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Nebraska Art Today: A Centennial Invitational Exhibition

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NEBRASKA ART TODAY
A CENTENNIAL INVITATIONAL EXHIBITION
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In anticipation of the celebration of the hundredth year of our state, the Nebraska Centennial Commission asked the Nebraska Arts Council to form a cultural committee to undertake the task of planning a program worthy of the amazing progress of our people in all the arts. Bearing in mind that in the context of art history, Nebraska's contribution is relatively brief, this assignment was accepted with enthusiasm.

On the other hand the assignment was undertaken not without trepidation: so much had been done by so many in such disparate fields. Therefore it came as a relief to the Committee when Nebraska's two major museums, the Joslyn Art Museum and the Sheldon Memorial Art Gallery, offered their years of experience and the expertise of their professional staffs in assembling a representative collection of painting, sculpture and graphics by living Nebraskans. Since these institutions have worked hand-in-hand with the creative talents of Nebraska, and if we presently enjoy a growing and knowledgeable public throughout the state, it is due in large measure to their efforts—efforts which have been by no means confined to their immediate communities.

They have also zealously preserved the story of art's beginnings in the state. Their collections and accumulated records have been invaluable sources for the historical section, which, in the catalog of the exhibition, traces the roots which feed Nebraska's art today. In Miss Mildred Goosman, Curator of Western Collection for Joslyn Art Museum, writer of the Historical Summary, our Committee has found one who brings to her story the knowledge and dedication which makes history live.

In viewing the collection, with its great variety of content and style, many may ask "What is Nebraskan in all this?" Some of the artists represented live no longer in Nebraska; the roster of the visual arts in our state—like that of literature and the arts of music and the theater—is heavy with the names of those whose careers began here and found fulfillment elsewhere.

We believe, however, that the searching visitor to this exhibition will find in all these works some quality distinctive of this state—if only that tenacity which ensures persistence when the going seems tough. Despite past accomplishments the artist is still exploring an exciting frontier in Nebraska.

Therefore, in presenting the exhibition, it is not the intention of the Commission's Cultural Committee and the cooperating museum to create an arbitrary catalog of achievement. Rather, it is their intention to make a report of progress and to point the way toward a future which will continue to augment the growth-rate of the past.

JAMES B. SHAEFFER
Chairman, Cultural Committee,
Nebraska Centennial Commission, and
President, Nebraska Arts Council.
Anniversaries make suitable opportunities for summing up — appraising past progress and looking forward to a better future. Hence, in Nebraska's 100th year as one of the United States of America, it is appropriate that we trace activity in the arts during pioneer days and the period of expansion, pausing perhaps to offer congratulations for past accomplishments or to wish that achievement had been higher.

Middle Western culture is a transplant and a product of the times. The newly-opened territory offered opportunities for material advancement, and settlers either brought with them an acquaintance with genteel living or a desire for a better life. Practical matters and the demands of everyday living had to come first. But when the first days of prosperity arrived, the successful could indulge themselves in comfort and luxuries which naturally reflected the tastes of the decade. The decorative arts were patterned on plush Victorian parlors adapted from royal palaces. Paintings fitted the decor, being usually copies of old masters or derivatives of European Salon paintings which featured pleasing landscapes, romanticized peasants, or story-telling scenes. It is not to be expected to find a collector who would explore the work of the painters experimenting in such unproved techniques as impressionism, even though examples by painters now world-famous were exhibited in the state.

In general the work of local artists followed the national taste. As might be expected, most art activity centered in the larger towns of Lincoln and Omaha, both for creative artists and for patrons of the arts.

The illustrations in the first part of this booklet show paintings from the early exhibitions in Nebraska which can still be seen today, or other works by the same artists. These pictures represent only a sampling of the collections and are intended to show the variety of painting types and the changing pattern of styles. Many of the paintings may seem dated to us now, but they represent not only the taste of their patrons, but reflect attitudes of each period, just as painting in 1967 expresses the new forces with which we are confronted — electronics, mechanization, splitting atoms and exploring outer space. Once the artist knows how the earth is flattened and patterned by a view from 30,000 feet in the sky, he can no longer present a landscape from the viewpoint of a rural shepherd without ignoring the realities of his own existence. Paintings of today should be different from those of yesterday. The work of representative Nebraska artists of today illustrated in this catalog gives a sampling of the varied and individual work being done now.

While this work shows the influence of contemporary trends, all art evolves from the past. The earliest artists who painted in Nebraska cannot be claimed as Nebraskans. They were artists-explorers who passed through during the first half of the 19th Century as expedition members, or in the latter half of the Century as professional artists who were inspired by the glorious vistas of the plains and the mountains and whose paintings found a ready market among those fascinated by the new West. However, they are a part of our heritage and should be mentioned.

Among the earliest were Titian Peale and Samuel Seymour who accompanied Major Stephen H. Long's 1819-1820 government expedition and made the earliest sketches of Indians and landscapes.

The earliest complete coverage of the central plains was made in the 1830's by three artist-explorers: Catlin, Bodmer, and Miller. The work of all three is now represented at the Joslyn Art Museum by extensive collections.

George Catlin (1796-1872) had set for himself the life-long project to record all the American Indians. He traveled up the Missouri River in 1832. Karl Bodmer (1809-1893) traveled the same route the following year with the German scientist, Prince Maximilian of Wied, and in 1837 Alfred Jacob Miller (1810-1874) accompanied the Scotsman, Captain William Drummond Stewart, to the Rocky Mountains, following the Oregon Trail route along the Platte River valley.

Some of the American and European painters who discovered fresh picture material in the glorious views of the West during the 19th Century were Albert Bierstadt, William de la Montaigne Cary (1840-1922) and Worthington Whittredge (1820-1910). Dramatic views showing vast herds of buffalo were always popular and typify the local scene.

Later news illustrators came to make original sketches for popular publications such as Leslie's Illustrated Weekly and Harper's Weekly. The wagon trains, the building of the cross-country railroad and the cattle range country successively made good copy. Many of these artists had real talent. Frederic Remington, one of the greatest, lived for a time during the 1890's in the northwest part of Nebraska.

In the 1870's a new type of artist, the photographer, appeared and in his own way expressed the subtle moods of nature and the drama of the West. However, this new medium doubtless checked the demand for working artists in the field, and helped along the attitude that art was a force removed from everyday life, to be enjoyed only by the elite and initiated. The famous William Henry Jackson had a studio in Omaha from 1869. His superb photographic plates were widely reproduced to inform the public of the varied scenic wonders of the
Rocky Mountains and the rolling prairies. Later in life he recorded in his paintings the authentic record of the pioneer West.

Early artists who were permanent residents were few indeed. In 1854 George Simons (1834-1917) arrived in Council Bluffs, Iowa, with Grenville Dodge's Rock Island Railroad survey party. His original pencil sketches and oil paintings give us eye-witness views of the newly-organized Omaha City and of the simple log cabins, the ferries and steamboats, and the nearby Indian villages.

After the pioneer period in which physical hardship and rude ways were inevitable necessities, getting ahead in a material sense was all important, and on the surface it might appear that building the big house, furnishing it sumptuously and adding the final touch of pictures with rich gold frames was done for the sake of possession, of acquiring the tangible evidence of success. While there were doubtless those who assumed an interest in art as the proper attitude, most recognized the importance of fostering art in the community.

If their tastes leaned to idyllic landscapes and faraway places evoking exotic or romantic atmospheres, they thus emphasized their closeness to the recent hardships of reality. They were in close touch with the artists of the period and laid the foundation of later interest.

In looking back over the art activities of the past hundred years, a pattern in the development becomes evident which is paralleled in both Lincoln and Omaha, and was doubtless echoed in other communities throughout the State.

In a scholarly study prepared for the Joslyn Art Museum exhibits during the Nebraska Territorial Centennial Year of 1954, Mr. Francis T. B. Martin divided the development of art in Omaha into periods: The Lininger Period from 1877 to 1900, the Re-Awakening from 1900-1931, and the Fruition in 1931, the year the Joslyn Memorial Art Museum was opened.

A remarkably similar development can be noted in Lincoln, with the early Haydon Study Club evolving into the more inclusive Nebraska Art Association in 1900 and expanding interest culminating in the opening of the Sheldon Memorial Art Gallery in 1963.

Certainly all the early interest that had been growing was climaxed in both cities by these handsome buildings dedicated to the display and care of art. While in both cases, the buildings themselves were generous gifts from individuals, the donation was in response to the desires and needs of many, and the way had been prepared by contributions great and small. As expressed in the catalog of the opening exhibition of the Sheldon Gallery in 1963, "The final word of acknowledgement must again recognize the fact that these achievements are public in character, the work of an open organization and the result of the cultivated interest of individuals within the membership."

These achievements have brought fame and approbation to the State of Nebraska, educational advantages to all its citizens, and especially the opportunity for the enjoyment of art, past and present, by the individual.

During the last decades of the 19th Century, the organization of private study clubs and formal associations by artists, collectors and patrons attest that our early citizens were striving for a life that did not hang every hour on survival. They sponsored painting classes, art exhibitions of local artists and of prominent Americans and Europeans. Many of these names are now forgotten, but some have gained fame and many are still represented in local collections. 1888 was the key year in both Lincoln and Omaha with the foundations laid on which future permanent collections and galleries would develop. Many local artists groups were founded, but the influence of the NEBRASKA ART ASSOCIATION in Lincoln and the WESTERN ART ASSOCIATION in Omaha, extended throughout the state.

It was Miss Sarah Wool Moore who can be credited with organizing the HAYDON ART CLUB in 1888. Her aspirations are well summed up in a paper, "History and Art," read before a meeting of the Nebraska State Historical Society and published in the Society's report of 1892:

"Prosperity of a state once assured, the mind relaxes its strenuous endeavor and that beneficial and instructive hunger for beauty makes itself felt. Then the artist and the artistic artisan come to the front; the state demands them and develops them, and their growth reacts again upon its prosperity, giving it an impulse from within — the best pledge of vitality, the most substantial evidence and enduring monument of civic or territorial importance. Naturally, as yet, Nebraska has no art history. That may begin with an organized art life — a life that does not hang every hour on the verge of extinction . . . Happy will it be for Nebraska, if in the year 1988 the task of preparing for your society a chronicle of art growth in our midst, be one somewhat onerous. . . ."

The HAYDON ART CLUB'S intention was to form a collection and to acquire a suitable museum. The first step was the exhibition at the Lincoln Post Office of a large painting, The Parable of the Wise and Foolish Virgins, by a popular contemporary painter, Karl von Piloty, the start
of the tradition of the Nebraska Art Association's annual exhibition of contemporary art which has continued to the present, and of the distinguished collections which are now assembled in the Sheldon Gallery on the campus of the University of Nebraska.

Miss Moore came to the University of Nebraska in 1884 as a member of the Art Department faculty. She was a worthy predecessor of later heads of the University's Department of Art — Cora Parker, Paul H. Grumann, Dwight Kirsch, and Duard Laging.

In Omaha, art study clubs and sketch classes were held during the 1870's highlighted by an ambitious three-week loan exhibition sponsored in 1879 by the ladies of Trinity Cathedral showing several hundred works lent by local collectors, indicating how widespread the buying of paintings had been. Then in 1886, bringing to the public works from farther afield, the Interstate Fair and Exposition exhibition of 300 paintings was shown in the new downtown exposition hall, with prominent artists from Chicago and Milwaukee represented. One gallery was devoted to showing 64 paintings from the collection of Mr. Lininger. On the managing committee were J. N. Patrick, G. C. Barton, Herman Kountze and George W. Lininger. The leader in this project was Mr. Lininger, a successful Omaha manufacturer and financier who had traveled in Europe and acquired a collection of paintings, sculpture and miscellaneous examples of the decorative arts. He was also the first president and prime force in the organization of the Western Art Association in 1888, and the same year opened his private art gallery with an exhibition of the work of local artists — professional and amateur. The LININGER GALLERY at 1805 Davenport Street was a handsome brick structure adjoining his home which was on land now the site of the City Auditorium. In the lofty gallery lit by skylights, his private collections were displayed and opened to the public free of charge two days each week. A series of seven lectures was presented during the first year.

For many years Mr. Lininger's Gallery was the center of art activity in Omaha; following his death in 1907 open days were still observed. Many of the favorite paintings and sculpture of that day were purchased locally after his widow's passing in 1927, and some have now found their way back into the public domain through gifts to the Joslyn Art Museum.

THE WESTERN ART ASSOCIATION sponsored annual exhibitions at various locations from 1888 through 1892, the group's most successful year. A membership of 300 included representatives from four states — 250 artists and 50 art lovers. The 1892 exhibit, the Fifth Annual, was shown in Nebraska at Omaha, Lincoln and Schuyler. It is to be regretted that this auspicious beginning was interrupted by the hard times which started that year. A final exhibition was held in 1894 — noteworthy especially because it initiated the third floor galleries of the newly opened Omaha Public Library Building, built on land presented by Byron Reed.

Another important contribution of the Western Art Association was the founding in 1891 of the Omaha Art School, or the Omaha Academy of Fine Arts. Under the sponsorship of Mr. Lininger, J. Laurie Wallace was brought to Omaha from Chicago where he had settled after his training under the great teacher and painter, Thomas Eakins, at the Philadelphia Academy of Fine Arts. This addition to the Omaha scene was a great stimulus to art study, giving students the opportunity of studying with a truly professional painter. Few artists of this period are known to have studied farther afield. Frederick Parker of Florence, who was closely associated with Wallace and the Western Art Association, visited Europe in the 1890's and made prolonged stays in Rome and other art centers. Thomas Kimball, for many years one of the leading architects in Omaha, also pursued studies abroad. In the years before his death in 1934, he conducted informal classes and was a guiding hand for local artists' groups, as was Robert F. Gilder, the archaeologist and painter whose landscapes are so typical of the region. Wallace's atelier was located in several rooms of the Williams Block at 15th and Dodge Streets until 1894 when it moved to the new Public Library. The financial difficulties which caused the gradual dissolution of the Western Art Association forced the closing of the school, but Wallace remained in Omaha until his death in 1953. He continued to teach and carry on the Eakins tradition, specializing more and more on portraiture and growing into his image as the dean of portrait painting. It is interesting to note that the same hard times which interrupted the Omaha exhibitions also caused in Lincoln a temporary setback of the exhibition activities which through the 1890's continued to bring contemporary works of art for public viewing and local purchase.

To stimulate business in the area, plans were made for the TRANS MISSISSIPPI EXPOSITION held in Omaha during the summer months of 1898 and repeated the following year as the Greater America Exposition. In presenting advanced agricultural and scientific exhibits, music and the visual arts were not forgotten. The first year a group of 1,850 paintings, sculpture and prints were assembled, representing American and European artists. The illustrated catalog expressed the aim as "to form a collection of pictures which might show the various phases of art expression by characteristic and meritorious works of leading painters of the
Samuel Seymour, 1796-1823: **Western Landscape**, oil, Joslyn Art Museum Collection

Alfred Jacob Miller, 1810-1874: **Indian Camp, Nebraska Territory**, oil, Joslyn Art Museum Collection

George Catlin, 1796-1872: **Buffalo Hunt—Approaching in a Ravine**, oil, Joslyn Art Museum Collection

W. H. Jackson, 1843-1942: **Yoking Up in Corral, Platte Valley Near Ft. Kearny**, Nebraska State Historical Society Collection

Karl Bodmer, 1809-1893: **Bellevue, Major Dougherty's Agency**, watercolor, Northern Natural Gas Co. Collection, Joslyn Art Museum
Albert Bierstadt, 1830-1902: **VALLEY OF THE YOSEMITE**, oil, exhibited in 1890, Joslyn Art Museum, gift of Mrs. C. N. Dietz

William Adolph Bouguereau, 1825-1905: **LE PRINTEMPS**, oil, exhibited in 1890, Joslyn Art Museum Collection, gift of Francis T. B. Martin

Konstantin Makovski, 1839-1915: **RUSSIAN BEAUTY AND CAT**, oil, exhibited in 1886, Joslyn Art Museum Collection, gift of Charles W. Martin
1. Thomas Eakins, 1844-1916: PORTRAIT OF J. LAURIE WALLACE, oil, Joslyn Art Museum Collection

2. August Muller, 1836-1885: SUNDAY AFTERNOON IN SUABIA, Joslyn Art Museum Collection, Mrs. Fred Thomas Estate

3. J. Laurie Wallace, 1864-1943: PORTRAIT OF GEORGE LININGER, oil, Joslyn Art Museum Collection, bequest of Caroline Newman Lininger

4. Robert F. Gilder, 1856-1940: WAKE ROBIN, oil, Joslyn Art Museum Collection

5. J. Laurie Wallace Conducting an Art Class
1. John Ross Key, 1832-1920: **LAGOON — TRANS-MISSISSIPPI EXPOSITION**, oil, Joslyn Art Museum, gift of Jack and Louis Drew
2. George Elmer Browne, 1871-1946: **AUTUMN IN FINISTERE**, oil, Art Institute of Omaha, Joslyn Art Museum
4. Grant Wood, 1892-1942: **STONE CITY, IOWA**, oil on panel, Art Institute of Omaha, Joslyn Art Museum Collection
John Gutzon Borglum, 1867-1941: STAGING IN CALIFORNIA, oil, Joslyn Art Museum Collection, gift of J. L. Brandeis & Sons

Robert J. Dinning, 1887-1946: STILL LIFE, oil, Joslyn Art Museum, gift of Mrs. Robert J. Dinning

Robert Henri, 1865-1929: PORTRAIT OF FI, oil, Joslyn Art Museum Collection, I. W. Benolken Memorial Purchase

Charles Logasa, 1883-1936: AT COUNSEL, oil, Joslyn Art Museum Collection, gift of Hannah Logasa
Rembrandt van Rijn, 1606-1669: DIRK VAN OS, oil, Joslyn Art Museum Collection

Sir Anthony Van Dyck, 1599-1641: PORTRAIT OF A FLEMISH LADY, oil, Joslyn Art Museum Collections

Jean Baptiste Camille Corot, 1796-1875: CHATEAU-THIERRY, oil, Joslyn Art Museum Collection
CHRONOLOGY

Omaha 1877 First sketch class
1879 Loan exhibition of local artists
1881 Social Art Club
1886 Interstate Fair and Exposition
1888 Lininger Gallery Opening
1888 Western Art Association exhibition of local artists
1889 Fall exhibit of Western Art Association — members’ work
1890 Omaha Art Exhibition Association — American and European artists
1891 Omaha Art School sponsored by Western Art Association, J. L. Wallace, Dir.
1898 Trans-Mississippi Exposition
1899 Greater America Exposition
1906 Omaha Society of Fine Arts
1910 First Annual exhibition of nationally known artists
1912-1937 Omaha Art Guild annual regional exhibitions
1915-1920 Friends of Art — Purchases from Society of Fine Arts Exhibitions
1925 Art Institute of Omaha, Aquila Court
1925 Omaha Artists, Inc.
1931 Joslyn Memorial Art Museum
1946 Associated Artists of Omaha, Inc.

Lincoln 1888 Haydon Art Club
1888 Purchased first painting, Karl von Piloty, PARABLE OF WISE AND FOOLISH VIRGINS
1896 Purchased second painting, Leonard Ochtman, EVENING ON THE MIANUS BRIDGE
1900 Nebraska Art Association annual exhibitions
1920 Responsibility for annual shows taken by University Art Department
1920 Lincoln Artists Guild
1928 Hall Bequest — Nebraska Art Association
1936 Lincoln Artists Guild first All Nebraska exhibition sponsored with University of Nebraska Art Department
1954 Nelle Cochrane Woods Fund — Nebraska Art Association
1958 Thomas C. Woods, Sr. Fund — Nebraska Art Association
1963 Sheldon Memorial Art Gallery

State 1954 Artists' Equity Association, Central Area Chapter
1961 Council on Nebraska Cultural Resources
1964 Association of Nebraska Art Clubs
1965 Nebraska Arts Council bill passed by State Legislature
1966 Nebraska Arts Council Staff selected

Pierre Auguste Renoir, 1841-1919: **TWO GIRLS AT THE PIANO**, oil, Joslyn Art Museum Collection

Lorenzo Di Credi, 1456-1537: **MADONNA AND CHILD WITH TWO ANGELS**, tempera, Joslyn Art Museum Collection

**PRINCESS AMENIRDAS**, Egyptian, c. 750 B.C., Joslyn Art Museum Collection

**BLACK-FIGURED COLUMN KRATER**, Greek, 500-490 B.C., Joslyn Art Museum Collection
various schools, and which should include examples of the Academic, Realist, Naturalist and Impressionist styles of painting.’ Appointed to carry out this policy and to assemble the paintings was Mr. A. M. Griffith of Detroit. His committee’s work was done well; shown in the Fine Arts Building located on the central lagoon of the grounds were remarkably fine paintings by artists in the front rank of their profession whose names have continued to acquire lustre. Boudin, Cassatt, Courbet, Duveneck, Delacroix, Hassam, Monet, Pissarro, Renoir, and Sisley represented the then contemporary names; Hogarth, Lawrence, Titian, and Van Dyck were among the Old Masters included. Six paintings were purchased from the exhibition to be hung at the Omaha Public Library.

Seeing such an array of outstanding works must have been a tremendously stimulating experience to the artists and laymen who came not only from Nebraska but from all the surrounding states. The high standard of the exhibition is a reliable guide to measure the knowledgeable interest of those who had been leaders of art activity in the State. In Omaha private collections were being formed by C. N. Dietz, Herman Kountze, Guy Barton and others.

Although formal art activity seemed to be concentrated in Lincoln and Omaha, exhibitions and classes were available to all, and out-of-town visitors attended the special showings and permanent exhibits. Every town had its art-study groups and women’s clubs. Most of the new colleges and normal schools had art departments. Regular teachers had teacher training courses to prepare them to introduce their pupils to the great names of art.

One of the first professional art educators in Nebraska was Henry Howard Bagg (1853-1928) who came from Kansas in 1895 to teach in the Nebraska State Normal School at Peru. From 1902 to 1919 he was at Cotner College and Wesleyan University, maintaining a studio in Lincoln until his death in 1928. Many of his paintings were reproduced on advertising calendars which found their way into private homes. This was often the only form of pictorial art available, although by the turn of the century newspapers, art journals and monthly magazines were well illustrated with work by professional artists.

It was true then as now that the average home did not display any original work of art. Hence, the efforts of the art associations and artist groups to provide public exhibitions and encourage individual creative work are even more to be commended.

In 1900 the Haydon Art Club in Lincoln evolved into the NEBRASKA ART ASSOCIATION. The Club’s first exhibition in 1888 of a single large painting was so popular that special trains were run from nearby towns. Permanent exhibit space for other purchases was found with the University of Nebraska’s Department of Art. This tradition of close association has continued over the years, first when the Art Department was in the University Library Building, later in Morrill Hall, and now in the separate Sheldon Gallery.

The annual exhibitions of the Nebraska Art Association each spring were highlights in the local art scene. They brought to interested persons in the State the opportunity to see examples of the work of currently prominent artists and to prospective collectors the chance to select quality work for their own collections. The association with the University Art Department was a happy one, as the growing collections of both groups served to furnish permanent sources for continuous exhibits throughout the year. Various collections given to the University included the John H. Dolph Collection in 1916, the Beckwith Collection in 1917, the Will C. Gregg collection of prints and paintings in 1924, and in 1928 the private collection of Mr. and Mrs. Frank M. Hall.

Both Mr. and Mrs. Hall had been charter members of the Nebraska Art Association, and Mr. Hall had served as president for many years. Educated at the State Normal School in Peru and at the University of Nebraska, he practiced law in Lincoln from 1880 until his death in 1928. Mrs. Hall, like many of the early patrons of art, herself enjoyed painting and was a member of the painting class she helped Sarah Wool Moore organize. Through personal understanding of the delights and frustrations of creative painting, she was sympathetic in encouraging others to establish themselves professionally, to acquire the work of more talented artists for personal enjoyment, and to help plan public exhibitions.

In addition to giving their own collection, Mr. and Mrs. Hall crowned their earlier contributions by bequeathing their estate as a trust for the annual purchase of works of art. These funds permitted an organized plan for collecting and added a new dimension to the Nebraska Art Association’s annual exhibitions. From the 1920’s these exhibits were no longer package shows from other galleries or eastern dealers, but were under the direct supervision of the University Art Department, at that time headed by Paul H. Grummann who was also the first director of the University of Nebraska Art Galleries. When in 1931 he became the director of the new Joslyn Memorial Art Museum in Omaha, he was succeeded by Dwight Kirsch, Duard Laging and Norman A. Geske. The Hall Bequest permitted a purchase plan to be inaugurated during the 1930’s with the acquisition each year of outstanding works representing current
movements in art. The prestige of the annual spring show from which the new works were selected was greatly enhanced in national art circles by the growing fame of the Hall Collection. In the 1950's, the Nebraska Art Association received two new purchase funds established in memory of Mrs. Frank H. Woods, Sr., and Mr. Thomas C. Woods, Sr. During this same period important acquisitions were possible from funds made available to the University by Mrs. A. B. Sheldon and by Mrs. Howard S. Wilson. In 1965 the Art Association's Development Fund was established to encourage additional contributions. These funds permit a broader policy of collecting for the acquisitions of master works from earlier periods and of sculpture by world famous artists.

With the continued growth of the collections, the University Art Department and Galleries had long outgrown the space allotted in Morrill Hall when funds were provided by the bequest of Miss Frances Sheldon of Lincoln and her brother Mr. A. B. Sheldon of Lexington, Nebraska, for a new and separate gallery. Planning was begun in 1957 and in May of 1963 the Sheldon Memorial Art Gallery on the University campus in Lincoln was opened to the public. Designed by the famous architect Philip C. Johnson, the building is in itself a superb example of creative design. It functions beautifully as an effective setting for the important collections which have been assembled there. Individual works are credited to their donors, whether individuals or organizations; but it should be noted that regardless of the source, all these contributions are merged to a single collection representing the full range of American art in the twentieth century.

The catalog of the initial exhibition emphasizes that "these achievements are public in character, the work of an open organization and the result of the cultivated interest of individuals."

This statement holds equally true for the Joslyn Art Museum in Omaha. It, too, represents the fulfillment of pioneer organizations and the re-awakened interest following the turn of the century. After the Western Art Association dissolved, a new group was organized in 1906 to promote and encourage the study of art, the SOCIETY OF FINE ARTS. It was incorporated in 1911 to conduct an active program of exhibitions and lectures, and to collect paintings. Its first big exhibition in 1910 at the Public Library included fifty paintings secured from a Chicago dealer. These were chiefly by artists of the French Barbizon tradition, with notable exceptions of a few impressionist paintings. A local newspaper item mentioned that Le Trianon by Henri Le Sidaner proved of peculiar interest to the artists and students who attended the first night's showing of the one-week exhibit. "It is hardly a picture," J. Laurie Wallace is quoted as saying, "but rather an experiment in light. One might almost call it a laboratory product. It hasn't the human appeal of many others of the pictures here, but it is highly interesting to the painter."

These comments bring out the fact that one of the values of any special loan exhibition is that it serves the working artist by exhibiting new techniques and styles. Most admired painting in the show was Autumn in Finistere by George Elmer Browne who was considered at that time the world's greatest landscape artist.

The object of the Society of Fine Arts was given in one of the many newspaper stories by quoting from its Constitution:

"The object of this Society shall be to spread art knowledge, and a spirit of intelligent art criticism; first, by conducting an Art Study Class for the active member; second, by providing public lectures on Fine Art Subjects; third, by exhibitions of Works of Art; fourth, by encouraging the acquisition and production of Works of Art."

This newspaper article expressed the continuing aspirations for a permanent gallery:

"Omaha has had access to the Lininger exhibit for many years. But even the fine, whole-souled and wholly commendable spirit of hospitality shown by the late Mr. Lininger, and the desire of the part of the family that the people of Omaha be given every privilege of enjoying that exhibit, could not make Omaha people feel that they had the same right there to spend the hours of study and pleasure that they would have in a city art museum. The exhibit of pictures from Chicago was probably never more appreciated than during the past week. There are pictures just as good as those in Omaha, in private and public galleries. The audience is ready for an Omaha art center and present indications are something definite and practical will grow out of the desire of so many hundred people for the establishment of an Omaha art gallery."

It is believed that this allusion hinted at a plan which did not materialize of acquiring and converting one of the large old houses into a gallery and art center.

Another organization, the FRIENDS OF ART, supplemented the Society of Fine Arts. It was a group of one hundred men who agreed to each give $25.00 a year for five years towards the encouragement of art in Omaha. During the five years of its existence, this group made annual purchases from loan exhibitions, transferring the paintings to the Society of Fine Arts.
1. Maurice Prendergast, 1859-1924: **SALEM PARK, MASS., 1918**, watercolor, Nebraska Art Association, Sheldon Gallery
2. William Glackens, 1870-1938: **MAHONE BAY, 1911**, oil, F. M. Hall Collection, Sheldon Gallery
3. John Sloan, 1871-1951: **NURSEMAIDS, MADISON SQUARE 1907**, oil, F. M. Hall Collection, Sheldon Gallery
1. Edward Hopper, 1882–: ROOM IN NEW YORK, oil, F. M. Hall Collection, Sheldon Gallery
2. Charles Sheeler, 1883–1965: BARN REDS, 1938, tempera and pencil, F. M. Hall Collection, Sheldon Gallery

2. Yasuo Kuniyoshi, 1893-1953: **SPANISH SOPRANO, 1942**, oil, F. M. Hall Collection, Sheldon Gallery


2. Robert Indiana, 1928-: THE TRIUMPH OF TIRA, 1961, oil, Nebraska Art Association, Sheldon Gallery

3. Wayne Thibaud: SALADS, SANDWICHES, and DESSERTS, 1962, oil, Nebraska Art Association, Sheldon Art Gallery
Constantin Brancusi, 1876-1957: **PRINCESS X, 1916,** marble, University Collection, gift of Mrs. A. B. Sheldon, Sheldon Gallery

William Zorach, 1887-: **ADAM, 1948,** granite boulder, Sheldon Gallery Collection

Elie Nadelman, 1885-1946: **MAN IN THE OPEN AIR,** c. 1915, bronze, F. M. Hall Collection, Sheldon Gallery

Jacques Lipchitz, 1891-: **BATHER, 1923-25,** bronze, University Collection, gift of Mrs. A. B. Sheldon, Sheldon Gallery
Another important step toward the desired public gallery was the reorganization of the Society of Fine Arts to establish the OMAHA ART INSTITUTE with attractive gallery space in the Aquila Court Boulding and a resident director, E. Maurice Bloch, succeeded by Miss Mary Thayer. The collections were in turn transferred in 1931 to the newly opened JOSLYN MEMORIAL ART MUSEUM, the handsome marble building donated in memory of George A. Joslyn by Mrs. Joslyn, a charter member of the Society of Fine Arts.

The Joslyn Memorial was built by Omaha architects John and Alan McDonald. It includes ten major exhibition galleries, spacious corridors for supplementary exhibits, an art reference library, limited classroom space, and a concert hall. A smaller auditorium has had to be temporarily withdrawn from public use for conversion to workroom and office space. Expanded collections and activities are now stimulating consideration of an addition to the building. The permanent collections include representative examples of creative art from all periods and regions. The original major collections were donations from the Society of Fine Arts and several local collectors: Jessie Barton Christiancy, Mr. and Mrs. C. N. Dietz, and Dr. and Mrs. A. F. Jonas. Individual paintings of the highest quality were acquired from later funds bequeathed by Mrs. Joslyn, and additional gifts and purchases have expanded the collections. Eugene Kingman, who succeeded Mr. Grummann when he retired in 1947, initiated regional exhibits showing the development of our own area through early maps, paintings and prints. The LIFE ON THE PRAIRIE exhibit was opened in 1954, the year of the Nebraska Territorial Centennial, as a donation from the Colonial Dames of America in the State of Nebraska. Now in the year of the State Centennial a new exhibit, THE AGE OF EXPLORATION, is made possible by two important collections owned by the Northern Natural Gas Company of Omaha, the Maximilian-Bodmer Collection and the Stewart-Miller Collection. The work of regional artists and craftsmen is stressed by purchase awards from annual exhibitions, and a varied program of temporary exhibitions and programs includes contemporary art in every media.

The SHELDON MEMORIAL ART GALLERY and the JOSLYN ART MUSEUM each function as a service to the state. Both buildings represent the generosity of dedicated patrons and the response of an interested public. Their collections complement each other and serve the citizens of Nebraska. Each is supported by state-wide membership and each brings national fame to the State and offers its citizens the opportunity of participating in the exciting world of art.

Such opportunities are becoming more numerous as colleges and universities in the state expand their activities. In addition to all those with separate art departments, institutions with planned exhibition schedules include Goodall Gallery, Doane College, Crete; the Koenig Gallery, Concordia College, Seward; the Municipal University of Omaha, and Creighton University, Omaha; as well as the Sheldon Gallery in Lincoln. These growing art departments bring many fine artists into the State as faculty members.

The artists themselves have always been active by forming groups to exhibit their work and to discuss their common interests. Both the Lincoln Artists Guild and the Associated Artists of Omaha, Inc., have acquired collections of members' work and sponsored numerous regional shows. With few commercial galleries in the State, such exhibitions have always been a service to both the artists and to private collectors. Happily, the buying public seems to be increasing, with active rental or sales galleries and purchases from special exhibitions.

Mention should also be made of the former Nebraskans who have achieved national recognition as professional artists. Rose O'Neil, who was listed in early exhibition catalogs, gained fame with her illustrations, especially of the popular "Kewpie" dolls. The famous cartoonist Clare Briggs lived in Nebraska as a boy, as did John Falter, one of the better known contemporary illustrators. Robert Henri, John Gutzon Borglum, Solon Borglum, George Barker and Charles Logasa typify the painters who devoted full time to their profession of painting.

The development of architecture and architectural sculpture does not come within the scope of this summary, but a few examples should be mentioned. Paintings by Elizabeth Dolan using allegorical themes can be seen as decorative panels in Morrill Hall on the campus of the University of Nebraska. More recently, murals in the rotunda of the State House are being installed according to a long range plan. Selections are made from designs submitted in open competition. Already in place are panels by Jeanne Reyman, Reinhold Marxhausen, John Miller, James Penney and Kenneth Evett.

Also in Lincoln, on the facade of the Pershing Auditorium, is the large mosaic in color designed by Leonard Thiessen and Bill J. Hammon which depicts athletes in various sports. This type of decoration which correlates the architectural design with the activities for which the building was erected should be used more than it is.

The ideal is for all forms of creative art to permeate everyday life and for the fine arts to be a prime source of enjoyment to all the people in the State.
CATALOGUE
1. Thomas Majeski: **SELF PORTRAIT**, color intaglio, 23¾ x 21¾
2. Thomas Coleman: **MIDWESTERN LANDSCAPE**, intaglio on magnumetal, $22\frac{1}{2} \times 33\frac{3}{4}$
3. Richard Weigmann: **TWO ROMANTIC BLACK MOONS**, pencil and graphite, 23 x 17½
4. Jay Milder: **FIRST KISS**, oil, 52 x 60
5. Katherine Nash: **CRUSADER**, copper, 24 1/4 inches high
6. Rudy Pozzatti: **SIENA**, oil, 36 x 60
7. Thomas Palmerton: **HIGHLAND**, acrylic, 35½ x 47½
8. Frank Sapousek: **ABANDON** #4, oil, 21½ x 27½
9. Sylvia Curtiss: **NEBRASKA SAND HILLS**, oil, 25½ x 38¼
10. William Lyberis: VENCE #II, oil, 35 x 45½
11. Charles Rain: *Imperial Dusk*, oil, 15 x 24, lent by Mr. and Mrs. Charles Plohn, New York City
12. Richard Trickey: **POSITIVE CIRCLE**, oil, 72 x 60
13. Carol Haerer: **THROUGH THE LOOKING GLASS**, oil, 73 x 67
14. Edgar Ewing: PICKWICK STABLE, oil, 60 1/4 x 78 1/4
15. Isabella Threlkeld: LUNAR ELIPSES, acrylic collage, 30 x 40
16. Michael Smith: 1,111 BLUE BREEZE, oil, 76 x 110
Larry Johnson: **MICHELLE**, casein, 39\(\frac{3}{4}\) x 26\(\frac{1}{2}\)
18. Maynard Whitney: RED, WHITE, AND BLACK, painted black walnut, 9\(\frac{1}{4}\) inches high
19. Gail Butt: GLORIA IN TIME OF WAR, casein, 25 x 38
20. Barbara Laging: *EXODUS*, bronze, 10¼ inches high, lent by the Waterloo Municipal Galleries
21. Lindsey Decker: **SCULPTURE DRAWING 1963**, charcoal, pastel, smoke, 36 x 34, lent by The University of Nebraska Art Galleries, Lincoln, Nebraska
23. Sidney Buchanan: TURBO, welded steel, 84 inches high
24. Thomas Bartek: HERFORD SKULL ON BLUE #1 (PAINTING #455), mixed media, 60¾ x 41¾
25. Kieth Martin: MAN MEASURING TIME, oil, 32 x 29½
26. Peter Hill: LORELEI, acrylic, 80 x 64
27. William Wolfram: TWO LANDSCAPES, acrylic collage, 57 1/4 x 48
28. Robert Hansen: **MAN-MEN**, enamel, 45 x 48
Gary Coulter: **THE PROPHET**, bronze, 34½ inches high
30. James Eisentrager: MIRACLE AT ELDERSVILLE, oil, 67 x 64½
31. David Amland: THE POPE SAID WHAT?, mixed media, 48 x 48
32. Bruce Conner: **FIGURE**, wax, 24½ inches high
33. Hettie Marie Andrews: **THE PHOENIX BIRD**, mixed media, $35\frac{1}{2} \times 47\frac{1}{2}$
34. J. V. Blackwell: LANDSCAPE, polymer, 13½ x 16¼
35. Zenaide Luhr: STRAW IN THE WIND, linocut, 24 x 10
36. Richard Lesh: **SWEET CLOVER**, lacquer, 31 x 35½
37. David Seyler: **MADONNA**, bronze, 12\(\frac{1}{4}\) inches high
38. Jeanne Richards: **THREE PINES**, etching, 14½ x 18¼
39. Gladys Lux: **END OF DAY**, oil, 16 x 22
40. William Cordiner: **BUST OF JOHN G. NEIHARDT**, bronze, 14½ inches high, lent by Wayne State College chapter of Sigma Tau Delta
41a and b. Milton Wolsky: **SUNFLOWER SUITE**, oil, 30½ x 91
42. L. E. Lubbers S.J.: **KITCHEN SCULPTURE**, welded junk, 73 inches high
Bill Farmer: CIRCUS, bronze and tin, 14½ inches high
44. Bill Hammon: **COMPOSITION #2**, acrylic, 72 x 30
45. Rinehold Marxhausen: REJOICE, oak and brass, 38 inches high
46. Dwight Kirsch: **BLOWOUT RIDGE: NEBRASKA SANDHILLS**, watercolor, 17½ x 23½
47: Terrance Duren: **GATHERING ROASTING EARS**, oil, 23\(\frac{1}{2}\) x 25\(\frac{1}{2}\)
48. Aaron Pyle: SANDHILL COUNTRY, acrylic, 17 x 22½

47. Terrance Duren: GATHERING ROASTING EARS, oil, 23½ x 25½
Augustus Dumbier: **TAOS COUNTRY**, oil, $23\frac{1}{2} \times 27\frac{1}{2}$
50. Mary Taylor: \textit{INTERIOR}, oil, 24 x 36
51. Dale Nichols: **ROAD TO ADVENTURE**, oil, 29½ x 39½, lent by Joslyn Art Museum, Omaha, Nebraska
52. William Schwartz: THE EX-TRAPPER, oil, 28\(\frac{1}{4}\) x 34\(\frac{1}{4}\), lent by Joslyn Art Museum, Omaha, Nebraska
AMLAND, DAVID ANDREW  
Fremont
The Pope Said What?

ANDREWS, HETTIE-MARIE  
Omaha
The Phoenix Bird

BARTEK, THOMAS  
Omaha
Hereford Skull on Blue #1

BLACKWELL, JOHN VICTOR  
Omaha
Landscape
B. Yale, Oklahoma, October 25, 1919. Studied: James Millikin University; State University of Iowa, B.A., M.F.A., Ph.D. Awards: Indiana Statewide, Indianapolis, 1957-58; Omaha Area Show H.M. Exhibited: Indianapolis; Ball State University, Muncie; Joslyn A.M. One-man show: Ball State University. Position: Chairman, Department of Art, University of Omaha. Nebraska Collections: Mr. and Mrs. Peter Hill, Dean and Mrs. Robert Harper, and Mr. and Mrs. Nick Rips, all of Omaha.

BUCHANAN, SIDNEY  
Omaha
Turbo

BUTT, GAIL H.  
Lincoln
Gloria in Time of War

COLEMAN, THOMAS  
Lincoln
Midwestern Landscape

CONNOR, BRUCE  
New York, N. Y.
Figure
CORDINER, WILLIAM Greeley, Colo.
Bust of John Neihardt

COULTER, GARY Hastings
The Prophet

CURTISS, SYLVIA ULVI Omaha
Nebraska Sand Hills
B. Cloquet, Minn., September 8, 1912. Studied: Minneapolis School of Art, Rollins College, Cornish School of Art, Seattle. Member: Associated Artists of Omaha, Artists Equity. Awards: 14th Annual Artists Missouri Valley (purchase) 1960; Omaha Area Annual; HM Associated Artists of Omaha 1961. Exhibited: Mulvane Art Center, Topeka; Minneapolis Art Institute; University of Omaha; Sioux City Art Center; Artists Equity Traveling Exhibition. One-man shows: Homestead Center, 1964; Sioux City Art Center 1966; Work: First Federal Savings and Loan, Omaha, Joslyn A.M. 1951 Position: Instructor in art, Joslyn A.M. Nebraska Collections: Mr. and Mrs. Robert Dalrymple of Omaha, Dr. and Mrs. Leo Heywood of Omaha, and Rev. and Mrs. Merton Wyatt, Gering.

DECKER, LINDSEY New York, N. Y.
Sculpture Drawing, 1963

DUNBIER, AUGUSTUS Omaha
Taos Country

DUREN, TERENCE ROMAINE Shelby
Gathering Roasting Ears
B. Shelby, Neb., July 9, 1907. Studied: Art Institute of Chicago; Ecole des Beaux Arts, Fontainebleau, France; and in Vienna. Member of: National Society of Mural Painters; Life Fellow in the International Institute of Arts and Letters; Awards: Art Institute of Chicago, 1928; Joslyn A.M., 1943; Pepsi-Cola, 1946. Exhibited: Art Institute of Chicago, 1927, 1928; Joslyn A.M. 1942-1946; Carnegie Institute, 1945, 1946; Los Angeles Museum of Art, 1945; Dallas Museum of Fine Arts. One-man shows: Cowie's Gallery, Los Angeles, 1952; Grand Central Galleries, New York. Works: Cleveland Museum of Art; Carnegie Institute; Joslyn A.M. Publications: drawings and illustrations for OMAHA WORLD HERALD, FORTUNE, and numerous other publications. Nebraska Collections: Mr. and Mrs. Arthur J. Weaver, Lincoln; Mr. and Mrs. J. Dewey Bisgard, Omaha; Mr. and Mrs. Walter Behlen, Columbus.

EISENTRAGER, JAMES Lincoln
Miracle At Elderville
B. Alvord, Iowa, September 3, 1929. Studied: Augustana Lutheran College; University of Maryland (Germany); State College of Iowa; University of Iowa, B.A. and M.F.A. Member of: College Art Association. Awards: Sioux City Art Center, 1963 (critics' award); Thirty-fifth Annual Springfield Museum (purchase award 1965); Nebraska Representative in National Governor's Show, State of Washington. Exhibited: Trans-Mississippi Exhibition, Davis Art Gallery, Stephens College, Columbia, Mo., 1966; Great Plains Art Exhibit, Nebraska Wesleyan University, 1966; Mid-West Biennial, Joslyn A.M., 1966; Mid-America Annual, Nelson Gallery, Kansas City, 1966; Fine Arts Festival, University of Wyoming. One-man shows: Upsala College, East Orange, N.J., 1961; Sheldon Art Gallery, 1966; Stuhr Museum, Grand Island, 1965. Works: Springfield (Mo.) Museum of Art, Sheldon Art Gallery. Position: Associate Professor of Art, University of Nebraska. Nebraska Collections: Mr. and Mrs. Dale Gibbs, Mr. and Mrs. Fred Wells, Mr. Charles F. Jacobson, all of Lincoln.

EWING, EDGAR Los Angeles, Cal.
Pickwick Stables

FARMER, WILLIAM C. Omaha
Circus

Nebraska Collections:
Mr. and Mrs. Leo Kraft, Father L. E. Lubbers, S.J., Mr. William Matthews, all of Omaha.

HAERER, CAROL

New York, N. Y.

Through the Looking Glass

Nebraska Collections:
Norman Geske of Lincoln.

HAMMON, BILL J.

Composition #2
B. Oklahoma City, Okla., October 3, 1922. Studied: Oklahoma Art Center, Colorado Springs Fine Arts Center; Kansas City Art Institute; Academia de San Carlos, Mexico; and with Boardman Robinson, Arnold Blanch, Edward Laning, Thomas H. Benton. Member: Artists Equity Association. Awards: McDowell gold medal, 1947, Omaha, Nebr.; Associated Artists of Omaha (purchase award); Joslyn A.M. (purchase award). Exhibited: Oklahoma Art Center; SAC Headquarters, Omaha; Philbrook Art Center, Tulsa, Okla.; Nelson Art Gallery; Walker Art Center. One-man shows: Sioux City Art Center; Des Moines Art Center. Work: State Historical Society, Omaha; Joslyn A.M.; Moral History of Notre Dame and St. Mary’s, South Bend, Ind. Publication: Illustrations for THE FORD TIMES.

Nebraska Collections:
Mr. and Mrs. Alec Merriam, Mr. and Mrs. Stan Howe, and Mr. and Mrs. Gene Dunbar, all of Omaha.

HANSEN, ROBERT

Los Angeles, Cal.

Man-Men

Nebraska Collections:
University of Nebraska.

HILL, PETER

Lincoln

Lorelei

Nebraska Collections:
Mr. and Mrs. John Merriam, Mr. Robert Kutak, and Mr. and Mrs. John Offutt, all of Omaha.

JOHNSTON, LARRY

San Francisco, Cal.

Michelle

Nebraska Collections:
Mrs. Thomas C. Woods, Mr. and Mrs. Carl Olson, Mr. and Mrs. Fred Wells, all of Lincoln.

KIRCH, DWIGHT

Des Moines, la.

Blowout Ridge: Nebraska Sandhills

Nebraska Collections:
Dr. and Mrs. Everett Angle of Lincoln, Beatrice Medical Group of Beatrice, Mrs. Gwen McKenzie of McCook.

LAGING, BARBARA MILLS

Lincoln

Exodus

Nebraska Collections:
Mr. and Mrs. Fred Seacrest and Mr. and Mrs. A. Q. Schimmel, both of Lincoln and Miss Zenaide Luhr of Omaha.

LESH, RICHARD D.

Wayne

Sweet Clover
LUBBERS, LELAND EUGENE, S.J.
Omaha

Kitchen Sculpture

Nebraska Collections:
Dr. and Mrs. Robert Wigton, Mr. and Mrs. Thomas Bartek and Gen. and Mrs. G. J. Eade, all of Omaha.

LUHR, ZENAIDE
Omaha

Straw in the Wind

Nebraska Collections:
N. P. Dodge Company, and Mr. and Mrs. Charles Schneider, both of Omaha, Mr. and Mrs. Pat Healy of Lincoln.

LUX, GLADYS MARIE
Lincoln

End of Day

Nebraska Collections:
Miss Mable Souther, Miss Laura Ingham, and The Lincoln Artists’ Guild, all of Lincoln.

LYBERIS, WILLIAM
New York, N. Y.

Vence II

Nebraska Collections:
Mr. Norman Geske and Mr. and Mrs. John Lawlor of Lincoln and Mrs. A. B. Sheldon, of Lexington.

MAJESKI, THOMAS H.
Omaha

Self Portrait

Nebraska Collections:
Mr. and Mrs. Carl Jonas, Dr. and Mrs. John V. Blackwell, and Mr. Stephen Bergquist, all of Omaha.

MARTIN, KEITH MORROW
Baltimore, Md.

Man Measuring Time

Nebraska Collections:
Miller & Paine Co., the Lincoln University Club and Mr. and Mrs. Richard Martin, all of Lincoln.

MARXHAUSEN, REINHOLD PIEPER
Seward

Rejoice
B. Vergas, Minn., April 13, 1922. Studied: University of Pittsburgh; Ray-Bogue School of Art; Valparaiso University (B.A.) Art Institute of Chicago; University of Iowa; Mills College; California College of Arts and Crafts (M.F.A.); University of Minnesota at Duluth and with Max Weber and Millard Sheets. Member: Guild of Religious Architecture, National Art Education Association of America. Awards: Art Festival, Oakland, Cal. (first prize); Drawing and Small Sculpture Exhibition, Ball State Gallery, Muncie, Ind. (purchase award); University of Minnesota (purchase). Exhibited: Chicago Art Institute; Milwaukee Art Institute, Chicago Artists Exhibition; Joslyn A.M.; Nelson Gallery, Kansas City; Sheldon A.G. One-man shows: Valparaiso University; Concordia College, Portland, Ore.; Theodore Lyman Wright Art Center, Beloit, Wis. Work: Tweed Gallery, University of Minnesota at Duluth; Moellering Art Gallery, Valparaiso; St. Paul Art Center, and mosaics in Great Hall of Nebraska Capitol. Publications: CHRISTIAN ART, and illustrator for FORD TIMES and THIS DAY. Position: Head, Art Department of Concordia College, Seward.

Nebraska Collections:
Mrs. Anthony Zacco of Lincoln; Rev. and Mrs. Harvey Lange and Mrs. Lawrence Bickel, both of Seward.

MILDER, JAY
New York, N. Y.

First Kiss

Nebraska Collections:
Mr. Mike Novak, Mr. and Mrs. Howard Buffett, Mr. and Mrs. Wayne Eves, all of Omaha.

NASH, KATHERINE
Excelsior, Minn.

Crusader
B. Minneapolis, Minn., May 20, 1910. Studied: University of Minnesota (B.S.); Minneapolis School of Art; Walker Art Center. Member: Artists Equity Association, Sculptors Guild. Awards: Minneapolis Institute of Art; Swedish-American Exhibition, Joslyn A.M. (all purchase awards). Exhibited: Sheldon A.G.; Walker Art Center; Denver Museum of Art; San Francisco Museum of Art; University of Nebraska Art Galleries. One-man shows: Lewinson Gallery, Los Angeles; Gumps Gallery, San Francisco; Tweed Gallery, University of Minnesota at Duluth. Works:

SAPOUSEK, FRANK

Abandoned #4


Nebraska Collections: Miller & Paine Co., of Lincoln, Northern Natural Gas Company of Omaha, Mr. and Mrs. Robert Duncan of Omaha.

SCHMITT, TOM V.

New Haven, Conn.

Three Pines


RICHARDS, JEANNE HERRON

Alexandria, Va.

Three Pines


RAIN, CHARLES WHEDON

New York, N. Y.

Imperial Dusk


Nebraska Collections: Mrs. Thomas Woods of Lincoln.

RICHARDS, JEANNE HERRON

Alexandria, Va.

Three Pines


SAPOUSEK, FRANK

Omaha

Abandoned #4


Nebraska Collections: Miller & Paine Co., of Lincoln, Northern Natural Gas Company of Omaha, Mr. and Mrs. Robert Duncan of Omaha.

SCHMITT, TOM V.

New Haven, Conn.

Three Pines


SCHWARTZ, WILLIAM SAMUEL

Chicago, Ill.

The Ex-Trapper

B. Smorgon, Russia, Feb. 23, 1896. Studied: Vilna Art School, Russia; Art Institute of Chicago. Awards: Art Institute of Chicago; Philadelphia Art Alliance; Dallas Museum of Fine Arts. Exhibited: Biro-Bidjam Museum, Russia; Tel Aviv, Israel; San Francisco Museum of Arts; Musee d'Art Juif, Paris; Denver Art Museum. Works: Philadelphia Academy of Fine Arts; Joslyn A.M.; Oklahoma City Art Center.

Nebraska Collections: Mr. and Mrs. Sidney Schwartz, Mr. and Mrs. Willard Friedman, and Mr. and Mrs. Millard Krasne, all of Omaha.

SEYLER, DAVID WARREN

Lincoln

Madonna

B. Dayton, Ky., July 31, 1917. Studied: Art Academy of Cincinnati, University of Chicago, Art Institute of Chicago; University of Colorado;
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University of Wisconsin (M.S.). Member: Life Fellow in the International Institute of Arts and Letters. Awards: Syracuse Museum of Fine Arts (1938); Thomas C. Woods Grant (1959-60); Trebilcock award (1938). Exhibited: Philadelphia Art Alliance; Joslyn A.M.; Walker Art Center, Minneapolis; Pennsylvania Academy of Fine Arts. Colorado Springs Fine Arts Center. One-man shows: University of Nebraska Art Galleries; Art Institute of Chicago; Galleria Tornabouni, Florence, Italy. Work: Syracuse Museum of Art (N.Y.); Sheldon; Cincinnati Art Museum. Nebraska Collections:

Mr. and Mrs. Frank E. Roehl, Mrs. Thomas C. Woods and the Holy Trinity Episcopal Church, Lincoln.

SMITH, MICHAEL

Edwardsville, Ill.

III, Blue Breeze

B. Schuyler, Neb., July 6, 1936. Studied: University of Nebraska, University of Minnesota, Indiana University (M.F.A.) and in Rome, Italy. Member: Potterian Artists (Buffalo, N.Y.). Awards: Mid-America Annual, Nelson Gallery, Kansas City (1959); Northwest Watercolor Society Exhibition, Seattle Art Museum (1962); Western New York Competition, Albright-Knox Art Gallery, Buffalo (1965). Exhibited: Nelson Gallery; Walker Art Center; Joslyn A.M.; Ohio University Annual Print Competition; Cincinnati Art Center; One-man shows: University of Nebraska; Joslyn A.M.; Indiana University, Bloomington. Work: Nelson Gallery, University of Nebraska, Indiana University. Position: Instructor, Southern Illinois University, Edwardsville. Nebraska Collections:

Mrs. A. B. Sheldon, Lexington; Mr. Norman Geske, Lincoln.

TAYLOR, MARY CASHMAN

Crete

Interior


THRELKELD, ISABELLA B.

Omaha

Lunar Eclipse

B. Omaha, 1922. Studied: Wellesley College (B.A., B.F.A.); Cape Anne School of Art; University of Nebraska. Member: National Committee on Art Education; Nebraska Art Teachers Association. Awards: Springfield Museum of Art; Watercolor U.S.A.; Associated Artists of Omaha; (all purchase awards). Exhibited: Joslyn A.M.; Nelson Gallery, Kansas City; Wichita Art Institute; Boylston Street Gallery, Boston; Dulin Gallery, Knoxville, Tenn. One-man shows: Joslyn A.M.; Afternoon Gallery, Omaha; Duchesne College. Works: Joslyn A.M.; Duchesne College. Position: Instructor, Duchesne College. Nebraska Collections:

Mr. and Mrs. Daniel Katzman and Mr. and Mrs. Harold Cooperman of Omaha, and Mrs. F. L. Spear of Fremont.

TRICKEY, RICHARD

Positive Circle

B. Enid, Okla., February 23, 1924. Studied: Oklahoma State University; University (M.F.A.); Academie de la Grande Chaumiere, Paris, France; Phillips University. Awards: Cleveland Museum of Art (purchase). Exhibited: Sheldon A.G.; Nelson Gallery, Kansas City; Waterloo (Ia.) Art Center; Joslyn A.M.; Cleveland Museum of Art. One-man shows: Sheldon; University of Nebraska Art Galleries; Doane College; The Forum Gallery, New York. Works: Elder Gallery; Cleveland Museum of Art. Position: Professor of Art, University of Nebraska. Nebraska Collections:

Mr. Neil Copple and Mr. and Mrs. Jeremiah Bogert of Lincoln.

WHITNEY, MAYNARD

Lincoln

Red, White, and Black


Nebraska Collections:

Mr. and Mrs. Richard W. Smith and Mr. and Mrs. N. H. Cromwell of Lincoln; Mrs. Harold LeMar of Omaha.

WIEGMANN, RICHARD

Seward

Two Romantic Black Moons

B. Los Angeles, September 2, 1940. Studied: California Concordia College, California College of Arts and Crafts, Otis Art Institute of Los Angeles, Claremont Graduate School (M.F.A.). Member: Lutheran Society for Worship, Music and the Arts. Awards: Ball State University, Muncie, Ind. (purchase); Biennial, Joslyn A.M. (purchase); Annual Midlands Drawing Show (purchase). Exhibited: Long Beach Museum; Oklahoma Printmaker’s Society; Los Angeles Printmaker’s Society Show; Sheldon A.G.; First Annual Exhibition of Religion in Art, Birmingham Museum of Art. One-man shows: Concordia Teachers College, Seward; Concordia Teachers College, River Forest, Ill.; Doane College. Work: Four Banners and Sets of Liturgical Stoles, Hope Lutheran Church, Park Forest Ill.; Joslyn A.M.; Valparaiso University, Valparaiso, Ind. Position: Instructor, Concordia Teachers College, and Director, Koenig Art Gallery, Seward. Nebraska Collections:

Mr. and Mrs. Jack Campbell of Lincoln; Mr. and Mrs. Charles Kutz of Seward, Mr. and Mrs. John Offutt of Omaha.

WOLFRAM, WILLIAM R.

Seward

Two Landscapes

B. Mason City, la., July 5, 1936. Studied: Concordia College, Moorhead, Minn.; University of Arizona (M.A.). Member: Trans-Mississippi Painting Show, Stephen College; Great Plains Art Exhibition, Nebraska Wesleyan University; Arizona Art Exhibition. Exhibited: Butler Institute of American Art, Youngstown, Ohio; Joslyn A.M.; Nelson-Atkins Gallery; Sheldon; Knoxville Art Center, Knoxville, Tenn. One-man shows: Mason City Public Library; Augsburg College, Minn.; Concordia Teachers’ College, River Forest, Ill.; Works: Stephens College; Altar, Font, Communion Rail, Pulpit, Hope Lutheran Church, Park Forest; Mural, Faith Lutheran Church, Tucson. Publications: Paintings for the Church Seasons, LUTHERAN WITNESS. Position: Assistant Professor, Art, Concordia Teachers College, Seward, and Chairman of Art Department.

Nebraska Collections:

Mr. and Mrs. Richard Safarik and Mr. and Mrs. Theodore Klintworth of Seward; Mr. and Mrs. Bernard Wallman of Nebraska.

WOLSKY, MILTON LABAN

Omaha

Sunflower Suite


Nebraska Collection:

Dr. and Mrs. Oscar Carp, Mr. and Mrs. James Allison Flynn, and Mr. and Mrs. Joseph Levine, all of Omaha.
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Eugene Kingman, director, Joslyn Art Museum
Norman A. Geske, director, Sheldon Memorial Art Gallery