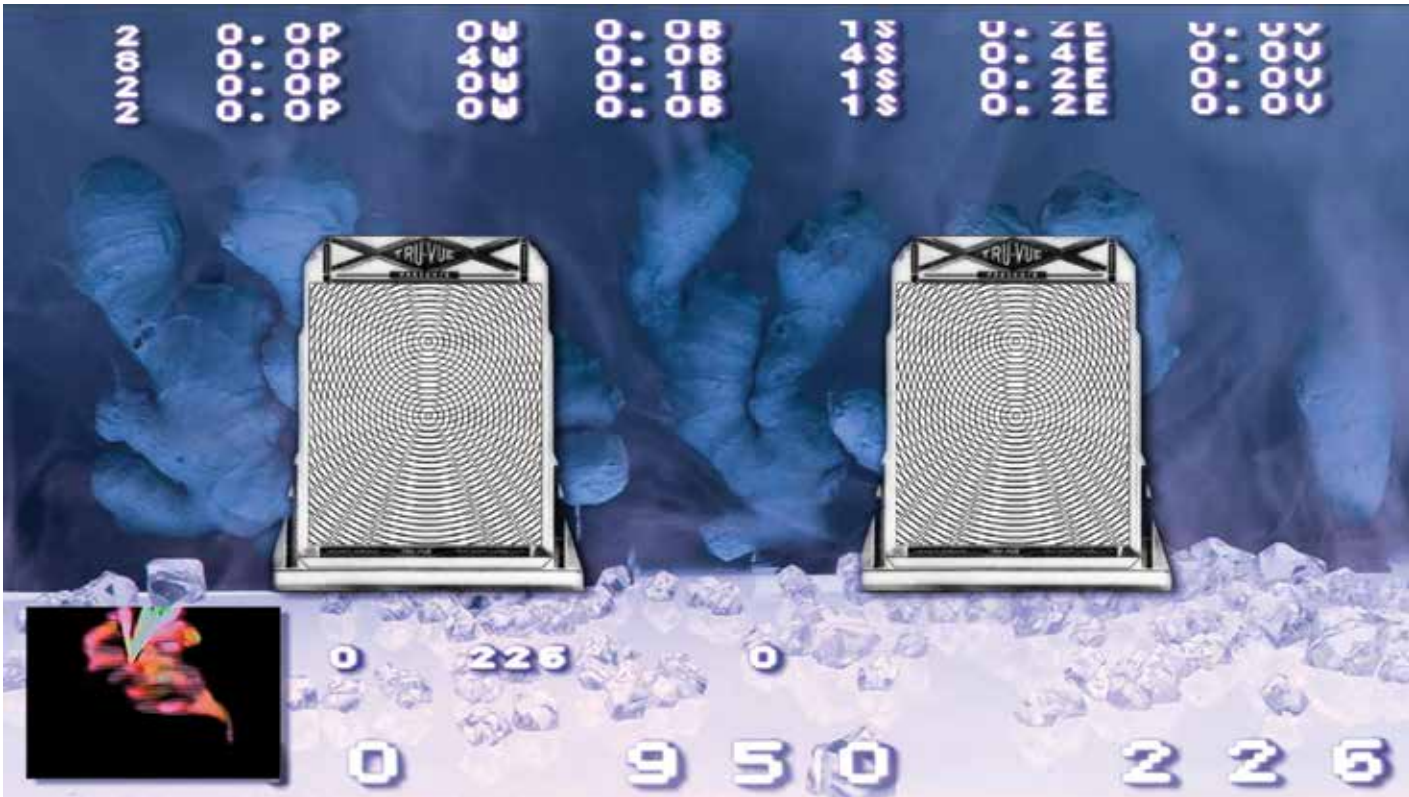
sounding *noun* 1a: measurement of depth, especially with sounding line b: the depth so ascertained; 2: measurement of atmospheric conditions at various heights; 3: a probe, test, or sampling of opinion or intention

I was fifteen. I was called home from my summer job as a camp counselor because my father was ill. When I entered the house, he was sitting at the kitchen table. He was not happy to see me. I don't believe he recognized me at all. He had a brain tumor. The person who was the anchor of my life was already gone, though his body remained. In three months, his body would follow his mind. That loss shaped me, and its echo has resounded in my heart for 40 years. This exhibition explores and measures the echoes and depth of familial bonds in myself and, perhaps, in all of us.

Soundings is a collaborative, multimedia project that explores the construction of shared identity within four generations of my own family, through the lens of my father's legacy. Gifford Morrison Mast (1914–1972) was an early pioneer of American industrial design, an inventor, a physicist, and an optics expert with a particular interest in stereo optics. By launching this experimental show in the living laboratory of a creative family, I am investigating the subtle forces that shape who we become by the stories that we tell and the memories that we keep. The show contains contributions from all four generations

including my father and mother. Each third and fourth generation collaborator in this show has taken soundings through various means to discover who their grandfather was, never having met him. In my case, my paintings use my father's U.S. patent images to take soundings in the form of a visual dialogue I am now able to have with him as an adult, through my own creative work. I am using the drawings of his inventions and his own handwriting as a probe of the imaginal realm that still connects us.

By uniting art and technology in an interdisciplinary collaboration with members of my biological family, I am attempting to "measure the immeasurable," which was a passion for my father. In a paper he wrote at the University of Chicago (circa 1932) titled "The Meaning of Beauty" he stated: "With the tools furnished by these scientific emotion measurers [electrocardiographs, lie detectors, brain wave recorders, etc.], it would seem likely that we might be able experimentally to outline the physiological aspects of aesthetic response." One aspect of this show will be the use of a biofeedback instrument, in the form of an iPhone app, that measures heart rate variability (HRV), or "heart



Progeny. Eric Mast, Jr., 2013, still from video with sound track.

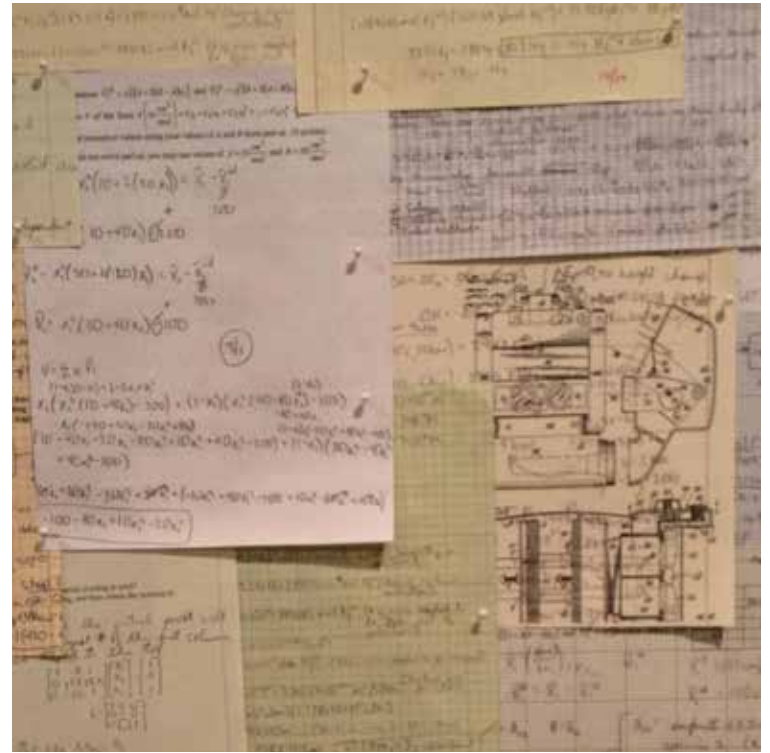
coherence.” This term was originally coined by Dan Winter, our science advisor on this project. As Ary Goldberger of Harvard University states: “The heartbeat is one of the most complex signals in nature.” What Goldberger and his colleagues have discovered is that the concept of homeostasis—the idea that organisms strive to maintain an ideal steady state—is untrue. Instead, his research indicates that organisms strive to maintain an adaptive variability rather than get locked into one mode of behavior. Viewers may experience a projection of their own HRV in an interactive, collaborative work, Mapping Love, allowing

the visual sounding of the viewer’s own heart coherence to bring to light his/her own familial stories and memories.

By investigating the influence of my father on three generations, the invisible is made visible, and the connective threads that weave their way through all families are illuminated. Much of what would have remained hidden in one family’s collective unconscious is being brought into view to ponder and engage as aspects of our own creative lives. What was once a loss becomes a gain, and a wound becomes a gift.

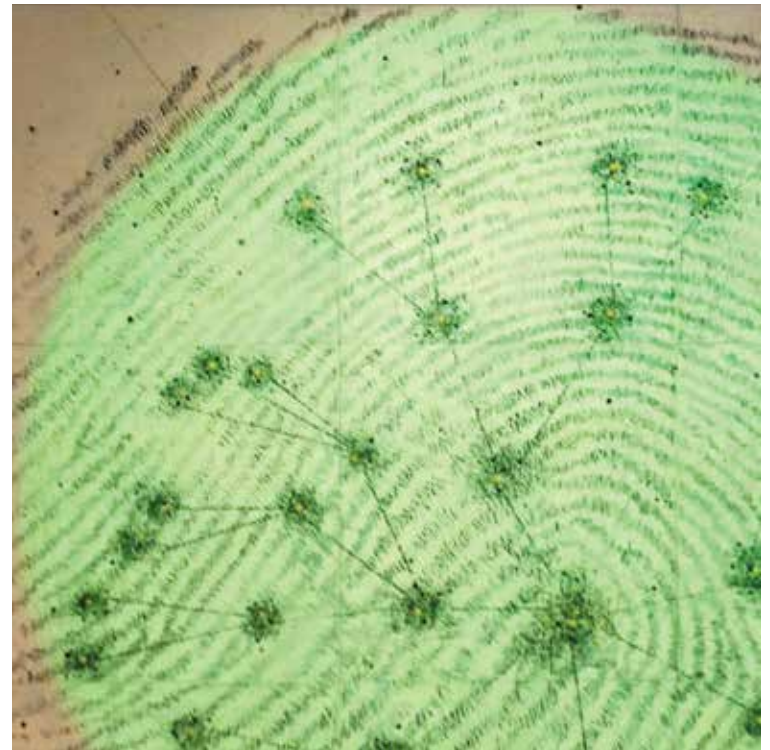


above: detail, ***I remembered too many things all at once***. Emily Mast, 2013, risograph print, 17 x 11 inches. Emily's piece is comprised almost entirely of her grandfather's own words as found in personal letters and documents. The remaining text comes from interviews conducted with her grandmother and her father. These memory fragments, unfinished stories, and personal anecdotes about Gifford's idiosyncratic life form an accumulation of details that, once juxtaposed, become a pointillist portrait of sorts.



top right: detail, ***Covalent Bonds***. Cassandra Mast, 2012, chemical engineering notes and Gifford Morrison Mast's U.S. patent drawings in wall installation, 72 x 72 inches.

right: detail, ***Mapping Love***. Sara Mast, Morrison Mast, Roderic Mast and Terrill Mast, 2013, encaustic on panels with interactive projection. An interactive work that bridges the mechanical era with today's technological era, integrating fragments of Gifford Mast's U.S. patent images from the 1940s through the 1960s with a contemporary iPhone app. The iPhone app was designed specifically for this piece by Filippo Basso, based on the original *HeartsRing* app designed by Dan Winter. The app measures the viewer's HRV (heart rate variability), or "heart coherence," by placing an index finger on the iPhone light. This measurement is projected as a colored light onto the constellation of the family tree, which floats above the concentric rings of grandson Morrison's fingerprint. Gifford Mast is represented above the whorl of the fingerprint, with four generations radiating from him in a Fibonacci-like spiral. Icons for each family member are made from Gifford's mechanical drawings and flecks of paint. His children, grandchildren and great grandchildren form a constellation in which each icon is positioned at a distance from Gifford that represents the year of their birth, with a radius of 100 years from Gifford's birth in 1914. A circular timeline forms that reaches the painting's edge. The projected light generated by the viewer pulsates with the rhythm of the viewer's heart rate, and varies from deep orange to bright green, according to his/her own heart coherence.



BIOGRAPHY

EDUCATION

- 1983 MFA, Queens College, New York City—Painting and Drawing
- 1980 New York Studio School, New York City
- 1979 University of Iowa, Iowa City, IA—Painting and Drawing
- 1978 BSS, Cornell College, Mt. Vernon, IA—Art and Psychology, *Magna Cum Laude*
The Skowhegan School of Painting & Sculpture, Skowhegan, ME
- 1977 Centro d’Lorenzo Medici, Florence, Italy

SOLO & TWO-PERSON EXHIBITIONS

- 2011 *As Above, So Below*, Rosenfeld Gallery, Philadelphia, PA (solo) (review, *Philadelphia Inquirer*)
- 2009 *Excavating Wonder*, Gallery at R & F Handmade Paints, Kingston, NY (solo)
- 2008 *Connecting the Dots*, University of Montana Western, Dillon, MT (two-person)
- 2007 *Impressions from Turkey*, Ender Guzey Musezi, Bodrum, Turkey (solo)
- 2006 *New Work*, Dennis Morgan Gallery, Kansas City, MO, (solo) (review, *Kansas City Star*)
- 2005 Livingston Center for Arts & Culture, Livingston, MT (solo)
- 2003 Toucan Gallery, Billings, MT (two-person)
New American Paintings, Dana Gallery, Missoula, MT (two-person)
- 2002 *Terry Karson & Sara Mast: Collaborative Works*, Holter Museum of Art, Helena, MT
- 2001 Plains Art Museum, Fargo, ND (two-person) (catalogue)
- 2000 Dennis Morgan Gallery, Kansas City, MO (two-person)
Lost and Found, CSPS, Cedar Rapids, IA (two-person)

- 1999 Flanders Contemporary Art, Minneapolis, MN (two-person)
- 1997 Dennis Morgan Gallery, Kansas City, MO (two-person)
The Fall, Armstrong Gallery, Cornell College, Mt. Vernon, IA (two-person)
Signs of Spring, Paris Gibson Square Museum of Art, Great Falls, MT; Custer County Art Museum, Miles City, MT (two-person)
Art Museum of Missoula, Missoula, MT (two-person traveling exhibition)

SELECTED GROUP EXHIBITIONS

- 2012 *MT AB EX*, Holter Museum of Art, Helena, MT
Boundless Visions, Yellowstone Art Museum, Billings, MT
New Perspectives, Chicago Art Source Gallery, Chicago, IL (four-person)
Encaustic Works 2012, juried exhibition in print (Joanne Mattera, juror)
- 2011 *Repertoire*, Zolla/Lieberman Gallery, Chicago, IL
- 2010 *Double Vision*, Holter Museum of Art, Helena, MT
- 2009 *Always Already*, Chicago Art Source Gallery, Chicago, IL
Arp’s Atlas of Peculiar Galaxies, Schneider Museum of Art, Southern Oregon University, Ashland, OR
Re(Search): Exploring the Relationship between Art and Science, Indiana State University Art Gallery, Terre Haute, IN
2009 Montana Triennial, Missoula Art Museum, Missoula, MT (juried)
- 2008 *New Talent*, Rosenfeld Gallery, Philadelphia, PA
One Planet, One Experiment, Woman Made Gallery, Chicago, IL (juried)
Encaustic Invitational, Missoula Art Museum, Missoula, MT
Gifts to Montana: The Legacy of Miriam Sample, Yellowstone Art Museum, Billings, MT
Cornell Alumni Painting Exhibition, Cornell College, Mt. Vernon, IA (Visiting Artist/Lecturer)

- 2007 Turman Larison Contemporary, Helena, MT, Montana Abstract Invitational
28th Annual Southeastern Montana Juried Exhibit: Works on Paper, Custer County Art & Heritage Center, Miles City, MT (2nd place award)
- 2006 *For the Love of a Tree, She Went Out on a Limb: Women in Art of the Northern Plains*, Yellowstone Art Museum, Billings, MT
Art of Survival—Healing in Life, Ucross Foundation Art Gallery, Ucross, WY
- 2005 *Montana Connections*, Yellowstone Art Museum, Billings, MT (catalogue)
- 2004 *Large Scale: Selections from the Permanent Collection*, Holter Museum of Art, Helena, MT
Baum Gallery of Fine Art, University of Central Arkansas, Conway, AR
- 2003 *Montana Collection, Past—Present—Future*, Yellowstone Art Museum, Billings, MT
- 2002 *Bioglyphs: An Art/Science Collaboration*, Manhattan College, New York City
- 2001 *Bioglyphs: A Living Collaboration with Bioluminescent Organisms*, Exit Gallery, Montana State University, Bozeman, MT
Seraphin Gallery, Philadelphia
Marcia Wood Gallery, Atlanta, GA
Encaustics '01, The Muroff-Kotler Visual Art Gallery, Ulster County Community College, Stone Ridge, NY (Director’s Award) (catalogue)
Nicolaysen Art Museum, Casper, WY and Ucross Foundation, Clearmont, WY (catalogue)
Art From Detritus, John Jay College of Criminal Justice, New York City
- 2000 The John and Maxine Belger Family Foundation, Kansas City, MO
Caelum Gallery, New York City
- 1999 R & F Encaustics, Encaustic Works 1999, Kingston, NY (Juror: Judy Pfaff) (catalogue)
The Great Plains and Beyond, Fresh Paint Gallery, Los Angeles

PUBLIC COLLECTIONS

3M Corporation, Minneapolis, MN
The John and Maxine Belger Family Foundation, Kansas City, MO
Cornell College, Mt. Vernon, IA
Daum Museum of Art, Sedalia, MO
DST, Incorporated, Kansas City, MO
Harborview Medical Center, Seattle, WA
The Holter Museum of Art, Helena, MT
Stowers Corporation, Kansas City, MO
Yellowstone Art Museum, Billings, MT

AWARDS & COMMISSIONS

- 2008 Harborview Medical Center, Seattle, WA (commission)
2007 *Works on Paper*, 2nd place award, Custer County Art & Heritage Center, Miles City, MT
2001 *Encaustic Works '01*, Director's Award, Muroff-Kotler Visual Arts Gallery, Stone Ridge, NY
1998 Montana Arts Council Individual Artist Fellowship

RESIDENCIES

- 2012 Ucross Foundation, Clearmont, WY
2005 Artist-Forest-Community (Helena National Forest & Holter Museum of Art, Helena, MT)
2002 University of California Riverside Museum of Photography, Los Angeles
2001 Rio de Artes, Bosque Lluvioso Foundation, Guapiles, Costa Rica
Ucross Foundation, Clearmont, WY

REVIEWS

Philadelphia Inquirer, Philadelphia, PA, January 23, 2011, Edith Newhall
Kansas City Star, Kansas City, MO, November 23, 2006, Sarah Mote
Review magazine, Kansas City, MO, January, 2001
Kansas City Star, Kansas City, MO, July 28, 2000
Minneapolis Star-Tribune, Minneapolis, MN, July 23, 1999
Missoulian, Missoula, MT, November 7, 1997, Sherry Jones
The Des Moines Register, Des Moines, IA, October 18, 1997, Evelyn Lauer
Casper Star-Tribune, Casper, WY, October 30, 1994, Bruce Richardson

PUBLICATIONS & ARTICLES

Big Sky Journal, "Artist of the West," by Michele Corriel, Summer, 2011
Art and Science Now, by Stephen Wilson, published by Thames & Hudson, New York, 2010 (*Bioglyphs* art/science collaboration)
Los Angeles Times, "New Views of the Old West," by Stephanie Simon, April 13, 2008 (syndicated column published in *The Seattle Times*, *Portland Oregonian*, *Chicago Tribune*, *Miami Herald*)
Big Sky Journal, "Images of the West: The Art of a Changing Landscape," by Michele Corriel, Winter, 2007
New American Paintings, Western edition; The Open Studios Press, Wellesley, MA, 2001
Encaustic Painting: Contemporary Expression in the Ancient Medium of Pigmented Wax, by Joanne Mattera, published by Watson Guptill, New York, 2001



left to right: Roderic Mast, Sara Mast, Eric Mast, Jr., Morrison Mast and Terrill Mast





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